

"BLOOD ON THE SLOPES"

Written By
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EXT. NEW YORK CITY - FLASHBACK 4 DAYS EARLIER - DAY

Open on the bustling CROWD on its way to work on this unseasonably warm day in February. We MOVE IN on a quaint brownstone on New York's upper east side. Exiting from the building, two gorgeous looking WOMEN(early 20's)-- model portfolios in hand.

CUT TO:

INT. OFFICE NYC - FLASHBACK 4 DAYS EARLIER - SAME

Traversing through this small office area, dozens upon dozens of male and female headshots decorate the walls. In the B.G., we hear a female voice on the phone.

FEMALE VOICE (O.S.)

Adrian, Adrian, listen to me,
Sweetie -- problems, we all have --
you're talking about booking the
"Magnificent Seven." I have a
gorgeous home in the Hamptons,
courtesy of their fine attributes;
beauty, superficiality and
perpetual vanity.

MALE VOICE (O.S.)

The apple doesn't fall far from
the tree.

FEMALE VOICE (O.S.)

And this one's ripe to go. And it
pays the bills. (pause) Speaking
of which, you've got my kids
on hold two days this week --

REVEAL: ROSEMARIE, (40). Dressed in designer jeans, boots and an Angora sweater, this former model and dark haired beauty queen is still very stunning.

ROSEMARIE

-- that's 2500 a day -- apiece,
Mr. Manyani. That price tag
you absorb -- regardless if
the shoot takes place or not.

ADRIAN (O.S.)

Fine. That's not my immediate
concern at the moment.

ROSEMARIE
(taken aback) Oh?

ADRIAN (O.S.)
Ro, I just booked a shoot --
The job pays sick money, and
it gets me international exposure.

ROSEMARIE
How sick?

ADRIAN (O.S.)
24/7 for a week, sick.

ROSEMARIE
(Pause) The doctor's listening.

ADRIAN (O.S.)
The problem I'm having --
I need a fucking ski slope
for the shoot.

ROSEMARIE
Yeah, so. There must be thousands
of them around the country.

ADRIAN
The client's adamant about
shooting in New York State.

ROSEMARIE
Change his mind.

MALE VOICE (O.S.)
There's something about tax breaks,
I don't know --

ROSEMARIE
Adrian, Sweetie -- what do I
look like, the fuckin' H&R
block tour guide?

MALE VOICE (O.S.)
There's an extra five-grand in
it for you if you can find me
a location.

ROSEMARIE'S eyes light up. She glances down at her computer,
quickly types in a GOOGLE search for SKI RESORTS in NEW YORK
STATE. The list is extensive.

MALE VOICE (O.S.)

(pause) I've already googled it,
girl --

ROSEMARIE

And --

ADRIAN (O.S.)

And none of those you're looking at
rent an entire slope for the
weekend -- not in the middle of
their "money" season.

ROSEMARIE stares at the computer screen. A timid voice in
the background calls out.

FEMALE VOICE (O.S.)

I think I may be able to help,
Rosemarie.

Stepping into frame, REVEAL: 27 year old, REBECCA ABRAMS.
This very shy and reserved assistant, is dressed in hip
designer clothes that drape over her very thin 5'6" frame.
REBECCA, sporting designer glasses, still looks completely
out of place in this den of tall women and physical beauty.

CUT TO:

INT. INTERROGATION ROOM - PRESENT DAY

POLICE STATION - Sitting at a table is REBECCA. Looking
disheveled and completely in shock, she stares at several
photos of several models on the table in front of her.
Adjacent to the photos -- a Flat screen TV with a DVD player.
A DVD sits ready to be played. REBECCA stares at the DVD,
then glances across the table.

REVEAL: LIEUTENANT ANTHONY MICHAELS -- 45, handsome, dressed
well. A 22 year veteran of the homicide squad, the lieutenant
places a cup of hot chocolate in front of her. REBECCA
reaches for the chocolate -- her hand inadvertently touching
Lieutenant Michael's hand. An uncomfortable moment for him.

REBECCA

Thank you.

LIEUTENANT MICHAELS

(sits down) Miss Abrams, just take
your time and tell me what happened
as best as you can remember.

REBECCA

Please call me, Rebecca.

LIEUTENANT MICHAELS

Fine.

REBECCA

As best I can remember, the phone call came in from a flamboyant photographer looking for a location to shoot at. (pause) I offered to help, because I knew of a possible location -- and, that Rosemarie was always looking to make a quick buck.

LIEUTENANT MICHAELS

I take it she was not among your favorite people.

REBECCA

I guess.

CUT TO:

INT. NYC OFFICE - FLASHBACK 4 DAYS EARLIER - DAY

ROSEMARIE

Hold on, Adrian. (Hits mute button, To Rebecca, terse)
Did you say you know of a location for the shoot?

REBECCA nods, moves to her computer. ROSEMARIE moves to hit the mute button, stops and glances toward REBECCA.

REBECCA

It's near where I grew up. The town is called Ellicottville.

ROSEMARIE

And it's available? (off nod) It's the middle of ski season, you know?

REBECCA

The one I'm thinking of has been abandoned for years.

ROSEMARIE

And you're positive we can get it?

REBECCA

I used to ski up there when I was a kid. I'm confident, Mr. Montgomery would let us shoot there -- most likely for a small fee.

ROSEMARIE

How small?

REBECCA

A few hundred dollars maybe?

ROSEMARIE clicks back on the speaker phone.

ROSEMARIE

Adrian, you owe me big time on this one, Sweetie. I just found you a gorgeous location near Buffalo. The town is called Ellicottville. I'm pretty sure the owner will let us use it. I'll pick up his fee -- yours just went up to 7500 for the location and 3,000 a day for the models.

ADRIAN (O.S.)

Hold on a second. I'm bending over, taking my pants down -- okay, go ahead, fuck me some more.

ROSEMARIE

Stop being a drama queen, Adrian.
(Pause) Do we have a deal?

ADRIAN (O.S.)

I need location photos, ASAP.

ROSEMARIE looks to REBECCA. She gestures to her computer screen. On it, several photos of Ellicottville and the various ski slopes.

ROSEMARIE

Adrian, say hello to my assistant, Rebecca.

ADRIAN (O.S.)

Rebecca, sweetie -- how soon can you send me the pictures?

REBECCA switches the call to her desk. She then picks up the headset -- looking the whole time at photos of the ski slopes. She quickly COPIES and PASTES a beautiful photo of the town, saves the file.

REBECCA

I just need you e-mail address.

ADRIAN (O.S.)
It's adrian@adrianmanyani.com --
all small case.

REBECCA pulls up a series of other shots on her computer.

REBECCA
This first one is of the town
near the resort.

REBECCA sends a color shot of the town. It's an antiquated,
throwback from the turn of the 20th century.

ADRIAN - still (OFF SCREEN) reacts excitedly into the phone.

ADRIAN (O.S.)
I'm creamin' in my pants, darlin.'
It's quaint, I love it. Do you
have any shots of the resort?

REBECCA
Uh, Uh, it's abandoned -- (off
terse look from Rosemarie)

ADRIAN (O.S.)
Even better. I don't like people
around when I'm creating magic.

REBECCA pulls up a still photo of the abandoned ski slope,
uploads it and hits send.

CUT TO:

EXT. ABANDONED SKI SLOPE - DAY

The STILL shot at the ABANDONED SKI SLOPE, now turns into a
live action shot.

CUT TO:

INT. OFFICE - SAME

The still photo of the slope fills the screen.

ADRIAN (O.S.)
It looks great! Perfect! What else
you got?

REBECCA looks to ROSEMARIE, feigns a smiles.

REBECCA
The Chalet --

ADRIAN (O.S.)
Send it, send it --

REBECCA pulls up a photo of the abandoned Chalet.

CUT TO:

EXT. ABANDONED CHALET - DAY

The photo of the ABANDONED CHALET fills the screen.

ADRIAN (O.S.)
I love it. I'm calling the client
now. Rebecca honey, you're a doll.
There's a big kiss in this for you
when I see you, sweetie!

ROSEMARIE glares at REBECCA.

ROSEMARIE
Gay doesn't begin to describe this
guy. (Into phone) Adrian, *sweetie*
you won't forget about --

ADRIAN (O.S.)
Spend the money, Ro. See you guys
tomorrow.

ROSEMARIE hangs up the phone, looks to REBECCA.

ROSEMARIE
Your get an extra 50 when I get
paid. That work for you? (off
hesitant nod) Now get on the phone
and get in touch with our
"Magnificent Seven." And tell them
to dress warm.

REBECCA nods and moves to exit.

ROSEMARIE
Oh and Rebecca? Don't ever
upstage me again like that.
And for God's sake eat
something, you look like shit.

CUT TO:

INT. INTERROGATION ROOM - PRESENT DAY

LIEUTENANT MICHAELS studies a very traumatized, REBECCA. He
hands her a cup of coffee.

LIEUTENANT MICHAELS

How'd it make you feel? Her
speaking to you that way all
the time?

REBECCA grabs the Styrofoam coffee cup. She sets it down next
to a black magic marker on the desk.

REBECCA

People have been making fun of me
all my life. It didn't really
bother me to tell you the truth.

REBECCA takes the marker and begins drawing on the Styrofoam
cup.

REBECCA

I think it was just Rosemarie's way
of dealing with the stress.

LIEUTENANT MICHAELS observes REBECCA staring out the window --
almost like she's in a trance. He glances down and notices
REBECCA has drawn a happy face on the Styrofoam coffee cup.

LIEUTENANT MICHAELS

Rebecca, you feel okay to go on?

REBECCA glances back toward the LIEUTENANT, notices him
glancing at the coffee cup.

REBECCA

They say a smile is contagious,
right?

LIEUTENANT MICHAELS smiles back, then continues.

LIEUTENANT MICHAELS

We need to talk about Rick
Montgomery.

REBECCA

Rick?

REBECCA grabs the cup, stares at it a long moment.

LIEUTENANT MICHAELS

You said you knew him from skiing
in Ellicottville while you were
growing up?

REBECCA

(nods) He was a few years older.
Mr. Montgomery looked out for me
on the advanced hill.

LIEUTENANT MICHAELS

How old were you when you met him?

REBECCA begin shaking -- the fear in her, apparent.

REBECCA

I think I was -- I think I was
around fifteen.

LIEUTENANT MICHAELS

That would have made him twice
your age.

REBECCA

What are you suggesting?

LIEUTENANT MICHAELS

I'm simply --

REBECCA

He never did anything to me
Lieutenant, if that's what
you're thinking.

REBECCA quickly dismembers the Styrofoam cup. The coffee
spills over the table. LIEUTENANT MICHAELS notices this,
backs off.

LIEUTENANT MICHAELS

I wasn't thinking that at all, Ms.
Abrams. (pause) But you were the
only one who made it out of there
alive. He obviously identified
with you in some way.

REBECCA

Maybe because he knew me as a
teenager.

LIEUTENANT MICHAELS

Maybe.

REBECCA

(slightly flirtacious) Or maybe it
was because I was nice to him.

LIEUTENANT MICHAELS

It's possible.

LIEUTENANT MICHAELS slides a DVD into the player. He repositions himself next to REBECCA.

LIEUTENANT MICHAELS
We found this DVD in his cabin.

REBECCA
I thought the fire burned everything.

LIEUTENANT MICHAELS
Not quite. He had a small fire proof safe under the floorboard.

REBECCA
Really?

LIEUTENANT MICHAELS
Along with a number of other disturbing things -- do you feel okay enough to watch this?

REBECCA
Not really. I already told you I didn't know him that well.

LIEUTENANT MICHAELS
Miss Abrams, I've got nine people dead. All slaughtered -- butchered to death!!

REBECCA
And the guy who did it killed himself --

LIEUTENANT MICHAELS
We don't know that for sure.

REBECCA glares at LIEUTENANT MICHAELS.

REBECCA
Are you telling me the person who did this still may be out there?

LIEUTENANT MICHAELS
I'm pretty confident Montgomery acted alone. (pause) I just want to make sure what happened to your friends doesn't happen to anyone else -- ever again.

REBECCA becomes noticeably emotional, begins to cry.

LIEUTENANT MICHAELS
 You want to take a few moments
 before we start?

REBECCA quickly contain her emotion, looks straight into
 LIEUTENANT MICHAELS eyes and with a cold stare shakes her
 head.

REBECCA
 Play it.

LIEUTENANT MICHAELS studies her for a moment, then hits play
 on the DVD player.

ON THE FLAT SCREEN:

A photo of famed serial killer, HENRY LEE LUCAS appears on an
 overhead projector. Over the photo --

MALE VOICE (O.S.)
 "Henry lost that left eye at
 the tender age of ten, after a
 beating by his mother. Years
 later he gathered the courage
 thrust a knife in her back and
 rape her dead corpse. Lucas's
 body count, somewhere around
 two hundred and fifty."

The DVD continues.

A photo of smug looking serial killer, AILEEN WUORNOS jumps
 out at us.

MALE VOICE (O.S.) (CONTINUED)
 "Ms. Wuornos, better known as the
 Patron Saint of dead prostitutes,
 killed her johns and left them
 naked along their sperm filled
 condoms. Lee was the daughter
 of a child molester who hung
 himself in jail. She's
 incarcerated for seven kills.
 Charlize Theron played her
 in the feature film, "Monster."

The session continues with the monitor going white screen.

MALE VOICE (O.S.)
 "Who in the rainbow can draw the
 line where the violet tint ends
 and where the orange tint begins?"

(MORE)

MALE VOICE (O.S.) (cont'd)
Distinctly, we see the difference
of the color but where exactly
does the first one visibly enter
into each other. So it is with
sanity and insanity."

The screen goes black, as LIEUTENANT MICHAELS looks to
REBECCA who is visibly upset.

REBECCA
You think Rick was a serial killer?

LIEUTENANT MICHAELS
(pause) I do.

REBECCA
Then why did he let me live?

LIEUTENANT MICHAELS approaches a water cooler -- retrieves
two cups of water, places one cup in front of REBECCA.

LIEUTENANT MICHAELS (CONT'D)
Serial Killers first have to
depersonalize their victims --
remove any emotion or guilt from
the situation. That's why they
predominately attack people they
don't know. It's easier to
depersonalize their victims that
way. Montgomery knew you -- he
cared enough about you to let you
go. Because he identified with you
in some way. (pause) You mentioned
before you knew him from skiing the
slopes as a kid. Is there anything
else you can think of? (pause) Did
you have any other interaction with
him back then or recently?

REBECCA
Are you asking me if I fucked the
guy, Lieutenant? The answer is no
-- he wasn't my type. I like tall,
dark and handsome men.

LIEUTENANT MICHAELS removes the DVD from the player -- stops
a moment, then continues on.

LIEUTENANT MICHAELS
What happened next?

REBECCA

We flew to Buffalo the next morning
and drove to the shoot.

CUT TO:

EXT. MOUNTAINS - FLASHBACK 3 DAYS EARLIER - DAY

We PAN across the majestic view of the snow covered mountains of Ellicottville, NY. The pristine mountains are inundated with hundreds of skiers traversing along the two beautiful slopes.

Moving father to the east - we PICK UP on an old, dilapidated white VAN. With CHAINS on all four tires, the long and winding treacherous mountain pass is easily maneuvered by this 1990 Ford Van. It continues traveling farther and farther away from civilization.

INSIDE THE VAN -

Our MAGNIFICENT SEVEN fill the back three rows. In front of them, ROSEMARIE, REBECCA and REVEAL: ADRIAN, (40). ADRIAN is a flamboyant, ostentatious photographer with a major attitude.

IN THE BACK -

Shivering from the cold is JANINE GREENE. A gorgeous, African-American female from Miami. At 26 -- and the oldest of the female models, this 5'9" beauty looks no older than 21. With great skin and a body to match, JANINE comes with attitude and great opposition to cold weather.

JANINE

-- can someone ask for more
heat -- I'm freezing my ass
off back here.

MALE VOICE (O.S.)

I'll take care of it.

REVEAL: MICHAEL PELLIGRINO - (SCROUNGER) An Italian of 28, MICHAEL 5'11, is the resourceful one in the group. His weakness, beautiful women in distress.

Sitting next to MICHAEL, REVEAL: SLICK JOHANSEN. SLICK is a 22 year old 6'1" Adonis with piercing blue eyes. SLICK hails from the Bronx. SLICK never met a woman he didn't hit on. He has either slept with all the women at IT MODELS, or has attempted the conquest.

SLICK

Dude, your game is sweet, man.

MICHAEL

(sincere) She's cold.

SLICK

Word.

FEMALE VOICE (O.S.)

(to Mike) He's just jealous.

REVEAL: LINDA HOFFMAN -- Linda is a 5'10 blond haired, blue-eyed beauty, with a killer body and 36 inch legs. At 130 pounds, this 23 year old has a penchant for drugs, alcohol and men.

NEXT TO HER - 25 year-old sex kitten, VEDELLA. VEDELLA is 5'11' with a perfect body and attitude to match. Her pet peeve, she doesn't like wearing clothes.

VEDELLA

I think it's freaking hot
in here.

VEDELLA removes her ski jacket, revealing a tight T-shirt and a well endowed chest. She lifts the shirt revealing her flat stomach. SLICK touches it, then kisses her belly button earring.

SLICK

Your washboard is smoking --
Shasam!

LOOKING OUT THE WINDOW -

Dressed in a conservative ski outfit is DEVIN TAVASQUEZ. A very sexy Latino girl of 27, DEVIN at 5'8 and 1/2 inches tall, is an excellent athlete with a love for the ski slopes.

DEVIN

(out window)

Looks like over a foot of
new powder out there. You
ever ski, Josh?

Reading from a bible, sitting next to DEVIN is REVEAL: JOSH HENSON. JOSH is a very handsome, 6'1" 175 light Haired 25 year old. JOSH, a former high school superstar in Football and Basketball is our athlete in the group. A loner, JOSH usually keeps to himself.

JOSH

A few times.

DEVIN

Would you like to ride me --
with me down the hill when
we get some free time? (smirks)

JOSH returns to his scriptures.

IN THE FRONT -

ROSEMARIE sits in the passenger seat -- REBECCA in the middle next to the driver. REVEAL: (45) year old hermit, RICK MONTGOMERY. RICK is dressed in a T-shirt, hunting jacket and camouflage pants. Sporting a beard and long hair, RICK looks like your typical townie, MOUNTAIN man. MICHAEL leans over the seat, addresses RICK.

MICHAEL

Sir, would you mind turning
up the heat a little?

RICK ignores him, continues driving. REBECCA smiles at him. RICK turns up the heat. ROSEMARIE looks out the window, then turns to RICK.

ROSEMARIE

How far to the location, Mr.
Montgomery?

He abruptly hands her a map. On it, penciled in red, the route and the number "13 miles" circled in red. REBECCA glares at him.

CUT TO:

INT. INTERROGATION ROOM - PRESENT DAY

LIEUTENANT MICHAELS

How young were you when you first
started skiing in Ellicottville?

REBECCA

(pause) I think I was in eighth
grade. I think I was thirteen --
it was definitely eight grade.

LIEUTENANT MICHAELS

And you met Rick when?

REBECCA

I think it was that first time I went there. (smiles) Yeah.

LIEUTENANT MICHAELS

Something funny?

REBECCA

I just remember him thinking I was a lot older than I actually was.

LIEUTENANT MICHAELS

And how did you feel about that?

REBECCA

All young people want to be older, Lieutenant. It's only as we get older do our thoughts change about age. (pause) Do you think I've aged well?

LIEUTENANT MICHAELS

(off her look) You were saying you met Rick that first time you went skiing?

REBECCA

(playful) He must have been around 27 or 28 at the time.

LIEUTENANT MICHAELS

And you said he was friendly and helpful to you right from the beginning?

REBECCA

Yes he was. As a matter of fact, he would always give me tips on the condition of the slopes. You see, Lieutenant, Rick and his family ran the resort. They ran it up until the time --

REBECCA becomes emotional -- drinks from the cup of water.

REBECCA

Looking back on it now, I guess all the signs were there.

LIEUTENANT MICHAELS

How so?

CUT TO:

EXT. MOUNTAINS - FLASHBACK 3 DAYS EARLIER - DAY

The VAN continues up a hill. Equipped with chains, it drudges along the roads, as the snow starts to fall. The VAN then stops at the bottom of a ski slope.

At the bottom, a dilapidated LOG CABIN SHACK adds an eyesore to an otherwise beautiful mountainside.

A hundred feet up the slope, an abandoned but well kept SKI CHALET decorates the majestic mountain.

The GROUP exits the vehicle, as the snow continues to fall. ROSEMARIE reaches for her cell phone, attempts to place a call. RICK glances over toward her, snickers, then continues on. The call fails.

RICK moves to the small log cabin shack, then disappears inside -- locking the door behind him.

REBECCA (V.O.)

You see, Lieutenant, one summer while Rick was away at camp, a horrible event occurred on the mountain. Nobody knows for sure the real story. But, apparently someone or thing broke into his family's cabin one night and slaughtered everyone in the place. (pause) I mean I'm fucked up pretty good -- and all that happened to me growing up was my dad left when I was a kid. (pause) Rick was tightly wound -- it had to break sometime.

SLICK moves toward REBECCA.

SLICK

Becca, what is up his ass?

REBECCA

I don't think he's used to a lot of people.

MICHAEL

He seems used to you. You've been flirting with him the whole way up the mountain.

REBECCA

You're the one who said "you needed time."

LINDA

If Rebecca wants to jump him, it's her business. (off looks)

MICHAEL

Guy's a fuckin' nut job -- he's old enough to be your father.

REBECCA

Then he makes up for the one I never had.

LINDA High-fives REBECCA.

LINDA

Rid'em while you can, girlfriend.

MICHAEL

Fuck you, Linda.

LINDA

If it's okay with Rebecca?

REBECCA

You like being licked all night?

LINDA

Anytime, Mikey.

ROSEMARIE approaches MICHAEL.

ROSEMARIE

(looks to Michael) You two got problems -- not here, not now. Understand? (Off his nod)

ROSEMARIE looks up toward the ABANDONED CHALET, where smoke is billowing out the chimney.

ROSEMARIE

C'mon, people -- it's got to be much warmer inside.

MICHAEL

(to REBECCA, whispers) Whore.

REBECCA

Pencil Dick.

The GROUP gathers their things and heads up the mountain-side. The snow continues to fall at a much greater pace. Several of them try their cell phones to no avail.

AT THE VAN -

JANINE and REBECCA remain.

JANINE

(terse)

-- come back and wake me when they're ready to shoot. And be a dear will you, Rebecca? Could you bring me a cappuccino -- (off her look) anything hot to drink would be fine. (hands her luggage)

REBECCA stands there. With luggage in tow, REBECCA struggles up the mountain.

CUT TO:

INT. LOG CABIN - SAME

MONTGOMERY glances out the opening in the very small window -- observes REBECCA struggling up the mountain. He looks toward the van. JANINE huddles inside, a blanket covering her.

CUT TO:

EXT. ABANDONED CHALET - SAME

JOSH, MICHAEL and SLICK carry the equipment up the hill. The GROUP enters through the front door -- each complaining in their own way about the worsening conditions.

CUT TO:

INT. ABANDONED CHALET - SAME

The modest setup is antiquated but functional. A wood burning fire place offers the only source of heat. Additional fire wood for a few days is stacked in the corner.

Extension cords from RICK'S cabin down the hill offer electricity.

MICHAEL and JOSH add wood to the fire, as SLICK and VEDELLA look around. Temperamental, ADRIAN takes out a storyboard drawing of VEDELLA and SLICK in the first shot of the day.

Dressed in a pink bra and matching panties, VEDELLA sits in a collapsible chair.

ROSEMARIE approaches with a makeup bag and brush. The other GIRLS break out their lingerie as the MEN watch.

ADRIAN

Okay, people -- our first shot will be of Vedella in her pink lingerie outfit and g-string. (looks to her) Here's why you earn the big bucks, honey. Our first setup is outside on Yogi Bear.

ADRIAN shows her a storyboard drawing of her on a bearskin rug. In the background the snow is falling.

ADRIAN

Slim, you'll be --

SLICK

Yo, dude -- the name's Slick.

ADRIAN

Right. Slick, you'll be dressed in a tux. (pause) Our second masterpiece will be -- (looks around) where is the black girl? (pause) Rosemarie!

ROSEMARIE shoots a look at REBECCA.

REBECCA

She said she was frigid -- wanted me to bring her a cappuccino and wake her when Adrian was ready to shoot.

ROSEMARIE

Go get the little bitch up here, right now!

REBECCA, coffee thermos in hand, exits.

CUT TO:

EXT. MOUNTAINSIDE - DAY

REBECCA inches her way down the mountain slope -- her visibility limited by the heavy falling snow.

Traversing past the log cabin, she glances toward one of the windows, edges her way in front of it. She attempts to look in, her efforts thwarted by wooden boards jammed behind the window.

REBECCA moves around the building, notices a small garage. She passes by it, observing a partially covered snowmobile inside.

AT THE SHACK -

The wooden door opens. RICK, dressed in camouflage gear and sporting a rifle, exits the stairs, heads toward the garage.

He notices a fresh set of footprints heading down the slope, then heads into the woods.

DOWN THE MOUNTAIN -

REBECCA finally reaches the VAN. HEAVILY covered in snow, its engine running, REBECCA approaches the passenger side door, it's locked. After several knocks, the door swings open. REBECCA enters.

INSIDE THE VAN -

The heater blasting full go, JANINE returns to eating candy and listening to the radio.

REBECCA

How did you get the key?

JANINE

The mountain man's putty in my hands, girl -- look at me. (shows off figure) Are they ready for this gorgeous body?

REBECCA

Adrian's pissed. He wants you on the set right away.

JANINE

Whatever. He's like a little biotch.'

REBECCA

Yeah, well Rosemarie said --

JANINE

I don't care what that whore said! That old, wrinkled bitch works for me! I'll be there when I get there. Now, get your anorexic, toothpick looking sorry ass out of here.

JANINE rises, takes the coffee, then pushes REBECCA toward the exit. REBECCA falls out the door onto the snow. A very angry, REBECCA then makes her way back up the mountain.

REBECCA passes by RICK'S cabin, notices the fresh footprints by the front door. She stops a moment, focuses in on the cabin.

CUT TO:

INT. INTERROGATION ROOM - PRESENT DAY

A MESMERIZING PHOTO -

Of RICHARD RAMIREZ appearing on screen.

MALE VOICE (O.S.)
(haunting voice) "See you in
Disneyland."

A cold chill shoots through REBECCA.

REBECCA
The strangest phenomenon in this world to me is hindsight. I stood there frozen -- staring at Rick's cabin. The footprints. I knew he had gone. He had given me an extra key on the way up. My instincts -- intuition. I should have gone into the cabin. (Crackling voice) If I had, none of these horrible events would have occurred.

LIEUTENANT MICHAELS
And you wouldn't be here alive today.

REBECCA
You said yourself he wouldn't hurt me.

LIEUTENANT MICHAELS
I said he identified with you in some way. That doesn't mean he wouldn't have killed you -- especially if you walked in on him and messed up his plans.

REBECCA
I could have stopped him.

LIEUTENANT MICHAELS
 Unfortunately, hindsight is a great
 equalizer for humility.

CUT TO:

EXT. ABANDONED CHALET - 3 DAYS EARLIER - DAY

REBECCA takes a step toward the log cabin, then stops, making her way back up the mountain.

CUT TO:

EXT. ABANDONED CHALET - DAY

Positioned outside the front door, the Bearskin rug drapes over the steps. VEDELLA stands there, a Parka covering her tall, slender frame.

SLICK exits the Chalet, dressed in a solid BLACK tux.

With the snow falling and the mountains as a backdrop, ADRIAN removes VEDELLA'S jacket and positions her on the bearskin rug.

With our model lying on the rug dressed only in a pair of pink G-string panties and a matching push up bra, VEDELLA repositions herself in several provocative poses, while ADRIAN holds the shutter down -- snapping shot after shot.

VEDELLA then stands, turns around and bends over -- her long legs cascading against the falling snow.

SLICK joins the shots, as ADRIAN reloads and continues capturing the young beauty. After several moments, ADRIAN stops.

ADRIAN

(sings) Momma said shake it --
 momma said it took her nine
 long months to make it.
 You're done. Where's the
 black girl, please?

All look toward ROSEMARIE. She shrugs. ADRIAN throws a fit, then enters the cabin. The GROUP follows him inside.

CUT TO:

INT. ABANDONED CHALET - SAME

MICHAEL sits by the fireplace, glass of cognac in hand.

ROSEMARIE

If your eyes get bloodshot --

MICHAEL

Photo shop, Rosemarie. It covers life's imperfections. Okay with you if I have a snifter full, Mr. Manyani?

ADRIAN

Pour me one first, Pelligrino.

ADRIAN joins MICHAEL, pours himself a drink. He then looks to MICHAEL.

ADRIAN

I'd like to drink something else all up.

MICHAEL

Sorry, pal. (points to groin) Ole' Mikey's reserved for women only.

ADRIAN

Tell Ole' Mikey he don't know what he's missing.

VEDELLA joins the two.

VEDELLA

Can a girl get a drink around here?

MICHAEL pours her a snifter full. VEDELLA takes it, moves to the fire, removes her jacket, then, her wet push up bra and panties. All look to her standing there naked.

SLICK

(looks to her body) Shasam, Girl.

VEDELLA

What?

She looks down at her body.

VEDELLA

(to Slick) Hand me a towel, please?

SLICK grabs a towel, hands it to her. She begins to dry herself, then hands the towel to SLICK.

VEDELLA

Get my butt.

SLICK

Girl's definitely got back.

SLICK grabs the towel and begins drying her off.

ADRIAN

I want to shoot again in 10
minutes, Rosemarie.

AT THE DOOR'S ENTRANCE -

JOSH has turned his head away from the goings on. He puts on his jacket and moves to exit. As he opens the door, a blast of snow covers him from outside. Behind the snow, a chilled, REBECCA enters. ROSEMARIE approaches.

ROSEMARIE

Where the hell have you been?

REBECCA

You told me to go and fetch
the bitch. (smiles)

ROSEMARIE

And?

REBECCA

And what?

ROSEMARIE

And where the hell is she?

REBECCA

Supposedly, right behind me.

The GROUP looks to her in disgust.

ROSEMARIE

Get your little ass back down
the hill and get her.

REBECCA shoots a look at ROSEMARIE.

ROSEMARIE

Something you wanted to say
to me?

REBECCA

(pause, timid) No.

JOSH
I'll go with you.

The two begin to exit. Standing by the fireplace, cognacs in hand, are all of our models, ADRIAN and ROSEMARIE. VEDELLA, dressed in cut off shorts and a bra, takes a swig from the bottle.

LINDA emerges from one of the rooms dressed in a BLACK lingerie outfit -- her 5'10" perfect frame reflecting the light from the fire.

REBECCA glances toward the tall model, shoots a look of disgust, then exits with JOSH.

LINDA
(to Rosemarie) I don't know
why you just don't get rid
of that little wannabe.

ROSEMARIE
You've made a pretty good living
without using your brain, dear --
no need to start now.

CUT TO:

EXT. ABANDONED CHALET - SAME

JOSH and REBECCA weather the elements and make their way down the mountain. A break in the conditions allows them to see the Van at the mountain's base.

CUT TO:

EXT. LOG CABIN - SAME

A tall FIGURE makes his way to the front door.

CUT TO:

INT. ABANDONED CHALET - SAME

The GROUP prepares for the next shot. ADRIAN shows them the storyboard.

ADRIAN
Okay, let's go people -- we're
losing light here. (points to
storyboard) This is the shot we're
looking for. Linda, you rock,
girl.

ADRIAN kisses her on both cheeks.

ADRIAN

Devin, you're my next shot.
You'll be in your ski outfit
passing by camera -- got it? (off
nod) Go get ready.

DEVIN exits. ADRIAN approaches SLICK & MICHAEL.

ADRIAN

Slim, Pelligrino, you guys will
be lifting Linda -- one foot
in each hand -- shoulder high.
You think you two can handle that?

SLICK

Yo Dorothy, the name's Slick, okay.
It's a Slavic name. It means first
born. (somber) And it was given to
me by my mom, who's since passed.
I'd really appreciate it if you got
it right.

ADRIAN holds a moment, then looks to the young man.

ADRIAN

I'm sorry -- Slick.

SLICK

Thank you.

ROSEMARIE returns with a makeup bag.

ROSEMARIE

Makeup and hair on the boys?

ADRIAN

No, no, no, Dearie -- just
powder them down, then put
them in their ski jackets.

VEDELLA

You want me in on this shot
at all?

ADRIAN

No, you're good.

CUT TO:

EXT. MOUNTAINSIDE - SAME

JOSH and REBECCA pass by RICK'S cabin. REBECCA moves toward the front door. JOSH grabs her by the arm.

REBECCA
Aren't you even the least
bit curious, Josh? (Pause)

JOSH
Leave the man alone, Rebecca.

REBECCA
He's not even in there.

REBECCA approaches JOSH, grabs both his hands, pulls him toward the door.

REBECCA
I've seen the way you've been
looking at me this whole weekend.
(pause) Samson had that biotch' who
cut his hair -- he couldn't resist
her -- Eve had Adam in the garden?
Those men were no different than
you. You all want the same thing.

REBECCA leans in kisses JOSH passionately. After several moments, REBECCA abruptly stops.

REBECCA
Okay, time to get the prima donna.

JOSH, realizing he has just been played, continues down the hill separate from REBECCA. REBECCA falls, begins tumbling down the hill.

REBECCA
Josh!

JOSH holds a moment, then quickly moves to her rescue. He slides down the mountain, grabs onto REBECCA. He guides the her toward a large tree. The two stop, REBECCA lying underneath JOSH. She reaches up, grabs him around the neck and moves to kiss him again. JOSH backs away, continues down the hill.

CUT TO:

INT. LOG CABIN - SAME

RICK approaches the fireplace. As he draws nearer, the orange glow of the fireplace reveals what appears to be blood all over his open jacket and shirt.

Moving across the room, we observe dozens of photos of young women taped to the walls. FEMALE JEWELRY, samples of HAIR, CLOTHING, and other female UNMENTIONABLES are neatly placed against one of the walls. The corner of the room takes on the appearance of a shrine of some sort.

RICK takes in the shrine -- focusing in on several of the UNMENTIONABLES.

CUT TO:

EXT. MOUNTAINSIDE - SAME

Approaching the van, JOSH and REBECCA react in shock. All four tires have been removed from their axles. The doors are also wide open.

JOSH looks inside -- the contents of the van in complete shambles. Dried BLOOD STAINS are affixed to the side window. Smashed candy is strewn across the seats and several blankets have been torn into pieces.

JOSH approaches REBECCA, who moves in to investigate.

JOSH

You don't want to look in there, Rebecca.

REBECCA

(concerned) What's wrong?

JOSH steps in front of REBECCA -- his look saying it all.

REBECCA

If anything's happened to her, Josh, Rosemarie's going to kill me.

JOSH moves to the side, as REBECCA looks into the van. As she does, she immediately notices the blood stains and disheveled interior. Frightened, she moves toward JOSH.

REBECCA

This is really freaking me out.

JOSH

Go back to the lodge.

REBECCA
What are you gonna' do?

JOSH
Try and find her.

REBECCA
I'm not going up that fuckin'
hill alone.

REBECCA moves closer to JOSH, grabs his hand.

JOSH
Stay right behind me, understand?

REBECCA
Like flies on shit.

JOSH closes the doors, grabs the tire iron off the ground, then notices a trail of blood leading down the hill. He and REBECCA proceed cautiously.

CUT TO:

EXT. GULLY - SAME

JOSH looks down a path of bloodied snow. He cautiously maneuvers his way down the path, tire iron in hand.

REBECCA follows -- holding onto his right arm very tightly. After several moments, JOSH stops, quickly turns and covers REBECCA's eyes.

JOSH
You need to go back. Now.

REBECCA pulls herself free, glares at him.

REBECCA
What is it? Is she dead? (pause)
I'm responsible for her, Josh.

JOSH stands in front of her. REBECCA steps around him, heads down the ravine.

IN THE RAVINE -

A horrific site. REBECCA looks down and observes a now frozen, JANINE lying spread eagle in the snow dressed in only a bra and ripped panties. Her arms and legs are attached to the rims of the four tires by cloth ligatures.

REBECCA lets out a loud shrieking SCREAM that echoes into the hills.

CUT TO:

EXT. ABANDONED CHALET - SAME

DEVIN skis passed the camera, as MICHAEL and SLICK drop a scantily clad, LINDA into the snow. The shrieking echo sends the entire group inside the chalet.

CUT TO:

EXT. RAVINE - SAME

JANINE'S eyes are wide open. Frozen blood sticks to the side of her temple. A ski pole protrudes out from her chest. REBECCA stands over JANINE. She begins vomiting in the snow.

JOSH holds a moment, then retrieves REBECCA. The two of them then begin heading up the mountain. REBECCA makes a B-line toward RICK'S cabin. JOSH glances back at the body, then to REBECCA.

JOSH

Where you going?

REBECCA

To confront that prick bastard!

JOSH approaches her.

JOSH

If he did do this, chances are he isn't going to want any witnesses around.

REBECCA

I ain't afraid of him

JOSH

You need to be. (lifts tire iron)
This is all we have to defend ourselves.

REBECCA holds a moment, then reaches for her cell phone, dials 911, then presses send. CALL FAILED blinks on the screen. She turns the phone toward JOSH.

REBECCA

We're fucked!

JOSH

Let's just get back to the cabin,
and go form there.

REBECCA

No communication to the outside
world -- add to that, it gets down
to 10 below at night up here, and
we're 13 miles away from
civilization --

REBECCA begins moving toward MONTGOMERY'S Log Cabin shack.
She suddenly stops and turns to JOSH.

REBECCA (CONT'D)

Psycho Man's got the keys to our
salvation. You coming or not?

JOSH clutches the tire iron, follows REBECCA. The two then
labor their way toward MONTGOMERY'S shack.

CUT TO:

EXT. ABANDONED CHALET - SAME

All the MEN and ROSEMARIE gather on the front porch outside
the Chalet. MICHAEL steps forward, removes a 9 MM clock
pistol from his jacket.

ROSEMARIE

You know how to use that
thing?

MICHAEL

I think so.

MICHAEL points the GLOCK at a tree some 50 feet away and
fires -- hitting it right in the middle of the trunk.

MICHAEL

Yeah, yeah I do.

SLICK

Rambo's got our back on this one.

ADRIAN

I'll stay back with the girls.

ADRIAN enters the Chalet.

MICHAEL, SLICK and ROSEMARIE head down the mountain.

CUT TO:

EXT. LOG CABIN SHACK - SAME

JOSH and REBECCA reach the shack. JOSH blesses himself, then knocks on the door. REBECCA stands behind him, seemingly fearless. She steps up next and pounds on the door even harder.

REBECCA

Open the door, jerkoff! He's home,
Josh. (points to chimney smoke,
knocks) Whatever. I got a key.

She pulls out a key and places it into the door. Off JOSH'S look.

REBECCA

Adam had Eve -- right Josh.

Suddenly, an arrow slams into the door over REBECCA'S right shoulder. JOSH turns, notices a FIGURE 100 or so feet in the distance. It's RICK and he's camouflaged by a set of spruce trees. RICK reloads his bow.

JOSH quickly grabs REBECCA, pulls her off the porch and the two fall into the snow.

MONTGOMERY stops, unloads his bow, then begins to move toward REBECCA and JOSH. REBECCA sees this, panics and screams out to the group coming down the mountain.

REBECCA

He's in the trees! He
killed Janine! He killed
Janine!!

JOSH immediately puts his hand over her mouth, as MICHAEL brandishes his weapon and fires into the woods. RICK dives for cover then disappears into the vast foliage.

JOSH approaches MICHAEL, knocks the weapon out of his hand.

JOSH

What the hell are you doing?

MICHAEL

(looks to Rebecca) She said
he killed Janine.

JOSH

We don't know that.

REBECCA

Well there sure as hell
isn't anyone else around
here who could have done it.

REBECCA pushes JOSH in the chest.

ROSEMARIE

Where is she? (pause) Josh,
Rebecca?

REBECCA

It ain't for the faint
of heart.

REBECCA turns, heads down the mountain. The GROUP follows.

AT THE GULLY -

REBECCA approaches the blanket covering JANINE, then removes it. All are horrified by what they observe.

MICHAEL looks closer at the body, notices words carved into the side of her stomach.

MICHAEL

Looks like we got a religious
psycho on our hands.

ROSEMARIE

Don't touch anything. You may
be tampering with evidence.

MICHAEL

I think the evidence is pretty much
frozen, Rosemarie.

LINDA

What does it say?

REBECCA removes some snow and debris off the dead girl's stomach, then begins reading the carving on the dead girl's stomach.

REBECCA

"Sins of the flesh" -- die you
harlot bitch.

JANINE'S eyes are still wide open as if to say why. REBECCA looks to her in disgust, as JOSH covers the body.

PANIC STRIKES THE GROUP -

MICHAEL draws his gun, reloads the weapon.

MICHAEL

I say we go hunt the bastard
right now!

SLICK finishes smoking a joint, passes it to DEVIN.

SLICK

(To Michael)

Dude, I'm with you, man -- let's
do it.

ROSEMARIE

Certainly someone heard those
gunshots. Let's get back to the
chalet and wait for help.

JOSH covers the body, as a blizzard begins making its way
over the mountain.

DEVIN

You're from the area, right?
(Off nod) How far is it down
the hill?

REBECCA

Twelve, maybe thirteen miles.

DEVIN

Most of it downhill? (off nod) I
can ski that in two, three hours
max.

REBECCA

Sounds about right.

ROSEMARIE steps in between the two women.

ROSEMARIE

And what happens if he's
waiting for you somewhere
down the mountain?

DEVIN

Anybody got a better idea?

SLICK

Guys, what about maybe putting
the tires back on the SUV and
driving it down the mountain?

JOSH

No go. The jack's missing. I already checked.

REBECCA

Not to mention the keys.

SLICK

That ain't cool, man.

ROSEMARIE

Let's go back to the chalet.
We'll figure out what to do next from there.

MICHAEL

We go up that mountain, and that bastard picks us off one at a time -
- like fish in a fucking barrel.

REBECCA approaches the group.

REBECCA

Wait a second. I saw a snowmobile in the shed --

MICHAEL

Where?

REBECCA

Right behind the cabin.

MICHAEL sprints up the hill toward the shack. SLICK follows. The others gradually make their way up the hill.

IN THE WOODS -

RICK looks on, watches most of the group except for REBECCA make their way toward the Chalet. SLICK and MICHAEL head to the SHED area in back of RICK'S cabin.

MOMENTS LATER -

As some of the GROUP reaches the Chalet --

MICHAEL and SLICK emerge from around the corner -- SNOW MOBILE at full throttle. They stop in front of the Log Cabin. MICHAEL is driving the vehicle. SLICK holds onto his waist from behind. MICHAEL pulls up to REBECCA.

MICHAEL

How do we get down?

Heavier snow begins to fall.

REBECCA
I'm not quite sure.

SLICK
Guess.

REBECCA
I think through the those trees.
There used to be a marked path,
but I'm not positive.

MICHAEL
Fuck it, we're going.

MICHAEL guns the throttle and he and SLICK are off. The GROUP lets out a loud cheer as the two head off into the woods.

SUDDENLY, out of nowhere, a thin CABLE stretching between two trees decapitates MICHAEL'S head from his body. Immediately, both men are thrown from the snowmobile, as it crashes into a tree.

MICHAEL'S head rolls down the hill. He and SLICK continue on tumbling head over heels into the woods.

MOMENTS LATER - Bruised and bloodied, SLICK emerges from the woods. Speechless, the young model continues to shake his head in disbelief as he and the group try and deal with what just occurred.

ADRIAN, LINDA, VEDELLA and DEVIN - look on from the Chalet.

ROSEMARIE and JOSH join REBECCA. The three then approach SLICK.

SLICK
(flips out) We're all dead!
Psycho man Richard Ramirez
is gonna kill all of us --
one by one.

ROSEMARIE
You're the one who suggested
we fuckin' come up here!!

ROSEMARIE attacks REBECCA, grabbing her around the throat. REBECCA pulls herself free, then throws ROSEMARIE to the ground, pushing her face into the snow with great force.

The two are then separated, a look of pure rage and anger emanating from REBECCA.

JOSH quickly intercedes.

JOSH

Satan's been sent here to destroy us -- destroy us by attacking our structure, our foundation. "He will come in the night and attack the wretched like a serpent slithering along the ground."

JOSH begins praying.

ROSEMARIE

Oh beautiful -- now we got Billy Fucking Graham Jr. here.

REBECCA approaches JOSH.

REBECCA

Didn't the Lord also say -- "If you pray and command the mountain to move, so shall it be done." A nice sized avalanche just in that area over there would be perfect right about now. Any chance you could pray for that?

REBECCA and SLICK begin making their way up the hill toward the abandoned Chalet.

ROSEMARIE stares at JOSH. He gathers himself and joins them on the trek up the hill.

INT. ABANDONED CHALET - NIGHT

VEDELLA, LINDA, DEVIN, ROSEMARIE & ADRIAN huddle by the fireplace.

JOSH and REBECCA sit by an old wooden table. JOSH perusing through his bible, REBECCA periodically looking out the window into the night sky.

Suddenly, the front door knob begins to turn. JOSH quickly grabs the steel POKER from the fire place, approaches the door. All look on in fear, as the door opens. JOSH raises the weapon over his head, swings down at the snow covered figure entering the cabin.

At the last moment, the FIGURE raises the wooden handle to the AX he is holding, blocking the attack.

MALE FIGURE

Shasam! What the fuck you
doing, homes?

The FIGURE removes his ski mask, glares at JOSH -- it's
SLICK.

JOSH

I saw the shadow of the ax. I
thought you were --

SLICK

Grizzly Adams? No, but the dude
ain't resting till he gets all of
us. Unless of course we take him
out first.

JOSH glances around the room, addresses the group.

JOSH

How do we know Montgomery's behind
all of this?

SLICK

Yo' dude, check it out. Jason's
definitely our man. When I took
this ax off his front porch, I
grabbed a looksee inside the dude's
crib. (off looks) There was a
small opening in the window. What
I observed freaked me out, man.

REBECCA

What did you see?

SLICK

A bunch of blood soaked clothes in
the corner of the room. And --

ROSEMARIE

And what else, Slick?

SLICK

Dude had a bunch of pictures of
young women on the walls.

LINDA

We've all seen *Kiss The Girls*. This
psycho's probably taken a page
right out of the damn script.

ADRIAN lashes out at ROSEMARIE.

ADRIAN

You're the one who sold me on this location, Ro. You said your girl grew up here, and that this guy -- who we now know to be a fucking serial killer was a so called friend of hers.

REBECCA steps in.

REBECCA

I never said he was a friend of mine.

ADRIAN

Well, that makes sense. Friends don't rent each other abandoned ski slopes at 5,000 for the weekend.

REBECCA

Is that the price Rosemarie told you?

ROSEMARIE glares at REBECCA.

VEDELLA

(To Rebecca) Girl, this dude digs you. (To Group) Tell me you guys didn't see the way that old man looked at Rebecca.

LINDA

I saw it. He was kissing your ass the whole time.

VEDELLA

And we girls certainly know how powerful that little patch of hair can be.

REBECCA

What are you guys saying?

VEDELLA

Get your scrawny little ass down the mountain -- fuck his brains out, then tell him to let the rest of us go. (pause) You're the one responsible for us being here.

LINDA

(off look) He's your friend.

REBECCA

I don't know him that well.

ROSEMARIE

Well enough to get the lodge
for free. (Off Adrian's look)

REBECCA

What are you saying, Rosemarie?

DEVIN

We're all saying we watched you
playing nice with that nut job in
the van.

REBECCA

So I'm friendly.

ADRIAN

Fine. Then go out there and
tell your friend, Rick to stop
fucking killing everybody!

REBECCA

I saw him a few times skiing
on the slopes over the years.
He's not exactly a close friend.

ADRIAN

Well go down there and pretend.

REBECCA cowers in the corner of the room -- visibly
frightened.

DEVIN sees this, gathers her ski gear off the floor, then
approaches the door.

ROSEMARIE

What are you doing?

DEVIN approaches REBECCA.

DEVIN

(to Rebecca) You said it was
how far -- thirteen miles to town?

REBECCA

About that.

VEDELLA

He's probably out there just
waiting for you, Dev. Don't go.

SLICK, drinking from a cognac bottle, approaches DEVIN.

SLICK
You go, girl. Save us all.

All look to SLICK.

DEVIN
(to Rebecca) What's the quickest way down?

REBECCA
Your skis sharp? (off nod)
Take the path alongside the road straight down. Hopefully, you'll see a car or emergency vehicle along the way.

VEDELLA
I still think we should all stay together --

SLICK
I'm down with that, girl.

ADRIAN grabs one of the last remaining pieces of firewood.

ADRIAN
She's the expert down-hiller. (To Devin) He'll never catch you.

JOSH
I sense danger out there, Devin. An evil force waiting to strike. God has the answer for us -- we just need to pray and ask for his guidance.

DEVIN
Another couple of hours and you'll be burning the good book to keep from freezing. God helps those who help themselves.

DEVIN heads toward the door, opens it.

CUT TO:

INT. INTERROGATION ROOM - PRESENT DAY

REBECCA is visibly distraught.

REBECCA

-- I should have gone, Tony. I should have gone down there. I had him in the palm of my hand.

LIEUTENANT MICHAELS

Why didn't you?

REBECCA

(pause) Devin said she was an excellent skier. I really thought she would make it --

REBECCA places her head in between her arms on the table and begins crying. LIEUTENANT MICHAELS approaches her, placing an arm on her shoulder.

LIEUTENANT MICHAELS

You want to take a break now?

REBECCA briefly grabs his hand on her shoulder, lets go, then sits up. A Stoic look overtakes her.

REBECCA

No, I'm fine.

LIEUTENANT MICHAELS

(Off nod) Okay. What happened next?

REBECCA

I finally gained a little courage.

CUT TO:

EXT. ABANDONED CHALET PORCH - NIGHT (1:00AM) 2 DAYS EARLIER

A steady and heavier stream of snow has begun to fall. DEVIN straps on her skis, adjusts her goggles, takes a swig of cognac from SLICK. She then begins her descent down the steep hill, her athleticism apparent.

All move off the porch and back into the CHALET, except SLICK and REBECCA. SLICK steps down the stairs.

REBECCA

Where you going?

SLICK

Not to diss, Dev's athletic prowess -- but I'm feeling like I need to break inside Griss's place. Dude brought

(MORE)

SLICK (cont'd)
 this whole thing upon himself --
 friend or foe, Beckster?

REBECCA
 Definitely foe.

SLICK
 Shasam!

The two head toward the cabin.

CUT TO:

EXT. MOUNTAIN - SAME

As she and SLICK edge their way down the mountain toward the cabin, REBECCA senses someone looking at them.

Staring at her and SLICK from inside the tree line is RICK.

REBECCA glances at the tree line. She then looks ahead to SLICK, who has now made his way to the cabin's front door.

AT THE CABIN DOOR -

SLICK takes the ax he is carrying and quickly cuts out the wood around the door's steel lock. He then kicks open the door and moves to enter.

SLICK enters, then glances back.

SLICK
 No one home.

REBECCA
 I don't think you should
 go in there.

SLICK
 I'll kick that ole' man's ass.

SLICK enters. REBECCA begins ascending the mountain. She then abruptly stops, turns and heads down the slope.

REBECCA
 C'mon Dev, make it girl.

MONTGOMERY watches the activities from just inside the tree line. He is dressed in camouflage gear. MONTGOMERY sports an elaborate bow, arrows, a large knife and binoculars. He focuses in on the cabin, then REBECCA -- who has made her way back toward the van.

CUT TO:

INT. CABIN - SAME

SLICK enters the modest size one room cabin. It's contents are immediately haunting. He hesitantly looks about the room, observing dozens of photos of young women, their photos meticulously covering every inch of wall space on three of the four walls.

A FLAT screen TV decorates the corner wall. A slue of DVD's sit atop a late model DVD Player.

On TWO small wooden tables, FEMALE ITEMS cover the surfaces. (Hair brushes, jewelry, undergarments, watches, etc...)

Several newspaper clippings of various women killed by "The Green River" serial killer, "Bundy," "Ramirez," "Vouernous" and "Henry Lee Lucas" lay perfectly on a side table.

SLICK glances at the articles, then to the personal items MONTGOMERY has collected.

SLICK
Fuckin,' Shasam!

Dumbstruck, SLICK grabs a few of articles, picks up the ax and makes a B-Line toward the exit.

CUT TO:

EXT. CABIN - SAME

SLICK steps onto the porch, calls out to REBECCA.

Through his binoculars, MONTGOMERY is able to see what SLICK is removing from his cabin.

A moment later, SLICK is struck in the right shoulder with an arrow. He falls onto the porch, reaches for the ax, then crawls back into the cabin.

CUT TO:

INT. CABIN - SAME

SLICK, bleeding heavily from his shoulder, reaches for a towel, presses it on the wound.

SLICK
Fuck!!

CUT TO:

EXT. MOUNTAIN - SAME

A FIGURE ski's gracefully down the steep mountain, it's DEVIN.

MONTGOMERY now directs his attention toward her. He grabs his gear and moves quickly down the mountain, using the trees and shrubbery as camouflage.

DEVIN quickly makes her way toward the road. It is covered in snow and extremely icy. DEVIN begins her decent down the mountain. Looking over her left shoulder, she notices MONTGOMERY sprinting down the mountain toward her.

DEVIN picks up her speed, as MONTGOMERY waves for her to stop. She continues on, picking up speed.

ROUNDING THE BEN -

DEVIN'S ski's give out on the icy road. She falls on her back, then tumbles head over heels down a small ravine, slamming head first into a large tree. DEVIN lays there, her head bleeding.

CUT TO:

INT. ABANDONED CHALET - SAME

The firewood running dangerously low, ROSEMARIE, LINDA, VEDELLA and ADRIAN nervously huddle in the cabin. ADRIAN sips from a bottle of cognac, passes it around.

ADRIAN

Those guys shouldn't have gone out there -- bad idea.

LINDA

Anybody see, Josh?

VEDELLA

He said he was going down to check on Rebecca and Slime.

ADRIAN

His name is Slick.

VEDELLA

Once he's tried to get in your pants, it's slime.

LINDA

You guys think Dev's gonna make it.

ROSEMARIE

She has to.

ROSEMARIE adds more wood to the fire.

ADRIAN

Can't we just cut down some
more wood -- there's tons
of trees around here.

LINDA

The trees are filled with moisture.
It would takes several days to
dry them out before they'd burn.

ROSEMARIE

Hopefully Slick found some
dry wood inside Montgomery's
cabin.

LINDA

Let's pray to God he did.

The group huddles together by the fire.

CUT TO:

INT. CABIN - SAME

SLICK breaks off the arrow an inch or so from his shoulder.
He places a wooden log into the fire, then looks to the
bolted door. With AX in hand, he sits there, WAITS.

SLICK

(screams out) Mother fucker!!!

CUT TO:

EXT. MOUNTAINS - DUSK

With the snow falling harder, we see what appears to be a
FIGURE of some kind affixed to a large tree near the side of
the road.

MOVING IN CLOSER - we observe the figure, it's DEVIN. The
semi-conscious model is blindfolded, her arms tightly secured
over her head to the tree. DEVIN stands there, stripped down
to her panties and bra.

SHIVERING from the cold, the young model pleads with her
captor -- (CAPTOR'S POV)

DEVIN

Please! I'll do whatever you
ask. I'll do anything.
Please don't kill me!!

Suddenly, a blanket is tossed over her bare shoulders.

DEVIN

Thank you.

A moment later, a rock is thrown from her captor. It strikes the young model in the chest. She screams out in pain. Then a series of rocks continually pummel her. She screams out in pain, the sounds of her imminent death echoing in the canyon.

CUT TO:

EXT. ABANDONED CHALET - SAME

The group hears the shriek cries of terror. All look to each other in horror.

CUT TO:

INT. MONTGOMERY CABIN - SAME

SLICK, in and out of consciousness, hears the cries, grabs the ax tightly, then huddles close to the fire.

CUT TO:

EXT. MOUNTAINS - SAME

JOSH makes his way down the mountain toward the cries. The screams suddenly stop. JOSH travels another 25 feet or so toward the location.

Up in the distance, He observes a blood ridden object affixed to a tree. The object is not moving. He cautiously approaches the devastation.

ANGLE ON - REBECCA, 25 yards or so down the road. She quickly begins her ascent up the mountain road toward the now silent cries.

ANGLE ON - an exhausted MONTGOMERY, 50 feet above the carnage and hiding behind a large tree.

AT THE DEATH SCENE -

JOSH is startled by REBECCA. The two stare at each other.

JOSH

Where the hell did you come from?

REBECCA

I was checking the road -- to
make sure Devin got down okay.

With the snow falling heavy now, REBECCA and JOSH carefully make their way toward the figure affixed to the tree. A moment later, REBECCA sees the young model beaten to a pulp. The damage is extreme. The STONING has made DEVIN almost unrecognizable.

REBECCA

(screams) Oh, no! Oh no!!
We're all gonna' die!
That bastard's gonna kill
us all!

REBECCA loses it, begins crying uncontrollably. JOSH puts an arm around her. A moment later she begins to calm down.

JOSH

You okay here for a minute?

REBECCA

Where are you going?

JOSH

She may still be alive.

REBECCA nods, then kneels in the snow.

ANGLE ON - JOSH approaching DEVIN. He removes her blindfold. Her eyes stare out at him in disbelief. Barely alive and heavily disfigured from the trauma, she struggles to say something. JOSH moves in closer. She whispers something to him. He steps back in shock, then glances down at the snow behind her. He moves in closer. Written in blood on the snow the words, "Let he who is without sin, cast the first stone. That would be me, you little whore bitch."

JOSH returns to DEVIN. He presses two fingers against her neck, searching for a pulse. There is none. He takes a blanket nearby and covers up her half-naked body.

JOSH glances up the mountain, notices MONTGOMERY in the hills, his bow pointing at him.

JOSH glares at MONTGOMERY, almost daring him to shoot. MONTGOMERY'S eyes meet with JOSH'S. He then pulls back the arrow and disappears into the woods.

JOSH stands there perplexed. He then approaches REBECCA. The two make their way up the mountain back toward the chalet.

CUT TO:

INT. ABANDONED CHALET - NIGHT

ADRIAN guards the door, 9MM in hand. JOSH drinks from the bottle of Remy Martin. The remainder of the group, REBECCA, LINDA and ROSEMARIE listen to VEDELLA.

VEDELLA

-- he's not after all of us,
Rebecca.

REBECCA

What is that supposed to mean?

VEDELLA

Each time one of us gets killed,
you two seem to be walking around
carefree.

REBECCA

I take umbrage to that comment.

LINDA

You can take it any way you want.

LINDA approaches.

LINDA (CONT'D)

While Psycho man's out there
tracking down each member in
our group, you and St. Peter
here roam the mountainside with
complete impunity.

JOSH steps into frame.

JOSH

What goes into a person's mouth
isn't what condemn's them. It's
what comes out --

LINDA

Listen to what's coming out of
this mouth, preacher man. Fuck you
-- and her!! You preaching religion
all the time. The two of you are
probably screwing each other out
there in the snow anyway.

(MORE)

LINDA (cont'd)
 (to Rebecca) You fuck everybody
 eventually anyway. (To Josh)
 Hypocrite!

REBECCA
 Just because you'll sit on top
 of anything with a heart beat,
 doesn't mean we all think that
 way.

LINDA
 Sticks and stones -- you non-
 eating anorexic looking wanna
 be one of us beautiful people.

REBECCA
 What's your motto, Linda?
 First person to sleep with
 1000 men wins?

LINDA
 Time to collect my prize then.

ROSEMARIE
 Everybody calm down!

ROSEMARIE moves to the center of the room, looks to the
 group.

ROSEMARIE
 You two are fighting like high
 school kids. Grow up, then
 shut the fuck up!!

ROSEMARIE glances toward ADRIAN -- 9MM in hand and standing
 by the fireplace. She approaches him.

ROSEMARIE
 You know how to use that thing?

ADRIAN smiles and arms the weapon, removing the safety.

ADRIAN
 Don't ask don't tell. Four years in
 the Army reserves -- we can kill,
 too.

ROSEMARIE
 What do we do next?

ADRIAN

If we stay here, we freeze to death. And if we venture out there, Montgomery seems intent on fulfilling some long lost vendetta on the whole world or something. Personally, I think we're fucked either way you look at it.

ADRIAN gathers his jacket, gloves and hat, takes a swig from the bottle of cognac, then approaches REBECCA.

ADRIAN

Is there another way to the road -- other than passing by his cabin?

REBECCA

You could go around back of it -- but there's a lot of trees and drop off's back there.

ADRIAN

How long would it take?

REBECCA

IF you can get through -- maybe a half hour, forty-five minutes. But --

ROSEMARIE

What?

REBECCA

(pause) It'll probably hit around zero out there tonight.

ADRIAN

Sweetie, you're just full of uplifting information.

All look to REBECCA.

ADRIAN

I'm going anyway. (Off looks)
He'll never be expecting it.
Not with the freezing weather.
I try and last as long as I can --
hopefully someone will pick me up.

ROSEMARIE

And if they don't?

ADRIAN

If they don't, I resign myself
to a very long nap. I hear you
don't feel a thing.

ADRIAN looks to ROSEMARIE, then to the entire group.

ADRIAN

Unless somebody has a better
idea. (looks to Rebecca) Show
me the way?

REBECCA puts on her jacket, hat and gloves. The two then
exit.

CUT TO:

EXT. ABANDONED CHALET - NIGHT

ADRIAN and REBECCA gingerly make their way down the mountain.
REBECCA circumvents the slope, leading ADRIAN into the tall
trees east of the Log Cabin.

MONTGOMERY observes the two of them heading into the woods
and down the mountain. He moves into position, mirroring
their every move -- all the while staying several hundred
feet above them behind the trees.

CUT TO:

INT. SHACK - SAME

SLICK, the blood loss from his wound temporarily stopped,
continues looking at the various personal female items
carefully placed about the one room dwelling.

He observes several unlabeled DVD's laying atop a PLAYER.
The DVD player sits atop a small flat screen TV. With no
power, SLICK is unable to view any of the DVD's.

CUT TO:

EXT. ABANDONED SKI SLOPE - SAME

REBECCA and ADRIAN continue their descent down the
treacherous terrain. Suddenly, the two hear the grumblings
of snow movement.

Without warning, a small AVALANCHE moves its way down the
mountain. REBECCA quickly steps behind a tree. ADRIAN isn't
as fortunate, as he is taken down the mountain in a blanket
of fast moving snow.

REBECCA observes a lone FIGURE several hundred feet above her on the mountain, it's RICK. REBECCA glares at him, then gingerly makes her way down the mountain toward.

CUT TO:

EXT. SHACK - NIGHT

All seems quiet. Then suddenly, without warning, the sounds of a generator turning on echo through the dark countryside.

CUT TO:

INT. SHACK - SAME

SLICK, the lights now turned on -- moves to slide a DVD into the player. As the player opens, he notices another DVD already inside. He presses the button, pushes play.

ON THE SCREEN --

A still and haunting photo of famed serial killer, HENRY LEE LUCAS.

MALE VOICE (O.S.)

Henry lost that left eye at the tender age of ten after a beating by his mother. Years later, he gathered the courage thrust a knife in her back and rape her dead corpse. Lucas's body count, somewhere around two hundred and fifty.

SLICK looks to the screen --

SLICK

Fuckin' shasam! Mountain man's a copy cat. Mother fuckin, Henry Lee wanna' be.

SLICK continues watching. RICHARD RAMIREZ comes up next.

CUT TO:

EXT. MOUNTAIN - SAME

Several hundred feet down the mountain, the sounds of an antiquated snow machine decorate the mountainside.

Lying on a small wooden TOBOGGAN, his hands and feet tightly secured by rope ligatures is ADRIAN. Half unconscious, he struggles to look up.

IN THE DISTANCE -

The sharp blades of the snow machine spin -- sucking up everything in their path. A long rope attached to the machine slowly drags ADRIAN toward the sharp blades.

MOMENTS LATER, ADRIAN now fully coherent, lets out several loud shrills. They echo along the dark countryside.

The screams intensify as ADRIAN is led into the meat grinder. RED SNOW and body parts decorate the mountainside, as the photographer comes spilling out of the antiquated snow maker.

CUT TO:

INT. SHACK - SAME

SLICK tosses another log on the fire, checks the locked door, then cowers in a corner of the room, waiting for his turn. With the AX clutched against his chest, SLICK struggles to keep his eyes open but can't.

EXT. SHACK - SAME

Out of breath and approaching the SHACK is RICK.

ANGLE ON - REBECCA quickly making her way up the mountain toward the abandoned chalet. Again, her and RICK'S eyes meet. She looks to him, screams out --

REBECCA

I see him! I see him!! He killed
Adrian.

RICK stares at her, his look, one of disdain. REBECCA then continues on toward the chalet.

CUT TO:

INT. SHACK - NIGHT

Carefully opening his eyes, SLICK looks up and notices a shadow hovering over him. Before he can move, RICK is on top him -- knocking the AX away.

The two MEN begin an arduous struggle. SLICK, limited from his injury, manages to grab the ax and swing it at RICK, slicing a chunk of flesh from his right forearm.

Enraged, RICK grabs SLICK and with extreme force, flings him hard onto the table. Several of the trophies he has collected smash into the wall.

RICK lifts him off the ground, then continues pummeling him. SLICK fights back as best he can, but is no match for the much stronger man.

Then suddenly without provocation, RICK stops. After a long moment, he approaches a beaten SLICK, extends his hand to help him up. SLICK glares at him, not sure what to do. With no other option, SLICK is helped to his feet by RICK.

RICK then hands him some foodstuffs, a half gallon of water. He then opens the door for SLICK.

MONTGOMERY

Get off my mountain.

SLICK exits the shack.

RICK approaches the disheveled items on the table. Then in one fell swoop, he knocks all the contents off the table.

CUT TO:

INT. ABANDONED CHALET - NIGHT

SLICK sits in one of the chairs by the table. ROSEMARIE sifts through the bag he brought with him. Inside it, foodstuffs, a large bottle of water, and a small bottle of Jack Daniels.

SLICK

Yo, check it out guys. Henry lee was gonna' off me man. Had a blade up over his head -- kicked my ass totally. Then all of the sudden, Henry hands me that bag and here I am. (Drinks from whiskey bottle)

ROSEMARIE

Did you see anything inside his place that might help us? (off look) A radio, anything?

SLICK

Check it out. Henry Lee must be gettin' some serious pussy. Dude's got all kinds of women's panties, jewelry, you name it. He's got tons of young women's headshots on the walls. Some of them were pretty hot, too.

LINDA

That guy couldn't get laid in a
whore house.

SLICK

From what I saw, the dude is
obsessed with serial killers.
Paraphernalia all over the fuckin'
place. Plus he's got this DVD --
check it out -- it's of some
lecture or something about serial
killers. Mr. Montgomery is
definitely one fucked up psychopath
-- whose had a lot of pussy though.

ROSEMARIE

Did he say anything to you?

SLICK

Oh yeah. Shasam! Ole' Henry Lee
said to get off his fucking
mountain. He was pretty adamant
about that one.

The group looks toward ROSEMARIE.

ROSEMARIE

Let's try and get some sleep.
We'll head down the mountain
at daybreak.

The GROUP breaks up and moves to different areas of the
chalet. VEDELLA stands in the middle of the room, addresses
them.

VEDELLA

He's already killed four people.
You think he's just gonna' let the
rest of us walk down his mountain,
no questions asked?

LINDA

I agree with V. We go down that
mountain, it's as good as a death
sentence.

ROSEMARIE

Josh, you haven't said a word.

JOSH closes the bible he is reading, looks up.

JOSH

He could have killed Slick,
Rebecca or myself. Why didn't
he? This whole thing -- it
just doesn't make sense to me.

REBECCA, sipping from the bottle of Jack Daniels, steps
forward.

REBECCA

It does to me.

LINDA

(sarcastic) Because you're fucking
the guy.

REBECCA shoots her a look.

REBECCA

That scumbag never touched me.

REBECCA takes another sip of whiskey, moves closer to the
fire.

REBECCA

Slick told us everything I
need to know. Guy's obviously
a wanna be copy cat serial
killer or something. He had no
problem sending Adrian through
that snow machine totally
conscious.

SLICK moves toward REBECCA.

SLICK

Why do you think he didn't
off you, me and the preacher
man?

VEDELLA, still scantily clad, addresses the group.

VEDELLA

Serial killers have to
depersonalize their prey.
They almost always don't
know their victims beforehand.

REBECCA

How in the world would you know
that?

VEDELLA

Don't let the looks fool you bitch.
 (pause) My favorite actress is
 Charlize Theron. After I saw her in
Monster, I became obsessed with the
 character she played. (off looks) I
 researched serial killers on the
 internet.

LINDA

Great! (pause) That explains him
 not killing anorexic's sorry ass,
 but what about Josh and Slick?

VEDELLA

Somehow he's identified with
 them in some way. With Josh,
 it's probably got something
 to do with his religious beliefs.

SLICK

And me?

VEDELLA

Maybe you're the stud he always
 wanted to be.

SLICK

Shasam!

LINDA

Okay, so let's say he does identify
 with you guys in some way. Fine.
 (pause) Then maybe the three of you
 should go down there in the morning
 and talk him out of fucking killing
 the rest of us.

REBECCA

I think Josh and I should go.
 (pause, looks to Josh) Josh?

JOSH

I'm not convinced he's the one
 doing the killings.

VEDELLA

Be as soft as the dove and as
 cunning as the serpent? Josh,
 Montgomery fits V's profile
 perfectly.

SLICK struggles to his feet.

SLICK

I say we listen to V -- and her
extensive research online.

SLICK smiles at VEDELLA. The group remains silent. LINDA
interjects.

LINDA

Fuck this. Come daybreak, I'm
walking down to his shack, or
cabin, or whatever the fuck it is,
and I'm going to talk to him in the
only language men understand.

REBECCA

And what's that?

VEDELLA

(points to her crouch) It's
what every man wants. And
I've seen them do just about
anything to get it.

VEDELLA

I don't think that's what's
driving him?

LINDA

Slick said he had all those women
on his walls -- oh, it's driving
him.

VEDELLA

And they're probably all dead.

LINDA

I'll go down there in the morning
and show psycho boy a little ass.
He'll be eating out of my hand.

ROSEMARIE

What about Devin and Janine?

VEDELLA

Maybe he only likes white meat.
(To Linda) I'm going with you.

LINDA

Let's get some sleep -- deal with
Mr. Fucking Grizzly Adams in the
morning.

REBECCA

I don't think you guys should go.
(off looks) I know him. Maybe I
can convince him to stop the
killing.

LINDA

You aren't going to convince
anybody of anything with your
scrawny looking ugly ass.

VEDELLA

She's got a point.

The group disperses. LINDA and VEDELLA huddle together in the corner of the room, and begin discussing strategy. JOSH keeps to himself. REBECCA helps SLICK, as ROSEMARIE looks to the foodstuffs and limited firewood.

CUT TO:

EXT. ABANDONED CHALET - DAWN

Suddenly, out of nowhere a large explosion is heard. The vibration causes a small avalanche that sends a wall of snow barreling into the abandoned Chalet.

The back wall of the chalet collapses inward -- sending a plethora of fast moving snow and debris into the Chalet.

The GROUP scatters for their lives. LINDA and VEDELLA crawl under a table -- ROSEMARIE escapes through the front door, as JOSH forces it open then follows her.

REBECCA stays behind the concrete fireplace for protection.

SLICK is not so fortunate. The BACK WALL has fallen on him trapping him under several hundred pounds of wood and concrete. To make matters worse, a large piece of wood is protruding out from his chest. SLICK looks up, sees REBECCA, reaches for her hand, then dies.

Moments later, the GROUP huddles together, notices SLICK.

VEDELLA

That son-of-a-bitch! That
son-of-a-bitch. I've had
it. (Looks to Linda) You
comin'?

ROSEMARIE

You won't make it.

VEDELLA

Unless we get that cocksucker
first.

VEDELLA, dressed in her lingerie, puts on a pair of black
sweats, boots, and a parka jacket. LINDA does the same.
VEDELLA then places a large hunting knife inside her jacket.
The two women then exit the Chalet.

CUT TO:

EXT. ABANDONED CHALET - SAME

VEDELLA and LINDA make their way down the mountain.

VEDELLA

The first thing we'll do
is get him to open the
front door.

LINDA

How?

VEDELLA

You just leave that to me.

LINDA

Then what?

VEDELLA

Well, once we're in, we seduce
the bastard -- get his guard
down, then I stab him in the
fucking heart.

Up ahead in the distance, the SHACK -- its smoke billowing
out the chimney. The girls look to the smoke.

VEDELLA

Psycho man's home. (off look)
It's either this, or he kills
us his way.

LINDA

(Pause) What do you want me to do?

VEDELLA

Just follow my lead.

The two girls reach the SHACK. VEDELLA notices some movement
inside the very small side window. She moves in closer.

VEDELLA

Mr. Montgomery, we don't want any more trouble. Me and my girlfriend just want to come inside for a minute, get warm --

VEDELLA and LINDA stand there.

MONTGOMERY (O.S.)

Go away.

VEDELLA

We just want to come in for a minute, Mr. Montgomery.

VEDELLA opens her jacket revealing a PINK BRA. MONTGOMERY looks out a small peephole and sees both girls scantily clad.

MONTGOMERY (O.S)

I don't want any more trouble with you people.

VEDELLA

Neither do we.

VEDELLA opens her jacket all the way. MONTGOMERY is taken aback by her beauty.

VEDELLA (CONT'D)

We just want to come in for a minute and get warm.

VEDELLA then notices a pair of eyes staring through the small window. She plays it up -- lowering her sweats to her thighs, revealing a matching pair of pink panties.

VEDELLA

Do you think these match, Monty? Can I call you, Monty?

MONTGOMERY (O.S.)

(pause) If you want to.

VEDELLA

Great.

MONTGOMERY (O.S)

My mom used to call me that name when I was a kid. My mom was a beautiful lady. My mom --

VEDELLA

Monty, Linda and I are coming in
to get warm, okay?

MONTGOMERY (O.S.)

You can come in -- but not your
friend. I don't very much like
her. She's not a lady, like you.

LINDA

Fuck you, you masturbating --
having sex with yourself for years
mother-fucker. Here, masturbate
to this, you little prick.

LINDA turns around, lifts up her jacket and moons the window.

MONTGOMERY (O.S.)

Vedella, only.

LINDA

Fuck you, pencil Dick.

LINDA glares at VEDELLA.

LINDA (CONT'D)

Fuck face is going to kill
you, V, you know that. He's
just trying to separate us,
so he can off you easier.

VEDELLA

Unless I get him first.

VEDELLA turns her back to the window, pulls out the large
hunting knife from her jacket.

Suddenly, the front door to the SHACK opens. LINDA Looks to
VEDELLA. The two hug.

VEDELLA

Go back with the others. I
be up to get you guys in a
few minutes.

LINDA heads back toward the Chalet, as VEDELLA makes her way
toward the front door of the cabin.

AT THE SLIGHTLY AJAR FRONT DOOR -

VEDELLA looks inside the shack and notices MONTGOMERY standing by the fireplace -- two glasses of cognac in hand. She nervously smiles, then moves to enter.

CUT TO:

EXT. MOUNTAIN - SAME

LINDA, making her way back up the mountain, stops by the makeshift garage/shed. She cautiously makes her way toward the entrance.

INSIDE THE GARAGE/SHED

She observes an old, dilapidated snow plow, several gallons of gasoline cans, and various digging implements. LINDA smells inside one of the gas cans, looks back toward the shack, smiles.

CUT TO:

INT. SHACK - SAME

VEDELLA moves closer to MONTGOMERY. She glances about the cabin -- the photos of all the WOMEN on the walls sending a chill through her body.

She gathers herself, removes her jacket. Dressed in her pink bra and sweats, VEDELLA removes her sweats, and without speaking, grabs one of the cognac glasses and begins sipping from it.

MONTGOMERY, transfixed over her long legged body, stares at her, not sure what to do. She removes her bra, then pours the cognac on her breasts.

VEDELLA

Oops. (pause) Monty, be a good chap and lick that off, please.

She moves in close to him. MONTY takes a knee, then presses his face against her wet flesh. As he does, VEDELLA reaches over to her jacket, removes the knife from inside the pocket, and moves to strike.

SUDDENLY, like a cat, MONTY disarms her -- flinging her to the ground. He grabs the knife, presses it against her throat.

MONTGOMERY

(screams out) Why can't you people just leave me alone!

He raises the knife, moves to strike her, then stops. MONTY grabs her jacket, throws it at her.

MONTGOMERY

Get out!

MONTY pushes her out the door -- dressed in her bra, panties and boots. He throws the jacket at her. VEDELLA heads up the mountain.

MONTGOMERY

(screams out) GET OFF MY MOUNTAIN --
ALL OF YOU!!!

He then slams his front door shut.

ON THE MOUNTAIN -

VEDELLA passes by the garage/shed. LINDA steps out from inside, motions to her friend.

CUT TO:

INT. GARAGE/SHED - SAME

VEDELLA enters the shed somewhat perplexed.

LINDA

Are you okay? (pause) What happened?

VEDELLA

(pause) He let me go. I pulled out the knife to kill the bastard. He just took it away from me and through me out.

LINDA

Yeah, well Jeremiah Johnson is about to meet his maker. Check it out.

LINDA opens the top to one of the gasoline cans, looks to VEDELLA.

LINDA

There's four of these little babies, and they're all full.

VEDELLA

What are you thinking.

LINDA

I'm thinking we burn the
fucker to death inside his
little den of inequity.

VEDELLA

You sure we want to do that?

LINDA

What, all of the sudden
you've developed a conscience
for this psycho?

VEDELLA stares at the gasoline cans.

LINDA

It's either him or us, girl.
He let you go just to play
with us -- he's done it
before, V. We need to fry
that bastard and we need to
do it now.

VEDELLA holds a moment, then grabs two cans of gasoline.
LINDA retrieves the other two. Both women then quietly make
their way back toward the shack. Staying clear of the small
window, the girls pour the gasoline around the perimeter of
the shack.

LINDA, stops at the front door -- pours nearly an entire can
on the front door and the wooden porch leading up to it.

LINDA

(looks to VEDELLA) Monty
isn't getting out of there
alive -- not today.

LINDA and VEDELLA finish pouring the gasoline around the
shack. LINDA removes a lighter, lights a piece of paper from
inside her jacket, then tosses it below the front door.

Moments later, the front porch and door are quickly enveloped
in flames. The flames quickly spread around the entire
SHACK.

VEDELLA begins to make her way toward the Chalet. As she
looks back, she notices LINDA watching the festivities.

LINDA

How does it feel you psycho
son-of-a-bitch!!

VEDELLA continues up the mountain.

LINDA moves around back, notices a small part of the building not quite on fire yet. She grabs a can from the snow and pours the remaining contents onto the fire.

LINDA
Burn baby burn. (smiles)

LINDA then turns to make her way up the mountain. She is immediately struck in the face with the blunt end of an ax.

HALFWAY UP THE MOUNTAIN _

VEDELLA looks back, calls out to her friend.

VEDELLA
Linda? (Pause) Linda?

The building continues to burn as a concerned, VEDELLA makes her way back toward the fire. As she does, she notices a half naked, LINDA lying tied up and unconscious near the garage/shed.

VEDELLA carefully makes her way toward her friend. As she kneels to one knee, LINDA looks up, frightened of what's behind VEDELLA. A moment later, VEDELLA is knocked to the ground from behind, a steel pipe splitting her head wide open.

AT THE ABANDONED CHALET -

ROSEMARIE stands at the front door, notices the large fire half-way down the hill. Frightened, she makes her way back inside the Chalet.

AT THE GARAGE/SHED -

The sounds of the SNOW PLOW can be heard echoing through the canyon. Then, without warning, the driverless PLOW smashes through the shed.

VEDELLA and LINDA, both affixed to the front of the plow -- struggle to free themselves, as the plow slowly makes its way toward a very large ravine.

Dressed in only their lingerie and nothing else -- both girls have biblical quotes carved into their stomachs.

As the plow inches its way toward the 300 foot ravine, VEDELLA manages to free one of her hands. As she begins working on the other one, the plow reaches the precipice, sending both girls to their deaths.

A hundred feet to the north of the destruction -- MONTGOMERY looks on. The sounds of loud shrills can be heard echoing in the distance.

Standing on the porch of the CHALET -- ROSEMARIE and JOSH look on in horror. Moments later, they are joined by REBECCA. The three look to each other.

REBECCA

And then there were three.

ROSEMARIE

You think maybe he's dead? That fire should have killed him right?

REBECCA

Obviously, he got out of the building to do what he did to Linda and Vedella.

ROSEMARIE

How did he get out of there alive?

JOSH

The bastard used a trap door.

ROSEMARIE

What?

JOSH

When Slick was attacked, he said the door was still bolted from the inside. There's probably a small crawl space leading out through the back of the building or something.

ROSEMARIE stares at the destroyed Chalet, then glances down toward the burned out shack.

ROSEMARIE

He's out there waiting for us? Waiting for us behind some tree with his bow and arrow -- a large rock -- you fuckin' name it, and this guy's figured out a way to kill with it.

ROSEMARIE steps down from the porch, walks several feet down the mountain.

ROSEMARIE

(screams out) Leave us alone!
Please, just leave us alone!!

REBECCA

That should keep him away from us
just fine.

ROSEMARIE approaches REBECCA.

ROSEMARIE

And then there were three,
Rebecca? I think not. And
then there was one, me. You
And Josh have been walking this
mountain free and clear every
since we got here. Maybe you
two are in on this whole thing.

JOSH

What's happened here these last
few days -- only Satan could have
perpetrated.

ROSEMARIE

Or one of Satan's helpers.

JOSH

Are you suggesting that I would
carry out these evil works?

ROSEMARIE

You had the opportunity --
wandering the mountain like Moses
in the fuckin' wilderness.

REBECCA

You're losing your mind, lady.

ROSEMARIE

Then why would a complete stranger
slaughter all of us like this?

JOSH

I don't know.

ROSEMARIE glances toward REBECCA.

ROSEMARIE

Well, I do. (To Rebecca) You
wanted to get us up here didn't
you, girl. You knew this guy
was a psycho killer and you
wanted to take revenge on all of
us treating you like shit!

REBECCA

If I wanted to get back at you for being a dick, Ro -- which you have been, all I had to do was screw up your books at the office. And believe me, many a time I thought about sending you into bankruptcy.

ROSEMARIE

I saw the way Montgomery looks at you. 10 to 1 you've been fucking him on this mountain for years.

REBECCA

Shut up --

REBECCA grabs a piece of wood, attacks ROSEMARIE with it. JOSH quickly intercedes. He grabs the piece of wood from an irate, REBECCA.

REBECCA

I'm sick and tired of taking shit from her, Josh. She's the cunt who decided to come up here because she could put an extra five-thousand into her pocket for a location I got us for fee. (pause) You're the one who was looking for a location on a ski slope, Rosemarie not me. I overheard your conversation and thought of this place. How the hell did I know Rick would turn out to be a serial killer.

ROSEMARIE calms herself down, looks toward REBECCA.

ROSEMARIE

You're right.

REBECCA

(pause, to Josh) You think it's okay to go down the mountain now?

JOSH

For some reason you and I have been spared the wrath of this guy. Possibly with the three of us sticking together -- why don't we go inside, grab what we can and then make our way down the hill.

The women nod in agreement. They enter the Chalet. JOSH remains back on the porch a moment -- surveys the mountainside.

CUT TO:

EXT. MOUNTAIN - SAME

An irate and very upset, RICK, his hands burned, his life turned upside down, gathers his gear. He looks up at the Chalet and shoots an arrow that penetrates the door next to JOSH'S head.

JOSH looks in the direction of the arrow. He observes RICK standing by the trees several hundred feet away.

CUT TO:

INT. CHALET - SAME

ROSEMARIE and REBECCA prepare some foodstuffs.

JOSH

That's the second time he could
have killed me.

JOSH opens the door and shows the women the spent arrow stuck in the door.

ROSEMARIE glares at REBECCA.

ROSEMARIE

There's something you guys aren't
telling me here. (pause) Josh?

JOSH

For some reason, God has allowed me
to live. He must have a purpose for
me to fulfill.

ROSEMARIE

And what would that purpose be?

JOSH

I've been praying for that
answer ever since we arrived
here.

ROSEMARIE turns to REBECCA.

ROSEMARIE

Is there anything you can think
of that might tell us why he's
doing all this?

The three finish gathering their gear and prepare to exit the
Chalet. REBECCA looks to her, reluctant to comment.

ROSEMARIE

Rebecca, he's going to eventually
kill all of us -- you know that.

REBECCA looks to JOSH.

JOSH

If there's something you know
that might help -- now would be a
good time to enlighten us.

REBECCA

(pause) I remember when I was a
kid coming up here. I must
have been maybe ten or eleven.

The three exit the Chalet, carefully making their way down
the mountain.

CUT TO:

EXT. MOUNTAIN - DAY

JOSH leads. The women follow.

REBECCA

I think it was the winter
I turned eleven. (pause)
That entire ski season
I remember being completely
terrified every time my
family came up here to ski.

ROSEMARIE

What happened?

REBECCA

That whole winter the kids were
talking about it.

ROSEMARIE

Talking about what?

REBECCA

Nearly an entire family was
murdered up here in these hills.
That's when I first started
believing in the Boggy man.

IN THE WOODS -

A very upset, MONTGOMERY mirrors their every move -- his view
somewhat obstructed by the falling snow.

ON THE MOUNTAIN -

JOSH senses MONTGOMERY'S presence, instructs the women to
stay close behind him.

With GUN in hand, JOSH continues to lead the three down the
mountain, as REBECCA continues.

REBECCA

He's following us, isn't he?

JOSH

(nods) He's in the woods just to
the west of here.

REBECCA

There's an old path we used to
use when I was a kid. It's
down to the right about 100
feet or so away.

ROSEMARIE

Won't he just follow us?

REBECCA

There's a lot of trees --
maybe it'll give us a
chance to lose him.

JOSH

Or attack him on his right flank.

ROSEMARIE moves closer to REBECCA.

ROSEMARIE

This family that was murdered.
Do you know who they were?

REBECCA

They were wonderful people. The
whole family. All of them I guess
except maybe for one.

ROSEMARIE

Which one?

REBECCA

When it first happened, people thought it was a robbery gone bad. But when nothing was taken, they thought it might have been a vendetta against the family or something.

JOSH joins them, all three stops by a large tree.

JOSH

Was it? (Off nod, no)

REBECCA moves closer to JOSH, slides an arm around his waist. ROSEMARIE is a few feet or so away.

REBECCA

I feel safe with you around, Josh. I have ever since you came to the agency. If we do get out of here --

JOSH

You mean, when.

REBECCA

When we do get out of here, maybe you and I can hang out together.

JOSH is taken in with her natural charm.

ROSEMARIE

(pause, then) Rebecca, what haven't you told us?

REBECCA remains silent.

ROSEMARIE (CONT'D)

The family that was murdered on this mountain. It was Montgomery's wasn't it?

REBECCA begins to cry.

ROSEMARIE

Where did it happen? Rebecca, where were they murdered?

REBECCA

In the Chalet. (pause) It used to be their home.

ROSEMARIE

I'm almost afraid to ask this question.

JOSH consoles REBECCA.

JOSH

They never found out who did it, did they? (pause) It's okay.

REBECCA

I never thought he would do this.

ROSEMARIE

Are you telling me this guy killed his entire family when he was teenager?

REBECCA

No one could ever prove it. He was away at camp.

ROSEMARIE

Then why are people saying he did it. (pause) Rebecca!

REBECCA

The day his family was killed Rick was nowhere to be found. The people he was staying with said he left early in the morning and didn't come back until late the next day.

ROSEMARIE

Then why didn't they put him away?

JOSH

Was he found guilty of the crimes?

REBECCA

(pause) Our parents used to tell us if we were bad, they'd send us for an afternoon ski lesson with Mountain man, Rick. (crying) He had a trial and was found not guilty.

JOSH

Did they ever find out who did it?

REBECCA

No.

ROSEMARIE

Damn it, Rebecca -- you fucked us.

The three continue on. REBECCA, feeling responsible, moves off on her own. JOSH moves toward her.

JOSH

You couldn't have known
he'd do this?

REBECCA

I should have told you guys,
Josh. I should have told
someone.

JOSH

Told them what? That some guy
you really didn't know well --
maybe killed his family twenty
years ago. The thing we have to
focus on now is getting off this
mountain alive.

JOSH pulls out an old 45 pistol.

REBECCA

You've had that the whole time?

JOSH

Yes. (Pause) The next time I have a
shot at him, Rebecca I will
take it. (pause) We just need
to stay clear of his line of
fire. Those arrows are deadly.

REBECCA

Thank you for treating me with
respect, Josh.

JOSH

Let's just make sure we got of
here, okay?

REBECCA kisses him on the cheek, then leads the group down a small ravine, toward a large tree.

Suddenly, JOSH is lifted off the ground. A rope, hidden in the snow, traps his ankle and catapults him 20 feet into the air.

The GIRLS react in horror, as JOSH dangles high above the ground. ROSEMARIE and REBECCA quickly make their way toward the tree's base.

REBECCA

Josh, Josh, are you okay?

JOSH

(extreme pain) I think I may have broken my leg. (screams out) Damn it, Montgomery!!

JOSH removes the gun from his waistband, fires several rounds wildly into the woods.

ROSEMARIE

(To Rebecca) How we going to get him down?

REBECCA looks to the tree, removes a knife from her jackets, begins to climb the trunk.

Suddenly an arrow penetrates the tree several feet above her head. REBECCA stops moving.

JOSH

Go back down, Rebecca.

REBECCA

I'm not going to leave you up there to die.

REBECCA begins another ascent. This time, another arrow pins her jacket to the tree.

ROSEMARIE

Next time he won't miss.

REBECCA rips her jacket from the arrow, screams out.

REBECCA

(shouting) Rick? Rick, why are you doing this to us? (no response) Please, just let us go. Please?!

IN THE WOODS -

RICK glares at her.

RICK

(shouts) Leave Josh and go!

REBECCA

He's done nothing to you.
None of these people have
ever harmed you.

RICK

Leave him and go you little whore.

REBECCA

If you want to blame somebody,
blame me!!

ROSEMARIE glares at REBECCA.

ROSEMARIE

Blame you for what? What is
really going on here, Rebecca?

REBECCA looks to JOSH dangling from the tree.

REBECCA

A couple years ago, Rick and I --

ROSEMARIE

Rick and I? Is there anybody
you won't sleep with?

REBECCA

He was nice to me. And we had a
lot in common.

ROSEMARIE

A lot in common with a fucking
serial killer?!! (pause) Okay, so
you fucked him over -- that still
doesn't explain why he'd want to
kill all of us.

ROSEMARIE looks up toward JOSH.

ROSEMARIE

You getting all this, Josh? Psycho
man's pissed at our little whore
here. And apparently he's decided
to take his anger out on all of us.

ROSEMARIE attacks REBECCA.

ROSEMARIE

You didn't think of telling
me that nut job's entire family was
killed up here -- probably by him.

(MORE)

ROSEMARIE (cont'd)

And then years later you decide to sleep with him because you two have things in common!

REBECCA

We only did it a couple of times.

ROSEMARIE

You can't be that fucking stupid! Never mind, yes you can. You're a sick little bitch, Rebecca.
(Pause) I'm outta here.

ROSEMARIE gathers her things, begins to exit. REBECCA is left with JOSH.

REBECCA

Josh? Hang in there. I'll have you down in a few minutes.

JOSH

No. Just go, Rebecca.

REBECCA

I'm not leaving you.

JOSH

You have to.

REBECCA

If Rosemarie wants to go off on her own, fuck her. Rick won't let her get away -- not after all he's done. I just climb up there and cut you down when he goes.

JOSH

And if he doesn't? No, just go. I'll figure something out.

JOSH looks to his ankle, then desperately attempts to climb up the rope to the branch above him. His efforts are to no avail.

He then glances down at the ground below him. A good blanket of snow has covered the ground.

JOSH points the 45 at the rope securing him to the tree. He looks down another moment, blesses himself, then fires two rounds at the rope, severing it on the second try.

JOSH drops the twenty feet, landing on his back. REBECCA rushes over to him.

JOSH lies there, impaled on a tree branch sticking clear through his chest. He looks to REBECCA, unable to speak.

REBECCA begins crying. She hugs JOSH then gives him a kiss. She then gathers herself, grabs the gun and exits, heading toward the direction ROSEMARIE went.

CUT TO:

INT. INTERROGATION ROOM - PRESENT DAY

REBECCA stands by the window -- coffee in hand.

REBECCA

(looking out window) He never judged me. He always said please and thank you -- asked how I was when he came into the office.

REBECCA turns, tears welling in her eyes.

LIEUTENANT MICHAELS

Montgomery apparently placed several sharpened tree branches in the ground under the rope. One of those branches severed Josh's aorta. He died almost instantly, Rebecca.

REBECCA makes her way back toward the table. She sits down and continues crying. LIEUTENANT MICHAELS approaches her.

LIEUTENANT MICHAELS

I just need you to look at a few more photos and that should wrap things up.

LIEUTENANT MICHAELS brings out several photos from his briefcase.

LIEUTENANT MICHAELS

You need to brace yourself for this first one, okay? (off nod) We found Rosemarie affixed to a tree and badly beaten. Montgomery probably tracked her down when you headed off the mountain.

REBECCA

I told her to stay with us.

REBECCA looks at the photo, quickly turns her head.

REBECCA

What happened?

LIEUTENANT MICHAELS

From what the lab has gathered so far, she died of blunt force trauma.

LIEUTENANT MICHAELS glances down at his notes.

LIEUTENANT MICHAELS

Now you said before -- after you left Josh, you hurried down the hill, correct?

REBECCA

That's right.

LIEUTENANT MICHAELS

And that's when the state trooper found you -- by the side of the road.

REBECCA

Trooper Anderson I believe his name was.

LIEUTENANT MICHAELS

I have his statement. (pause) You didn't see or hear anything before Trooper Anderson picked you up?

REBECCA

I was running as fast I could, Lieutenant. (off look) What?

LIEUTENANT MICHAELS

You know what's bothering me? (off her shrug) Rosemarie must have screamed. Are you sure you didn't hear anything?

REBECCA

Maybe he knocked her unconscious.

LIEUTENANT MICHAELS

Maybe. But he didn't go that route with anyone else. (off her look) I'm sure there's a reasonable explanation. I just haven't found it yet.

REBECCA

Can I go now, Lieutenant?

LIEUTENANT MICHAELS

One more photo.

LIEUTENANT MICHAELS opens a file with several pictures of MONTGOMERY from the crime scene. He places one on the desk. It shows him hanging from the center beam inside the Chalet. REBECCA looks at the photo a long moment then spits on it.

REBECCA

Prick got what he deserved,
Lieutenant. That's how I see it.

LIEUTENANT MICHAELS

I understand how you must feel.
No argument from me there. (pause)
Strange though --

REBECCA

What is?

LIEUTENANT MICHAELS

Serial killers almost never commit
suicide.

REBECCA

And why's that?

LIEUTENANT MICHAELS

They love the attention too
much. They love that fifteen
minutes of fame.

REBECCA

Well maybe Rick was shy of the
camera. (off his look) Personally,
I hope the son-of-a-bitch burns
in hell.

LIEUTENANT MICHAELS

If they take him. (Pause) Thank
you for you time, Ms. Abrams.
You're free to go.

REBECCA gathers her things, begins to exit. At the door, she holds a moment then turns.

REBECCA

Lieutenant? You think maybe we
could grab a coffee sometime?

LIEUTENANT MICHAELS focuses on her a moment.

REBECCA

Well, you got my number.

REBECCA offers a smile then exits.

CUT TO:

EXT. ELLICOTTVILLE MOUNTAINS - PRESENT DAY

A brand new SUV easily traverses its way through the treacherous mountainside. Inside the vehicle behind the steering wheel, REBECCA enjoys classical music emanating from the new stereo. Approaching the abandoned Chalet, she pulls the car to the side of the road. She then exits the car and moves toward a blood stained tree several feet away from the road.

CUT TO:

EXT. MOUNTAINS - DAY -- FLASHBACK 2 DAYS EARLIER

Continuing down the hill a frightened, ROSEMARIE makes her way down the slope. With the road in plain sight, a warm smile fills her face. She picks up her speed, hurriedly making her way toward salvation.

A few feet from the road, ROSEMARIE hears a loud gunshot go off behind her. She stops, turns and observes REBECCA standing by a large tree. ROSEMARIE looks down to her right thigh. Blood spills from it, as she falls to the ground.

CUT TO:

EXT. TREE - DUSK 2 DAYS EARLIER

A small camp fire emanates light into the fast approaching night sky.

Sitting by the fire, knife in hand is REBECCA. The knife is covered in dry blood. REBECCA stares into the fire.

REBECCA

You see, even if they were to find out I was behind all of this -- well, that's just absolutely ridiculous. You see my man, Rick would do anything for me, because he loves me. He loves me for who I really am, Rosemarie. Which is -- well, does anybody really know who the fuck they are?

REBECCA places the knife's tip into the fire, waits a moment.

REBECCA

Did I ever tell you what they
diagnosed me with, Ro, honey?
Fucking bitch is what you are --

REBECCA removes the knife from the fire, stands and makes her way over to ROSEMARIE. ROSEMARIE is firmly affixed to the tree. REBECCA cuts her pant legs off her jeans.

REBECCA

-- treating me like a God damn
dog all the time -- making fun
of me and my condition. You know
what they diagnosed me with?
Histrionic Personality Disorder.
Do you think I suffer from that?

ROSEMARIE

I think you're just misunderstood.

REBECCA

You're lying to me. Telling me
what I want to hear. Not good.

REBECCA touches the tip off the knife, then places it back into the fire for a moment. She returns to ROSEMARIE, placing the red hot tip of the knife on her open wound.

ROSEMARIE screams out in pain.

REBECCA

I'm sorry. I have to cauterize it.
God forbid you bleed to death
before I torture your sorry ass.

ROSEMARIE

Why are you doing this to me?

REBECCA

(pause) I'm doing this because I
love you. (off look) I'm just
kidding. I'm doing this
because you're a fucking
prick, plain and simple.

REBECCA takes a small rock, flings it hard at ROSEMARIE hitting her in the chest. ROSEMARIE gasps for breath.

REBECCA

Scrawny looking, anorexic son-of-bitch throws a pretty good fast ball, huh? At least that's what Devin told me when I hit her in the face with my high heat. Did I ever tell you I used to be a pretty good softball pitcher? Oh yeah, I could climb the ladder with the best of them.

ROSEMARIE

I didn't know --

REBECCA grabs another rock, goes into a stretch mode, then delivers a pitch directly into ROSEMARIE'S throat.

REBECCA

I'm sick of your fucking talk, bitch.

Hunched over, a terrified ROSEMARIE looks to her assailant not sure what to do next.

REBECCA

I need you to be honest with me. Can you promise to be honest with me? People have lied to me all of my life. They tell me I say one thing, then lie and do another. I really don't see myself that way. Do you think you could help me?

ROSEMARIE gathers her speech back.

ROSEMARIE

I promise to be honest with you if you promise you won't kill me.

REBECCA picks up a rock, goes into a stretch position, then throws a strike -- hitting the tree an inch above ROSEMARIE'S head.

REBECCA

I promise.

REBECCA removes a sheet of paper from inside her jacket. She stares at it a long moment, then looks up, quickly becoming very emotional.

REBECCA

They say if you have half of these symptoms or more, then you have this disorder. The doctors seem to think I have all of them. Would you mind telling me what you think?

REBECCA grabs a stack of rocks, places them by the fire. She picks up one, looks to ROSEMARIE.

REBECCA

Okay, first question -- and remember, no lying.

ROSEMARIE soils her pants, then looks to REBECCA, who winds up for the pitch.

REBECCA

Have other people told you that you always have to be the center of attention? What do you think?

ROSEMARIE

Around guys I think maybe.

REBECCA

I agree. Question two. Do people sometimes misinterpret your friendliness as a romantic or sexual invitation. Do I really lead people on? No, don't answer that, that's why we're all here to begin with. (laughs) Hey, this is fun. Question number three. (Looks down at paper) Do your emotions change quickly? Well, I'm a fucking woman aren't I? (looks down) Has anyone ever commented that your emotions do not seem real or sincere. Do I seem fake to you?

ROSEMARIE looks to her, terrified.

REBECCA

Be honest.

ROSEMARIE

Well --

REBECCA

We'll get back to that one.
Question five. Are you disappointed
if people don't notice how you
look? (looks to Rosemarie) I think
it's safe to say we're all
disappointed when people we care
about don't notice us, agreed?

ROSEMARIE

Absolutely.

REBECCA

Six. Do you think you would make a
good actor or actress?

ROSEMARIE

I think you're beautiful -- and
yes, you definitely fooled me.

REBECCA

(smiles) I did didn't I? Okay,
let's go to seven. Do your
opinions change depending on who
you are with. Am I a yes man?

ROSEMARIE

I don't think so.

REBECCA

Me either. See, you're doing well.
We're almost done. If someone says
they have a headache or upset
stomach, do you find you feel the
same way? I do call in sick a
lot don't I? (off nod) I think
we're on nine. Do you sometimes
get hurt in relationships because
you think the relationship is more
serious than the other person.
See, this one really bothers me.
Rick does whatever I say -- all the
guys I've ever dated kiss my ass.
I don't know about this one.

ROSEMARIE

I'd say that one's not you.

REBECCA

Me, too. Next question. Do you
feel a close personal relationship
with a boss you have not known very
long? I feel close to you.

ROSEMARIE

Yeah, but you've been working for me almost five years.

REBECCA

That's true. Oh, it also says that people with this disorder, tend to suffer dissociative and multiple personality disorders, live in fantasy worlds, refuse to grow up, get in trouble with the law -- spend more than they have, and blame everyone else for their shortcomings. That's not me, is it?

ROSEMARIE

I don't think so.

REBECCA

Me either. See, all done. You passed. I'm not gonna kill you. On the other hand, I'm not gonna let you go either. You'll probably be dead from exposure in a few hours tops.

REBECCA puts out the fire, gather her things and begins to exit.

Left alone, ROSEMARIE struggles to free herself. After several attempts, she manages to free her one hand. As she manages this, a rock hit her in the head -- knocking her into the tree.

ROSEMARIE looks up, through her blurred vision she notices, REBECCA standing over her.

REBECCA

Oh, one thing I forgot to ask you. Do you think I'm a perpetual liar? (Pause) Never mind, I guess we just answered that one.

REBECCA raises a rock over her head, then drops it on ROSEMARIE'S face.

CUT TO:

EXT. MOUNTAINS - PRESENT DAY

Inside the SUV, REBECCA lets out a wry smile. She then continues up the treacherous road.

A few moments later, off to her right and halfway up the mountain, the abandoned Chalet. She glances at the abandoned Chalet.

CUT TO:

EXT. ABANDONED CHALET - FLASHBACK 2 DAYS EARLIER - NIGHT

The one damaged wall from the avalanche has been partially repaired. Smoke billows out the chimney. As we move in closer, we notice light emanating from inside the chalet.

INT. ABANDONED CHALET - FLASHBACK 2 DAYS EARLIER - NIGHT

RICK sits at the table, drinking from a thermos of coffee. REBECCA enters, kisses RICK on the lips.

MONTGOMERY

Are you proud of me?

REBECCA

Very. (Pause) And, I have something very special planned for you this evening.

RICK pulls her into him, begins kissing her.

REBECCA

Later.

RICK

I've done all you've asked of me, Rebecca.

REBECCA

I asked you to call me, *Holly Go Lightly*.

RICK

Why?

REBECCA

It's from my favorite movie -- *Breakfast At Tiffany's*.

RICK

I'm not calling you that.

REBECCA approaches RICK, grabs his groin. He shouts out.

RICK

Okay, okay.

REBECCA
What's my name?

RICK
Holly Go Lightly.

REBECCA
Thank you.

She gives him a a passionate kiss.

RICK
It's just you and me from now
on right, Holly Go Lightly?

REBECCA
Just you and me? (pause, off his
look) Now, go and get the rope.
(pause) You know you love it.

DISSOLVE TO:

INT. ABANDONED CHALET - FLASHBACK TWO DAYS EARLIER NIGHT

Standing on a chair, his hands being securely tied behind his back is RICK. REBECCA continues kissing him, as she finishes tying his hands behind his back.

RICK
I don't know why you like this
so much.

REBECCA
Oh, you like it too, you sick
bastard. Just like all that blood
on the slopes. It's invigorating.
Don't you feel good after helping
me kill all those pieces of shit.
Well, you didn't kill them I did,
but what the fuck, right?

REBECCA finishes tying his hands, then places a makeshift hood over his head. She places a noose around his neck. It is securely fastened to the center beam.

RICK
Just a couple seconds the first
time, okay?

REBECCA
How about just one second?

RICK

And then we're going to make love?

REBECCA

All night long, you big Mountain Man.

REBECCA smiles, lifts up the hood, and kisses RICK on the lips. She then kicks over the stool supporting him. RICK dangles from the rope.

RICK struggles to free himself. It is to no avail. Dangling from the rope, RICK swings back and forth unable to yell anything. Painful noises emanate from underneath the hood.

REBECCA

Ooh, that just goes right through you doesn't it? Like one continuous orgasm. What? You want me to put the stool back? (Pause) Sorry Ricky boy, You stupid fuck --

REBECCA watches RICK hang to his death.

REBECCA

I told you pussy was the source of human suffering. It is the well spring of eternal grief.

REBECCA watches him go unconscious. She then removes the makeshift hood and unfastens the rope from his wrists. She puts the items in a small bag, then exits the Chalet.

CUT TO:

EXT. MOUNTAINS - PRESENT DAY

MALE VOICE (O.S.)

Hey? Hey, you okay in there?

REBECCA sits in the SUV. Her day dream interrupted by a lone skier. The OLDER MAN (late 40's) knocks on the window. He is dressed in very expensive ski equipment. She lets down the window, notices his clothes.

OLDER MAN

Everything okay in there, young lady?

REBECCA looks up, smiles, then nods her head.

OLDER MAN

You come up here to check out
what happened?

REBECCA

(pause) What happened?

OLDER MAN

Guy killed seven people a few
weeks back up here. After his
rampage, he hung himself in that
abandoned chalet up there.

REBECCA

Really?

OLDER MAN

I thought you were here taking
pictures or something.

REBECCA

That's not something I'd be into.

OLDER MAN

We're on the same page on that one.

REBECCA

We are? (off look) I guess. (pause)
So, what are you doing up here?

OLDER MAN

I'm an orthopedic surgeon -- I just
came out to ski for the weekend.

REBECCA

Trails are several miles away.

OLDER MAN

Okay, you got me, I lied. I wanted
to see where it all happened.

REBECCA

Well, now you've seen it.

REBECCA roles up the window and prepares to exit. The MAN
knocks on the window. REBECCA roles it down.

OLDER MAN

I noticed you came up here alone as
well.

REBECCA

You got me there.

OLDER MAN
(pause) You ski?

REBECCA
All my life.

OLDER MAN
Listen, uh, I have a Chalet a few miles down the road -- there's a ton of extra ski equipment in there. You want to hit one of the trails or something?

REBECCA
Or something?

OLDER MAN
(nervous, sincere)
I'm sorry -- you're kind of young, and to tell you the truth I'm a little nervous -- you're really pretty.

REBECCA
I am?

OLDER MAN
You look great.

REBECCA pops open the trunk.

REBECCA
Put your skis in the trunk and we'll go and get that gear.

The excited man, flips off his skis, then quickly places them in the trunk. He enters the passenger side of the SUV, looks to REBECCA and extends his hand.

OLDER MAN
I'm John Marsden.

REBECCA
Holly. Holly Go Lightly.

JOHN
Nice to meet you, Holly.

CUT TO:

EXT. MOUNTAINSIDE ROAD - SAME

The SUV continues down the road.

JOHN (O.S.)
Holly Go Lightly. Isn't that from --

REBECCA (O.S.)
Breakfast at Tiffany's. How'd you
know?

JOHN (O.S.)
My ex-wife loved that movie.

REBECCA (O.S.)
Then she couldn't been all bad.

JOHN (O.S.)
You haven't met my ex.

INT. SUV - SAME

REBECCA looks to the man, smiles, then to herself whispers.

REBECCA
(whispers) Not yet.

PULLBACK TO REVEAL: The entire mountainside with visual remnants of all the carnage from those two days a few weeks earlier. Just to west of the carnage, several functional Chalets REBECCA never told GROUP about.

FADE TO BLACK

THE END

REBECCA (V.O.)
"Who in the rainbow can draw the line where the violet tint ends and where the orange tint begins? Distinctly, we see the difference of the color but where exactly does the first terminate and the second begin. So it is with sanity and insanity."