

# **THE AXEMAN COMETH**

**(aka "My Summer Vacation to Die For,"  
or "Slaughterfest One: Summer Break")**

**Original Story and Screenplay**

**by Ronald V. Micci**

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# **THE AXEMAN COMETH**



FADE IN:

EXT. FARMHOUSE - NEW ENGLAND - DAY (TEASER)

High on a hill in a clearing, a massive Swede with a brain the size of a pea is splitting wood. This is BJORN. Shortly we will realize he is unstable, and a psychopathic murderer. But now, he happily splits wood, whistling blithely.

His WIFE appears in the door to their modest cabin.

WIFE

Bjorn!

Bjorn looks up.

WIFE

Bjorn, come in here.

He rests his ax over one shoulder, follows her inside.

INT. CABIN

The wife is struggling to unscrew the lid from a mason jar on the sideboard.

WIFE

(irritably)

Help me with this.

The giant Swede takes the jar in his massive hands.

WIFE

You're always out there chopping wood when I need you to help in here.

BJORN

I help you -- ja, ja.

His huge, powerful hands easily twist the lid open. He smiles.

WIFE

Teach me to marry a Swede. Barely speaks English.

She appropriates the jar, moves to the kitchen counter, stoops over to continue her work.

BJORN

Bjorn help you -- ja, ja.

He smiles an evil smile, comes up behind her, raises the ax and brings it down sharply on her neck, slicing her head off, and watching as it bounces to the floor.

Yes, Bjorn can be a very bad man, very bad indeed. And his slaughterfest has only just begun.

DISSOLVE TO:

INT. COURTROOM - THE FOLLOWING WEEK

Bjorn and his LAWYER stand before a JUDGE at a preliminary hearing.

LAWYER

It was an accident, Your Honor. The ax slipped out of my client's hand. He wishes to throw himself on the mercy of the court.

JUDGE

An accident? He hacked off her head. Counselor, are you kidding?

LAWYER

Look at him, Your Honor -- could you picture anyone more benign? We ask that you grant him probation.

The Judge scrutinizes Bjorn, who smiles.

BJORN

Ja.

JUDGE

He looks a little nuts to me. Know this, counselor -- I am not so easily deceived.

LAWYER

You'd be surprised at all the good works he's done. In his native Sweden, he worked with kids in a day care center, and they loved him. Everyone has good things to say about him.

JUDGE

A woman is dead, counselor.

LAWYER

It was an accident, Your Honor, pure and simple. I request that you grant him probation, and assign him to community service. He grieves, Your Honor, truly he grieves.

JUDGE

I shall take what you have said under consideration. Be back here in court on Wednesday.

DISSOLVE TO:

EXT. WHITTIER HIGH - WESTCHESTER COUNTY, NY - SEVERAL MONTHS LATER - DAY

To ESTABLISH.

INT. HIGH SCHOOL CLASSROOM

Indeed, it's the last day of classes before summer break. The bell RINGS. The teacher, JACK STEVENS, slams shut a book, looks over his class.

MR. STEVENS

You're free. Enjoy your summer break. Those of you who signed up for the field trip, sit tight.

The room clears out, leaving eight students, four male, four female (KEVIN, BRAD, HAROLD, DWIGHT; AMY, KRISTIN, CAROLINE, MARY ANN). Naturally, the females are shapely, savvy and hot. The guys range from jocks to dorks.

MR. STEVENS

Four and four, a perfect complement. And I'm sure you are going to be perfect gentlemen.

Sneers from the guys.

KEVIN

We get extra credit for this, right?

This draws a dirty look.

MR. STEVENS

Your nature and survival skills will be put to the test, but you'll have a terrific time and get to enjoy the outdoors. Vermont is gorgeous at this time of year. . . You'll pitch tents, camp out in the woods. The whole nine yards. Under the watchful eye of Mrs. Rodriguez and myself. We've hired a guide for the trip -- a big, gentle fellow who knows the woods like the back of his hand. Any questions?

KEVIN

Yeah -- do we get to sleep coed?

MR. STEVENS

What is it with you, Mr. Phillips? Now, you have a list of what to bring along. Any questions, my phone number is on that list. We will see you bright and early a week from Saturday.

EXT. SCHOOL

As the guys and girls huddle in separate groups.

CAROLINE

I thought we were going to the beach?

AMY

We are going to the beach.

CAROLINE

I don't want to get eaten by a bunch of mosquitoes. This was your big idea.

(she eyes the guys)

Look at them, bunch of jerks.

Amy and Kevin exchange looks.

AMY

I'm looking.

And she likes what she sees.



CAROLINE

I'm only doing this for you, because we're best friends. We get back, we go to the beach. And not with those yo-yos.

Then there are the guys, nudging each other.

HAROLD

Hey, Kevin?

KEVIN

Look, nerdo, you stick to chopping wood and tying Boy Scout knots and keep away from me, okay?

HAROLD

Oh, you're going to cop an attitude?

KEVIN

I'm not going along on this trip to learn about the murmuring pines, got it?

BRAD

(to Harold)

You heard him. Do your Boy Scout thing, but keep away from us.

KEVIN

And listen, all of you -- Amy is mine, got it?

DISSOLVE TO:

EXT. WHITTIER HIGH - ONE WEEK LATER - DAY

There's a CHARTER BUS in front of the place. The DRIVER and Mr. Stevens are loading the last of the backpacks and suitcases into the side of it. The kids are already on the bus.

INT. TOUR BUS

As Mr. Stevens enters, with the DRIVER behind him. MISS RODRIGUEZ is already waiting in front. They eye each other. As she turns to seat herself, he pats her ass.

KEVIN

Did you see that? Holy shit, he grabbed her  
ass.

DISSOLVE TO:

EXT. HIGHWAY -- RUNBY SHOT

As the tour bus speeds on its way through the mountains.

EXT. MAIN STREET - VERMONT TOWN

A storefront sign reads: SVENSEN CAMP GUIDES. The charter bus rounds  
a turn and comes down the street.

INT. MOVING BUS

Mr. Stevens leans on the driver's shoulder, points.

MR. STEVENS

There -- that's it.

EXT. MAIN DRAG - SVENSEN RENTALS

As the bus pulls up front. Mr. Stevens emerges, enters the rental office.

INT. SVENSEN OFFICE

Yes, as you might expect, Bjorn is idling around, ax slung over his shoulder  
with a big innocent grin on his face.

Mr. Stevens enters, eyes him. Moves to the front counter, where he  
encounters CHRIS SVENSEN himself.

MR. STEVENS

I'm Jack Stevens from Whittier High.

SVENSEN

Chris Svensen.

They shake hands.

SVENSEN

We've been expecting you.  
(MORE)

SVENSEN (cont'd)

As I indicated over the phone, Bjorn there will act as your guide. I think you'll find the lodge beautiful, and well kept. We stocked it with what should be enough food provisions for a week. Bjorn?

Bjorn comes over.

SVENSEN

This is Mr. Stevens. You're going to be taking his group up to the lodge. This is Bjorn Lindstrom.

MR. STEVENS

Nice to meet you.

Bjorn and Stevens shake hands.

SVENSEN

Strong, huh? Look at the shoulders on that sucker, will you. You get into any kind of pinch, you think anyone's gonna mess with that?

BJORN

Ja.

MR. STEVENS

There's something kind of weird about his eyes.

SVENSEN

Forget it. He's a gentle soul. He loves kids. I mean, look at him. Big, gentle, strong. Show 'em your muscles, Bjorn.

Bjorn flexes his biceps for Stevens.

MR. STEVENS

I notice he carries an ax.

SVENSEN

Yeah, it's sort of like his lollipop. He likes to cut wood, stay busy. Good man.

## ECU - THAT SHARP AX BLADE

SVENSEN

The lodge is ready for you. And there are campgrounds adjacent to it. You had mentioned you might want to pitch tents, sleep out in the woods. Bjorn will show you. Well, let's see -- oh yes, I need you to sign a release form.

He produces release. Stevens signs it.

SVENSEN

Okay, you're all set. Any problems, we're right here.

## INT. TOUR BUS

The kids are bunched up in back. Mr. Stevens enters, with Bjorn in tow.

MR. STEVENS

Okay everyone, listen up. I'd like you to meet Bjorn. He'll be our guide while we're here. He knows everything there is to know about these woods, right Bjorn?

Bjorn nods.

BRAD

(whispering)

Look at the size of that sucker.

KEVIN

Yeah, and what's with the ax?

Mr. Stevens claps his hands smartly.

MR. STEVENS

Okay, off we go.

DISSOLVE TO:

## EXT. MAIN ROAD

As the tour bus drifts along. Turns off the road and heads up the mountainside into the woods.

## INT. MOVING BUS

As it makes its way through the thick pines.

DWIGHT

The forest primeval, man.

Amy and Caroline are seated next to each other, Amy on the window. Kevin slips across the aisle into the seat next to Caroline. There's obviously not enough room to sit three across.

CAROLINE

You mind?

KEVIN

Hi, Amy.

He waves, smiles.

DWIGHT

Hey Kevin?

Kevin flips him the bird.

The bus rumbles uphill. Up front, Mr. Stevens sits across from Miss Rodriguez. Bjorn sits in a front seat watching them.

MR. STEVENS

You're Swedish, huh?

BJORN

Ja.

Stevens turns to Miss Rodriguez.

MR. STEVENS

Excited?

She nods.

## EXT. BACK ROAD - WOODS

As the bus cruises along, then slows as a roadside sign appears: HARRINGTON'S LODGE. And the lodge itself begins to become visible.

The bus turns off and goes up a slight incline, along a gravel drive that leads to the entrance to the lodge.

Stevens and the kids stream out of the bus.

The Driver opens the luggage compartment and removes duffel bags, backpacks and such.

The students gather their possessions. The Driver briefly salutes, climbs back into the bus, and drives away.

MR. STEVENS

Ah, here we are in the great outdoors. Love it, love it.

(a beat)

Okay folks, listen up. Let's get this stuff inside.

INT. LODGE

The main room has a large table for dining to the left, several armchairs and pool tables to the right. The wraparound second floor balcony overlooks the downstairs.

The kids stream in with their belongings. Mr. Stevens inspects the room.

MR. STEVENS

Well, this is nice.

(to kids)

Okay, everyone. I'm guessing the guest quarters must be upstairs. Follow me.

He climbs the stairs, and the kids follow him. At the head of the stairs, he halts. There are four or five rooms along each side of the corridor.

MR. STEVENS

Okay, you guys take the rooms to the right, and the ladies take the rooms to the left. Unpack your things, but don't get too settled in. We are going to pitch tents and sleep out tonight.

KEVIN

Pitch tents, you're kidding, right?

MR. STEVENS

Don't you want to commune with nature, Mr. Phillips?

KEVIN

With nature? Naw. But there are other things  
I wouldn't mind communing with.

MR. STEVENS

(scolding)

Mr. Phillips.

A moment.

KEVIN

(mocking, raising his hand)

Can I call home to tell them I made it safely?

MR. STEVENS

Yes, Kevin, by all means do. Give your mother  
our love, won't you?

Snickering among the others.

KEVIN

And where will you be sleeping, Mr. Stevens?

MR. STEVENS

Where I can keep a watchful eye on you, Mr.  
Phillips. Get unpacked, and meet downstairs  
in an hour.

Kevin turns to Brad.

KEVIN

Home sweet home?

They start down the hall. Kevin and Brad enter the first room to their right. There's one bunk bed in it. Kevin deposits his backpack and belongings on the bed. There is a small pile of fresh sheets neatly arranged there.

KEVIN

I guess it's one to a room.

He tests the bedsprings, then moves to the window, gazes out at the woods and the lake beyond.

KEVIN

Not bad.

DISSOLVE TO:

EXT. BEHIND THE LODGE - ONE HOUR LATER

The kids are assembled with Bjorn, Stevens, Miss Rodriguez in the woods behind the lodge.

MR. STEVENS

As you can see, there is a wonderful lake for us to enjoy. We're going to pitch tents beside the lake, and that is where we will spend the night. Bjorn will help you with the tents.

DISSOLVE TO:

EXT. LAKE - AFTERNOON

Bjorn is helping the guys pitch tents. Stevens helps Kevin and the others pitch their tent, which sleeps four across.

KEVIN

Hey -- we going to sing songs around the campfire?

MR. STEVENS

Keep it up, Kevin, keep it up.

KEVIN

Inquiring minds, Mr. Stevens.

MR. STEVENS

(re: edge of tent)  
Hold this while I secure it.

DISSOLVE TO:

EXT. CAMP SITE -- LATER

The boys have just finished pitching their tent.

KEVIN

Good thing this has a floor on it. I don't want my tush against that wet ground.



He crosses to group of girls.

KEVIN

Hey, who wants to go for a nature hike?  
Amy?

Mr. Stevens comes over. Kevin shushes Amy.

MR. STEVENS

We're gonna regroup by the lake.

He exits.

KEVIN

How are we going to get rid of that jerk?

AMY

How are we going to get rid of you?

KEVIN

Ha-ha.

She rolls her eyes.

BY THE LAKE

the kids gather. Kevin is standing next to Amy.

MR. STEVENS

Okay, nature seekers, tents look good, though  
I'm going to have Bjorn check them over.  
Now, we're going to take a little hike around  
the lake. Work up an appetite. Any objections?

Kevin looks at Amy, shakes his head in frustration.

MR. STEVENS

Bjorn?

Bjorn nods. Leads the way.

KEVIN

(to Amy)  
I love nature, don't you?

He tries to put his arm around her -- she slaps him.

The others start on their way.

KEVIN  
Let's go in the woods.

AMY  
No way.

KEVIN  
Please?

AMY  
No way.

She starts off with the others. Turns. Reconsiders. Heads back to Kevin.

KEVIN  
Come on.

He takes her hand, they detour.

WITH THE MAIN GROUP

as Bjorn bumps along, ax over his shoulder. The guys are in one group, the girls another.

WITH KEVIN AND AMY

in the woods. They pause. Make out.

In the midst of a clinch, there's a LOUD CRUNCH.

AMY  
What was that?

KEVIN  
What?

AMY  
I heard something.

KEVIN  
Sure you did. Hey, let's take our clothes off.

AMY  
Are you crazy?

KEVIN

Come on, there's nobody around.

Another LOUD CRUNCH.

Kevin begins to remove his shirt.

AMY

(scolding)

Kevin -- !

Bjorn appears.

KEVIN

Great.

Bjorn waves them his way. Kevin shakes his head in dismay.

WITH THE MAIN GROUP

who are waiting by the lake. Bjorn appears with Kevin and Amy.

MR. STEVENS

Thank you, Bjorn.

(crosses to Kevin)

Naughty, naughty. Stay with the group.

(turns to Amy)

I'm surprised at you.

DISSOLVE TO:

INT. GIRLS' TENT - NIGHT

Amy and the other girls are getting ready for bed.

AMY

There's something creepy about that guy Bjorn.  
That ax, and the size of his head.

MARY ANN

What's creepy is Kevin, and I can't believe you  
snuck away with him.

AMY

I can.

Kevin sticks his head in.

KEVIN

Hey, girls. I came to tuck you in.

MARY ANN

Get lost, dumb wad.

KEVIN

Hey, come on, be nice. You might need me to rescue you.

MARY ANN

Bjorn will protect us, especially from the likes of you.

KEVIN

Ja, ja.

Mr. Stevens pokes his head in.

MR. STEVENS

I'm sure they are capable of tucking themselves in, Mr. Phillips.

He gestures -- out. Kevin exits.

MR. STEVENS

Everything okay in here?

The girls shrug.

MR. STEVENS

Bjorn will be patrolling, so you have nothing to fear from, among other things, your male counterparts. Good night, ladies.

Stay with Mr. Stevens as he heads back to his tent. He pauses when he sees the silhouette of Miss Rodriguez undressing inside her tent.

On the opposite side of that tent, Bjorn is watching that same silhouette, and becoming aroused.

Mr. Stevens pokes his head inside the tent.

MR. STEVENS

Hi. Just thought I'd look in. Everything okay?

Miss Rodriguez is dressed in a nightgown. She blushes.

MR. STEVENS

I don't believe I know your first name.

MISS RODRIGUEZ

Louise.

MR. STEVENS

Louise. Jack. I don't want to embarrass you, but you look pretty.

She smiles.

MR. STEVENS

You married?

MISS RODRIGUEZ

Divorced.

MR. STEVENS

I'm with you there.

MISS RODRIGUEZ

You too?

He nods.

MR. STEVENS

I think we've got them all tucked in. Most of them anyway. Well, my tent is right next door, so if there are any problems, well, I'm there. Good night -- Louise.

A pause. They eye each other. Miss Rodriguez fools with her pajama top, slides her tongue alluringly over her lips. Stevens gets the message. Crosses, sits beside her on the cot.

He strokes her shoulder gently. They kiss.

Bjorn is watching this through the tent flap. Hot mouths feasting on each other.

Miss Rodriguez pulls Mr. Stevens down on top of her. They go at it hot and heavy.

WITH BJORN

as he watches Mr. Stevens go humpity hump, riding up and down on Miss Rodriguez, and mutters to himself -- "ja, ja."

CUT TO:

EXT. TENT - ELSEWHERE IN THE WOODS

To ESTABLISH.

INT. TENT

A couple of middle-aged campers, JOE and BETTY PERRY, are readying themselves for bed. Joe is in long pants and T-shirt. Betty is in her pajamas. She crawls into her sleeping bag.

BETTY

Joe?

JOE

I'm going for a smoke.

BETTY

I wish you wouldn't.

JOE

Well, I am.

Brief moment.

BETTY

You think we should be camping here? I mean, this is private property, isn't it?

JOE

What difference does it make? There's nobody around.

BETTY

What about that lodge up the road?

JOE

Did you see any signs of life?

Betty shrugs.

BETTY

I wish you'd brought a gun.

JOE

Why would I need a gun?

BETTY

I don't know, I'd just feel safer.

JOE

I don't feel unsafe. I mean, it's quiet. The tent is sealed.

Several beats.

BETTY

Joe?

JOE

Chill out. I'll be back in a few minutes.

He exits.

#### OUTSIDE THE TENT

Joe lights a cigarette, takes a drag. Restless, he paces. A RUSTLING SOUND comes from the bushes.

Another SOUND. A possum scurries into view and out of sight.

He shrugs, leans against the side of a tree, takes a drag on that cigarette. Yeah, that tastes good like a cigarette should. But this is the last drag he will ever take on that cigarette.

CRUNCH SOUND from the bushes, and an ax blade swoops furiously down and nails his neck, thwacking his head clean from its moorings, and sending it bouncing to the ground.

As it rolls around, the powerful hand of a large, shadowy FIGURE lifts it, looks it in the eye. But we cannot make out the identity of that shadowy figure.

## IN THE TENT

Betty is getting a little edgy. Where is Joe? She squirms out of her sleeping bag, goes outside.

BETTY

Joe? Joe?

She starts to wander, a fatal mistake.

CRUNCH SOUND in the bushes. That same giant, shadowy figure with huge shoulders, stares out of the darkness at her.

BETTY

Joe?

The figure advances on her.

BETTY

Stay away from me.

She turns, retreats in the direction of the tent at a run. Scrambles inside.

## IN THE TENT

she tries to zip the entrance flap shut, fumbling wildly.

A HUGE HAND reaches in and grabs her by the hair, dragging her outside. She SCREAMS. A sharp blade swings down and chops her head from its moorings, and it tumbles to the ground, rolls around.

Her body twitches wildly, legs shaking, as blood spurts out. Then falls quiet.

CUT TO:

## INT. GUYS' TENT

The four of them are arrayed in sleeping bags on the ground. Brad stirs. Pokes Kevin.

BRAD

Hey -- hey, Kevin. You hear that?

(off a groggy look)

Somebody screamed.



KEVIN

Right.

He turns back over.

BRAD

Someone screamed, I heard it. Wake up.

Kevin waves him off, rolls over.

BRAD

It sounded like a woman. Kevin, don't pull this. Someone screamed, something's going on out there.

Kevin ignores him.

BRAD

Suppose it was Amy, okay? Just suppose.

KEVIN

Go to sleep.

BRAD

I'm telling you, I heard something. I'm gonna check it out.

He starts to leave.

KEVIN

Hey -- wait a minute.

BRAD

Something's going on. You gonna get your ass up?

KEVIN

You don't really want to do this. It's chilly out there.

BRAD

You're right. I didn't hear anything. Nobody screamed. It was all a dream.

KEVIN

If I do this, you owe me big time.

BRAD

Humor me. Kev, I definitely heard someone  
scream.

KEVIN

This better be good.

Kevin extracts himself from his sleeping bag. They grab flashlights, exit.

EXT. LAKE - NIGHT

A hulking, shadowy FIGURE with massive shoulders dumps Joe and Betty's  
corpses at the edge of the lake. He flings the heads first. Then drags the  
bodies in.

BACK TO BRAD AND KEVIN

who emerge from their tent.

BRAD

It came from over there.

They move into the woods. It's plenty dark.

Deeper into the woods they go, circling beside the lake. Brad halts beside a  
tree -- notices a streak of red on it.

BRAD

Kevin -- look at this.

Kevin joins him.

Brad rubs his fingers there. Sniffs them.

BRAD

Blood.

Kevin does likewise.

BRAD

(eyes the ground)

Look.

There are drag marks along the ground.

BRAD

Goes that way.

They follow the marks through the woods. The drag marks lead right up to the lake.

BRAD

They lead right into the lake.

They hold a look.

KEVIN

No way. I'm not going in there.

DISSOLVE TO:

EXT. LAKE - FOLLOWING MORNING

Mr. Stevens, Brad and Kevin stand next to the tree where the two boys found the bloodstains.

BRAD

There were bloodstains here. I don't get it, they were right here.

He scratches his chin.

BRAD

There's more. This way.

He leads them to the edge of the lake.

BRAD

There were marks along the ground, as though something had been dragged. They went right up to the water.

Stevens folds his arms, skeptical.

KEVIN

We're not making this up.

MR. STEVENS

If there were marks, why aren't there any now?

BRAD

I don't know. But they were there.

KEVIN

We didn't imagine this. Someone should check it out.

MR. STEVENS

Check what out? No blood, no marks -- you think you saw or heard something. What, we should call the authorities? There's no evidence.

KEVIN

Our word is evidence.

MR. STEVENS

Oh please.

KEVIN

Mr. Stevens, something bad is happening here.

MR. STEVENS

Yes. I think it's called, I'm taking you too seriously. I don't know about you, but I'm hungry. Time for breakfast.

DISSOLVE TO:

EXT. CAMP SITE - SAME

The kids are gathered around a fire eating hot oatmeal out of mess kits. Kevin's sitting next to Amy. Amy shoves a spoonful of oatmeal into her mouth.

AMY

Yum -- oatmeal, cooked over an open fire.

KEVIN

This sucks. It tastes like glue. I'm not into this great outdoors thing.

Pause.

KEVIN

Look, I don't want to freak you, but there's something going on around here.

AMY

You can say that again.

KEVIN

I'm serious. We heard a scream last night.  
And there were bloodstains.

AMY

Kevin?

KEVIN

It's not one of my gags. I'm serious. If you  
don't believe me, ask Brad.

Mr. Stevens comes over.

MR. STEVENS

Enjoying ourselves?

KEVIN

Yes and no, mostly no. This tastes like glue.

He pats Kevin on the back.

MR. STEVENS

Eat up, good for you.

He exits.

KEVIN

Just be careful, okay?

DISSOLVE TO:

EXT. LAKE - AFTERNOON

It's swim time. The four girls are poised on a large wooden float in the middle of the lake, decked out in bathing suits, bikinis, caps. A couple of rowboats are tethered to the float.

Kevin and Brad are patrolling the edge of the lake in an old rowboat, poking around in the water with an oar, trying to dig up evidence of foul play. Brad's at the oars. The other two guys are swimming not far from shore.

PULL BACK to reveal this scene from the POV of someone watching them from the woods. Someone huge, with broad shoulders, very much like Bjorn. We can't make out his features, only the dark silhouette of his bulk.

After a few moments, he vanishes with a rustle of the bushes.

Mr. Stevens and Miss Rodriguez occupy lawn chairs, watching the proceedings.

### BACK TO THE GIRLS

Amy waves from the float, trying to get Kevin's attention.

AMY

Kevin???

Kevin looks up. Amy shakes her hips provocatively.

Kevin waves.

KEVIN

Move over.

He takes the oars, guides the boat in the direction of the girls.

As the boat approaches the float, Amy dives into the water, swims over to it.

AMY

Water's warm. Come on in.

She disappears under the water, comes up on the other side of the boat.

Kevin pokes at her with an oar. Again, she dives under.

He puts the oar back in its lock. Prepares to row. Then he feels something heavy at the other end of the oar.

KEVIN

Great.

Amy surfaces on the other side of the boat.

KEVIN

Very funny.

AMY

Aren't you gonna come in?

KEVIN

There's something caught on the oar. See if you can free it.

She dives under. Surfaces several beats later in a panic.

AMY

Omigod.

KEVIN

What?

AMY

Kevin --

KEVIN

What is it?

She's petrified.

KEVIN

(to Brad)

Gimme a hand.

Kevin and Brad work the oar out of its lock, then lift it out of the water. What should be dangling from it by strands of human hair but JOE'S HEAD!

Amy screams!

The oar slips out of Kevin's hand, and flops into the water. They grab for it.

ON THE SHORE

Mr. Stevens and Miss Rodriguez, watching from lawn chairs, react to the scream.

Stevens rises to his feet.

MR. STEVENS

Where's Bjorn? Bjorn!?

Bjorn emerges from the woods, approaches.

MR. STEVENS

Bjorn -- get out there. Hurry!

Bjorn strips out of his tee-shirt, dashes for the water.

IN THE BOAT

Kevin and Brad secure the oar, which is suddenly no longer encumbered.

Bjorn swims furiously out to the boat. He reaches Kevin, who points.

KEVIN

Down there. There's something there.

Bjorn seems puzzled.

KEVIN

Well, go on.

Bjorn dives under.

Tension builds. Kevin and Amy exchange freaked looks.

Long moments pass, and no Bjorn. Finally, after what seems an eternity, Bjorn surfaces. He's got something dangling from his right hand, and it looks like a man's head.

Only it's not. It is a clump of weeds and twigs in the shape of a head.

Kevin and Brad exchange looks. Kevin shakes his head in frustration.

Bjorn looks puzzled.

KEVIN

Head.

Bjorn points to what he's holding.

KEVIN

No.

(points to his head)

Human head.

Kevin points down. Bjorn again dives under, continues his search.

KEVIN

(to Amy)

Get in the boat.



They drag her into the boat.

ON THE FLOAT

the other girls are freaking.

KRISTIN

What's going on?

MARY ANN

I don't know.

CAROLINE

What is it?

Mary Ann shakes her head.

Bjorn resurfaces, empty-handed. He throws up his hands in frustration.

KEVIN

Great.

He turns the boat around and heads back to shore.

AMY

Kevin?

KEVIN

I told you there was weird shit going on.

AMY

That was someone's head.

The boat reaches the shallows. Amy, Kevin and Brad come ashore.

KEVIN

(to Stevens)

Are you happy -- someone's head is floating in the lake.

MR. STEVENS

You must be crazy.

KEVIN

I'm telling you, there's a head out there. A human head.

AMY

He's telling the truth. It was awful. Its eyes were just staring. It was gross.

MR. STEVENS

Are you putting me on?

KEVIN

Are you crazy? There's someone's head in the lake, it caught the end of the oar. We are not making this up.

Bjorn emerges from water.

MR. STEVENS

Bjorn? Was there something out there?

Bjorn shrugs.

KEVIN

He's no help. You need to call the police.

MR. STEVENS

This better not be a stunt.

KEVIN

You think I'd kid about something like this?

MR. STEVENS

Yes -- yes, I think you would.

Kevin turns to Brad.

KEVIN

Come on, man.

AMY

What about me?

KEVIN

(cynically)  
Don't worry, I'll protect you.

He heads off angry in the direction of the lodge. Brad follows him.

DISSOLVE TO:

INT. KEVIN'S ROOM - LODGE - DAY

Brad appears in Kevin's doorway.

BRAD

You ready?

Kevin nods. They exit.

Amy catches up to them in the hallway.

AMY

Where are you going?

KEVIN

None of your business.

AMY

I want to come.

KEVIN

No can do. Amy, look, you gotta chill.

AMY

Kevin?

KEVIN

We'll be back in a little while. It's best this way.

DISSOLVE TO:

EXT. LODGE

Kevin and Brad exit and head into woods. Several beats.

Two COP CARS swing into the drive, and two pairs of officers get out. They enter the lodge.

INT. LODGE

The COPS meet up with Stevens.

MR. STEVENS

Kids say they saw something in the lake. It would put us all at ease if you'd check it out.

Amy comes over.

AMY

It was a head. Someone's head.

FIRST COP

Are you kidding me?

AMY

No.

FIRST COP

(to Stevens)

She's kidding right?

AMY

I'm not kidding.

FIRST COP

There's a head in the lake -- a human head?

AMY

That's right.

FIRST COP

What would a head be doing in the lake?

MR. STEVENS

Look, it would just put everyone's mind at ease if you would check it out.

FIRST COP

Okay.

EXT. BEACH - LAKE

The two Cops get into a rowboat. Amy gives them directions.

AMY

See that float?

The Cops nod.

AMY

It was out there, right next to the float.

The Cops head by boat out into the lake, First Cop at the oars.

FIRST COP

This is crazy, right?  
 (off a nod)  
 High school kids.

Their boat reaches the float.

SECOND COP

Now what?

FIRST COP

Get hold of the side there. I'll prod around  
 with an oar, I guess.

The First Cop prods with the oar in the water. Nothing.

SECOND COP

How long we supposed to keep this up?

FIRST COP

It's stupid if you ask me.

CUT TO:

EXT. WOODS - DAY

Kevin and Brad are standing in front of the tree that had the blood stains.

KEVIN

There has to be something around here, some  
 kind of sign. You go in that direction. I'll go  
 the other way.

They separate, start through the woods in opposite directions.

After a time, Brad spots something. Shouts to his friend.

BRAD

Kevin?

Kevin makes his way back through the trees. Brad points to something in a  
 small clearing. It's Joe and Betty's abandoned tent.

They move to investigate, exchange questioning looks.

KEVIN

Anyone home?!

No response. Brad spies partially torn tent flap.

KEVIN

Look at this.

They peer inside. Two empty sleeping bags.

Betty's purse is in the corner. Kevin appropriates it, checks for her wallet.

KEVIN

"Elizabeth Perry." Boston.

BRAD

Beds don't look slept in.

Kevin examines driver's license again.

KEVIN

Come on.

Kevin and Brad make their way in the direction of the lodge. Through the trees, they see a hunched figure beside the lake.

The figure is splitting a felled tree with an ax. It's Bjorn.

CLOSE ON Bjorn, happily grunting away, chopping wood.

Kevin and Brad observe this for a time. Exchange suspicious looks, then move on.

DISSOLVE TO:

INT. LODGE

Kevin and Brad enter. Stevens observes this. Most of the other kids are upstairs in their rooms.

MR. STEVENS

Go for a little walk, did we?

KEVIN

We need to talk.

They move to one side.

KEVIN

We found this tent. It was empty except for two sleeping bags, which looked like they hadn't been slept in.

MR. STEVENS

And?

KEVIN

Did you hear what I said?

MR. STEVENS

So there are other campers out there.

KEVIN

Last night there were screams and blood. Today we saw a head in the lake. Now we find an empty tent. Do the math.

MR. STEVENS

You're really getting carried away.

KEVIN

There's something fishy going on. If we don't find out what it is, we might all be in jeopardy.

MR. STEVENS

If it will put your mind at ease, the police just left.

(off a surprised look)

They checked the lake -- nothing.

KEVIN

There's something there, there's definitely something there. And if you think I'm sleeping out there tonight, you're nuts.

MR. STEVENS

I thought you were such a brave soul.

KEVIN

I'm not a fool. We didn't imagine those bloodstains.

MR. STEVENS

Be that as it may, you are cordially invited to  
join us on a nature hike in about --  
(checks his watch)  
-- forty-five minutes.

KEVIN

You can keep your nature hike.

MR. STEVENS

Amy will be joining us.

KEVIN

You can't con me.  
(to Brad)  
Come on.

He and Brad head upstairs, stop in the doorway to Kevin's room.

KEVIN

Laptop time. You check on Bjorn. I'll see  
about Elizabeth Perry.

They separate. Kevin enters his room, finds laptop, boots it up. Finds  
Elizabeth Perry and her phone number.

He whips out his cell phone.

KEVIN

(into phone)

Hello, I'd like to speak to Elizabeth Perry, please --  
who is this I'm speaking to? Yes, well, is your  
mother by any chance away on a camping trip?  
I don't have time to explain. We came across  
some of her belongings in a campsite. Have  
you heard from her? If you hear from her, please  
call me. We're at a place in Vermont called  
Harrington's Lodge. My name is Kevin.

Amy appears in the doorway.

AMY

Who was that?

KEVIN

Just someone.



AMY

Are you keeping secrets from me?

KEVIN

I wouldn't keep secrets from you. Amy -- we share everything. Well, don't I wish.

AMY

Why aren't you coming on the hike?

KEVIN

Because it might be dangerous?

AMY

Why would it be dangerous?

KEVIN

It's not dangerous. I just have some things to do.

AMY

So I have to be all alone?

KEVIN

Amy, you'll have Mr. Stevens and the other students to keep you company. This is important.

AMY

I'm angry that you're not paying attention to me.

KEVIN

I am paying attention to you. But there's something going on here, and I'm not giving up until I know what it is. This is important.

AMY

And I'm not?

KEVIN

Every time I try to get really close to you, you rebuff me. Now suddenly when I don't make advances, you get mad. I can't win.

AMY

You want me to do something I might regret,  
that's all you want.

KEVIN

Amy, please.

He starts to exit.

AMY

Where are you going?

She follows him to Brad's room, where Brad is sitting on his bed, laptop open.

BRAD

You won't believe this.

They move to Brad.

ON THE COMPUTER SCREEN THERE'S A NEWSPAPER HEADLINE:

**SUSPECT ARRAIGNED IN WIFE BEHEADING**

BRAD

Bjorn Lindstrom. Sound familiar?

KEVIN

Fuck.

BRAD

His lawyer claims it was an accident.

KEVIN

Like that head in the water, huh?

BRAD

I think we need to show this to Stevens.

KEVIN

No. First I think we need to go out on the lake  
and do a little fishing.

DISSOLVE TO:

## INT. MAIN ROOM - LODGE

Stevens and the students are grouped together preparing for their nature walk. Kevin approaches Stevens.

KEVIN

Is there any fishing equipment around, Mr. Stevens?

MR. STEVENS

Fishing equipment?

KEVIN

Rods and reels, that sort of thing?

MR. STEVENS

Why do you ask?

KEVIN

We'd prefer to do a little fishing instead of going on your nature walk.

MR. STEVENS

What's the matter, the hike too strenuous for you?

KEVIN

No.

MR. STEVENS

You want to do some more poking around.

KEVIN

Possibly.

MR. STEVENS

You don't give up without a fight, do you. What are you going to use for equipment?

Kevin gestures to Brad. Brad hold up rods.

KEVIN

Found them in a closet off the rec room.

Harold comes over.

HAROLD

Hey.

KEVIN

Butt out, worm face.

HAROLD

Nice rods. You mind?

KEVIN

Yes, I mind. Get lost.

MR. STEVENS

Gentlemen --

KEVIN

(to Harold)

You're not invited.

HAROLD

I love fishing.

KEVIN

You love nature hikes even more, isn't that right, Mr. Stevens?

MR. STEVENS

Come on, Harold. We'll leave them to their angling.

He winks at Kevin.

HAROLD

Aw man.

KEVIN

Go and enjoy nature.

Amy approaches.

AMY

Kevin?

KEVIN

You go and enjoy the sights too.

AMY

I want to go fishing with you.

KEVIN

Two to a boat. Sorry.

AMY

All right, that's it for you.

She exits in a huff.

CUT TO:

EXT. LAKE

Brad and Kevin climb into rowboat, fishing tackle at the ready. They push off, with Brad at the oars.

The other kids are grouped beside the lake. Kevin waves to them. Amy frowns.

Brad steers the boat in the direction of the float.

They reach the middle of the lake.

KEVIN

Right here, this is good.

Brad maneuvers oars into the boat. Rests hands against oarlocks.

Kevin dangles a metal Red Devil lure from the end of his line.

KEVIN

Let's see what this little baby can scare up.

He casts lure with spinning rod. It splashes in water. Again, he waves to other kids, smiles.

ON THE SHORE

Mr. Stevens leads his charges on a path at the edge of the lake, taking in the beauties of nature.

MR. STEVENS

This is the forest primeval, all right. Who among you can quote more of that poem?

HAROLD

I can, Mr. Stevens.

MR. STEVENS

All right, Harold. We're listening.

HAROLD

The murmuring pines and the hemlocks, bearded  
with moss and in garments green, indistinct in  
the twilight.

MR. STEVENS

Well done.

DWIGHT

That's Evangeline, Mr. Stevens, by Henry  
Wadsworth Longfellow.

MR. STEVENS

Right. And who was Evangeline, Mr. Clarke?

HAROLD

I know -- an Acadian girl in search of her lost  
love, Mr. Stevens.

MR. STEVENS

And what was Acadia?

HAROLD

A French settlement in the Canadian Maritime  
provinces.

MR. STEVENS

Very good. Are you in search of a lost love,  
Harold? Is there anyone not in search of one?  
. . . Something to contemplate as we investigate  
the murmuring pines. This way.

They veer off into the woods.

IN THE BOAT

Brad continues to dangle his hand over the side, as Kevin reels in his line.

KEVIN

I think I hooked something.

## IN THE WATER

next to the oarlock, a hand and its forearm come to the surface. They aren't attached to a body. The hand is open, and it seems to be reaching for something as it draws closer to Brad's.

The hand curls itself around Brad's wrist.

BRAD

Christ, something's got me, something's got me!

Kevin turns.

BRAD

Oh shit -- get it off, get it off!

Kevin sets rod aside, moves to Brad.

KEVIN

Christ. Hold still.

But as he reaches for it, the hand releases its grip, and disappears beneath the surface.

KEVIN

Gimme the oar -- quick.

They trade places, as Kevin loosens oar from its lock.

KEVIN

Lean that way.

He prods around with the oar in the water.

BRAD

(highly agitated)  
What the hell was it?

KEVIN

Stop moving. Hold still.

He dips oar into the water, makes a swipe with it. Comes up empty.

KEVIN

Damn.

He tries again. Nothing. He replaces oar in its lock.

KEVIN  
Give me that fishing rod.

Brad passes it over. Kevin works reel.

KEVIN  
There's something on here.

He reels it in, lifts it out of the water. Stuck in with a bunch weeds is a wallet.

He extracts the wallet from the weeds, opens it. There's a driver's license photo ID -- for Joseph Perry.

KEVIN  
You won't believe this.

He hands license to Brad.

BRAD  
Oh God.

KEVIN  
This is something for the police.

DISSOLVE TO:

INT. LODGE - DAY

Kevin's on the phone to the police.

KEVIN  
Yes, we found an abandoned campsite with a woman's purse, and we just found her husband's wallet in the lake. You better check this out.

He ends call.

BRAD  
What did they say?

KEVIN  
They said they just got back from checking out the lake. They sound pissed.



BRAD

So?

KEVIN

They're sending someone out. I don't see how they can argue with something like this.

SOUNDS of others returning come up from below. Kevin and Brad head downstairs.

Kevin approaches Stevens.

KEVIN

Mr. Stevens? We need to talk.

They move to one side.

KEVIN

We found this in the lake.

Stevens examines driver's license.

MR. STEVENS

Photo ID.

KEVIN

The name matches the last name of the woman in the empty tent. I called the cops.

MR. STEVENS

They were here, you know.

KEVIN

I know, you told us. We saw something else out there too.

MR. STEVENS

I dare not even ask what.

KEVIN

We dare not bother to trouble you with it. Just someone's arm kind of floating around.

(off a look)

Brad handled it.

MR. STEVENS

Brad?

BRAD

Something came out of the water and grabbed me -- sort of.

MR. STEVENS

It grabbed you?

BRAD

Sort of. But it's okay, I know you don't believe me.

MR. STEVENS

If true, this is quite disturbing.

KEVIN

Getting more so by the minute.

MR. STEVENS

All right, Mr. Phillips, I believe you shall get your wish -- we sleep inside the lodge tonight. Probably just as well, I thought we might have a dance.

KEVIN

A dance?

MR. STEVENS

I found an old record player and some 45s. Sounds like it would be fun, doesn't it?

KEVIN

You want to have a dance?

MR. STEVENS

You remember those -- boys and girls holding each other close to the music.

KEVIN

You want to have a dance, at a time like this? Man, this gets freakier by the minute.

Amy comes over.

AMY  
Hi, Kevin. We missed you on the hike.

KEVIN  
I missed you.

AMY  
You're probably just saying that.

KEVIN  
Yes, I probably am.

AMY  
(pissed)  
Kevin!

KEVIN  
Amy, come on -- you know how I feel about you.

AMY  
Are you going to dance with me tonight?

KEVIN  
Of course I am.

AMY  
If you don't, I'll never speak to you again.

KEVIN  
I wouldn't miss it for the world.

SOUND OF POLICE SIRENS. The kids exchange surprised looks.

KEVIN  
Excuse me.

He heads out front way, followed by Brad. Two POLICE OFFICERS emerge from black and white.

KEVIN  
Hi. I'm the one who phoned.  
(produces wallet)  
We found this.

FIRST COP examines it.

FIRST COP

Joseph Perry.

KEVIN

We found an Elizabeth Perry ID in the abandoned campsite. We figured husband and wife.

FIRST COP

Where is this campsite?

KEVIN

About half a mile that way.

FIRST COP

Show us.

They head off into the woods.

CUT TO:

EXT. ABANDONED TENT

Kevin and Brad approach tent with cops.

KEVIN

In there.

The cops go inside.

INT. TENT

As the cops enter, Kevin's voice can be heard:

KEVIN

In the corner.

The cops appropriate pocketbook, inspect it. Find the wife's photo ID. Exchange looks.

They exit tent.

FIRST COP

So what exactly happened here last night?

KEVIN

We heard a scream. Actually, he did. When we went to investigate, we found bloodstains and marks on the ground.

FIRST COP

Bloodstains?

KEVIN

That's right.

FIRST COP

You better show us.

Kevin leads cops to scene of stains.

KEVIN

(points)

Right there, on the side of that tree.

The Cops examine the tree trunk. Shrug.

BRAD

It's not there now, but it was definitely there last night. We both saw it.

FIRST COP

You mentioned marks?

KEVIN

Yeah. They led way.

They move off in the direction of the lake, halt at waterside.

KEVIN

They ended here.

FIRST COP

Right into the lake.

KEVIN

Right.

## FIRST COP

That does seem suspicious, in light of the driver's license you found.

(to second cop)

Radio this in. I'll have a look around. There figures to be a parked car around here somewhere.

They return to the tent.

## FIRST COP

(to Kevin and Brad)

You go with the officer.

Second Cop and boys head back to the lodge. The First Cop enters the tent.

INT. TENT

First Cop looks around, inspects sleeping bags. Exits tent.

EXT. TENT

First Cop looks around, starts off through woods. Huge, dark, hulking shoulders, viewed from behind, are watching at a distance. There's a GLEAMING AX BLADE poised over one of them.

The cop moves slowly through the trees, hears a RUSTLING SOUND. Turns. Nothing.

He notices something through the trees -- in a small clearing, a parked car.

He moves to the parked car. Halts. Senses someone's watching him. Looks around. Nothing.

The car door is locked. He circles the car, studies the license plate. Takes out a pad and jots down the number.

CRUNCH SOUND in the bushes.

He looks up. Nothing. Continues to peruse the car for a time, then turns and starts back the way he came.

As he moves through the trees, he sees a dark silhouette up ahead of him. Large.

He halts.

## FIRST COP

Who's there?

No response. The huge, hulking figure is stationary. The cop starts to his right, mindful of the hulking figure.

He turns. The figure has disappeared.

He feels a sense of relief, continues on. The trees grow thicker.

A pause, he looks around. It isn't yet twilight, but there's a sense of darkness slowly encroaching.

CRUNCH SOUND behind him.

He turns, but not in time to elude a huge hand, which grabs him by the throat and pushes him backward to the ground.

He can't make out the features of the giant who stands over him, but he can discern that sharp, gleaming ax blade as it comes down on him, severing his head from his body.

He lets out an AGONIZED SCREAM. And that ax isn't done yet. Chop-chop-chop! Limbs are severed and sliced, blood spurts wildly -- the giant ax-man is on a carnage spree.

The cop's body lies there in the woods, after the giant has finished his work, hacked to a bloody pulp. Indeed, this is the forest primeval, or more properly put -- prime-evil.

DISSOLVE TO:

INT. PATROL CAR OUTSIDE LODGE

Second Cop on police radio.

## SECOND COP

Joseph and Elizabeth Perry. That's right, Boston. . . Frank's checking the area now.

He ends call. Whips out cell phone, dials First Cop. Puts it on speaker phone. Waits. It goes to voice mail.

## FIRST COP VOICEMAIL

You've reached Officer Frank Wilson. Please leave a message.

SECOND COP

Frank, it's Ed. How come you got your phone off? All right, I'm headed back your way.

He starts out through the woods.

CUT TO:

EXT. CAMP SITE

Bjorn is inspecting the flap of the empty tent. The Second Cop emerges from the woods, can't help noticing Bjorn's ax.

SECOND COP

Who are you?

BJORN

Bjorn -- ja.

SECOND COP

Where is the other officer?

Bjorn shrugs.

SECOND COP

You live around here?

Bjorn points.

SECOND COP

The lodge?

BJORN

Ja.

SECOND COP

You're with the tour group.

BJORN

Tour group, ja.

SECOND COP

Did you see another policeman here?

Bjorn shakes his head.



The Second Cop starts out through the woods. Bjorn is watching. He lifts the ax off his shoulder, eyes that gleaming blade. Ja.

WITH THE SECOND COP

as he spies the car through the trees, advances on it.

He halts as he emerges into the clearing, spies the chopped bloody remains on the ground.

SECOND COP

Oh Christ.

He moves to the remains, realizes it's his partner.

SECOND COP

Omigod. Frank.

He kneels, can't believe his eyes.

SECOND COP

Omigod.

He rises, takes backward step. Pauses. Whips out his cell phone, but a moment too late.

A huge hand grabs his throat from behind, and an ax blade whirs through the air. It's too late for prayers, as the Second Cop's neck is sliced clean through, and the ax continues to chop away, blood spurting everywhere.

Legs thrash, cries for mercy are heard, but it's no use. A few more swipes, and the Second Cop is a bloody pulp on the ground.

Four down, ten to go -- ja, ja.

CUT TO:

INT. MAIN HALL - LODGE

A few kids are milling around shooting pool. The others are upstairs in their rooms.

INT. KEVIN'S ROOM

He and Brad are hanging out on Kevin's bunk. Harold appears in the doorway.

KEVIN

What are you doing here, nerdo?

HAROLD

There's a library downstairs, did you know that?

KEVIN

So what?

HAROLD

Just thought you might be interested.

KEVIN

We're not. Beat it.

HAROLD

There was a crazy guy who lived here. A psycho nut. I found it in a book.

KEVIN

So?

HAROLD

You know that stuff on the lake?

KEVIN

Yeah.

HAROLD

I thought it might be connected to this nut, I mean if you believe the lake stuff.

KEVIN

Where did you see this?

HAROLD

I have the book. It's in my room.

INT. HAROLD'S ROOM

The book is on his bed. Old. Leather binding.

HAROLD

I marked the place.

Kevin crosses to Harold's bunk, picks up the book. Scrutinizes the title: HARRINGTON FAMILY HISTORY. Examines the binding.

He opens the book, examines front matter, then turns to the page Harold has dog-eared.

BRAD

What is it?

KEVIN

It's kind of like a diary -- of the people who owned this place.

HAROLD

Read about the son. Where I marked it. His name was Logan. The son was crazy.

KEVIN

". . . He was outsized as a child, six foot five by the age of thirteen, and prone to fits of extreme rage and violence. . ." When was this written?

He checks first and last pages of book.

KEVIN

The last entry is dated fifteen years ago. Which raises the question, where is he now?

Harold leans in.

HAROLD

He's in a nuthouse. Here.

He opens to dog-eared page, thumbs forward a couple of pages.

HAROLD

(points)  
There.

Kevin examines the text.

KEVIN

They sent him to a place called Pembroke.  
Doesn't say where it is.

(MORE)

KEVIN (cont'd)

Harold, I have to give you credit. Now you can go back to being a dick.

(to Brad)

Come on.

Brad follows Kevin back to his room. Kevin boots up his laptop.

KEVIN

Pembroke. . .

(surfs)

. . . Let's see -- ah, I think I've got it. Pembroke Mental Asylum.

BRAD

What does it say?

KEVIN

This is no help.

BRAD

It must say something.

KEVIN

It says they closed their doors five years ago.

BRAD

So what happened to what's-his-name?

KEVIN

Yeah, wouldn't you like to know. I doubt we're going to find the answer.

Mr. Stevens sticks his head in.

MR. STEVENS

Dinner in half an hour, gentlemen. Miss Rodriguez and I are cooking pasta. I hope that meets with your approval.

KEVIN

(tinged with sarcasm)

Sounds terrific.

Stevens disappears.

BRAD

You think there's a tie-in between this guy in  
Pembroke and what's been going on?

KEVIN

Possible. But I think it's that pinhead with the  
ax. He's always off God knows where chopping  
wood. If that's the only thing he's chopping.

DISSOLVE TO:

INT. LODGE - 6:00 PM

The kids are sitting down to their meal, seated around a long dining table --  
guys along one side, girls opposite.

Mr. Stevens approaches Kevin.

MR. STEVENS

Mr. Phillips, might I have a word with you?

He takes Kevin aside.

MR. STEVENS

That police car is still sitting out front. It's  
been quite some time since the officer left.  
Doesn't that seem a little odd?

KEVIN

(blithely)

It does seem a little strange, doesn't it.

MR. STEVENS

How might we explain it?

KEVIN

We?

MR. STEVENS

Could it take that much time to process a crime  
scene?

KEVIN

A crime scene -- who knows?

MR. STEVENS

I just wondered.

They hold a look.

KEVIN

I know what you're thinking, and I'm not going out there, so forget about it.

MR. STEVENS

Would I presume?

KEVIN

Yes -- yes, you would. You haven't believed a word I've told you all day, and now suddenly you want me to stick my neck out. I'm not going out in those woods, especially in the dark.

MR. STEVENS

But it's still light out.

KEVIN

I'm not going. Forget it.

Pause.

KEVIN

My compliments to the chef -- the dinner was delicious.

Kevin returns to the table.

BRAD

What was that all about?

KEVIN

Oh -- nothing.

He waves to Amy on the opposite side of the table. She throws him a frown.

BRAD

What's with her?

KEVIN

I've been neglecting her. Isn't it a pity?

He waves again. Amy vouchsafes a little wave.

BRAD  
So, you coming to the dance?

KEVIN  
I wouldn't miss it.

DISSOLVE TO:

INT. KEVIN'S ROOM - NIGHT

He's combing his hair in front of a mirror.

KEVIN  
You devil.

Brad comes in.

BRAD  
Hey -- I look okay?

KEVIN  
Yeah. Me?

BRAD  
You look debonair.

KEVIN  
Right.

They exit room to balcony. Below them, music is playing, oldies and 50s stuff, on a small record player, and there are strobe lights set up. Chairs have been set up on either side of the dance floor. Kids are idling there.

Harold appears.

HAROLD  
Hey.

KEVIN  
Hey, pimple face. Ready to chase the girls?

Amy appears, in jeans and blouse.

AMY

Kevin?

Kevin whistles.

AMY

I thought you might wish to escort me to the dance floor.

KEVIN

Aren't I the lucky one.

AMY

Kevin!

KEVIN

Take it easy. I'd be honored to escort you.

Kevin throws Brad a little look. Kevin extends his arm, and Amy takes it. They head downstairs.

## OUTSIDE THE LODGE

a huge hulking figure looks in at the windows, watching the kids. He has massive shoulders, but we only see him from the back. It could be Bjorn; it could be anyone. But one thing is for sure -- he's holding an ax.

## BACK TO SCENE

Mr. Stevens buttonholes Kevin again.

MR. STEVENS

Mr. Phillips. Welcome to the dance. Miss Peters, you look lovely. You can see we put together some lights and music as best we could. Uh, I'm still a bit concerned about that police car out front. You wouldn't by any chance be willing to go back to the campsite to investigate?

KEVIN

I reiterate, I wouldn't.

MR. STEVENS

I know how courageous you are. Aren't you just a trifle curious?



KEVIN

No. But I know how curious you are. You go out there and check on them. I know you can do it.

MR. STEVENS

I suppose there isn't any need to become overanxious.

KEVIN

If you're worried, why don't you call the police?

MR. STEVENS

I might just do that.

He exits.

AMY

What was that about?

KEVIN

Those two cops. I'm not sticking my neck out. I think he's beginning to realize I was right. There's something going on out there. Promise me you won't go outside, okay?

AMY

Not even to smooch in the moonlight?

KEVIN

We can smooch inside. There's something going on out there, and it's not good.

AMY

Come on, let's dance.

They move to dance floor.

There are nervous guys on one side of the floor, nervous girls on the other.

BRAD

(to Harold)

What's the matter, pimple worm, afraid to make your move?

HAROLD

Look who's talking.

BRAD

All right.

He crosses floor to Mary Ann.

BRAD

Care to dance?

MARY ANN

With you?

BRAD

No, with Robert Redford.

MARY ANN

Well -- okay.

They move out onto dance floor. Brad throws Harold a holier-than-thou look.

Harold's trying to get up the courage to ask Caroline to dance. They are both on the nerdy side.

They eye each other. She crosses to him.

CAROLINE

Hi, Harold.

HAROLD

Uh -- hi.

CAROLINE

Music's nice.

HAROLD

Yeah.

CAROLINE

Lights and everything.

(a pause)

So?

HAROLD  
So?

CAROLINE  
Harold?

HAROLD  
You -- want to dance?

CAROLINE  
Of course I want to dance.

HAROLD  
With me?

CAROLINE  
No, with Brad Pitt. Yes, with you.

HAROLD  
Honest?

CAROLINE  
Don't be a jerk.

She grabs his hand, drags him onto the dance floor.

CAROLINE  
Don't step on my feet.

They dance in each other's arms to slow music. Harold and Brad eye each other as they pass on the dance floor. Sweet revenge.

#### OUTSIDE THE LODGE

Eyes are keeping watch. Huge hulking shoulders. As the 60s soft rock music plays -- "I'm a traveling man, made a lot of stops, all over the world. . ."

#### BACK TO SCENE

Dance couples sway. Off to one side, Mr. Stevens is on the phone with the police.

MR. STEVENS  
Yes. The two officers you sent out to the lodge -- their car is still parked out front. I don't know, that's why I'm calling you. Okay.

He ends call. Crosses floor to Miss Rodriguez.

MR. STEVENS

Nice, huh?

She nods. They eye each other. He extends his arm.

MR. STEVENS

Shall we?

She blushes. They move out onto dance floor and sway in each other's arms. This brings snickering and finger-pointing from some of the kids on the sidelines.

WITH CAROLINE AND HAROLD

CAROLINE

It's stuffy in here. But the music is nice.

Harold is awkward and oafish, and his dance skills are primitive, but somehow the softness of the music in the summer night hides many sins.

CAROLINE

Do you want to go outside?

Harold finds it hard to believe what he's hearing. And that's not the only thing that's feeling hard.

HAROLD

I -- don't know.

CAROLINE

You don't know if you want to go outside and make out with me?

HAROLD

I'm --

CAROLINE

I think you might have issues with self-esteem, Harold. True, you're a pimply nerd with foul breath, but you do have your attributes. I mean, at least you don't have an attitude. I can't stand it when guys have an attitude. So, you want to take this outside?

HAROLD

I guess.

CAROLINE

Stop guessing.

She takes his hand, drags him off the dance floor. They exit the lodge through the back door.

Giant shoulders watch as they emerge.

CAROLINE

Are you afraid, Harold?

HAROLD

Afraid?

CAROLINE

Of making out with me? You do know what making out is?

HAROLD

Sure.

CAROLINE

I shouldn't have to be walking you through this.

HAROLD

I don't know, it's just that -- I just feel kind of awkward.

CAROLINE

Don't be a dick. Are you going to make out with me or not?

(a beat)

Harold, no self-respecting girl in a million years is going to ask a pimple-face like you to make out with her. I should get a merit badge for this.

HAROLD

If that's the case, why are you doing it?

CAROLINE

It isn't some evil plot, Harold. I'm not particularly fond of acne blotches, I'll be right up front with you about that. Maybe it's something in the Vermont night. And maybe I've lost my mind. I do have hormones.

They eye each other.

CAROLINE

Do you believe that man is the master of his fate, Harold?

HAROLD

I never thought about it.

CAROLINE

Think now. You have that chance. Don't let it slip away.

HAROLD

Caroline, I --

CAROLINE

I'm going to go for a walk, Harold. Make up your mind. When I come back, if you don't hold up your end of the bargain I'm going to spit in your face and never talk to you again. Think about that.

She moves off, into the darkness, under the trees. A fatal mistake, as a giant hulking shadow slips around and makes its way in her direction.

Caroline contemplates the summer night, hears a noise behind her.

CAROLINE

Harold?

But it's not Harold that appears before her in dark silhouette.

CAROLINE

Harold?

She moves forward toward the giant shadow.

CAROLINE

You're not Harold.

But a huge hand thrusts out, grabbing her by the throat and pushing her down onto the hard ground.

She SCREAMS, but not soon enough to be spared by the ax blade that swipes down and lops off her head.

Her legs twitch wildly, blood spraying everywhere, and the hulking shadow goes to work, chopping her up like hamburger meat.

The scream draws Harold's attention.

HAROLD

Caroline? Caroline, is that you?

He starts forward into the shadows.

HAROLD

Caroline, I know I'm a dick. I know I probably let you down. But look at it from my position. If we start making out, the other guys will get jealous. They'll probably bully me. I'm not saying you aren't beautiful, Caroline. I mean, anyone would say the same thing. I don't even know why you would waste the time to even look at a jerk like me. Caroline, are you there?

(spies giant shadow)

Caroline, is that you?

He confronts the silhouette of a virtual giant, and that giant is wielding an ax.

HAROLD

Bjorn?

The giant doesn't answer questions, he simply does what nature has programmed him to do. The ax-blade whizzes through the air and lops off Harold's head, which now bounces free. Yet his voice drones on from the disembodied mouth:

HAROLD

If I said something, Caroline, or acted inappropriately. . .

And then speaks no more. The ax-man goes to work on the rest of his torso, in a gruesome symphony of slaughter.

INT. LODGE - NIGHT

The 60s soft rock music continues to drone: "Venus if you will, send down a little girl for me to thrill. . ."

AMY

It's kind of easy, isn't it -- to forget all the other stuff. I mean, with the music and all.

KEVIN

Easy, but not that easy.

AMY

I wish you'd relax.

KEVIN

I can't relax. I've been suspicious of that guy Bjorn from the beginning. We checked up on him. You saw the headlines. He chopped up his wife.

AMY

Bjorn?

KEVIN

Says it was an accident. But what about that head in the lake, was that an accident? And there's some other psycho who grew up here and they put away in a nuthouse. So there are two potential maniacs out there. Amy, I have weird feelings.

But she is dreamy-eyed, hardly hears him.

Meanwhile, on the sidelines Dwight and Brad remark on Harold's conquest.

DWIGHT

Do you believe it, I mean, Harold and Caroline?  
Do you actually believe it?

Pause.



DWIGHT

Hey, you didn't do so bad.

BRAD

Yeah.

DWIGHT

You dig her?

BRAD

I do. I think she digs me, but she's playing it cool.

(a beat)

What about you?

DWIGHT

What about me?

BRAD

You gonna make a move?

DWIGHT

I don't know.

BRAD

What, you don't like Kristin?

DWIGHT

She's cute.

BRAD

What are you waiting for?

Dwight screws up his courage, crosses to Kristin.

DWIGHT

Dance?

Kristin blushes.

DWIGHT

Did I say something? Come on, you want to dance?

KRISTIN

Okay.

Dwight throws a look at Brad -- I made it. He and Kristin move out onto the dance floor.

DWIGHT

How about Mr. Stevens, huh? Smooth operator?

KRISTIN

Yeah.

Brad and Mary Ann eye each other across the room. Mary Ann approaches him.

MARY ANN

This is one of my favorites.

He takes her hand and joins the others on the dance floor. "Venus, goddess of love that you are. . ."

BACK TO AMY AND KEVIN

AMY

Hold me close.

Kevin obliges.

AMY

Closer.

They are tight as two peas in a pod.

AMY

Kevin? Do you love me?

KEVIN

Amy --

AMY

Do you love me, Kevin? I have to know that.

KEVIN

What do you think?

AMY

I have to know because there are stars for me tonight in the heavens above.

KEVIN

Stars in the heavens? Amy, are you okay?

AMY

I wish you'd say you love me.

KEVIN

I love you.

AMY

You're just saying it.

KEVIN

I just wish you wouldn't get so crazy. I think we have to be vigilant.

AMY

I wish you would stop thinking about that other stuff.

KEVIN

I can't help it.

AMY

Why don't we -- well, go somewhere?

KEVIN

Amy, you know I'd love that, but you know that could be dangerous.

AMY

Come on, Kevin.

KEVIN

It's just feels -- safer here.

AMY

You don't want to make out?

KEVIN

I didn't say that.

AMY

Then let's go somewhere. What about upstairs?

KEVIN

You got it.

They exit dance floor, head upstairs.

KEVIN

My room.

They go to his room, sit on the bed, make out.

KEVIN

Wow.

AMY

Isn't this better? If you want to -- well -- it's okay.

KEVIN

You don't mean --

AMY

Not all the way. But, you know --

A sudden SHADOW appears in the doorway, which gives them a start. It's Bjorn.

KEVIN

Oh -- you gave me a start. Bjorn, everything's okay. You need to give us a little privacy.

BJORN

Ja.

He exits.

KEVIN

That guy gives me the creeps. It's like he's everywhere, and at the same time he's nowhere.

ON THE DANCE FLOOR

The music has stopped. Stevens and Miss Rodriguez break. She moves to a table, where an old 45 record player has run out of 45s to play.

She sorts through a batch on the table.

MR. STEVENS

Where's Bjorn?

Miss Rodriguez shrugs.

MR. STEVENS

He's supposed to be keeping an eye out.

He moves to Brad.

MR. STEVENS

Have you seen Harold and Caroline?

Brad points.

MR. STEVENS

Harold?

BRAD

Yup.

Stevens can't believe it.

MR. STEVENS

What about Kevin?

Brad shrugs. Stevens moves to Miss Rodriguez.

MR. STEVENS

I'm going to check on Harold and Caroline out back. If you see Bjorn, tell him to stick around.

He exits rear of lodge. Walks toward woods. Notices something on the ground. Harold's chopped-up body.

MR. STEVENS

Oh God.

A huge, menacing figure emerges before him, holding an ax.

MR. STEVENS

Who the hell are you?

No answer, and the figure moves menacingly forward. Stevens flees to the lodge.

INT. LODGE

As Stevens enters hastily, slides deadbolt across back door. He motions to Brad.

MR. STEVENS

Lock the front door -- fast!

Brad moves to front door, bolts it.

MR. STEVENS

There's a maniac out there. Everyone, listen up. Get up to your rooms. Close the doors -- now! Somebody find Bjorn.

And almost on cue, there's the SOUND OF SHATTERING GLASS, as an ax blade smashes the window from the outside. The hulking maniac outside, none other than LOGAN HARRINGTON late of the psycho ward, is trying to get in.

He peers into the lodge, a mop of blonde scraggly hair coming down over his ears. Innocent enough, if you can overlook the rage burning in his eyes.

The kids scatter, scamper upstairs to their rooms.

Stevens crosses to Miss Rodriguez.

MR. STEVENS

Get in your room. I wish I had a gun. Where the hell is Bjorn?

Bjorn comes down the stairs. Stevens spies him.

MR. STEVENS

Bjorn?! Where the hell have you been? There's a psycho outside trying to get in. Bjorn, it's up to you to stop him.

BJORN

Ja.

The rear door CREAKS as psycho Logan forces his weight against it.

Mr. Stevens dashes up the stairs.

Bjorn moves to the rear door. Waits for Stevens to get out of sight.

The rear door sighs again, with Logan forcing his weight against it, and he begins to chop through it with his ax. Another thirty seconds of chopping, and he walks through, confronted by Bjorn.

Two sets of angry eyes lock. And they commence an ax fight, swinging the axes wildly over their heads, Bjorn backing toward the middle of the room.

Logan lunges for Bjorn with his ax, but Bjorn steps to one side.

Bjorn swings back, and the two axes clash, then lock.

In the balcony, the kids are watching this colossal battle in awe.

Kevin grabs Amy.

KEVIN

Come on.

They retreat to his room.

He goes to the window, looks out. Then moves to his bunk and begins to strip the sheets off.

AMY

What are you doing?

KEVIN

We're getting out of here. Help me with these.

He tears sheets into strips, then twists them to tighten them. He's trying to create an escape rope.

KEVIN

Tie them together -- like this.

AMY

Kevin, are you crazy?

KEVIN

Just do it.

BACK TO THE BATTLE SCENE

The two hulking giants continue to flail with their axes, neither yet drawing blood. And then, as fate would have it, Bjorn stumbles.

He pitches backward, and loses control of the ax, which skids out of his hand.

Logan is upon him instantly, puts his boot on Bjorn's chest, and brings the ax down square in the middle of his forehead, splitting it in half like a coconut, brains spewing out.

SCREAMS from above. The kids scatter wildly for their rooms.

Kevin comes out of his room to investigate.

KEVIN

What's going on?

DWIGHT

He killed Bjorn.

Kevin retreats to his bedroom.

KEVIN

(to Amy)

Hurry.

ON THE GROUND FLOOR

Logan reacts to the screams above. Starts up the stairs after the others, wielding his ax.

WITH STEVENS

as he grabs Miss Rodriguez in the hallway.

MR. STEVENS

My room. Quick.

They duck into his room.

MR. STEVENS

The bed.

He pushes the bed up against the door. They huddle together.

The door begins to push open, as Logan forces his weight against it. Stevens pushes back.



Logan begins chopping his way through the wood door, with splintering strokes of the ax.

Now he's made it inside, and confronts Stevens.

MR. STEVENS

No -- please?

He and Miss Rodriguez back away, as Logan sneers and readies his ax for the kill.

IN THE HALLWAY

Brad spies Logan entering Mr. Stevens' room. He quickly moves to the other rooms, knocking on doors, which are reluctant to open. But some do.

BRAD

We have to make a break for it. Now, while he's occupied.

DWIGHT

Occupied with what?

BRAD

Don't ask. Let's go, while we have a chance.

WITH KEVIN AND AMY

Kevin looks for a place to secure one end of the sheet strips that have been knotted together into a length of rope.

AMY

We can't.

KEVIN

We have to.

The SOUND from the adjacent room of an ax thunking on bone and flesh can be heard, together with desperate cries from Stevens and Miss Rodriguez, who make easy pickings for Logan.

AMY

It's Mr. Stevens! Oh God, he's got Mr. Stevens.

Kevin shushes her.

KEVIN

What can we tie this to?  
(he looks around)  
The bed.

He pulls the bed up against the window, secures the sheet end to it. Then he flings the makeshift sheet-rope out the window.

KEVIN

I don't know if it's gonna hold.

AMY

It's too dangerous.

Stevens' anguished cries can be heard, and that ax continues its gruesome chores.

AMY

Omigod.

KEVIN

Let's make a break for it.

He grabs her hand.

IN THE HALLWAY

sickening blood seeps out under the door to Stevens' room.

Kevin and Amy coming racing out of his room and break for the head of the stairs. They quickly scurry down those stairs and out into the night.

The others are not far behind them.

WITH LOGAN

standing over the bloodied, hacked corpses of Stevens and Miss Rodriguez, star-crossed lovers after all.

He hears noises from without, goes to investigate, catches sight of the last of the kids scurrying down the stairs.

He gives chase.

EXT. LODGE - NIGHT

Kids stream out, screaming, heading every which way.

Kevin and Amy follow after them, halt, look around.

Kevin grabs Amy's arm and steers her toward the woods at the side of the lodge.

AMY  
Kevin?

KEVIN  
Hurry up.

They enter the woods, hunker down behind a clump of bushes.

AMY  
What are we gonna do?

He shushes her. They watch the front entrance to the lodge.

Logan emerges, catches sight of Brad and Dwight fleeing toward the road.

He starts after them.

KEVIN  
We can't let him get Brad. Stay here. Don't  
move.

He makes for the lodge.

AMY  
Kevin?!

Kevin enters the lodge.

INT. LODGE

Kevin is looking for a weapon, any kind of weapon.

Mary Ann emerges from hiding.

MARY ANN  
Kevin?

KEVIN

Mary Ann, what are you doing here?

MARY ANN

Is it safe?

KEVIN

No, it's not safe. Hide. Quick.

MARY ANN

What are you doing?

KEVIN

Get out of sight.

He spies Bjorn's ax next to his bloody body on the floor.

He moves to the ax, hefts it. Too heavy. But he has no other choice. He grabs the ax and heads out the front way.

EXT. LODGE

Kevin emerges and heads for the road. Amy watches in terror.

ON THE ROAD

Logan is chasing Brad and Dwight.

Kevin shouts, waves the ax.

Logan turns, spies him.

Brad and Dwight quickly duck into the woods. They hunker down, watch the road.

BRAD

He must be out of his mind.

Logan advances toward Kevin. Kevin stands still.

WITH BRAD AND DWIGHT

BRAD

Gimme your shirt.

DWIGHT

What?

BRAD

Your shirt. Take it off. Hurry.

Dwight removes his shirt. Brad tears it in strips, ties them together, fashioning a length of rope.

DWIGHT

What the fuck are you doing?

Brad shushes him. Moves forward parallel to the road, inching his way closer to Logan.

WITH AMY

as she moves through the woods, tracking Kevin's movement. She's astonished as she witnesses Kevin waving his ax.

Logan draws closer to Kevin, murder in his eyes. How dare his supremacy be challenged?

Now is Brad's chance. Makeshift rope in hand, he emerges from hiding, standing about ten feet behind Logan. He slowly, cautiously comes forward, noose at the ready.

Suddenly Amy emerges from hiding.

AMY

Kevin?

Very bad timing indeed.

KEVIN

Amy, get out of here.

She moves to him.

AMY

Oh Kevin.

KEVIN

For God's sake.

At that moment, Brad springs forward with the noose and throws it around Logan's neck, pulling it taut with all his might, and this drags Logan backward, crashing on top of him.

Logan gasps for air, but he's a strong sucker. Brad pulls tighter and tighter on that noose, as Logan's face turns green. But not quite green enough.

He pulls himself upright, and frees the noose from around his neck. Now he's facing a petrified Brad.

Kevin starts forward.

AMY

No!

Logan grabs Brad by the throat, and lifts his ax.

POLICE SIRENS are heard.

Logan releases Brad, turns to face an approaching police car, lights flashing.

The cop car pulls to a stop. Two COPS get out. The FIRST COP has his gun drawn.

FIRST COP

Drop the ax. Do it now.

Logan seems bewildered.

FIRST COP

Drop the ax.

But rather than drop it, Logan flings the ax at the First Cop, and it finds its mark, splitting his skull and dropping him to the ground.

The Second Cop goes for his gun, but not before Logan advances on him and seizes him by the throat with two powerful hands. He begins choking the cop, until the cop goes unconscious.

Now he pivots, facing Kevin, Brad and Amy in the road.

Brad makes a run for it, ducking into the woods.

Kevin drops his ax, grabs Amy's hand, and also makes a run for it.

Brad is the nearer, and so Logan hefts his ax and follows Brad into the woods.

WITH BRAD

at a run, as he navigates through the darkness.

He pauses, turns. A huge, hulking figure is giving pursuit.

He continues to flee this monster.

WITH KEVIN AND AMY

in the woods, but not far from the road.

AMY  
What are we gonna do?

KEVIN  
I know what I have to do.

WITH BRAD

who continues to flee in the darkness, then realizes he's wiser to find a hiding place and stay quiet.

He hunkers down behind a tree. Watches.

Logan slows. Looks around, eyes filled with menace.

BACK TO AMY AND KEVIN

AMY  
So, what are you going to do?

KEVIN  
Stay here.

AMY  
Kevin?

KEVIN  
Amy -- just do it.

Kevin makes for the road, peers out. He heads in the direction of the fallen policemen.

WITH BRAD

who's breathing heavy in hiding. He can sense that Logan is near, and he's freaking.

Kevin reaches the policemen, secures one of their guns. Holds it, but is unsure how to fire it.

He starts into the woods.

KEVIN

Brad?!!

His voice echoes, but he gets no response.

KEVIN

Brad?!!

This stops Logan dead in his tracks. But he will not be deterred.

He clomps forward through the woods, can almost smell Brad's fear.

Brad peeks out. Logan is gaining on him.

KEVIN

Brad?!!

Brad gets up from a crouch.

BRAD

Over here!

He makes a run for it.

Logan gives pursuit, his heavy feet thudding, that ax poised and ready to do his bidding.

Brad slips, falls to the ground. It's too late to escape, a huge figure now stands over him.

BRAD

Oh God, oh God, oh God. . .

Logan raises the ax, ready to bring it down on Brad.



A GUNSHOT breaks the air, and Logan grunts, catching a slug in the back, and falls forward, the ax tumbling out of his hand.

His huge body thuds to the ground, eyes vacant now, mop of blonde hair disheveled over his face. He's stone dead.

Kevin approaches. He's holding the gun he just fired.

He kneels, examines Logan's body.

KEVIN

He's dead.

(a beat)

I didn't think I could do it. But I had to. You okay?

BRAD

Yeah.

Amy's voice is heard.

AMY

Kevin!

She goes to him, throws her arms around him.

AMY

Oh God. . .

She eyes the dead monster on the ground.

AMY

Who is he?

KEVIN

More like what is he. This must be the psycho they sent to the loony bin.

(off a look)

The people who used to own this lodge. Fun, huh? What I did on my summer vacation.

DISSOLVE TO:

EXT. LODGE - NIGHT

Kevin, Amy, Brad and Dwight exit the road and move inside the lodge.

INT. LODGE

Bjorn's bloody body is in evidence.

KEVIN

Look at the place.

Mary Ann comes out of hiding. Mary Ann and Amy embrace.

AMY

It was awful, Mary Ann, awful. Mr. Stevens and Miss Rodriguez -- we heard the screams -- it was awful.

MARY ANN

What -- ?

KEVIN

It's all right, he's dead.

Kristin enters, the last of the group. She moves to the others. She and Amy embrace.

Kristin tries to look at Bjorn, but Amy turns her face away.

AMY

Don't look.

Several beats.

KEVIN

Somebody get a sheet or something. Well Bjorn, I guess I had you wrong. R.I.P.

Brad disappears upstairs to get the sheet.

KRISTIN

Where are the others?

KEVIN

What others?

KRISTIN

Caroline?

Kevin shakes his head.

KRISTIN

Oh God.

Kevin moves to one side, whips out cell phone, dials police.

KRISTIN

Now what do we do?

AMY

We go home, I hope.

KEVIN

(aside)

First thing in the morning. Start packing.

AMY

Come on.

They head up the stairs.

Brad returns with a sheet, drapes it over Bjorn.

KEVIN

So much for Mr. Stevens' glorious let's embrace nature plans.

BRAD

Yeah. I caught a glimpse of him. He doesn't look so good.

KEVIN

We'll get the tour bus back here tomorrow morning and get the hell out of here as fast as we can.

DISSOLVE TO:

EXT. LODGE - DAY

An ambulance pulls into the drive. Police SIRENS SOUND and patrol cars follow it. Cops get out and go inside.

INT. MAIN HALL - LODGE

Kevin's already downstairs. A few of the other kids, including Brad, come down, carrying backpacks and luggage.

KEVIN

I called the guide place. The bus should be up here soon.

A COP accosts him.

COP

We found two dead officers up the road.

KEVIN

There are probably two more about half a mile back there in the woods.

(to Brad)

Fill them in. I wanna check out back.

He exits lodge via rear door.

EXT. BACK OF LODGE

Kevin emerges, looks around. Nothing. He starts into the woods.

There are two legs jutting out from behind a tree, with a skirt attached. He goes to inspect them and what they're attached to.

We don't see Caroline's body, but he does. He cringes. Then moves farther on.

There's another body in the trees -- the instant he spots it from afar, he halts. Can't take more. Turns back.

INT. LODGE

Kevin enters, crosses to Brad.

KEVIN

Harold and Caroline.

He shakes his head.

KEVIN

(to Cops)

There are two more out back.

(to Brad)

Where's Amy?

Brad shrugs. Kevin heads up to Amy's room.

## INT. AMY'S ROOM

Kevin appears in the doorway.

Amy's cinching the straps on her backpack. There's a suitcase on the bed.

KEVIN  
You ready?

AMY  
Just about.

KEVIN  
How can I help?

AMY  
It's okay.

He moves to her.

KEVIN  
You all right?

AMY  
I guess so.

KEVIN  
You're still frightened, I can see it.

AMY  
Can you blame me?

KEVIN  
We'll be out of here soon.  
(re: backpack)  
Let me take the backpack.

Kevin moves to bed, hefts backpack.

KEVIN  
You about done?

AMY  
Yeah.

KEVIN

You need help carrying that?

AMY

I'm okay.

Kevin pats her gently on the arm.

KEVIN

Police are here. Tour bus is on the way. See you downstairs.

He exits.

Amy opens her suitcase on the bed. She takes some clothes from a bureau drawer, stuffs them in there.

Examines the other drawers -- they're empty.

She thinks for a beat. The closet. She has some hanging clothes there.

With a shove of the hand, she parts the closet doors. Grabs a fistful of clothes on hangers. Crosses back to the bed, places the clothes in her suitcase.

She turns, heads back to closet -- but doesn't quite get there as a HUGE FIGURE STANDS BEFORE HER.

The figure has disheveled blond hair. Steps forward with a menacing sneer on his face, and an ax in his hand.

He raises the ax. She SCREAMS!

He staggers forward. She backs away. Backs and backs toward the door.

Again she SCREAMS! But just as Logan is about to bring the ax down on her, he crashes down face forward on the floor -- stone dead.

Kevin and Brad arrive. Kevin can't believe his eyes.

AMY

Is he dead?

Kevin examines Logan's body.

KEVIN

I think so, but I'm not taking any chances.  
Come on, let's get out of here.

He helps Amy collect her suitcase.

A COP appears in the doorway. Spies Logan. He

Moves to Logan's body, examines it.

KEVIN

That's the guy who did all this.

COP

Who is he?

KEVIN

I think he's some psycho named Logan  
Harrington.

COP

The Logan Harrington?

KEVIN

You know about him?

COP

His family was nuts. They used to bug us all  
the time. They sent him away.

KEVIN

He's back. Or was.

COP

Yeah -- was.

EXT. LODGE - DAY

The tour bus pulls up out front. Kevin, Brad, Amy and the others are waiting  
with their luggage.

The Driver gets out, opens the side compartment.

DRIVER

Short stay?

KEVIN

Yeah.

The Driver stashes their belongings.

DRIVER

What's the matter, fresh air too much?

KEVIN

Much too much.

DRIVER

You want to tell me about it?

KEVIN

No. No, I don't think I do.

DRIVER

Where's your fearless leader?

KEVIN

He went to that great fearless leader place in the sky.

Slight moment.

DRIVER

You in charge?

KEVIN

I guess.

DRIVER

Well okay, all aboard.

The kids pile into the bus.

INT. BUS

Kevin sits with Amy. The others are scattered about the bus.

DRIVER

Ready?

He kicks the bus in gear, and eases it on its way, leaving behind parked police cars and an ambulance loading Bjorn's body.



KEVIN

You know something?

AMY

What?

KEVIN

I don't think I'm going camping next summer.

AMY

You're not?

KEVIN

No, I think I'll stay home and read.

She rests her head against his shoulder.

FADE OUT.

THE END

