

(Name of Project)

by

(Name of First Writer)

(Based on, If Any)

Revisions by

Names of Subsequent Writers,
in Order of Work Performed)

Current Revisions by
(Current Writer, date)

FADE IN

EXT. MOUNTAIN - AFTERNOON

A SLOW, DRIFTING SHOT of an approaching mountain range covered in a thick shell of snow. As we approach, CAMERA FINDS a thin road that twists it's way up the base of the mountain. CAMERA PUSHES IN until WE SEE a Suburban truck making it's way up the precarious incline.

CUT TO:

EXT. LOCAL BAR - AFTERNOON

The Suburban drives into a desolate parking area. A small, seedy-looking bar sits alone in the snow like an eccentric Antarctic outpost.

CUT TO:

INT. SUBURBAN TRUCK - CONTINUOUS

The truck pulls to a stop. There are six people inside, three males and three females, all in their late 20's. Everyone is asleep, except for the bleary-eyed driver, MICHAEL, a tall, athletic man, who is singing quietly along to the music on the radio.

He turns off the ignition and the truck falls silent. He looks out the window, surveying the bleak snowy landscape.

MICHAEL

Sweet.

Another male, JERRY, stirs awake in the backseat. Jerry has that disheveled, quirky look of a bad stand-up comic.

JERRY

We there yet?

MICHAEL

Almost.

JERRY

I think I got bedsores.

He stretches, waking the girl next to him. Samantha is a petite red-head whose unconventional appearance seems perfectly matched to Jerry's.

(CONTINUED)

CONTINUED:

She wipes the sleep from her eyes and looks out the window.

SAMANTHA

Where are we?

MICHAEL

Our final pit-stop. Gotta put the chains on for the last leg.

The woman next to Michael in the front seat, KAREN, wakes up and stretches. Karen is an attractive woman who shares the same tough, athletic look as Michael. She looks out the window at the falling snow.

KAREN

Sweet.

MICHAEL

That's some good powder.

KAREN

Yeah. Can't wait.

MICHAEL

Let's get the chains on.

(to Jerry)

Wake up the sleeping beauty and her prince.

Michael and Karen get out. Jerry turns around to the seat behind him where WE SEE the truck's final two occupants sleeping soundly amongst the piles of luggage.

Jerry shakes the leg of MATT, waking him.

MATT

We there?

Matt has the enviable good looks of a silent screen movie star. Yet, his demeanor reflects the attitude of a man who doesn't flaunt it, or even acknowledge it.

JERRY

Almost. Me and Samantha are going to get some air.

He and Samantha climb out, leaving Matt alone with the woman sleeping next to him, MEGAN.

(CONTINUED)

CONTINUED: (2)

He looks at her, taking a moment to appreciate her exceptional beauty that is poorly masked by a baseball cap and sunglasses. He gently shakes her.

MEGAN

Didn't realize I fell asleep.

MATT

That was my fault. I was telling you about my life. You nodded off during my high school years.

She laughs.

MEGAN

Sorry.

CUT TO:

EXT. BAR - AFTERNOON - CONTINUOUS

Everyone moves about the truck, stretching and taking deep, satisfying breaths of fresh air. Michael seems excited by the endless expanse of snow.

MICHAEL

What do you guys think?

JERRY

I think if it was any colder my nads would be all the way to my throat.

MATT

Some say hell isn't fire and brimstone but snow and ice.

MICHAEL

No way. This is heaven to me.

Suddenly, Michael is smacked in the back of his head with a snowball. He turns to see Karen laughing her ass off.

MICHAEL (CONT'D)

Oh, it is on!

He quickly scoops up a handful of snow and chases after her.

(CONTINUED)

CONTINUED:

Jerry steps over to Samantha, who is looking up at the mountain and hugging herself.

JERRY
Cold, huh?

She doesn't respond. She seems transfixed on the mountain looming up ahead of them. Jerry puts his arm around her.

JERRY (CONT'D)
Hey, Sam, you okay? You're shaking.

She snaps out of it and forces a smile to Jerry.

SAMANTHA
Just a little car sick, I think. I'll be fine.

Jerry looks to the tavern.

JERRY
Come on, let's go inside for a bit.

They make their way towards to building.

Matt walks up to Megan, who is struggling to zip up her jacket.

MATT
Need help?

MEGAN
Zipper is stuck.

MATT
Let me try.

They struggle together, not having much success.

MATT (CONT'D)
You ever been up to the mountains?

MEGAN
Not since I was a little girl.

MATT
I've been skiing only once before with Mike. I'm not very good.

(CONTINUED)

CONTINUED: (2)

MEGAN

I guess that means I won't be the only one falling on my ass all weekend.

The zipper suddenly frees itself. They exchange a smile.

MEGAN (CONT'D)

Let's go inside. I really need to pee.

MATT

Okay.

(to Michael)

Hey, Mike, we're going inside. You coming?

Michael stops chasing Karen and looks to Matt.

MICHAEL

You guys go ahead. It'll just take a few minutes to get the truck ready.

Another snowball smacks him in the head, knocking him to the ground.

MICHAEL (CONT'D)

Daaamn yooooou!!

CUT TO:

INT. TAVERN - AFTERNOON - CONTINUOUS

All four enter to find that the bar is about as rundown as a place can be without being condemned. A few local patrons give a casual, bleary-eyed glance to the newcomers. A grizzly BARTENDER is sitting behind the bar watching a small television. In the far corner of the room is a weathered pool table where two scary-looking locals are playing a game.

JERRY

(ala "Deliverance" banjo)

Do-do-do-do-do-do-do-do-do...

Samantha gives him an elbow jab.

MATT

Hmm, maybe we should just wait in the truck?

(CONTINUED)

CONTINUED:

JERRY
No way. I'm starving.
(to Bartender)
You serve food here?

The bartender shrugs his shoulders.

BARTENDER
I guess.

They all walk towards the bar.

JERRY
You got a menu?

The bartender points to a chalk board on the wall where menu items have been unintelligibly scrawled out.

JERRY (CONT'D)
Mmm-mm, it all looks so good. What is the house special?

BARTENDER
Beer.

A few of them force a polite laugh. The bartender is stone-faced.

One of the pool players, a creepy looking guy in his 20's named SEYMOUR, steps over. He attempts to give them a welcoming smile, but his gaunt face and brown teeth make his smile look more like an evil grimace.

SEYMOUR
You should try the meatball sandwich.

BARTENDER
Shut up, Seymour. I don't feel like making a meatball sandwich.

MATT
It's okay. We're not really that hungry anyway.

JERRY
I'm starving.

(CONTINUED)

CONTINUED: (2)

MATT

We'll be at the cabin in another hour or two. There's plenty of food up there.

SEYMOUR

You going up the mountain?

MATT

Yeah.

SEYMOUR

Don't know of too many cabins up there.

MATT

Well, there's at least one. Just off High Peak road, I think.

The bar patrons all exchange a glance with one another.

SEYMOUR

Oh sure, I know that place. I know it real well. Everyone does.

MATT

Why is that?

SEYMOUR

Things go on up there. Strange things.

OLDER LOCAL

Why don't you just shut up, Seymour?

Seymour looks back at his pool mate.

SEYMOUR

I was just tellin' them --

OLDER LOCAL

Well, they don't give a shit. Get over here. It's your shot.

Wounded, Seymour slinks back over to the pool table.

JERRY

(turning back to bartender)
So, how about that sandwich?

(CONTINUED)

CONTINUED: (3)

BARTENDER
How about a beer and I don't throw you
out of here on your ass.

JERRY
Sounds good.

The bartender pops open a bottle and hands it to Jerry.

MEGAN
(to Bartender)
You have a restroom?

He points towards a door near the pool table.

MEGAN (CONT'D)
Thanks.

JERRY
Good luck.

She walks across the bar as the others sit down at an empty
table near the door. Jerry gulps down the beer.

SAMANTHA
Take it easy, Jerry. It's not even noon
yet.

JERRY
I'm having one beer. Relax.

She looks at him hard. He takes another defiant gulp.

SAMANTHA
Don't be an asshole.

MATT
Too late.

Across the bar, Megan steps out from the bathroom. Seymour
steps in her path, blocking her.

SEYMOUR
That cabin up there is not a good place
for a pretty girl like you to be. We got
a big storm comin' and it can get
isolated up that mountain, you know?

(CONTINUED)

CONTINUED: (4)

MEGAN

I think I'll be fine.

She tries to move past him. He grabs her arm.

SEYMOUR

I ain't fucking joking here.

MATT

Let her go.

Seymour turns to see Matt standing next to him.

SEYMOUR

Just having a friendly conversation.

MATT

I said let her go.

They eye each other a moment. Seymour releases his grip. Megan steps away, getting behind Matt.

SEYMOUR

You looking to start something, pretty boy?

MATT

I think it's already started.

Jerry walks up and puts his hand on Matt's shoulder.

JERRY

Forget it, man. Come on.

Matt doesn't move, keeping his eyes on Seymour.

JERRY (CONT'D)

Shit, Matt, let's not turn this into a bar room brawl.

Matt and Seymour stare at each other, neither willing to back down. The older local walks up.

OLDER LOCAL

Seymour, you causing problems again?

SEYMOUR

This guy's fucking with me.

(CONTINUED)

CONTINUED: (5)

The older local looks to Matt and Jerry.

OLDER LOCAL
You fellas don't have a problem, do you?

JERRY
No, no problem.

Jerry pulls Matt away and leads him back to the table.

SEYMOUR
You all best be careful up there. You
best watch yourselves.

OLDER LOCAL
Leave it alone, Seymour.

SEYMOUR
You best watch your--

OLDER LOCAL
Seymour!

Reluctantly, Seymour follows the older local back to the pool table.

MEGAN
(to Matt)
Thanks.

MATT
No problem.

MEGAN
You weren't really about to fight that
guy, were you?

MATT
I hoped not. Never been in a fight
before.

MEGAN
You're a pretty good actor.

MATT
The next John Wayne.

(CONTINUED)

CONTINUED: (6)

JERRY

More like the next Jerry Lewis.

Michael and Karen enter the tavern.

MICHAEL

Chains are on. We ready to go?

JERRY

Yeah, let's get moving.

Michael notices Jerry's beer.

MICHAEL

Is it happy hour?

JERRY

Just ended.

MICHAEL

Dammit.

Everyone heads out the door.

CUT TO:

EXT. BAR - AFTERNOON - CONTINUOUS

Everyone climbs into the truck. Megan looks back to the tavern and sees Seymour watching from the grimy window. Michael notices him too.

MICHAEL

Who's that?

MEGAN

Local freak.

JERRY

He tried to hit on Megan, but Matt came to her rescue.

Michael gives a sly smile to Matt in the rearview mirror.

MICHAEL

Should be worth a few points.

(CONTINUED)

CONTINUED:

Michael throws the truck in gear and they pull away.

CUT TO:

EXT. MOUNTAIN ROAD - LATE AFTERNOON

As the Suburban drives higher up the mountain the snow becomes noticeably heavier, covering everything like a thick blanket.

CUT TO:

EXT. CABIN - LATE AFTERNOON

The Suburban pulls up in front of a large cabin that sits alone in the middle of a snow-covered plateau, surrounded by a dense ring of pine trees.

Everyone piles out of the truck.

KAREN

Oh, Mike, it's beautiful!

JERRY

Yeah, this is actually pretty nice. I thought your dad was a plumber?

MICHAEL

He got a good deal.

Samantha stands next to Jerry and looks at the cabin. Her skin color drains away.

JERRY

Still feeling sick?

SAMANTHA

This place. Something doesn't feel right...

Jerry leans in close to her.

JERRY

Come on, don't start up with that stuff. It's probably just the altitude.

Matt notices a small pick-up truck parked about a hundred yards away from the cabin.

(CONTINUED)

CONTINUED:

MATT
Hey, Mike, who's truck it that?

MICHAEL
Must be Lyle's.

MATT
Who?

MICHAEL
He's the caretaker of the place. He came up to get the cabin ready for us. Must still be here.

Everyone walks up the steps to the front door. Michael digs in his pocket for the key. Matt tries the door and it opens.

CUT TO:

INT. CABIN - CONTINUOUS

They all step inside. The lights are on and the cabin is warm.

MICHAEL
Hey, Lyle, you here?

They make their way into the main living room. Michael walks to the stairway and calls up:

MICHAEL (CONT'D)
Hey, lyle, you up there?

No response. Jerry notices a shotgun hanging on a wall.

JERRY
Awesome...

He grabs it.

MICHAEL
Hey, Rambo, put it back.

Jerry jokingly aims the gun at Michael.

JERRY
Yo, Adrian!

(CONTINUED)

CONTINUED:

Michael quickly grabs to gun away from Jerry.

MICHAEL
That's Rocky, dumbass.

JERRY
Relax. It's not like the thing is loaded.

Michael opens the barrel and pulls out a pair of shotgun shells.

JERRY (CONT'D)
You keep the gun loaded?

MICHAEL
When you got a bear crashing through your front door you don't really have the time to load.

MEGAN
There are bears up here?

MICHAEL
Don't worry, they hibernate in the winter.

JERRY
(points to Matt)
But, if one does show up you got John Wayne here to protect you.

MATT
Shut up, Jerry.

Samantha passes an old door in the hallway and suddenly staggers, as if about to faint. Megan and Karen catch her.

KAREN
Whoa, Sam, you okay?

SAMANTHA
I don't know. Something just came over me... Couldn't catch my breath.

MICHAEL
The altitude takes a while to adjust to of you're not used to it.

(CONTINUED)

CONTINUED: (2)

Samantha looks at the door. Something about it freaks her out.

SAMANTHA
What's behind there?

MICHAEL
That leads to the basement.
(beat)
Come on upstairs everyone and we'll
assign rooms.

Samantha gives a final look at the door and follows everyone upstairs.

CUT TO:

INT. CABIN - UPSTAIRS HALLWAY - CONTINUOUS

Everyone crowds around Michael as he approaches the first door. He opens it to reveal a large master bedroom.

MICHAEL
Obviously, this one is for me and Karen.

Karen enters and drops their bags. Michael leads the rest down to hall to the next door. He opens it to reveal a smaller, cozier room.

MICHAEL (CONT'D)
Jerry and Sam, this is yours. Smaller
room, but a great view.

JERRY
What's that stench?

MICHAEL
Ah, sorry, might be the toilet. Plumbing
is pretty shitty up here, no pun
intended.

JERRY
Great.

He and Samantha walk in.

SAMANTHA
I think I'm going to lay down for a bit.

(CONTINUED)

CONTINUED:

JERRY

Okay, I'd better open up the windows.

Michael takes Matt and Megan to the next door. He opens it to reveal a small room with just one bed.

MICHAEL

You two are going to have to decide who sleep here and who sleeps on the couch downstairs.

MATT

I'll take the couch.

MEGAN

Thanks.

Karen walks up.

MICHAEL

Aww, don't worry, Matt. Before this weekend is over you two will be sharing that bed.

Karen hits his arm.

KAREN

You're such an uncouth jerk sometimes.

MICHAEL

Hey, first of all, I don't even know what uncouth means, okay.

KAREN

Just come and help me unpack.

MICHAEL

Okay.

(then: to everyone)

When you all finish unpacking come on back downstairs, I got a surprise for everyone.

CUT TO:

A DOOR SLIDING OPEN TO REVEAL A LARGE JACUZZI

on the snow-covered deck outside. Inviting bubbles and steam rise from the water.

JERRY
Holy shit, hot tub!

SAMANTHA
I thought you were kidding when you said
to bring our bathing suits.

MEGAN
Me too.

MICHAEL
I don't mind if you ladies go naked.

Karen steps up.

KAREN
Don't worry, ladies. I brought extra.

MICHAEL
Killjoy.

CUT TO:

EXT. CABIN DECK/JACUZZI - NIGHT

Everyone is relaxing in the bubbling jacuzzi, drinking margaritas. Snow begins to come down heavily.

MATT
Looks like the storm has arrived.

MICHAEL
Should make for some good powder
tomorrow.

MEGAN
I wonder why he left his truck?

MICHAEL
What?

MEGAN
Lyle. He left his truck up here.

(CONTINUED)

CONTINUED:

MICHAEL

Probably couldn't get it started and had someone come pick him up.

MEGAN

Then why did he leave the cabin unlocked?

MICHAEL

Probably forgot to lock it. He's pretty old. Besides, it's not like this place gets many visitors.

JERRY

Yeah, Seymour and his gang of inbreeds are scared of the ghosts.

MICHAEL

What?

MATT

Those guys at the bar made it seem like this place was evil or something.

MICHAEL

They were just trying to scare you.

MEGAN

So there is a story?

MICHAEL

There's a little history to this place. Local legend stuff.

JERRY

Now it's getting interesting.

KAREN

What, this place is haunted?

MICHAEL

Ah, you all don't want to hear it.

JERRY

The hell we do.

MEGAN

Tell us.

(CONTINUED)

CONTINUED: (2)

Michael takes a slow, dramatic sip from his margarita, regarding everyone.

MICHAEL

Any of you hear the story of the Donner Party?

SAMANTHA

They were a group of settlers on their way to California and they got trapped in the mountains back in the 1800's.

MICHAEL

1847. And not just any mountain,. This mountain.

MEGAN

Didn't they eat each other?

JERRY

I heard they tasted like chicken.

SAMANTHA

That's sick, Jerry.

MICHAEL

A blizzard hit and they were forced to dig in and wait it out. No shelter and very little food. Turned out to be the worst storm on record. A month later, one of them, half dead, stumbled out of the mountain. He said there had been some kind of massacre. A search party was formed and they went to the campsite. Sure enough, everyone was dead. But, not from starvation or exposure. They killed each other. And not for food, as history would like us to believe. They had gone insane. Hacked each other to death. The woman, children, everyone. The locals believed that this part of the mountain was cursed.

MATT

Kinda weak, Mike.

(CONTINUED)

CONTINUED: (3)

MICHAEL

There's more. Back in the 30's, some guy bought up this land and built this cabin as a family vacation home for his wife and two young daughters. Everything was fine for the first few years, but then, one trip, they got trapped in a heavy snow storm. No one could get up or down the mountain for weeks. When the roads finally opened, the local sheriff came up to check on them. Everyone was dead. The guy killed his entire family with an axe and then tried to burn the cabin down with gasoline. The sheriff found his charred body in one of the bedrooms.

KAREN

Gross. Which room?

MICHAEL

Not ours.

(to Megan)

Don't worry, it's not yours either.

JERRY

Fucking great.

SAMANTHA

Did they ever figure out why he did it?

MICHAEL

The cops wrote it off as cabin fever. But, the locals believe that he was driven to insanity just like the Donner Party. They say there is an old Indian burial site on this mountain.

KAREN

Indian burial ground? Puh-leeese.

MICHAEL

The cabin was left abandoned for years until someone bought it about ten years ago and refurbished it. Whoever that person was, they never used the cabin. Put it up for sale right away. It was finally bought for less than half it's declared value by my father.

(CONTINUED)

CONTINUED: (4)

He takes a sip from his margarita. Everyone looks at him in. Finally:

MATT

You're so full of shit, Mike.

MICHAEL

Hey, I told you my dad got a good deal.

MEGAN

I don't believe a word of it.

KAREN

Me neither.

Michael shrugs his shoulders.

MICHAEL

You asked what the story was. That's the story.

MATT

It's like the Amityville Horror.

JERRY

That movie sucked.

SAMANTHA

I believe Michael's story. I knew I felt something.

MATT

What do you mean?

SAMANTHA

I can sense things. Energies. I felt it all the way up the mountain.

MATT

You mean like supernatural energies?

SAMANTHA

I'm very sensitive to these things.

JERRY

Don't get her started folks or she'll break out her tarot cards.

(CONTINUED)

CONTINUED: (5)

SAMANTHA

Shut up, Jerry. You know I don't like it when you make fun.

KAREN

Mike, you don't believe it, do you?

MICHAEL

The only evil spirits in this place are locked in the liquor cabinet.

JERRY

Not for long.

Michael and Jerry toast their glasses. Suddenly, the power die. The lights go out and the jacuzzi stops bubbling. Everything is quiet and dark.

JERRY (CONT'D)

What the hell?

MATT

Mike, did you do that?

MICHAEL

No, I'm sitting right here.

KAREN

What happened?

MICHAEL

Power went out.

JERRY

No shit.

SAMANTHA

That is some freaky timing.

MATT

Any ideas?

Michael climbs out of the jacuzzi.

MICHAEL

Let me check on something.

(CONTINUED)

CONTINUED: (6)

He steps inside the cabin. Karen gets out and follows after him.

CUT TO:

INT. CABIN - LIVING ROOM - CONTINUOUS

Michael goes to the phone and picks it up. Karen looks at him expectantly.

MICHAEL

Dead. Lines must be down.

KAREN

Good thing I brought my cell phone.

She grabs her purse from the table and pulls it out. She flips it open, but gets a "no reception" message.

KAREN (CONT'D)

No reception?

MICHAEL

We're pretty high up in the mountain.

She tosses the phone down.

KAREN

Global access my ass.

MICHAEL

Phones will be a problem for a while, but there's a gas generator in the shed out back that we can use for power.

They walk back outside.

CUT TO:

EXT. CABIN DECK/JACUZZI - CONTINUOUS

Michael and Karen reappear.

JERRY

Forget to pay your bills?

(CONTINUED)

CONTINUED:

MICHAEL

The power is out and the phones are dead. Probably just temporary, but so we all don't freeze to death in the meantime, I'm going to start up the generator out back. It's a two man job.

JERRY

I'll come with you.

MICHAEL

That's okay, Jerry. Matt, let's go.

JERRY

Hey, thanks for thinking it over though.

CUT TO:

EXT. CABIN - NIGHT

Dressed in their warm clothes and using a flashlight, Michael and Matt walk through the heavy snowfall towards a small shed.

MATT

Storm is getting stronger.

MICHAEL

Yeah. If worst comes to worst, we all spend tomorrow snowed in, snuggling around the fireplace.

MATT

Let's keep this platonic, Mike.

MICHAEL

You are aware that Megan has got the hots for you, right?

MATT

I must be out of practice. I was getting nothing from her.

MICHAEL

I've known Megan for a while and one thing I know about her is that her stand-offish attitude is just a defense mechanism.

(CONTINUED)

CONTINUED:

MATT

You mean to protect herself from obnoxious jerks such as yourself?

MICHAEL

Exactly. You gotta keep hammering away. Use that charm.

MATT

You seem to really want to see us hook up.

MICHAEL

It's just that I'll feel bad if I'm the only one getting laid this weekend.

MATT

What about Jerry?

MICHAEL

Hey, if you want to fuck Jerry, that's none of my business.

CUT TO:

INT. SHED - CONTINUOUS

Michael and Matt step inside. They flash their lights on a aging gas generator. Rusted gas cans line the floor next to it. Michael crouches down and examines the generator.

MATT

Hope this thing works.

Michael grabs the pulley and gives it a yank. Nothing happens. He opens the gas cap and peers in.

MICHAEL

Empty. See if any of those cans have gas in them.

Matt picks one up. Gasoline sloshes around inside. Together he and Michael pour some into the tank.

MATT

How long is a tank good for?

(CONTINUED)

CONTINUED:

MICHAEL

Not sure. Should get us through the night.

The tank full, Michael grabs the pulley.

MICHAEL (CONT'D)

Keep your fingers crossed...

He gives it a yank. The generator sputters momentarily then dies.

MICHAEL (CONT'D)

Son of a bitch...

He yanks harder. More sputtering, then silence.

MATT

Let a real man try.

Matt grabs the pull and yanks it hard. The generator suddenly roars to life. Matt gives a smug smile to Michael.

MICHAEL

Yeah, yeah, kiss my ass. Let's get back inside.

They go to the door and open it to reveal Jerry.

JERRY

What the hell is taking so long? The hot tub is turning into a block of ice.

MICHAEL

It's working now. Let's get back inside.

CUT TO:

EXT. GENERATOR SHED - NIGHT - CONTINUOUS

They step outside and begin to walk back towards the cabin. Jerry flashes his light off towards the woods.

MATT

What is it?

JERRY

Thought I saw something.

(CONTINUED)

CONTINUED:

He sweeps the flashlight around for a few moments. He is about to turn away when he notices something lying on the ground in the distance, half buried in snow.

JERRY (CONT'D)
What the hell is that?

Jerry walks towards it.

MATT
Where you going?

JERRY
There's something in the snow. An animal,
looks like.

Michael and Matt wait near the front of the shed and watch as Jerry makes his way toward the thing buried in the snow.

Approaching it, Jerry moves the beam of light slowly across the ground until the FROZEN FACE OF AN OLD MAN stares back at him. Jerry SCREAMS and stumbles back, slipping in the snow.

Matt and Michael rush over.

JERRY (CONT'D)
That's a fucking dead guy!

They look over the body. The old man's eyes are open, frozen in a desperate stare.

MICHAEL
Oh shit, it's Lyle.

MATT
What happened?

Michael drops to his knees and brushes the snow away. Frozen blood is everywhere.

MICHAEL
Maybe he had a heart attack?

JERRY
Are you nuts? Look at all the blood! It's
everywhere. This guy got the shit kicked
out of him!

(CONTINUED)

CONTINUED: (2)

MATT

This could have been an accident. Maybe he slipped on some ice.

MICHAEL

Or an animal.

MATT

Do you see any bite or claw marks?

MICHAEL

No.

MATT

We better call the cops.

MICHAEL

The phones are dead.

JERRY

This is really fucked up. We are fucked!

MATT

Calm down. Maybe we should just go back inside. If the phones are still down we'll drive into town and get the sheriff first thing in the morning. It was just an accident, okay?

JERRY

What if it wasn't? Huh? What then?

MATT

The sheriff will handle it.

MICHAEL

Karen is gonna flip out.

MATT

Maybe we shouldn't mention this to them.

MICHAEL

Good idea.

JERRY

Yeah, the girls might get hysterical.

CUT TO:

EXT. CABIN - NIGHT - ESTABLISHING

The storm's intensity has grown. Snow drifts are quickly forming around the cabin.

CUT TO:

INT. CABIN - NIGHT

Everyone is sitting around the fireplace drinking wine and playing a board game. Karen holds up a playing card.

KAREN

Okay, guys, this is for the game:

(reads from card)

Arnold Schwarzenegger's is long, Spike Lee's is short, and the Pope never uses his. What is it?

MICHAEL

I'm not touching that one.

KAREN

Bet you don't say that too often.

Michael looks to Matt and Jerry.

MICHAEL

Come on guys, this is for the game.

Matt shakes his head helplessly. Jerry looks distracted.

MICHAEL (CONT'D)

(to Karen)

I don't know.

KAREN

(reading answer card)

Last name!

The girls laugh.

KAREN (CONT'D)

Game goes to the woman team! Ready for a rematch?

(CONTINUED)

CONTINUED:

MATT

Actually, I think we'd better call it a night. Me and Mike have to get up early.

MICHAEL

What?

JERRY

You're going into town.

MICHAEL

Oh, right.

KAREN

Why do you have to go into town?

MICHAEL

Just have to pick up some supplies I forgot. No big deal.

Everyone gets up, preparing for bed. Megan begins to collect some dishes.

MATT

Let me help you with those.

They exit together into the kitchen.

Jerry gets up and goes to the phone. He picks it up and listens for a moment. Dejected, he puts it back down.

SAMANTHA

Nothing?

Jerry shakes his head and sits back down. He takes a long drink from the wine bottle.

SAMANTHA (CONT'D)

You tired?

JERRY

No.

He takes another drink.

SAMANTHA

You're drinking a lot.

(CONTINUED)

CONTINUED: (2)

JERRY
And your point?

SAMANTHA
It seems like you're trying real hard to
get drunk.

JERRY
Just trying to have a good time. We're on
vacation, right? I mean, we're up here on
this mountain, we're having a good time.
You, me, and all your friends.

SAMANTHA
They're your friends too, Jerry.

He turns away from her and looks towards the window.

CUT TO:

INT. KITCHEN - CONTINUOUS

Matt is putting the glasses into the sink. Megan looks out
the kitchen window.

MEGAN
Certainly is a lot of snow coming down
out there.

MATT
Yeah.

MEGAN
Can you imagine?

MATT
What?

MEGAN
Just... what it would have been like to
be out there, with no shelter, no food...
all those people.

MATT
It would suck.

Megan gives him a look.

(CONTINUED)

CONTINUED:

MEGAN

It would suck? Is that the best you can do with the English language?

MATT

It would be horrible. No, it would be Pernicious. Or perhaps sanguinary.

MEGAN

Sanguinary?

MATT

I think it means unmerciful.

MEGAN

Doesn't sound like it. Sounds almost peaceful.

MATT

I didn't invent it.

MEGAN

Got any more?

MATT

How about 'diablerie'?

MEGAN

I like the sound of that one.

MATT

It means depraved...

Matt moves closer to her.

MATT (CONT'D)

Mischievous...

MEGAN

Immoral.

Matt slowly moves in for a drunken kiss.

MATT

Naughty...

She puts her hand to his chest, stopping him.

(CONTINUED)

CONTINUED: (2)

MEGAN

Indecent.

Matt tries to lean in.

MATT

Roguish.

She pushes him back with a smile.

MEGAN

Vulgar.

He steps back and smiles at her, holding his hands out innocently.

MATT

Ill-mannered?

MEGAN

Now you got it.

MATT

Maybe I drank too much?

She steps towards him, smiling coyly.

MEGAN

I think maybe we both have.

She moves close, they are about to kiss when

A SUDDEN, LOUD WIND rushes by the window, breaking the moment. Megan looks outside and shivers.

MATT

You okay?

MEGAN

Yeah... it's just uncomfortable for me.

MATT

I'm sorry, I just...

MEGAN

No, not because of you. Being up in the mountain, in the snow. It's just so... numb and lifeless.

(CONTINUED)

CONTINUED: (3)

MATT

I don't know about that. I think snow is beautiful.

She looks at him.

MATT (CONT'D)

You ever seen a sunrise after a snowstorm? To me the world looks so pure, so untouched by man.

MEGAN

Hmm, there may be hope for you yet.

They smile, moving closer yet again. Suddenly, the LIGHTS GO OUT.

MATT

What's with this timing?

MEGAN

Not again.

MATT

Come on.

Matt grabs a flashlight from the counter. He clicks it on and leads Megan back into the living room.

CUT TO:

INT. LIVING ROOM - CONTINUOUS

Jerry has his flashlight on. Matt and Megan enter.

MATT

Generator must have run out of gas.

JERRY

Yeah.

MATT

Someone's gotta go out there.

JERRY

I'll get Mike.

(CONTINUED)

CONTINUED:

Jerry runs up the stairs.

CUT TO:

INT. CABIN - UPSTAIRS HALLWAY - CONTINUOUS

Jerry approaches Michael's bedroom door. WE HEAR the sounds of intense love-making. Jerry knocks lightly.

JERRY

Mike?

Nothing. Jerry knocks louder.

JERRY (CONT'D)

Hey, Mike?

The love sounds stop. After a moment, the door opens to reveal Michael. He doesn't look too happy.

MICHAEL

What??

JERRY

The generator ran out of gas.

MICHAEL

Then go fill it up!

SLAM! The door is shut in Jerry's face. He turns around and goes back downstairs.

CUT TO:

INT. LIVING ROOM - CONTINUOUS

Jerry reappears.

JERRY

Mike's kinda busy.

MATT

I guess it's you and me.

JERRY

Yeah, I guess.

(CONTINUED)

CONTINUED:

Reluctantly, they put on their jackets and head to the front door.

CUT TO:

EXT. CABIN - NIGHT - CONTINUOUS

The snow is falling heavier all around them. The light from their flashlights bob through the snow as they slowly make their way to the shed.

MATT

Let's just do this fast. Don't even look over at the body.

JERRY

Right.

They reach the shed and enter.

CUT TO:

INT. GENERATOR SHED - CONTINUOUS

The generator lies still. Matt removes the gas cap and looks inside the tank. He is puzzled.

JERRY

What is it?

MATT

Still got plenty of gas.

JERRY

Then why did it stop?

MATT

I don't know.

He yanks on the pulley. The generator roars to life again.

MATT (CONT'D)

Seems fine now. Let's get back inside.

CUT TO:

EXT. GENERATOR SHED - CONTINUOUS

They step outside and begin to make their way back to the cabin. Jerry looks back and shines his light over to where the body is.

JERRY
Oh, shit...

MATT
I thought we agreed not to look.

JERRY
It's gone.

Matt shines his light over to the spot. Sure enough, the body is gone. Only a faint depression in the ground remains.

Jerry turns and runs towards the cabin.

MATT
Jerry, wait!

Matt chases after him.

MATT (CONT'D)
Wait a second. Let's not freak the girls out!

JERRY
Fuck the girls, this is freaking me out!

CUT TO:

INT. CABIN - CONTINUOUS

Jerry bursts in and rushes upstairs. Matt trails after him.

CUT TO:

INT. CABIN - MICHAEL'S ROOM - CONTINUOUS

The door is thrown open and Jerry enters. Michael and Karen quickly cover themselves.

MICHAEL
Jesus, Jerry!

(CONTINUED)

CONTINUED:

JERRY
Mike, the fucking body is gone!

MICHAEL
What?

JERRY
The body is gone!

Everyone else appears behind Jerry.

SAMANTHA
What body?

JERRY
We found a dead old guy outside and now
the body is gone.

MEGAN
You guys found a dead body?

SAMANTHA
This isn't funny, okay?

JERRY
Do I look like I'm fucking laughing?

Michael looks to Matt.

MATT
He's right, Mike. It's gone.

KAREN
What's going on?

MICHAEL
We found Lyle outside. He must have
slipped on some ice and hit his head.
He's been dead since this morning
probably. We didn't want to freak you
out.

SAMANTHA
And you just left his body out there?

JERRY
You'd rather we brought him inside to
thaw?

(CONTINUED)

CONTINUED: (2)

MEGAN
Shouldn't we call the cops?

MATT
The phones are dead. That's why me and
Mike are going into town in the morning.

JERRY
Yeah, but now the body has disappeared.

MICHAEL
Everything is fine, okay? Let me get
dressed and I'll go out and check. Maybe
the body is still out there and the snow
just covered it.

KAREN
I'm coming with you.

SAMANTHA
Me too.

MICHAEL
It's okay, just stay here.

SAMANTHA
I'm not staying inside here with some
dead guy walking around.

MEGAN
Me neither.

CUT TO:

A CLOSE UP

of the depression in the snow. CAMERA PANS UP TO REVEAL
everyone huddled together staring down at it.

MICHAEL (V.O.)
Animal dragged him off.

CUT TO:

INT. CABIN - NIGHT

Michael is walking into the living room with a cup of coffee.
Everyone is sitting around the fireplace.

(CONTINUED)

CONTINUED:

JERRY
What animal?

MICHAEL
Bear?

JERRY
They hibernate in the winter, remember?

MATT
Wolves?

MICHAEL
Possible.

JERRY
I didn't see any tracks.

MEGAN
Maybe the snow covered them up.

JERRY
Bullshit.

MATT
You got a better theory?

Jerry just looks at him.

SAMANTHA
Well, are you guys sure he was dead?

JERRY
Yeah, now that you mention it, he might
have just been taking a fucking nap!

MATT
Relax, Jerry. There's a logical
explanation for this.

KAREN
Maybe we should just go into town now and
get the sheriff?

MICHAEL
We can't drive down the mountain in this
weather.

(CONTINUED)

CONTINUED: (2)

SAMANTHA

Then what do you we do?

MICHAEL

We wait until morning. We don't have much choice.

CUT TO:

INT. MICHAEL'S BEDROOM - LATE NIGHT

Michael is at the window looking out at the surrounding woods. Karen enters from the bathroom and walks up to him.

KAREN

You okay?

MICHAEL

Yeah, just enjoying the view.

KAREN

Come to bed.

Together they climb into the bed and she snuggles up to him.

KAREN (CONT'D)

It was an animal, right?

MICHAEL

Of course.

She closes her eyes, satisfied. Michael stares at the ceiling.

CUT TO:

INT. CABIN - LIVING ROOM - LATE NIGHT

Matt is trying his best to get comfortably on the couch. The wind HOWLS from the outside. He looks uneasily at the large windows.

He closes his eyes. Suddenly, a hand is on his shoulders. He jumps back to find Megan standing over him.

MEGAN

Sorry, were you sleeping?

(CONTINUED)

CONTINUED:

MATT

No. Anything wrong?

MEGAN

Can't sleep. Keep thinking about... the body.

MATT

Don't worry, the sheriff will figure it out tomorrow.

MEGAN

Can I ask you a favor?

MATT

Sure.

MEGAN

Can you sleep with me?

MATT

You... want me to..?

MEGAN

Not sex. It's just... kinda creepy in my room all alone.

MATT

Oh, right, okay.

CUT TO:

INT. MEGAN'S ROOM - LATE NIGHT

Matt and Megan walk in. They both look at the small bed.

MEGAN

No funny stuff, right?

MATT

Right.

They climb into the bed.

MEGAN

Thanks, I appreciate this. Goodnight.

(CONTINUED)

CONTINUED:

MATT

Goodnight.

CUT TO:

INT. CABIN - BEDROOM - JERRY AND SAMANTHA - LATE NIGHT

Jerry is pacing back and forth nervously. Samantha is in bed watching him.

SAMANTHA

Can we just go to sleep, please?

JERRY

What happened to it?

SAMANTHA

Like they said, an animal dragged it away.

JERRY

That's bullshit. There's something going on here. You even felt it yourself.

SAMANTHA

Don't get excited. It was just a story.

JERRY

Godammit, don't talk to me like I'm some little kid.

SAMANTHA

Okay, I'm sorry. It's just... you sometimes get...

JERRY

What? Paranoid? Have I taken my pills? Is that what you're worried about, Nurse Krachet?

She doesn't respond.

JERRY (CONT'D)

Worse than my mother.

He goes into the bathroom and slams the door.

CUT TO:

INT. BATHROOM - CONTINUOUS

Jerry opens the mirrored medicine cabinet and grabs a pill bottle. He opens it and shakes a pill into his hand. He shuts the cabinet and sees the OLD MAN in the reflection standing behind him. The old man is hideous looking.

Jerry SCREAMS and drops the pill bottle into the sink.

He spins around to see that he is alone. He looks back in the mirror -- nothing.

SAMANTHA
(through door)
Jerry? What's wrong?

JERRY
Nothing... I just hit my head.

SAMANTHA
You okay?

JERRY
I'm fine!

He looks down into the sink. The pill bottle has emptied most of it's content into the drain. He picks it up and takes out the remaining two pills. He swallows them dry.

CUT TO:

EXT. CABIN - EARLY MORNING - ESTABLISHING

The snowstorm is over, but it has left five feet of snow in it's wake.

CUT TO:

INT. CABIN - MICHAEL'S ROOM - CONTINUOUS

Michael and Karen slowly wake up. Michael glances at the alarm clock. The digital display is blank. He reaches over and tries the lamp. Nothing.

KAREN
Generator out again?

(CONTINUED)

CONTINUED:

MICHAEL
I'll go check it.

He climbs out of bed.

CUT TO:

INT. CABIN - LIVING ROOM - CONTINUOUS

Michael walks down the stairs to find Jerry sitting at the window, looking out in a daze.

MICHAEL
Jerry?

JERRY
Power went out about three hours ago.

MICHAEL
You've been up all night?

JERRY
The storm dropped a lot of snow.

Michael looks out the window. Thick snow covers everything. He goes to the phone and picks it up.

JERRY (CONT'D)
Phones are still dead.

He turns and looks at Michael.

JERRY (CONT'D)
Guess we're going to be here a while,
huh?

MICHAEL
You okay?

JERRY
I'm great.

Jerry turns back to the window. Michael shakes his head and walks to the front door.

CUT TO:

EXT. CABIN - EARLY MORNING - CONTINUOUS

Michael steps outside to see the Suburban buried in a snow drift. He trudges through the thick snow towards the generator shed.

CUT TO:

INT. GENERATOR SHED - EARLY MORNING

Michael steps inside and looks at the tank. There is still gas inside. He grabs the pulley and yanks it. Nothing.

MICHAEL
Piece of shit.

He looks over the machine carefully. He spots something on the ground behind it. He reaches back and pulls out a broken fan belt. He examines the broken end.

The door opens, startling him. Matt and Jerry are standing there.

MICHAEL (CONT'D)
Jesus...

MATT
Sorry, Mike.

JERRY
What's wrong with it?

Michael shows them the fan belt.

MICHAEL
Looks like it snapped.

JERRY
Or was cut.

MATT
Godammit, Jerry, will you knock that shit off?

(CONTINUED)

CONTINUED:

JERRY

We're snowed in with no power. Maybe you two are too stupid to realize, but that means we're fucked. Not to mention the creepy shit that has been going on --

Matt pushes Jerry against the wall.

MATT

Will you just shut up!?

JERRY

What if the stories are true? What if there is something evil in this place?

MATT

Keep it together, will you?

Michael pulls Matt and Jerry apart.

MICHAEL

Come on, guys. Things aren't as bleak as they seem. There's a bunch of tools and parts in the basement. I'm sure there's an extra fan belt laying around. And in the meantime, we still have power in the Suburban.

Michael walks outside. Matt and Jerry follow.

CUT TO:

INT. SUBURBAN TRUCK - MORNING

All three are sitting inside the truck listening to the radio.

WEATHER MAN (ON RADIO)

... storm has abated locally. We're looking at clear skies until this evening, then we've got another doozy of a storm front coming at us. Expectations of another four to five feet by tomorrow morning...

MICHAEL

Perfect.

(CONTINUED)

CONTINUED:

JERRY

Perfect? Another four to five feet? We're never going to get out of here.

MICHAEL

He said the next storm won't hit until this evening. I can hike down to the main road and get some help.

MATT

How long will it take you?

MICHAEL

Few miles... I can probably make it in four hours. Plenty of time.

MATT

What if the forecast is wrong?

MICHAEL

I'm an optimist.

JERRY

Or an idiot.

MICHAEL

Well, if we all stay here and get another five feet dumped on us the option of hiking out is pretty much gone. We'd be stuck until someone decided to come look for us. Could be a week or more.

MATT

Yeah, I guess we don't have much choice.

CUT TO:

EXT. CABIN - MORNING

Everyone is on the front porch. Michael and Karen are packed and ready to hike out. Matt pulls Michael aside.

MATT

Maybe I should come with you?

(CONTINUED)

CONTINUED:

MICHAEL

No, you need to try and get the generator working in case I don't get back any time soon. Besides, I don't like the idea of leaving Jerry alone with the girls.

MATT

Yeah, good point.

MICHAEL

Don't worry. Everything will be fine. If I have to, I'll rent a snowplow and be back up by tomorrow morning.

MATT

Okay.

MICHAEL

Plus, now you will have some 'alone' time with Megan. Know what I mean?

Matt laughs.

MATT

Get the fuck out of here already.

MICHAEL

Matt, do me a favor. Seriously. Watch Jerry. He seems a bit... off.

Karen walks up.

KAREN

We ready?

MICHAEL

You sure you want to go? I'd feel better if you stayed.

KAREN

And I'd feel better if I go.

He smiles and takes her hand. Together they walk towards the trees. After a few moments, Michael stops. He looks back at the cabin.

KAREN (CONT'D)

Forget something?

(CONTINUED)

CONTINUED: (2)

Michael looks to where the driveway turns into the road. Or, at least, he tries to see where it should be -- the snow has completely covered it.

KAREN (CONT'D)

You do know where we're going, right?

He smiles confidently at her.

MICHAEL

Trust me, babe.

Together they hike off, disappearing into the trees.

CUT TO:

EXT. MOUNTAINS - EARLY AFTERNOON

Heavy, dark clouds rumble across the horizon, drawing near.

CUT TO:

DARKNESS.

Suddenly, a door is opened in front of us, filling a small, musty stairwell with light. Matt is silhouetted in the doorway, looking down into stairway into the basement.

CUT TO:

INT. BASEMENT - CONTINUOUS

Matt reaches the bottom of the stairs and sweeps his flashlight around the dark basement. Strewn about are old, broken pieces of furniture and dusty boxes awkwardly piled against the stone wall.

He notices a work bench in the corner and makes his way over to it. He rummages through the rusted tools finding nothing useful.

He sweeps his light around again. Some of the boxes have writing on them. He moves closer and shines his light on one box. It reads: "ARTIFACTS 4/37"

Intrigued, he pulls the box down and places it on the work bench.

(CONTINUED)

CONTINUED:

He pauses as HE HEARS the basement door SLOWLY CREAKS SHUT at the top of the stairs. The only light now is from his flashlight.

MATT
Hey, I'm down here!

He hears no response. Undaunted, he opens the weathered box. Inside, he finds a strange stone carving resting on a pile of crumpled up newspaper. He gently lifts the stone piece out of the box and examines it in the light. At first glance, the carving looks like a Native Indian-style design of an evil face.

The floorboards above him CREAK as is someone is walking around heavily upstairs. Matt barely notices, focused on the carving.

MATT (CONT'D)
Creepy...

JERRY (O.S.)
What the fuck is that?

Startled, Matt spins around to find Jerry at the bottom of the stairs.

MATT
You scared the shit out of me.

Jerry walks up and grabs the carving.

JERRY
(re: carving)
Looks Indian.

Matt indicates with his flashlight the stack of boxes.

MATT
Looks like someone was a collector.

JERRY
Or a thief.

SUDDENLY, SAMANTHA SCREAMS UPSTAIRS.

(CONTINUED)

CONTINUED: (2)

Matt and Jerry rush to the stairway.

CUT TO:

INT. CABIN - KITCHEN - CONTINUOUS

Megan is holding a trembling Samantha. Matt and Jerry enter.

MATT
What happened?

SAMANTHA
I saw something outside.

JERRY
What?

SAMANTHA
I don't know. Something. It was...
staring at me. Watching me.

Matt and Jerry go to the window and look out. Snow is starting to come down heavily.

MATT
I don't see anything.

Jerry looks towards a particular patch of trees. A shadow seems to shift slightly. He shuts his eyes tightly, takes a deep breath, then looks again. Everything looks normal.

JERRY
I don't see anything either.

MEGAN
(to Samantha)
Come on, let's get you by the fire.

CUT TO:

INT. CABIN - LIVING ROOM - AFTERNOON

The storm's fury is barely contained by the glass windows. Everyone sits in silence watching the snow fall.

JERRY
How long did Mike say it would take?

(CONTINUED)

CONTINUED:

MATT

Four hours.

JERRY

When did this storm hit?

MATT

I'm sure he's fine.

SAMANTHA

Yeah, let's not put negative thoughts out there.

MEGAN

Any ideas about the generator?

MATT

We checked the basement and didn't find anything useful.

JERRY

Yeah. Just a bunch of Indian shit.

SAMANTHA

What do you mean *Indian*?

MATT

Nothing. Just some gift shop crap.

JERRY

No, this was authentic. A carved statue. There's a bunch of boxes down there with more stuff in them.

Samantha gets up, grabs a flashlight, and heads for the basement door.

MATT

Where are you going?

Samantha opens the door and heads downstairs.

MATT (CONT'D)

(to Jerry)

Why? Why do you keep trying to freak everyone out?

(CONTINUED)

CONTINUED: (2)

He gets up and follows Samantha down the stairs. After a moment, Megan gets up and follows.

CUT TO:

INT. CABIN - BASEMENT - EVENING

The boxes laid out on the floor. Each one is opened to reveal its contents. Samantha is kneeling over one box examining some intricate necklaces and bracelets.

Matt and Megan are looking at another carved statue, this one more creepy looking than the first.

MATT

Maybe there was an Indian reservation around here?

MEGAN

Way up in a mountain like this?

SAMANTHA

These things aren't from a reservation. They're from a burial site. Someone took them. Stole them.

MATT

We can't be sure about all this--

SAMANTHA

No, this is really bad. I am picking up some seriously bad energies down here.

MEGAN

Are you saying that there really is an Indian burial site around here?

She notices a pile of blankets in the corner. She slowly moves towards them and pulls them away, revealing a large wooden plank lying flat on the ground. She lifts it away and looks down.

SAMANTHA

Not around here. Right here.

Megan and Matt walk over and look down at a large hole in the ground. Human bones are piled carelessly three feet deep.

(CONTINUED)

CONTINUED:

MEGAN
Are those human?

MATT
Looks like it.

SAMANTHA
We need to get out of here.

MATT
Yeah, let's get back upstairs.

SAMANTHA
No, I mean away from this cabin. This whole area.

MATT
That's not possible. At least not until Mike gets back.

MEGAN
And when is that?

Matt just looks at her, unable to answer.

CUT TO:

EXT. CABIN - LATE NIGHT

The storm has stopped. The entire area is still and quiet, lit by a bright full moon.

CUT TO:

INT. CABIN - LIVING ROOM - CONTINUOUS

Everyone is sleeping around the fireplace. A FAINT NOISE IS HEARD FROM OUTSIDE. Jerry's eyes open. He sits up and listens for a moment.

MICHAEL (O.S.)
Jerry...

Jerry gets up and goes to the window. Michael is standing outside in the snow near the tree line.

JERRY
Mike? What the...

(CONTINUED)

CONTINUED:

Michael puts a finger to his lips and beckons Jerry to come outside.

CUT TO:

EXT. CABIN - LATE NIGHT - CONTINUOUS

Jerry struggles through the heavy snow to where Michael is standing. Michael is turned away from him, looking into the woods.

JERRY

Jesus, Mike, what the hell took you so long? Where's Karen?

Michael continues to stare at the woods.

MICHAEL

We got lost in the woods when the storm hit.

JERRY

Mike, where is Karen.

Finally, he turns to Jerry. His eyes have a strange glaze.

MICHAEL

I need to show you something.

He begins walking into the woods.

JERRY

Where the fuck are you going?

Michael disappears behind a cluster of trees. Jerry struggles to catch up with him. He comes around and sees Michael standing over the body of Karen. She looks as though she'd been killed savagely with an axe.

JERRY (CONT'D)

JESUS CHRIST!

MICHAEL

I had to do it, Jerry. It made me do it.

JERRY

Jesus Christ, Mike, you killed Karen...

(CONTINUED)

CONTINUED:

MICHAEL
It made me do it.

JERRY
What did?

MICHAEL
This place. Can't you feel it? It's all
around us. It's ancient.

Michael turns to Jerry. His face has changed. The skin is dried and cracked, peeling off in layers. His eyes are lifeless.

MICHAEL (CONT'D)
It's going to get you too.

Jerry SCREAMS and we

SMASH CUT TO:

INT. CABIN - LIVING ROOM - EARLY MORNING

Jerry wakes up mid-scream. Everyone around him stirs awake.

MATT
(groggy)
What the hell...?

Samantha goes to Jerry.

SAMANTHA
Jerry, are you okay?

JERRY
Fine, just... had a fucked up dream.

SAMANTHA
Was it about Mike and Karen?

Jerry looks at her: How could she know that?

JERRY
No... it was just a weird dream. I'm
fine, okay?

CUT TO:

EXT. CABIN - MORNING

Matt walk out of the cabin and makes his way to the Suburban.

CUT TO:

INT. SUBURBAN TRUCK - MORNING

Matt climbs in and turns on the radio.

WEATHER MAN

(on radio)

... and all parts of the Sierra Nevada above five thousand feet can expect heavy snows for at least another five to six days as a series of storm fronts are lining up one after the other. Chains are in effect for highway --

Matt changes the station, not wanting to hear anymore bad news. He plays with the dial until he finds an oldie's station that is playing a song he likes. He sits back in the seat, relaxing

Suddenly, the passenger door OPENS. Megan climbs in and shuts the door behind her.

MEGAN

Hey, did I scare you?

MATT

'Course not.

MEGAN

(re: radio)

Any good news?

MATT

Not so bad. I'm sure Mike and Karen will be back soon.

MEGAN

I hope so. We're going to run out of food eventually.

MATT

We could always eat Jerry.

(CONTINUED)

CONTINUED:

MEGAN
I'd rather starve.

A new song begins to play on the radio.

MEGAN (CONT'D)
I like this song.

MATT
Yeah, me too. Reminds me of when I was a little kid. My parents were always listening to this stuff.

MEGAN
I bet you were cute when you were little.

MATT
I was a pain in the ass.

MEGAN
That too.

MATT
And what about you? I suppose you were a perfect little angel.

MEGAN
Oh yes, I was an absolute darling child. I never got into trouble.

MATT
I don't believe that for a second.

MEGAN
Why not?

MATT
Something about you. A toughness. A hard edge that one gets in their youth when things aren't...

MEGAN
Aren't what?

MATT
When things aren't so great.

She turns away from him.

(CONTINUED)

CONTINUED: (2)

MEGAN
Do you see anything else?

MATT
I see someone who is independent. Strong
and capable. With beautiful eyes.

Megan smiles and looks at him.

MEGAN
Flattery doesn't work on me, Romeo.

MATT
Purely a scientific analysis.

MEGAN
Well, how about you?

MATT
Try your best.

She looks him over carefully.

MEGAN
Intelligent. Confident, but not arrogant.
Maybe a bit old-fashioned.

MATT
Guilty as charged.

MEGAN
All very good traits. And you have nice
eyes, too.

MATT
How about the hair?

MEGAN
Could use a trim.

MATT
I'll get right on it.

MEGAN
Good.

They share a laugh. A DISTANT RUMBLE IS HEARD. Megan frowns.

(CONTINUED)

CONTINUED: (3)

MATT
Sounds like an avalanche.

Megan nods, looking more and more uncomfortable.

MATT (CONT'D)
You okay?

She forces a weak smile.

MEGAN
Yeah.

She turns the music up louder and sits back, closing her eyes.

CUT TO:

INT. CABIN - EVENING

Matt and Megan are sitting together by the fire, roasting some marshmallows with Samantha. Jerry is sitting by the window watching the heavy snowfall.

SAMANTHA
If I never see another marshmallow again
it'll be too soon.

MEGAN
The fire is starting to get low.

Matt stands up and looks inside the wood basket.

MATT
We're out of wood.
(to Jerry)
We need to get some from the woodpile out
back.

JERRY
No one is stopping you.

MATT
It'd make it a lot easier if I had your
help.

Jerry doesn't respond or turn away from the window.

(CONTINUED)

CONTINUED:

MEGAN

What's wrong with you?

JERRY

Nothing's wrong. I just don't feel like going outside, okay? It's fucking cold.

Samantha gets up and goes to him.

SAMANTHA

Jerry...

JERRY

Everyone get off my goddamn case and leave me alone.

MATT

Just calm down. There's no reason to talk to her like that.

JERRY

I'll say whatever I want to her. It's none of your business.

MATT

I'm making it my business.

JERRY

Oh, it's tough-guy time again, is that it? Trying to impress Megan so you can bang her?

MEGAN

Fuck off, Jerry. What is your problem?

JERRY

You. All of you. You're all just sitting around with your thumbs up your ass, like you ain't got a care in the world.

Samantha places her hand on him gently.

SAMANTHA

Jerry, have you taken your --

He jumps up and grabs her by the shoulders.

(CONTINUED)

CONTINUED: (2)

JERRY

Don't say it! Not another fucking word!

SAMANTHA

You're hurting me...

He releases her and marches towards the front door.

JERRY

Everyone just leave me the fuck alone
from now on.

He grabs the shotgun from the wall.

MATT

Where you going?

JERRY

I'm going to get some wood for the fire.
Happy now?

He storms out the front door.

CUT TO:

EXT. CABIN - EVENING - CONTINUOUS

Jerry, shotgun in hand, trudges through the thick snow towards the back of the cabin. He reaches a large woodpile and leans the shotgun against it. He struggles to pick up a couple of logs.

With his arms full, he realizes that he can't pick up the shotgun. Reluctantly, he begins to trek back towards the front of the cabin without the gun.

He gets about twenty feet when he HEARS A STRANGE SOUND.

He freezes. The sound is not quite animal, not quite natural. He looks around him trying to place it's location. The sound seems to be moving.

Jerry drops the wood and scrambles back to the woodpile. The CREEPY SOUND GROWS LOUDER with every laborious step he makes.

Just as the sound seems to be right on him, he makes a final, desperate push and dives toward the shotgun.

(CONTINUED)

CONTINUED:

He snatches it up and gets behind the woodpile for cover. The SOUND STOPS ABRUPTLY.

For a few moments Jerry waits, icy plums of his ragged breath hanging in the air. Slowly, he peers over the woodpile towards the treeline. The deep shadows have an ominous look.

A SHADOW SHIFTS. He closes his eyes and takes a deep, calming breath. He opens his eyes and looks again. More shadows are seen moving.

He gets up, holding the shotgun out in front of him, and carefully backs away towards the cabin. He HEARS THE SOUNDS AGAIN. The sound is clearer, more distinctive. It sounds like overlapping whispers and growls.

JERRY

Fuck this.

He makes a break for it. He turns and sprints as best he can through the snow to the front of the cabin. The SOUNDS seem to follow him, coming up right behind him. Jerry refuses to look back.

CUT TO:

INT. CABIN - CONTINUOUS

Jerry burst through the front door and slams it behind him. He runs into the living room, keeping his eye on the windows.

MATT

What the fuck is wrong with you?

Jerry looks to see that everyone is cowering behind furniture. Jerry is holding the shotgun up, ready to shoot.

SAMANTHA

Put the gun down, Jerry!

Jerry lowers the shotgun.

JERRY

There's something out there.

MEGAN

What did you see?

(CONTINUED)

CONTINUED:

JERRY

I didn't see it... but, it's out there.

MATT

What about the wood?

JERRY

What?

MATT

We need to keep the fire going.

JERRY

Are you listening to me? There is something out there.

Matt just looks at him.

JERRY (CONT'D)

You think I'm crazy, don't you?

SAMANTHA

It's going to be okay. We're all going to be okay.

JERRY

You all think I'm crazy? Well, fuck you.

MATT

I'm not saying your crazy. Just put the gun down and let's talk about this.

JERRY

I'm tired of talking. I'm tired of waiting for Mike and Karen when we all know they're dead. I'm tired of waiting around for whatever the fuck is outside to get bored playing with us.

Samantha goes to Jerry.

SAMANTHA

Please, Jerry, it's going to be okay...

JERRY

Don't do that.

She tries to hug him. He shoves her to the floor.

(CONTINUED)

CONTINUED: (2)

JERRY (CONT'D)
Don't do that!

MATT
Hey, that's enough, goddammit! Put the
gun down.

Jerry holds the gun up defensively and begins to back away.

JERRY
None of you believe me. Fine. You all can
fucking stay here, but I'm getting in
that truck and driving out of here.

MATT
That's impossible. The truck won't make
it out of here.

JERRY
We'll see about that.

He opens the front door.

JERRY (CONT'D)
Don't try to stop me.

He steps outside and shuts the door behind him.

MEGAN
What is wrong with him?

MATT
He's lost it. I'm locking the door.

SAMANTHA
No!

MATT
He pointed a shotgun at me. I don't want
to give him another chance.

SAMANTHA
But, what if he's right? What is there is
something out there? I saw something too.

MATT
Your mind was playing tricks on you.

(CONTINUED)

CONTINUED: (3)

SAMANTHA

How can you be sure?

BOOM! A shotgun blast is heard from outside. Everyone rushes to the door.

CUT TO:

EXT. CABIN - NIGHT - CONTINUOUS

Jerry is standing next to the truck, aiming the shotgun towards the woods.

JERRY

Come on you faggots, show yourselves!

SAMANTHA

Jerry!

JERRY

The truck is dead. They did something to the truck.

MATT

What the hell are you shooting at?

JERRY

It's hiding in the shadows. Just beyond the tree line.

Matt turns to Megan and Samantha.

MATT

You two stay inside. I'm going to search the woods with him. Put an end to this once and for all.

MEGAN

We'll all go.

MATT

No, I want to try and get the gun away from him. He might not like the idea.

BOOM! Jerry fires another shot.

(CONTINUED)

CONTINUED:

JERRY
(to trees)
Come on, motherfuckers!

MATT
It'll be okay.

He walks towards Jerry.

JERRY
Stay back, Matt. I know you don't want to believe me.

MATT
Then let's check it out.

Matt clicks on a flashlight and begins to head towards the tree line. Jerry follows.

MATT (CONT'D)
Where did you see whatever it was?

JERRY
Right in that patch of trees ahead.

MATT
It couldn't just be an animal?

JERRY
Too big. And the sound it makes...

MATT
Like what?

JERRY
It ain't natural.

They reach the tree line. Jerry stops.

MATT
Come on.

JERRY
Can you feel it?

MATT
Feel what?

(CONTINUED)

CONTINUED: (2)

JERRY

The presence.

Matt looks to the dark woods in front of him. The shadows seem to move.

JERRY (CONT'D)

Did you see that?

MATT

Let's do this.

Together they walk into the woods. Trees and shadows are everywhere, distorting the landscape.

CUT TO:

INT. CABIN - NIGHT - CONTINUOUS

Megan and Samantha are watching from the window. Matt's flashlight can be seen bobbing around in the darkness.

CUT BACK TO:

JERRY AND MATT

As they make their way through the dark cluster of trees. Matt looks back and can no longer see the cabin.

MATT

Let's not go any further. I don't want to get lost out here.

JERRY

You want to go back?

MATT

There's nothing out here.

JERRY

Go back then.

MATT

Maybe we both should go back, okay?

JERRY

That's what it wants. It wants us to run and hide. Fuck that.

(CONTINUED)

CONTINUED:

MATT
Give me the gun.

Jerry steps away, bring the barrel up towards Matt.

JERRY
I don't think so.

MATT
Enough of this bullshit, okay? Just give me the gun.

JERRY
You're part of this.

MATT
What are you talking about?

JERRY
It's gotten to you. Just like Mike said it would.

MATT
Mike?

JERRY
Maybe you're the one who fucked with the truck. Maybe you don't want us to get out of here.

MATT
Jerry, listen to me very carefully. No one is fucking with you, okay? We're all on the same side here. Just give me the gun and we can --

JERRY
You're a fucking part of all this.

Matt lunges at Jerry and manages to grab the barrel. They both fall to the ground in a struggle for control. Jerry smashes the butt of the shotgun into Matt's face, knocking him aside.

Jerry stands up, looming over Matt with the shotgun.

JERRY (CONT'D)
I should kill you.

(CONTINUED)

CONTINUED: (2)

Matt looks up at him helplessly. Jerry regards him for a moment then backs away towards the cabin.

CUT TO:

INT. CABIN - NIGHT

Jerry rushes in and slams the door.

MEGAN
Where the hell is Matt?

Jerry locks the door.

JERRY
I left him out there. He's part of it.

MEGAN
Part of what?

JERRY
Don't let him back in.

MEGAN
He'll freeze to death!

JERRY
I don't care.

Megan brushes past Jerry and goes to the door.

JERRY (CONT'D)
Don't touch that door!

MEGAN
Shoot me then, you crazy fuck.

She unlocks the door and opens it. Jerry backs away.

JERRY
You're all apart of this.

He turns and runs up the stairs.

Matt slowly walks up. Blood is all over his face.

MEGAN
Oh, God, Matt!

(CONTINUED)

CONTINUED:

He steps inside.

MEGAN (CONT'D)
What happened?

MATT
Where is he?

SAMANTHA
Upstairs.

MATT
He hit me with the gun. Guess I'm lucky -
he could have shot me with it.

SAMANTHA
What's happening to him?

MATT
Maybe you need to be the one to tell us,
Samantha? What are these pills you
mentioned?

SAMANTHA
I... he's on... medication.

MATT
There's no time for bullshit. What kind
of medication?

SAMANTHA
He's on Clozapine. It's for
schizophrenia.

MEGAN
Oh Jesus.

CUT TO:

EXT. CABIN - LATE NIGHT - ESTABLISHING

The storm rages on.

CUT TO:

INT. CABIN - BEDROOM - LATE NIGHT

Jerry is huddled against the wall, holding the shotgun. He is in a cold sweat.

Suddenly, HE HEARS a low, guttural voice from outside the window.

VOICE (O.S.)

Save...

Jerry carefully gets up and goes to the window. Outside is nothing but darkness and snow. After a moment, Jerry makes out a figure standing in the snow.

VOICE (CONT'D)

Save...

Jerry picks up a flashlight and clicks it on. He shines it out the window at the figure to REVEAL the DECAYING CORPSE OF LYLE standing there looking back at him.

LYLE

Save yourself.

Jerry SCREAMS.

CUT TO:

INT. CABIN - LIVING ROOM - CONTINUOUS

Everyone reacts to the scream. Samantha gets up.

SAMANTHA

Jerry?!

MATT

Don't go up there!

SAMANTHA

Listen to him! Something is wrong!

MATT

Something is, but you can't help him.

(CONTINUED)

CONTINUED:

Samantha burst into frustrated tears and collapses back onto the couch. Megan consoles her.

CUT TO:

EXT. CABIN - LATE NIGHT - LATER - ESTABLISHING

Another dramatic shot of the storm relentlessly pounding the cabin.

CUT TO:

INT. CABIN - LIVING ROOM - CONTINUOUS

The fireplace is down to it's final wisp of a flame. Megan and Samantha are asleep on the couch. Matt is sitting upright and alert in a chair.

CUT TO:

INT. CABIN - BEDROOM - CONTINUOUS

Jerry is sitting on the floor, wedged into the corner.

Gusts of wind howl past the window, shaking it violently. He shuts his eyes, trying to control himself.

Suddenly, the CEILING BEINGS TO CREAK. He opens his eyes and looks up. The creaking continues, moving across the ceiling like footsteps.

Jerry aims the gun at the sound, tracking it as the creaking travels across the room and down a wall towards the closet door.

Slowly, the closet door knob turns and the door beings to squeak open. Jerry aims the shotgun. The door opens all the way revealing an empty closet. He releases his breath.

The bed suddenly starts SHAKING. Jerry aims the shotgun at it. Shadows under the bed seem to twist and move.

JERRY
Leave me alone!!

CUT TO:

INT. CABIN - LIVING ROOM - CONTINUOUS

Matt is jolted out of a sleepy daze by Jerry's outburst. He watches the stairway carefully.

CUT TO:

EXT. CABIN - MORNING - ESTABLISHING

The storm has subsided. Random flakes fall gently from the sky.

CUT TO:

INT. CABIN - LIVING ROOM - MORNING - CONTINUOUS

Megan and Samantha are still asleep on the couch. Matt is attempting to light some rolled up newspaper in the fireplace. The faint crackle of flame is heard.

Megan stirs awake and sees Matt.

MEGAN

You get any sleep?

MATT

A little.

He stands up.

MATT (CONT'D)

Keep an eye on things for a minute.

MEGAN

Where are you going?

MATT

To check the truck, see if it's really dead.

CUT TO:

EXT. CABIN - MORNING - CONTINUOUS

Matt makes his way to the Suburban and climbs inside. He turns the ignition to find that, sure enough, it's dead. He climbs out and scans the surrounding area. He notices Lyle's truck and begins to walk towards it.

(CONTINUED)

CONTINUED:

Halfway to Lyle's truck Matt stops and looks back toward the cabin. He spots Jerry watching him from the bedroom window.

He turns away from the cabin and makes his way to the other truck. He tries to door, but it's locked. Undaunted, Matt picks up a sizable rock and smashes it against the window, shattering the glass.

He unlocks the door and gets in. He rummages through the truck, looking for the keys. He finds a toolbox of tools, but no keys..

MATT

Dammit.

He looks out the window to the generator shed. An idea hits him. He reaches down and pops the hood open.

CUT TO:

JERRY

at the bedroom window. He watches as Matt moves around to the front of the truck with the toolbox and begins to do something to the truck's engine. Jerry's eyes are cold and vacant.

CUT TO:

INT. CABIN - MORNING

Megan and Samantha are huddled around the small fire. Matt walks in holding the toolbox and a fan belt.

MATT

I pulled the fan belt from Lyle's truck.
I'm going to try and use it to fix the
generator.

MEGAN

Will it work?

MATT

Worth a try.

MEGAN

I'll help.

(CONTINUED)

CONTINUED:

MATT
I'll be okay.

MEGAN
I wasn't asking.

Matt smiles.

MEGAN (CONT'D)
(to Samantha)
You want to come?

SAMANTHA
Maybe someone should stay inside?

MATT
Yeah, we don't want to get locked out.
We'll be back in a bit.

Matt and Megan go out the front door. After a few moments, Samantha gets up and heads up the stairs.

CUT TO:

INT. CABIN - UPSTAIRS HALLWAY - CONTINUOUS

Samantha slowly makes her way to the bedroom door.

SAMANTHA
Jerry?

No response. She knocks lightly.

SAMANTHA (CONT'D)
Jerry? It's Sam.

CUT TO:

EXT. CABIN - MORNING - CONTINUOUS

Matt and Megan trudge through the snow to the generator shed. Matt stops at the halfway point and can't help but look back. Jerry is not at the window.

CUT TO:

INT. CABIN - UPSTAIRS HALLWAYS - CONTINUOUS

Samantha's ear is against the door, listening.

SAMANTHA

Jerry?

CUT TO:

INT. BEDROOM - CONTINUOUS

Jerry has the shotgun barrel pressed firmly against the door, his finger on the trigger.

SAMANTHA (O.S.)

(through door)

Jerry, please answer me...

Jerry just stares at the door.

SAMANTHA (O.S.) (CONT'D)

I'm really scared, Jerry. Please talk to me...

Jerry HEARS A SCRAPPING SOUND behind him. He turns to see a CHARRED MAN standing in the corner. The man's entire body is blackened, with thick chunks of burnt skin peel back to reveal glistening flesh.

The grotesque figure looks at Jerry and slowly raises a blistered arm, pointing to the window.

CUT TO:

EXT. GENERATOR SHED - MORNING - CONTINUOUS

Matt is about to open the door when he is HIT WITH A SHOTGUN BLAST! He crumples to the ground as Megan screams in horror. ANOTHER BLASTS RIPS INTO THE SHED'S WALL.

Megan grabs Matt and drags him inside the shed for cover.

CUT TO:

INT. CABIN - UPSTAIRS HALLWAY - CONTINUOUS

Samantha reacts to the shotgun blasts. She bangs frantically on the door.

(CONTINUED)

CONTINUED:

SAMANTHA
Jerry! What are you doing?!

CUT TO:

INT. BEDROOM - CONTINUOUS

Jerry wheels away from the window and aims the shotgun at the bedroom door. He FIRES!

CUT TO:

INT. CABIN - UPSTAIRS HALLWAY - CONTINUOUS

The BLAST RIPS THROUGH THE DOOR. Samantha stumbles back as shrapnel tears into her.

The door swings open and Jerry steps into the hallway. Samantha, blinded and bloodied, backs away in tears.

SAMANTHA
Jerry! Please don't do this!!

He aims the gun at her. She turns and runs to the stairway. Jerry pulls the trigger but the shotgun is empty.

CUT TO:

INT. GENERATOR SHED - CONTINUOUS

Megan is holding onto Matt. His jacket has been shredded from the shotgun pellets.

CUT TO:

EXT. CABIN - CONTINUOUS

Samantha has made it outside. She is trying to get to the generator shed, but is having difficulty making her way though the heavy snow.

CUT TO:

INT. CABIN - CONTINUOUS

Jerry is rummaging through the gun cabinet. He finds a box of shotgun shells.

CUT TO:

EXT. CABIN - CONTINUOUS

Samantha is almost halfway to the generator.

SAMANTHA

Help me!

CUT TO:

INT. GENERATOR SHED - CONTINUOUS

Megan hears her. She gets up and opens the door. She sees Samantha making her way towards them.

SAMANTHA

Jerry's insane, he's trying to --

BOOM! SAMANTHA'S CHEST EXPLODES OUT FROM A SHOTGUN BLAST! She drops face-first into the snow. Megan screams and slams the door shut.

CUT TO:

INT. CABIN - UPSTAIRS BEDROOM - CONTINUOUS

Jerry is at the bedroom window. Ignoring Samantha's body lying in the snow, his attention is on the generator shed.

CUT TO:

INT. GENERATOR SHED - CONTINUOUS

Megan is next to Matt, who writhes in pain.

MATT

That fucking bastard.

Megan pulls off his jacket.

MEGAN

Try not to move.

(CONTINUED)

CONTINUED:

MATT
He fucking killed her.

Megan takes the jacket and presses it into his back.

MEGAN
Hold this here. Keep pressure on it.

MATT
Is he coming?

Megan peeks through the door. Jerry is nowhere to be seen.

MEGAN
I don't see him. I think he's afraid to
come outside.

MATT
Let's hope so.

Megan turns her attention back to Matt's wounds.

MEGAN
Turn on your side. Let me take a look.

He winces in pain as he does. Megan tears his shirt to reveal
Matt's back riddled with shotgun pellets.

MATT
Hey, that's a new shirt.

MEGAN
These don't look to deep. You're lucky
you were as far away as you were.

MATT
I don't feel to lucky.

CUT TO:

EXT. CABIN - AFTERNOON - ESTABLISHING

A new storm front has hit.

CUT TO:

INT. GENERATOR SHED - AFTERNOON

Using some gasoline, Megan has made a small fire. Matt is stripped to the waist, grimacing in pain as she carefully extracts the shotgun pellets from his back with a pair of pliers.

MATT

You sure you know what you're doing?

MEGAN

Just tell me if it hurts.

MATT

It hurts.

MEGAN

I meant a lot.

MATT

Are you almost done?

MEGAN

Not even close.

CUT TO:

EXT. CABIN - EVENING - ESTABLISHING

The storm continues to pound the cabin and generator shed. The sky grows darker by the minute.

CUT TO:

INT. GENERATOR SHED - CONTINUOUS

Matt is sleeping against the wall. His jacket is back on and he appears more comfortable than before.

A CLANKING SOUND wakes him. He looks to see Megan hunched over the generator, the open toolbox at her side.

He watches her for a moment then drifts back to sleep.

CUT TO:

EXT. GENERATOR SHED - NIGHT

As the storm's fury grows more intense, WE HEAR the sounds of the generator trying to start.

CUT TO:

INT. GENERATOR SHED - CONTINUOUS

Megan is yanking hard on the pulley. The generator sputters to life for a moment, then dies.

MEGAN

Fucker.

Matt opens his eyes.

MATT

Eloquent.

MEGAN

How are you feeling?

MATT

Like I got shot.

She yanks on the pulley again.

MATT (CONT'D)

What are you doing?

MEGAN

Saving our ass.

She yanks again with all her strength. The generator suddenly roars to life.

MEGAN (CONT'D)

Looks like we got power back.

MATT

At least now Jerry will be warm.

Megan picks up a large screwdriver.

MEGAN

We're going back inside. We'll freeze if we stay here tonight.

(CONTINUED)

CONTINUED:

MATT

How will we get in? The door is probably locked.

MEGAN

Keys are in the Suburban.

MATT

But, Jerry is...

MEGAN

The bastard has to sleep sometime.

Matt notices the screwdriver.

MATT

What are you planning to do?

MEGAN

Whatever it takes.

MATT

I'm coming with you...

Matt struggles to get up, but collapses back to the ground. Megan goes to him.

MEGAN

Stay here. Save your energy. I'm going to come back for you, okay?

They lock eyes for a moment. She moves in and kisses him gently on the lips.

MEGAN (CONT'D)

I'll be back.

She stands and goes to the door.

MATT

Hey, if we get through this, I'm taking you out to nice dinner.

MEGAN

(not too impressed)
A nice dinner?

(CONTINUED)

CONTINUED: (2)

MATT
In the Bahamas.

MEGAN
Deal.

She steps outside.

CUT TO:

EXT. CABIN - NIGHT

Megan is walking a wide circle around the cabin, trying her best to stay out of sight.

She makes it to the Suburban and takes cover behind it. She opens the driver's door and grabs the keys from the ignition. She quietly shuts the door.

She makes her way to the front door of the cabin and slips the key into the lock. She gently turns the knob and the door creaks open. She waits at the threshold, listening for the slightest sound.

She holds the screwdriver out in front of her like a knife and steps inside.

CUT TO:

INT. CABIN - LIVING ROOM - CONTINUOUS

The floorboards seem to creak loudly beneath her feet with every step. She carefully scans the living room and kitchen for Jerry. Nothing.

She reaches the stairway and looks up to the second floor, listening. Hearing nothing, she takes a deep breath and begins her ascent.

CUT TO:

INT. UPSTAIRS HALLWAY - CONTINUOUS

She reaches the top of the stairs and looks down the hallway. All the bedroom doors are shut. She reaches the master bedroom door first and slowly opens it. She peers inside and finds it empty.

(CONTINUED)

CONTINUED:

She continues down the hallway. She notices the shotgun damage on one of the bedroom doors. She opens the door and rushes in, screwdriver thrust forward. The room is empty.

She steps back into the hallway and goes to the final bedroom door.

CUT TO:

INT. THIRD BEDROOM - CONTINUOUS

The door opens and Megan steps in to find the room empty. She moves to the closet door and, with the screwdriver poised to attack, opens it. Empty.

CUT TO:

INT. CABIN - UPSTAIRS HALLWAY - CONTINUOUS

She walk back into the hallway. Jerry is nowhere to be found. She makes her way carefully back to the stairway.

CUT TO:

INT. CABIN - DOWNSTAIRS - CONTINUOUS

Megan reaches the first floor and listens for any signs of movement. Nothing. She notices the basement door and goes to it.

She slowly opens the door to find that the light is on down below. She begins to step down.

CUT TO:

INT. CABIN BASEMENT - CONTINUOUS

Megan is descending the stairs. She looks for any sign of Jerry, but all is still and quiet.

She makes her way over to the work bench when suddenly the basement door SLAMS SHUT and the LIGHTS GO OUT. She is trapped in the darkness

She attempts to go to the stairs, but trips over some unforeseen object and falls hard to the ground.

(CONTINUED)

CONTINUED:

MEGAN

Shit!

She scrambles to the stairway and begins to climb. The stairway creaks uneasily, then CRACKS OPEN. Megan's body slips through the crevasse, but she manages to hang on to the hand rail.

She hears a strange, guttural moan. She looks down and sees movement in the darkness below. Something is down there.

With all her might, she pulls herself back onto the stairway. She throws her body against the basement door and it crashes open.

CUT TO:

INT. CABIN - CONTINUOUS

Megan spills into the hallway. She jumps to her feet and sees Jerry standing near the front door. He is casually holding the shotgun.

MEGAN

Jerry...?

He doesn't respond. His eyes are devoid of anything remotely human. He raises the gun and Megan dives out of the way. BOOM! A shotgun blast hits the wall next to her.

Megan rushes back upstairs.

CUT TO:

INT. UPSTAIRS BEDROOM - CONTINUOUS

Megan slams the door shut and locks it. She backs away from it as the knob suddenly turns violently from the other side.

Megan stands against the wall next to the door and holds the screwdriver up, ready to attack.

INT. UPSTAIRS HALLWAY - CONTINUOUS

Jerry kicks at the door, but it holds. He aims the shotgun at the lock and FIRES. The blast rips through the door. He kicks it again and it swings open. He steps into the room.

CUT TO:

INT. UPSTAIRS BEDROOM - CONTINUOUS

Jerry crosses the threshold, ready to fire. Megan comes out from his blind side like a blur. She buries the screwdriver into the side of his neck.

She runs out of the room as Jerry staggers back, stunned. The screwdriver is sticking out of his neck. He grabs it and pulls it out. He looks at it, confused. Blood squirts out of his neck.

JERRY
Fucking bitch...

CUT TO:

INT. UPSTAIRS HALLWAY - CONTINUOUS

Megan runs back towards the stairway as Jerry enters the hallway behind her. He FIRES the shotgun, blasting out the wall next to Megan. She dives to the ground.

Jerry rushes up and Megan manages to kick her foot out, hitting him right in the groin. He doubles over and drops the gun. Megan snatches it up and jumps to her feet.

She swings the shotgun like a baseball bat and smacks Jerry upside the head. He drops to his knees. Without missing a beat, she brings the butt down against his head. He collapses to the floor.

Megan backs away, keeping the gun on him.

MEGAN
Don't move, you psychotic motherfucker.

Jerry struggles back to his feet.

MEGAN (CONT'D)
I swear to God, I'll shoot you.

(CONTINUED)

CONTINUED:

He stands upright, facing her. Megan begins to back towards the stairway.

MEGAN (CONT'D)

Don't make me...

He steps towards her. She pulls the trigger.

CLICK!

She looks down at the shotgun in horror. It's empty.

Jerry pounces on her and they both collapse to the floor in a tangle of limbs. His hands snake around her throat, choking her.

She claws desperately at his face, drawing blood. Jerry doesn't seem to notice. She finds his eyes and digs her nails into them. Jerry screams out in pain and releases his grip.

Megan gets to her feet and goes to the stairs. Jerry blindly dives towards her, knocking her off balance and sending her tumbling down the stairs like a rag doll.

CUT TO:

INT. CABIN - LIVING ROOM - CONTINUOUS

Megan has come to rest at the bottom of the stairs. One leg is twisted painfully beneath her.

Jerry slowly walks down the stairs. He reaches into his pocket and pulls out a shotgun shell.

Megan tries to move, but a jolt of extreme pain stops her. She can only look helplessly as Jerry stands over her, loading the shotgun. There is no expression in his bloodied eyes.

He clacks the barrel shut and aims it at her.

MEGAN

Fuck you, Jerry.

He is about to pull the trigger when A METAL BLUR comes out of nowhere and Jerry is hit in the head. He falls to the wayside TO REVEAL MATT standing behind him. He is holding a large wrench in his hands.

(CONTINUED)

CONTINUED:

Jerry tries to get up but Matt brings the wrench down again, hitting Jerry across the back. The blow doesn't have much effect due to Matt's lack of strength.

Jerry is almost back on his feet. Matt summons his last bit of energy and falls on him, pinning him down.

As they struggle like drunken wrestlers, Megan notices the shotgun. She bites her lip to keep from screaming in pain as she inches her way across the floor towards it.

Matt does his best to subdue Jerry, but Jerry quickly gets the upper hand and is able to trade places, pinning Matt to the ground. Matt continues to throw punches, but Jerry seems unfazed as he grabs the wrench and raise it above his head, ready to strike a lethal blow.

MEGAN (CONT'D)

HEY!

Jerry turns and looks at her. She is holding the shotgun in her hands, aiming it right at him. He gives her a confused look. She FIRES. Jerry is hit square in the chest, blasting a hole right through him and launching him backwards. He slides across the floor in a bloody heap.

The cabin falls silent. Matt looks to Megan. She is still holding the gun as if to fire again.

He crawls across the floor to her. He props himself up against the wall next to her. Matt gently takes the shotgun from her hands.

MATT

It's okay. It's over.

She looks at him.

MEGAN

Is it?

Matt smiles and motions to the window.

MATT

Look, it's even stopped snowing.

(CONTINUED)

CONTINUED: (2)

MEGAN

I hope someone gets here before the generator runs out of gas.

MATT

If it does, we'll just have to keep each other warm.

He puts his arm around her. She embraces him and lays her head in his chest.

MEGAN

It's all over now, right?

MATT

Yes.

They sit together in silence.

Suddenly, Matt HEARS A SOFT MOAN. He turns and watches as JERRY SLOWLY SITS UP. Jerry's entire chest is torn apart, yet he opens his eyes and looks directly at Matt.

Matt stares at Jerry dumbfounded. Jerry stares back, an evil smile spreading across his face.

JERRY

Save yourself...

Matt shuts his eyes tightly and takes a deep breath. He opens them again and looks at Jerry. Jerry's body lies prone on the floor, unmoving. Megan notices Matt's expression.

MEGAN

What's wrong?

MATT

Nothing. I'm okay.

He gives her a strained smile.

MEGAN

What are you thinking about?

MATT

The Bahamas.

(CONTINUED)

CONTINUED: (3)

MEGAN

Me too.

She lays her head back down as WE PUSH IN on Matt's face,
then

CUT TO BLACK.

THE END