

FADE IN:

TITLE SEQUENCE:

1 INT. BOSTON - OLD NORTH CHURCH - DAY

The setting sun backlights a series of abstract colored images.
Holy
images of STAINED GLASS and lead.

FOOTSTEPS ECHO across the marble floor.

REVEAL - JULIE JAMES

A little older, a little wiser, yet still very pretty, no doubt.
But
she's all alone in the house of the Lord.

And those doleful eyes of hers clearly telegraph a very heavy
burden
still rests upon her soul.

She reluctantly walks past the rows of empty pews toward a
curtained
CONFESSIONAL BOOTH.

2 INT. CONFESSIONAL BOOTH - DAY

Julie slides the drapes shut behind her as she enters, kneeling
before
the CLOSED SCREEN. A beat -- and the SCREEN SLIDES OPEN.

A PRIEST

enters the adjacent booth -- barely visible through the WICKER
MESH.

Julie looks down, crosses herself, and begins.

JULIE

Bless me, Father, for I have sinned.

(a beat)

It's been a year since my last
confession...

Julie swallows hard. This is difficult for her.

JULIE (cont'd)

I've never told anyone this. Not my
mom, not the poice, not even my

friends -- except for the ones who were there and they...well they're not around anymore. You see I...I...

PRIEST

Yes?

JULIE

I killed a man. Well, I thought I had...then...

She balks at the memory of it. The priest bows his head in the shadows of the other side.

JULIE (cont'd)

(emotional)

You've got to understand...It was all an accident. A terrible accident. It's been a whole year. I've tried to get past this, but I just can't.

PRIEST

Go on...

JULIE

I have these dreams...horrible dreams. And this man is always there with me.

PRIEST

(reassuring)

I know...

JULIE

You see, he was a killer. He murdered Helen and Barry, and he would have killed me too, if I hadn't...gotten away with it.

(regathering)

I don't know, I guess I just need to deal with the fear, the guilt...to finally say his name. Ben Willis. His name was Ben Willis...

The confession is cathartic for Julie. She looks relieved until,

PRIEST

I know...

Julie stops. Looks through the screen. A chill shoots through her body.

JULIE

You know? But how could you...

Clouds of icy steam shoot through the partition. Julie moves closer to the screen, trying to get a better look.

PRIEST

(growls)

I KNOW WHAT YOU DID LAST SUMMER!!!

A STEEL HOOK

smashes through the screen right in Julie's face! She SCREAMS!

SMASH CUT TO:

3 INT. COLLEDGE LECTURE HALL - DAY

Still screaming -- Julie jumps back, seemingly knocked out of her chair. She fights the unseen demon.

Sitting beside her, Julie's friend WILL BENSON reacts. He's a good-looking kid in a shy, humble kind of way. And he tries to help her, but she's too busy turning ten shades of red.

The PROFESSOR lowers his glasses, makes it even worse.

PROFESSOR

Nice to see you find Political
Science so stimulating --

The lecture hall erupts with laughter.

JULIE

I'm sorry --

Julie grabs her stuff and bolts.

CUT TO:

4 EXT. CAMPUS - DAY

Julie explodes out of the building. Hurries down a sidewalk. Will finally catches up.

WILL
Julie! Wait! You okay?

JULIE
I'm fine.

WILL
You sure?

JULIE
I'm fine.

WILL
You don't seem fine.

Julie realizes this is true.

JULIE
I had another dream, Will.

Will takes this seriously.

WILL
The shower again?

JULIE
It was in a church...it was so real.
I mean, I could feel his breath on me.

WILL
(caring)
I'm sorry.

JULIE
I thought I was over the dreams for
good. I really did. I hadn't had one
for months.

WILL
It just takes time, Julie. It's gonna
get better.

JULIE
It can't get worse. I mean, it's not
like this was the first time I
freaked out in class. I hardly ever
get a full night's sleep, my grades
suck, I'm this close from being thrown

out of school.

BLAM! BLAM! BLAM! EXPLOSIONS. Julie jumps out of her skin. It's just STUDENTS letting off FIRECRACKERS as they fly past on bicycles.

Will and Julie are now thinking the same thing.

JULIE

(cont'd)

It was one year ago...

WILL

It's...the anniversary. That's what's going on...Take it easy on yourself.

JULIE

(weary)

I'm trying. I really am...Sometimes I don't even know why I came up here in the first place.

WILL

(cheering her up)

To get out of Southport?

JULIE

(softens)

Right. Now I remember.

He smiles at her. She smiles back. They stop in front of her apartment building.

JULIE (cont'd)

Are you getting out of town on the fourth?

WILL

Nah. I'll probably just be here studying for finals. The joys of summer school...

(beat)

Are you okay?

JULIE

I'm okay.

WILL

Are you sure?

She touches his face affectionately.

JULIE

Thanks for the talk, Will. You're good to me.

Will stands there awkwardly --

WILL

Um...Okay. Bye.

Will walks away. Julie watches him a beat, then turns down her walk --

RAY

steps out of the shadows. Julie practically faints.

JULIE

Oh, my god, Ray. You scared me.

Recovering, she hugs Ray, genuinely glad to see him. He's a bit cold.

RAY

I got in early. I was excited...
(re: the receding Will)
Who was that guy?

JULIE

Oh, that's Will. He's a friend.
You'd like him.

RAY

Yeah.

JULIE

Ray, we're just friend.

RAY

Every guy in history who tried to pick up a girl did the good-friend thing first.

JULIE

Why are you being like this?

It should be obvious Ray feels insecure in the college environs,
but
they're miscommunicating.

RAY

Hey, I'm sorry. You're right. Are
you ready to go? I've got the old
truck. You know the drill...Crab
boil at Ollie's. Croaker Queen
Pageant...It's only small-town fun,
but it's still nice. People really
miss you. I miss you.

She looks at Ray, his compassionate demeanor. This is hard to say -
-

JULIE

(softly, but resolved)

Ray, I can't...

RAY

Can't what?

JULIE

I just feel like some part of me
hasn't healed up enough to go back.
Like some critical piece is missing.
Please understand...

Ray is cold. This is what he's expected all along.

RAY

I understand something.

JULIE

It's not like that. It's not you.
It's me. My head. I want to go back.
I want to be with you. I want to be
fine. I want everything to be like
it used to be.

(beat)

It just isn't.

Ray is hurt and confused.

JULIE (cont'd)

Hey, why don't you stay up here?
They have fireworks over the river.
And...there's a million things to do.

RAY

I have to work, Julie. My boat's in Southport, remember? But, I get it. You need your space from Craokerland. And maybe from me, too.

Ray starts walking away.

RAY (cont'd)

You know where to find me.

JULIE

Ray? Ray? At least come up for a while.

Ray keeps on walking.

RAY

It's okay. I'm just gonna go.

Julie follows him out to the road. A group of LAUGHING STUDENTS block her way.

JULIE

Ray, I'm sorry. I didn't mean...
(to herself)
I'm just scared...that's all.

But Ray is already gone. Julie stares after him a beat, then turns quickly to her door. She clearly feels uncomfortable, exposed on the walk alone. She nervously pulls her keys. A can of mace dangles from the keychain.

CUT TO:

5 EXT. JULIE'S APARTMENT - DAY

Students throw FRISBEE in the street. Ray walks to his old truck, which is wedged between a new Sport Utility and a BMW.

He clambers into the front seat. He thinks. Then, digs into his pocket and pulls out the unmistakable shape of an ENGAGEMENT RING BOX. He throws it in the glove box, starts the truck and drives away.

CUT TO:

6 INT. JULIE'S APARTMENT DOORWAY - DAY

Julie opens the door and steps inside. She locks three deadbolts. She stands there, alone, listening to the SILENCE. She doesn't even have a cat. A faucet DRIPS in the kitchen.

6A INT. JULIE'S KITCHEN - DAY

The faucet DRIPS. Julie turns the handle. No success. She checks the lock on each window. She stands for a moment.

She picks up a bag of chips and eats a handful. She opens the fridge and takes out a can of nacho cheese sauce. She grabs a soft drink and a jar of bread-and-butter pickles. She gets some cookies from a shelf. She thinks. Opens the freezer, pulls out some fat-free sorbet.

She takes the whole mess toward her bedroom.

6B INT. JULIE'S BEDROOM - DAY

She hits the light switch. A bedside light goes on. It's a sparsely furnished room. The bed is piled high with pillows. She checks the windows, then climbs into bed with the food.

On the bedside table are pictures of family and friends. She looks at one of Helen and Barry. She looks around the room. It's depressing.

Outside we hear young people having fun, slamming car doors, going places. She picks at the food, then puts it on the table. She turns off the bedside light and enjoys the golden late afternoon glow in the room.

DISSOLVE TO:

6C INT. JULIE'S BEDROOM - NIGHT

Julie, sound asleep, is curled into fetal position on the bed.

There's a CLICK in the front hall. And ANOTHER.

Julie's eyes shoot open. She listens. Another SOUND, almost like the front door being CLOSED.

Her arm reaches for the bedside light. She hits the switch. The bulb POPS.

JULIE
(whispers)
Okay. Okay. Face your fears...

She gets off the bed and stands still.

JULIE (cont'd)
(whisper)
There's nothing...

There's another NOISE down the hall.

JULIE (cont'd)
(whisper)
Quiet.

Julie silently scoots out of her bedroom toward the kitchen.

6D INT. JULIE'S KITCHEN - NIGHT

She gets a large KNIFE. She listens. It sounds like someone's in the living room. She steps through the kitchen door.

As she moves we see a shadow pass the other way down the hallway toward her bedroom.

6E INT. JULIE'S LIVING ROOM - NIGHT

There's NO ONE there.

JULIE (cont'd)
Okay, calm down, imagination.

She relaxes until she sees that her front door is slightly AJAR, light from the hallway slanting through.

JULIE (cont'd)
I can't take this anymore. I can't.

Holding the knife in front of her, she tiptoes to the hallway.
There's
a soft RUSTLING coming from her bedroom. She gets a flashlight out
of
a drawer and starts down the hallway.

JULIE (cont'd)
(fatalistic)
Let's just do it.

She moves faster toward her bedroom. she listens outside the
doorway.
It sounds like someone's in the closet. She moves into the room.

6F INT. JULIE'S BEDROOM - NIGHT

There's a noise in the darkened closet. Julie moves into position.
She turns the flashlight ON and lunges for the closet.

INT THE CLOSET

KARLA WILSON, 19, all grace and attitude, is on tiptoes reaching
for a
box of shoes. She SCREAMS.

Julie SCREAMS. They both SCREAM together. Julie drops the knife and
flashlight.

KARLA
I thought you were out of town!

JULIE
What are you doing in my closet?

They hug, jumping up and down with relief.

KARLA
I thought you were out of town!

JULIE
What are you doing in my closet?

KARLA
i just wanted your black pants, but
I'm not ready to die for them!

Julie turns on the light in the hallway. Karla has her shoes in her

hand and black pants draped over her arm.

JULIE

That was heart attack time, Karla.

KARLA

No. When I put these skinny pants on my body...Now, that's heart attack time.

Karla looks down and sees the knife. She picks it up with two fingers --

KARLA (cont'd)

And we're going to put away the utensils and you're coming with me.

Julie flops down on her bed.

JULIE

I'm not going anywhere. I'm fat, ugly, and depressed.

KARLA

Yeah, right -- whatever.

JULIE

I think I just really hurt Ray's feelings.

KARLA

(keeping it upbeat)

Listen to me, Julie. Ray's a great guy, nothing against old Ray, but he's so...Ray. I mean, he lives in Southport. Will's a nice guy, too, and he lives right down the street.

Karla picks up the flashlight and goes into the closet.

JULIE

There's nothing between Will and me.

KARLA (V.O.)

Yet. Nothing yet.

She emerges with clothes for Julie. Holds up one outfit.

KARLA (cont'd)

What we gotta do is keep moving. No time to mope. I'm working at the club tonight. And you, dancing queen, are coming with me.

JULIE

No I'm not.

Karla holds up another dress for Julie -- strapless, sexy, the one.

KARLA

Fine, then be fat, ugly, and depressed.

Karla is dancing around. Julie laughs at her friend and takes the dress when Karla hands it to her.

CUT TO:

7 INT. THE CLUB - NIGHT

It's a hopping college joint: crowded, loud MUSIC, a dance floor, and rivers of cheap booze.

AT THE BAR

Julie sits next to Karla as she waits for her drink order.

A handsome young man slides in front of them. This is TYRELL MARTIN, 23, handsome, no pretention, a little dangerous, with a killer smile.

TYRELL

You know what I want to do to you ...right now, don't you? There's gotta be somewhere we can be alone.

KARLA

(playful)

I don't think so. It's pretty crowded.

TYRELL

Just for a minute, baby. I got something I wanna tell you.

He's looking for a dark corner or a storeroom or something.

KARLA
(teasing)
If you can say all you gotta say
in a minute then I don't wanna hear
it.

TYRELL
I'll talk real slow.

He's kissing her ear. She starts to giggle.

The bartender sets down drinks on Karla's tray.

KARLA
(re: Julie)
Ask her to dance.

Tyrell hesitates.

KARLA (cont'd)
Go on.

Karla cuts away through the crowd, delivering drinks. Tyrell turns
to
Julie.

TYRELL
You're the most beautiful woman
in the bar tonight, Jules.

JULIE
Tyrell, you are an unstoppable
force of nature.

TYRELL
That's right. It's how the species
survives. You'll never convince me
otherwise.
(beat)
Wanna dance?

Karla passes by --

KARLA
Say yes.

JULIE
No.

KARLA

No means yes.

JULIE

Tyrell, I appreciate it, but have you seen my people dance? We make the mouth face, we move the fingers --

TYRELL

(heading for the floor)

Worse comes to worse, you can stand there and watch me.

KARLA

Come on, I'll take a break and we'll all dance.

7A INT. THE CLUB - DANCE FLOOR - NIGHT

is packed and thumping. Karla is dancing her way through the crowd. Tyrell and Julie follow behind her.

Karla sees Will. He's dressed up and nervous. She smiles.

KARLA (cont'd)

Whaddayou know? Will Benson lookin' fine.

JULIE

(suspicious, but
having fun)

Karla! Did you tell him I'd be here?

KARLA

Nope. I told him that you absolutely, positively would not be here at this bar between ten o'clock and eleven o'clock tonight. And then he came anyway.

WILL

(shy to a fault)

This was not my idea.

JULIE

What?

WILL

I said, this...Do you want a drink?

Will looks down at his feet. He and Julie stand there not quite knowing what to do.

TYRELL

Where I come from, you want to snatch the goodies, you got to at least talk to them first.

Tyrell and Karla go for it on the dance floor, leaving Will and Julie alone. They look at each other. They look at everyone dancing.

WILL

How about a drink?

Will is a few steps ahead as they move for the bar. Julie seems to be relaxing, having a good time. Then, she looks up into the balcony and sees, in a strobe light's FLASH --

SOMEONE IN A SLICKER

watching her intently. She squints for a better look, but he's gone.

WILL

(yelling over the din)

You okay?

She's chalk white and crestfallen. Her whole affect is "Will I ever have a normal time?" She drifts away toward the stairs to the balcony.

WILL (cont'd)

Hey Julie?

Will catches Karla and Tyrell's eyes. They're worried.

7B INT. THE CLUB - STAIRCASE - NIGHT

Julie catches another glimps of THE SLICKER.

She pushes her way through the crowd up the stairs.

7C INT. THE CLUB - BALCONY - NIGHT

Julie looks all around -- finally spotting the MAN IN THE SLICKER from behind, making his way to the other side.

He slices through a crowd of students, and Julie keeps following. He turns down a service corridor.

Julie follows, frightened, but unable to resist.

She catches him at the end of the corridor. She reaches out and grabs the stranger's arm.

JULIE

Ben...

The stranger turns around. It's only a club kid in a tacky vinyl raincoat and hat. She's shaken.

SLICKER GUY

Hye, baby. You following me up here?

(a come-on)

Well, all right.

Julie turns away and hurries down the hallway. Todd follows, but his figure quickly fades.

CUT TO:

8 INT. JULIE'S APARTMENT - DAY

With morning sun filtering through her blinds, Julie wakes up to the strange sound of THUMPING. She gets out of bed and slowly exits the room.

8A INT. JULIE'S HALLWAY TO KITCHEN - DAY

The noise gets louder as she heads down the hall.

ANGLE ON A CLOSET

The noise is at its loudest -- Julie reaches for a doorknob -- and yanks open the door.

ANGLE ON A CLOTHES DRYER

rocking and banging inside the closet. Julie frowns.

Julie spins, once again startled by Karla, who crosses to the dryer, flipping open the lid and then jumping back to catch the shoes as they pop out on the fly.

JULIE
(still sleepy)
That could break the machine.

KARLA
Julie, people who end up making rules like that end up beating their kids with wire hangers. It's a fact.

The phone RINGS. Karla looks at her watch.

KARLA (cont'd)
It's Tyrell.

JULIE
(resigned)
The number's unlisted...

KARLA
Would you relax? We've been dating three months. He ain't stalking your butt.

JULIE
Okay, okay. You're right.

KARLA
I know it, and it feels good.
(answering the phone)
Hi, Ty.

A DJ for a local radio station BOOMS from the phone.

MARK (V.O.)
This is Mark in the Morning for Magic 96.7 Radio Station! Who am I speaking with?

Julie watches her friend get excited.

KARLA

Mark in the Morning! Magic 96.7! Oh my God! I'm Karla. Karla Wilson.

(to Julie)

Jules, it's Mark in the Morning.

MARK (V.O.)

Well, Karla, what're you doin' at home over the long fourth weekend?

KARLA

Well, I'm in school and --

MARK (V.O.)

How'd you like to win a Magic 96.7 Quicky Getaway?

KARLA

Yes!

Julie hits the SPEAKERPHONE BUTTON and Karla hangs up. The DJ's voice echos through the appartment.

MARK (V.O.)

Good, then I hope you remember your geography, Karla, because all you have to do to win is tell me the capital of Brazil.

Karla's smile abruptly fades.

KARLA

(into phone)

Brazil? Um...

She looks to Julie, whose face is as blank as hers.

KARLA (cont'd)

You don't know?! You have to know. You know everything...

MARK

C'mon, Karla, one easy question, one great getaway!

JULIE

(shrugs)
...South America...Carnival...

MARK (V.O.)
Karla, we need an answer. No
looking it up.

KARLA
Still here...thinking...
(stalling)
You mean Brazil, the country?

MARK (V.O.)
Okay, Karla, five seconds.
(counting down)
Five...Four...

Julie has an idea. She scrambles for the kitchen. Grabs a BAG OF
FRESH-
GROUND COFFEE from the FREEZER.

MARK (cont'd, V.O.)
Three...Two...

Julie tosses the bag across the room to Karla. Karla reads the
label:
RIO BLEND -- 100% BRAZILIAN COFFEE.

KARLA
(blurting)
Rio de Janeiro!

MARK (V.O.)
Oh, no...Did you say Rio?

KARLA
(wincing)
No. Yes?

BELLS and WHISTLES and triumphant MUSIC.

MARK (V.O.)
You just won Magic 96.7's Quickie
Getaway...a trip for four to Tower
Bay Island in the fabulous Bahamas.

Karla and Julie jump up and down ecstatically.

KARLA

Waaaaahhhhhhhhhhh!

MARK (V.O.)

We'll call you back with all the details...So what's your favorite radio station?

KARLA AND JULIE

Magic 96.7!

Julie hangs up and joins Karla dancing on the couch.

KARLA

I won. I won...I won, I won, I won.
(teasing)

Now, let's see...There's Tyrell, that's one. And, there's my parents ...And I got some cousins.

(beat)

Okay, Julie, you can come, but Mark said four tickets. That means you gotta get yourself a date.

Julie thinks, she seems torn.

CUT TO:

9 EXT. SOUTHPORT DOCKS - DAY

A SMALL MOUND OF RED SNAPPER is DUMPED -- wiggling and suffocating its way across the deck of a fishing boat.

WE PULL AWAY TO REVEAL it's RAY who's just done the dumping. A coworker, DAVE, friendly, playful, and down-to-earth, calls out from the dock --

DAVE

Hey, Ray...phone!

Ray takes the phone.

WE INTERCUT.

JULIE

Hi.

Ray is happy to hear her voice, but cautious.

RAY

(beat)

Hey. I'm really glad you called...
I'm sorry.

JULIE

(compassionate)

No, you don't have to be sorry. I'm
the one --

RAY

No, I shouldn't have left so fast...
I was just...

JULIE

It's okay.

Dave holds up two wriggling snappers. He dances them toward each other in a puppetlike mating ritual, making KISSING SOUNDS and narrating --

DAVE

(as the fish)

Julie, I love you. I know I'm only a
humble fish, but if you really look
at it, you're a fish, too.

(girl voice)

Oh, Ray, you're right...Do me like a
snapper.

(mashing the fish together)

Hey, something smells like fish...

Ray waves him away, concentrating on his call.

JULIE

Ray, Karla won a trip to the Bahamas!
An island called Tower Bay. And she
wants us to come with her.

RAY

What? The Bahamas? You're kidding.

Dave's interest is piqued.

JULIE

We'd have a long weekend just to sit
in the sun, drink fruity drinks, and

swim, and...
(sexy)
You know...

RAY
This weekend?

Dave is watching Ray closely. Ray's expression hardens.

RAY
(hurt)
You'll go away with you're college
friends, but you won't go away with
me?

DAVE
Idiot. Idiot. Idiot.

Karla is watching Julie.

JULIE
It's not you, it's Southport. And
it's the Bahamas! And it's free!

Karla is watching Julie.

KARLA
You gotta sell his butt on the
Bahamas?

JULIE
Ray, come on. I want us to be
together.

Ray thinks. Dave looks at him like he's crazy.

RAY
(can't give in)
Julie, we're working a big run up
here. It's been crazy. We probably
have to go out again tonight. I
don't think I can do it.

JULIE
Will you try...for me, please?

Dave moves one of the fish like it's been shot through the heart.

RAY

Okay, I'll try. But, listen...
(martyrlike)
If I don't make it up, then you go
ahead and have a great time.

JULIE
Ray...please try. I really miss you.
(beat)
Okay. Bye.

She hangs up and Karla sits next to her.

KARLA
That boy has got fish on the brain.
(sensitive)
Hey, cheer up, Charlie.
(singing a rumba)
We're going to the Bahamas. Bahama
Mama, yeah...

10 EXT. SOUTHPORT DOCKS - DAY

Ray is staring unhappily at the little pile of snapper. Dave is
staring at him in disbelief.

DAVE
Man, what is your problem? We
haven't caught anything for days.
Pull the big ugly stick out of
your butt. She asked you to go to
the Bahamas! Man, you gotta go.
We'll both drive up. I got friends
I can see up there.

Ray realizes how right he is.

RAY
Stupid. Stupid.

DAVE
Stupid. What were you thinkng?

Ray looks at Dave a contemplative beat, then walks over to his
truck.
He leans in the passenger side and pulls out the engagement ring
box.
Dave walks over.

RAY

You wanna see what I've been thinking?

He holds up the box and slowly opens it. Dave is stunned.

DAVE

Jeez, Ray, fourth and forty, throw the bomb.

RAY

I should go up there. I should call her back, tell her I'm coming.

DAVE

No way, man. Surprise her. She'll be psyched.

Ray is excited by the plan and Dave's right there with him.

DISSOLVE TO:

11 EXT. COUNTRY HIGHWAY - NIGHT

We stare out at a rain-soaked stretch of road.

A PICKUP ROARS past, cruising along with its RADIO loud and windows rolled down.

12 INT. RAY'S PICKUP - NIGHT

The music's even LOUDER in here. The mood is high...Two buddies going to propose to a girl. Dave adjusts the radio to another AM station --

DAVE

Man, I love AM radio. You got right-wing conspiracy, tips for pregnant womem, Single-A baseball games, and real country music... None of that new crap...

He adjusts the dial again, tuning in a country song, "MAMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS," by Waylon Jennings and Willie Nelson.

Dave starts singing along, extra LOUD and out of tune.

DAVE (cont'd)

(singing)

"...Mamas, don't let your babies grow
up to be cowboys, don't let 'em pick
guitars and drive them old trucks. Let
'em be doctors and lawyers and such."

Ray looks at his goofy friend singing and starts to get a little
happy
himself...

Then, Ray sees something in the road ahead. He turns down the
radio.

They both stare --

RAY'S POV: A CAR TURNED SIDEWAYS

its HAZARDS blinking.

Ray slows and creeps past the car. The driver's door is open. It
appears EMPTY.

A BODY

is sprawled out in the road away from the car. Ray pulls over to
the
shoulder and stops.

DAVE

(nervous)

I don't know, man. Maybe we should
keep going, find a phone --

RAY

No.

DAVE

The guy looks dead.

Ray has seen this before --

RAY

Maybe not.

He throws open his door.

12A EXT. ROADWAY - NIGHT

Ray steps from his truck. Looks back at the empty car, then turns

toward the body.

RAY
(nervous)
Hey! Buddy, what's up?

The body doesn't move.

BEHIND RAY

and behind Dave, in the other car, a FIGURE IN A SLICKER sits up in the back seat and gets out of the car.

Ray continues toward the body.

RAY'S POV - BODY

FACE DOWN -- WEARING A BLACK RAIN SLICKER.

Ray moves closer to the all too familiar image.

BEHIND RAY

SLICKER FIGURE moves toward the unsuspecting Dave.

12B INT. RAY'S PICKUP - NIGHT

Dave watches Ray in the road. He leans across the seat and rolls up Ray's window.

Behind him, the SLICKER FIGURE gets closer, moving to the passenger side of the truck.

12C EXT. MEDIAN - NIGHT

Ray nears the body. He kneels down.

RAY
Hey, can you hear me?

Ray reaches toward the body...

12D INT. RAY'S PICKUP - NIGHT

Something FLASHES IN THE SIDE-VIEW MIRROR.

12E EXT. ROAD - NIGHT

Ray turns over the body. Something isn't right. Ray jumps back --

CLOSE - SLICKER MANNEQUIN

Its eerie smile mocking Ray who turns for the truck.

RAY

DAVE!

12F EXT. TRUCK - NIGHT

Dave hears something. He turns to late. SPLLAATTT!!! THE FISHERMAN jams his hook through Dave's jaw and skull and YANKS DAVE OUT OF THE CAR WINDOW.

RAY

...Dave?

There's no answer from dead Dave. Ray tries to see around the headlights. He moves slowly toward the truck.

The BRIGHTS and FOGS come on, blinding Ray. The truck's engine REVS.

The truck rolls a few inches, adjusting a bead on Ray.

Then, tires spinning, the truck launches straight at Ray.

Ray runs at the truck. AT THE LAST MINUTE, he ducks behind the parked car.

HIS TRUCK goes SCREAMING past.

Ray backs around the car --

AN EIGHTEEN-WHEELER

goes barreling by in the other direction. Ray dives out of the way.

IN THE ROAD

Ray is exposed. He sees his truck closing fast. He's got nowhere to go. Then, at the very last second,

RAY

jumps off the edge of the road. His TRUCK SLAMS INTO THE BARRIER RIGHT WHERE RAY WAS STANDING. SPARKS FLY! METAL BUCKLES!

Ray falls through the air. Lands hard on his leg. Tumbles down the hill, finally stopping with a crash. He lies motionless at the bottom of a ravine.

FADE OUT:

13 EXT. JULIE'S APARTMENT - DAY

Karla exits the building. She watches Julie sitting on the curb.

A truck turns onto the street. Julie looks hopeful, but -- it's not Ray.

Karla approaches her friend.

KARLA

Girl, it's gettin' down to the wire.

Julie turns.

JULIE

He's not coming. I thought he was just...

KARLA

Julie, you left four messages...
Four.

JULIE

But, he said he'd try.

KARLA

He said he'd try. Try is like maybe.
Try is nothing!

JULIE

(appologizing for him)
He does work hard.

KARLA

Work hard, huh? He's breaking your heart just because he can.

(hesitant)

And I don't want to have to say I told you so...

JULIE

Then, don't.

A Jeep Cherokee stops, and an ebullient Tyrell steps out wearing shorts and a Hawaiian shirt.

TYRELL

Hey, baby, we gonna get tropical or
we gonna get tropical?

The passenger door opens and Will Benson steps hesitantly around the
Jeep.

JULIE

Oh!

KARLA

(re: Will)

Hey, sorry...

(quick, playing it off)

He's my friend, too. And that ticket
is not going to waste.

Will reads Julie's expression.

WILL

Julie, is everything cool? Karla
said...

KARLA

I said we start having fun. And that
means now.

Julie takes a last look up the street. She stands.

TYRELL

Is there a problem here?

KARLA

Where there's a Will, there's a
way. Come on.

JULIE

(deciding)

You know what? This rocks. We're
going to the Bahamas!

Will is relieved.

KARLA
(getting into the spirit)
We goin' Bahamas, I'm Ty's Bahama
Mama. We goin' Bahamas...

She bops over to Tyrell.

CUT TO:

14 EXT. MIDAIR - DAY

A wide-body jet SCREAMS through the clouds.

15 INT. PLANE - DAY

A nearly empty jet. Karla has her head on Tyrell's shoulder. Julie is reading a book.

Will's knuckles are white from gripping the armrests in fear, and his eyes are clenched shut. Julie looks on with concern.

JULIE
Just take deep breaths and think of something happy from childhood.

WILL
What if I don't have anything happy from childhood...Sorry, I can't relax going five hundred miles an hour, or four thousand, four hundred feet a minute...
(calculating)
Which is over seven hundred feet a second. Imagine hitting something at seven hundred feet a second.

JULIE
Deep breaths --

WILL
(no deep breaths)
Fumes build up in the fuel tanks. You can by surface-to-air missiles over the internet. Planes use O-rings...which freeze in tap water. Planes fall from the sky for practically no reason at all.

JULIE

You've got a better chance of
getting hit by lightning.

WILL

Right. Planes get hit by lightning.
They get hit by meteors. They hit
other planes.

Tyrell shakes his head.

TYRELL

(exasperated)

Something is gonna hit your butt if
you don't quit complaining.

KARLA

(sympathetic)

Honey, some folks just can't fly.

Will doesn't move, frozen with fear of flying, but more closely
bonded
with the concerned Julie.

CUT TO:

16 EXT. OCEAN VISTA - DAY

Establishing. A Board of Tourism kind of shot. Blue water. Green
islands. Golden sun. Puffy clouds.

A BOAT CHUGS by with the words "Tower Bay" painted on the side.

Tyrell THROWS UP over the side.

17 EXT. FERRY - DAY

More of a small tub than a ferry. Julie, Karla, Will, and Tyrell
are
the only passengers.

At the bow, Julie and Karla laugh and play "King of the World."
Julie
in the prow, Karla behind her.

JULIE

(deadpan)

I'm the King of the World.

KARLA
(deadpan)
No, I'm the King of the World.

They switch places. They look at each other and crack up laughing.
Karla takes in the surroundings, the salt spray, the day --

KARLA
Remind me to study real hard so
someday this is normal and all that
back there is somethin' I do for a
weekend once every ten years.

JULIE
(sharing the moment)
I will, and you remind me of the same
thing.

They throws their arms around each other and stare into the
horizon.

AT THE STERN

Will talks to a very green Tyrell.

WILL
You just gotta breathe.

Tyrell is trying to keep from puking --

TYRELL
Can't talk right now.

WILL
(slightly malicious)
See, it's not a macho thing. It's
about equilibrium in your inner ear.
You could've used a patch, but it's
too late now. Get used to it.
(then)
Some folks just can't sail.

PAULSEN, the BOAT CAPTAIN, overhears as he passes --

PAULSEN
That's too bad, too, because it's the
only way on or off the island.
(slightly ominous)

Unless you have an accident. And then they call the Coast Guard.

Julie and Karla have rejoined the men.

JULIE

It's pretty remote here.

PAULSEN

(smiles)

Yep. That's what the tourists pay for -- sun, sea, and solitude.

TYRELL

Are we there yet?

PAULSEN

Few more minutes.

We move off the boat and REVEAL the island. The intrepid vacationers excitedly take in the island.

CUT TO:

18 EXT. TOWER BAY - DAY

Establishing. An isolated tropical paradise with jungle growing to the beach.

19 EXT. RESORT DOCK - DAY

The ferry pulls in to a canopied dock. A white-sand beach stretches in every direction. Beautiful tourists stroll about without a care in the world.

Tyrell stamps his feet on the dock.

TYRELL

I feel like I'm still on that thing.

A dockhand, DERRICK, glides past him toward the ladies.

DERRICK

That way for a complimentary Planter's Punch to get you readjusted.

TYRELL
(mile-wide smile)
I can get used to this.

Derrick reaches for Julie's hand, clearly checking her out in the process.

DERRICK
Welcome, Fair Princess, to Tower Bay.
(a wink)
I'm Derrick. At your service for the duration of your stay.

Julie smiles politely. Will gently nudges her on. They walk away.

PAULSEN
(to Derrick, mocking)
I'm at your service, Princess.

DERRICK
(shrugs)
Season's over old man. So I gotta work fast.

PAULSEN
If Marine Radio's right about the weather, you're already out of time.

He hangs a SIGN at the end of the gangplank. It reads: LAST DEPARTING FERRY -- LINE FORMS HERE.

Our guys are already at the end of the dock.

CUT TO:

20 EXT. TOWER BAY HOTEL - DAY

Establishing. An opulent, Carribean-style hacienda resort with all the accoutrements.

The main building is two stories high with a tiled roof. A bell tower rises from one side. And, of course, it is surrounded on all sides by suffocating fooliage.

Julie and Karla take in the beauty of the resort.

KARLA

Check it out.

TOW BIKINI GIRLS

catch the eyes of Tyrell and Will.

TYRELL

Yes, ma'am.

Karla THWACKS him on the back of the head, but they're all having fun.

The path widens. The trees part. It's even nicer up close. They walk across a tiled plaza.

Behind them, THREE YOUNG GUYS carry their GIRLFRIENDS piggyback, racing each other toward the departure dock.

Our two arriving couples move on toward the entrance, passing a FENCED TENNIS COURT on the left. A GLASS-PANED ORCHID HOUSE straight ahead. And, on the right,

A LUSH POOL with a built-in JACUZZI in the shallow end. An outdoor THATCHED ROOF BAR stands nearby -- and just beyond it, a small POOL HOUSE.

A guy's unintelligible RASTA VOICE calls out --

RASTA VOICE

Anybudorsomethin'?

They turn to see TITUS, white guy, dreads, full-Rasta demeanor. He's a phony, but sincere about it.

Titus approaches Tyrell --

TITUS

My brother, can I interest you in the islands finest ganja?

WILL

(teasing)

Hey, Tyrell, we found you brother.

TYRELL

(wry)

Not possible.

TITUS

(undetered)

Who be wantin' the kind, the uber-sticky, the Bwana, The depth-charge, the Up-All-Night-Laughing-With-Your-Friends? Who wants it? 'Cause Titus got it.

WILL

No, thanks.

TITUS

Come on, man. Everybody wants something.

Will and Tyrell walk on. Undetered, Titus goes up to Karla and Julie.

TITUS (cont'd)

How 'bout you, ladies? Lovely ladies.

Titus moves his hips.

TITUS (cont'd)

(lascivious)

Something I can do for you?

Karla looks him up and down, wrinkles her nose --

KARLA

Take a bath, maybe.

TITUS

That's cold, but if that's how you want it.

The group moves on. Titus watches them go --

TITUS (cont'd)

(yelling after them)

Anybudorsomethin' you come and see me.

OMIT SCENE 21 & SCENE 22

CUT TO:

A23 EXT. MAIN ENTRANCE - DAY

Around TWENTY TO THIRTY GUESTS ARE ON THEIR WAY OUT as Julie and the others walk in. Julie smiles at an old PORTER helping the departing guests with their bags. He doesn't smile back.

23 INT. HOTEL LOBBY - DAY

The hotel is tastefully appointed with island decor. AN ORNATE METAL STAIRCASE leads UP to the ROOMS -- and DOWN (AS THE SIGN SAYS) TO A FITNESS CENTER.

In one direction, the foyer meets the entrance to a tropical RESTAURANT/BAR. And in the other, A LOOBY LOUNGE is visible -- surrounded by four walls of BOOKS and HOTEL MEMORABILIA.

In a dark corner of the room, a uniformed MAID named OLGA dusts off a massive WOODEN GLOBE.

Julie smiles at the woman on their way through the lobby, but Olga shyly looks away.

Arriving at the FRONT DESK, the four of them find it deserted. They wait patiently, then impatiently.

ANGLE ON A DESK BELL

as Karla slaps it with her palm. The bell RINGS for a long time then fades into SILENCE.

KARLA

Hello? Hello?

JULIE

Where is everyone? I'll ask --

Julie turns to consult the maid.

ANGLE ON THE GLOBE

The big ball is spinning. But Olga is no longer in sight.

Tyrell heads toward a DOOR beside the counter with a sign which reads:
PRIVATE OFFICE.

TYRELL
I'll scare somebody up.

He grabs the knob and pulls the door open to...

RROWWR? A PIT BULL ON A CHAIN JUMPS UP INTO HIS FACE -- its toothy maw snapping shut about a half inch from his nose.

TYRELL (cont'd)
Whoa!

Julie and Karla laugh. Karla goes to hit the bell once more -- ONLY TO HAVE HER HAND GRABBED IN THE PROCESS.

Karla gasps. Pulls away. We see the hand belongs to the hotel manager -- BROOKS, balding, 40s, talks slowly, and seems to have secrets he won't share with guests.

BROOKS
What can I do for you?

KARLA
Checking in...Karla Wilson.

Will saunters away to look at the books in the lobby.

BROOKS
(condescending)
Ah, yes. Roll out the red carpet.
Our contest winners are here at last.

He scans a sheet as Tyrell stares at the pit bull.

TYRELL
Nice dog.

BROOKS
Not really. I've found peices of
guys like you in his stool.

Tyrell is put off by this aggressive comment.

TYRELL

What's your problem, buddy?

BROOKS

(innocent)

I don't have a problem in the world.

JULIE

(covering)

It sure is a beautiful old hotel.

BROOKS

(proud)

Built in 1948 for a member of the Rockefeller clan. The tile work was imported from Spain. A lot of history in these walls...Judy Garland stayed here...Hemingway fished for marlin right off that dock --

TYRELL

Okay, we get it...It's old.

BROOKS

It'll outlive you, I'm sure.

Creepy thing to say. Slides a registration form.

BROOKS (cont'd)

Wilson comma Karla...

(sees something on
the form)

Oh --

KARLA

Oh, what?

Brooks covers --

BROOKS

You're in 201 and 202.

KARLA

(expecting this)

Is that bad?

BROOKS

(lying)

Not at all. Those are our honeymoon

suites.

Tyrell wraps his arms around Karla. Julie looks uncomfortably towards Will.

JULIE

Your what?

BROOKS

Honeymoon suites. I take it you kids haven't exchanged vows, yet?

JULIE

We haven't exchanged anything.

KARLA

Julie, we're talkin' suites!
(excited)
That'll be just fine with us.

BROOKS

And, while you're here, our marginally trained, off-season staff of five will attend to your every need.

KARLA

Wait...Did you say off-season?

BROOKS

July fourth weekend. Storm season starts today. The clouds roll in like clockwork.

JULIE

Storm season?

BROOKS

It's our version of winter.
(hands over the keys)
201 and 202. There's Scrabble and Parcheesi in the lobby. Enjoy.

And Brooks turns away through the office door. They walk toward their rooms. Will catches up with them.

CUT TO:

24 INT. HOTEL HALLWAY - DAY

They walk down the hallway. Karla seems annoyed.

KARLA

Ain't nothin' free in this world.
Everybody says it, and it's true.
(dissapointed)
I wanted you all to have a good trip.

TYRELL

We will, baby...All this means is we
got the whole island to ourselves.

WILL

And it's been blue skies all day. It
might be perfect all weekend.

JULIE

It beats being on the mainland.

KARLA

Oooh, the mainland --

TYRELL

Somebody's gone tropical on us, baby.
Tropical!

The mood is improving. A SQUEEKING NOISE interupts.

A BRASS LUGGAGE CART has appeared behind them. And ESTES, 60s, the
weary Haitian porter, steps from behind it.

ESTES

(a Carribbean accent)
201 and 202...Who put you in...?
(hesitant)
Don't use these much --

JULIE

(suspicious)
Why's that?

He sees their happy, expectant faces and changes the subject.

ESTES

No real reason.
(then)
Pretty fancy rooms for kids your age.

KARLA
We won a competition.

ESTES
Oh, yeah? What you have to do?

TYRELL
Guess the capital of Brazil --

KARLA
Rio, baby!

ESTES
Ahh, good for you, girl.
(waiting for a cue)
...And, where would you like me to
put the bags?

A beat as Julie and Karla exchange a look. Then, Karla tosses one
of
the keys to Julie.

KARLA
(to Estes)
Their stuff in there...
(grabbing Tyrell)
...and ours in here.

JULIE
Karla! You promised.

KARLA
(looking at Tyrell)
I also promised Tyrell.

TYRELL
Promised me what, baby?
(joking around)
I made all my promises to William.

Tyrell makes fake goo-goo eyes at Will. Estes looks away.

TYRELL (cont'd)
Sweetie, you brought your nightie,
didn't you?

WILL
Forward! A girl needs time to make up

his mind.

(to Julie, thoughtful)

Julie, look, if it's cool, I'll sleep on the couch and they can have their own room to practice for that real honeymoon.

But Tyrell grabs Karla and drags her into the room. We here GIGGLES.

WILL

I'll take those.

ESTES

No, I've been doing this since before you were a dream in your father's eye.

Estes grabs the bags and takes them into the room. Julie and Will are left staring at each other.

WILL

You sure it's okay with you?

JULIE

(noting his sweetness)

Sure. It's fine. As long as you don't snore.

WILL

You can toss a shoe at me if it gets out of hand.

She laughs and they go into the room.

CUT TO:

25 INT. HOSPITAL EMERGENCY ROOM - NIGHT

BEEP. BEEP. BEEP. Ray is hooked up to a heart monitor. Although he's asleep, we can tell he's bruised and generally beaten up.

WE RACK to a DOCTOR checking on him through the glass.

25A INT. HOSPITAL ROOM - NIGHT

We see a COP next to the doctor.

COP

He's beaten up pretty bad --

DOCTOR

Yes, but he seemed certain his friend
was killed out on the highway by
somebody named Ben Willis.

(hesitant)

He said he has a hook on his hand. He
said he was driving a BMW.

As the cop stares at him deadpan, the doctor realizes how
ridiculous
this must sound.

25B INT. HOSPITAL ROOM - NIGHT

CLOSE UP: Ray's eyes pop open. He's listening.

26 INT. HOSPITAL ROOM - NIGHT

The cop explains things to the doctor.

COP

There's no body. And there was no
other vehical involved.

(beat)

He fell asleep at the wheel...and ran
his old truck into a guardrail. He got
thrown way the hell down into a ditch.
He's damn lucky.

They walk back down the ICU.

DOCTOR

(nodding)

He suffered a severe head trauma --

COP

Probably once he rests up, it'll all
come back to him.

The doctor and cop approach the nurse's station. The NURSE is
reading
a magazine. She folds it away.

Suddenly, the monitoring equipment goes OFF with a series of LOUD
WARNINGS.

NURSE
(already moving)
That's your number twelve --

The doctor, nurse, and country cop hurry back toward Ray's room.

NURSE (cont'd)
(yelling)
Get me some help down here. We got a
flatline, room twelve.

THEIR POV - THROUGHT THE DOOR

The wires and monitors are unhooked and Ray is GONE.

CUT TO:

27 INT. HOTEL BAR - NIGHT

A resort bar on the beach. Ocean breezes and surf SOUNDS come through the window.

It's tiki galore, complete with a bamboo bar and fishing gear hanging from decorative nets from the ceiling. There's a KARAOKE STAGE in the corner.

Will and Tyrell enter and head straight to the bar. A bored bar tender, NANCY, looks just like Jennifer Esposito, doesn't look up from her paperback.

NANCY
You guys lost?

TYRELL
(re: the emptiness)
Tell me this ain't the bar scene.

NANCY
Wanna drink?

WILL
We didn't get all dressed up for nothing.

TYRELL

Planter's Punch, Singapore Sling, or
how about a Mai-Tai?

NANCY
How about some ID?

They freeze.

NANCY (cont'd)
Kidding.

They nod.

WILL
The guy at the desk said the place would
be quiet, not dead.

NANCY
Didn't anyone tell you this is --

TYRELL
The last day of the season. Yeah, we
heard.

WILL
So why are you still here?

NANCY
That's none of your business.

Tyrell sizes her up quickly.

TYRELL
What's the matter, boy trouble?

NANCY
Not anymore.

TYRELL
He leave you?

NANCY
No. I shot him.

Will and Tyrell exchange a danger-Will-Robinson glance.

NANCY (cont'd)
What you want is a Dark and Stormy:
Vernon's rum, ginger beer, and a touch

of Tabasco. Sailors drink it for luck
in the hurricane season, trust me.

ACROSS THE BAR

Karla and Julie walk in talking quietly to one another.

JULIE

Am I bad? I mean, he's really great,
and he's cute --

KARLA

He's cute...And he's got a crush on
you...

(off Julie's look)

But...

JULIE

(appologetic)

I miss Ray...I tried to call him.

Karla looks at her. She's sincere, but firm.

KARLA

Ray made up his own mind...so, you're
free to make up yours.

Joining the men, but continuing her thought --

KARLA (cont'd)

For the next foury-eight hours...

(joking)

Your smile is a frown...turned upside
down.

She illustrates with her own big smile.

TYRELL

Pretty cool bar.

KARLA

They all start to look the same once
you've worked in one.

(to Nancy)

Am I right, sister?

Nancy reaches out a hand and they touch just the tips of their
fingers.

JULIE
(to Nancy)
I'm Julie. This is Karla.

NANCY
Nancy.
(sarcastic)
Welcome to Tower Bay's most happenin'
hotspot.

Nancy continues making their cocktails.

JULIE

backs into something, turns and gasps -- it's a statue of an OLD
WHALER, complete with HARPOON, WHITE BEARD, and YELLOW SLICKER.

She doesn't let Karla see that it upset her.

Nancy puts their drinks down in front of them.

NANCY
Four Dark and Stormies...

They all pick up their drinks.

KARLA
(toasting)
To a great weekend --

WILL
Yeah, a great weekend. Forget the
weather!

KARLA & JULIE
I'll drink to that!

They drink and toast again.

KARLA
(to Nancy)
So what do you do around here for fun?

Nancy looks straight at Will --

NANCY
Make fun of tourists mainly.
(beat)
Or let them make fun of themselves...

She flips a switch that lights the Karaoke stage.

KARLA
Karaoke -- perfect.

JULIE
Don't even think about it.

KARLA
Okay, I won't.

She's already heading for the stage.

TYRELL
Go baby! Go!

AT THE STAGE

CLOSE ON the karaoke machine. Karla flips through a binder full of songs.

KARLA
Oh, this ain't for me, baby, this is
for somebody who really needs it.
(finds one)
Ah-hah! One single with extra cheese!

NANCY
(it's true)
Everyone thinks their a singer.

JULIE
No way.

KARLA
Yes.

JULIE
No.

KARLA
Yes.

JULIE
Not me...no way...

WILL
Come on, it'll be fun.

KARLA

Ladies and gentlemen, please put your hands together for my friend, my very best friend, Julie James.

But there will be no mercy.

KARLA, TYRELL, & WILL

(chanting in unison)

Ju-lie! Ju-lie! Ju-lie!

Reluctantly she goes to the song book. She sees something particularly awful.

JULIE

You asked for it.

(to Tyrell)

Song number thirty-nine.

Tyrell nods and punches a few buttons. Julie takes the stage as sappy strings begin to swell. She looks at the MONITOR, then melodramatically at the crowd, and begins to sing -- no, BELT -- Gloria Gaynor's "I WILL SURVIVE."

JULIE (cont'd)

(singing)

First I was afraid...I was petrified...

(continues singing under)

Will stands, clapping. Tyrell pounds his chest. Karla flips up her LIGHTER, swaying like a hard-core fan. And Julie continues, crooning out the chorus as the beat kicks in and the gang begins to dance.

JULIE (cont'd)

(singing)

I will survive...I will survive...

ANGLE ON THE KARAOKE MONITOR

The schmaltzy lyrics keep scrolling by -- white against black. But then...in the middle of the song...the color changes. RED CAPITAL LETTERS BEGIN TO FILL THE SCREEN.

JULIE (cont'd)

(singing --

then trailing off)

And I still know...what you did...
last summer...

Her voice trails. Her smile abruptly fades.

MICROPHONE

falls to the floor. The room echoes with an electronic WHUMP.
Everyone
stops dancing, confused.

CLOSE - JULIE

trembling, shaking, a mess. Will jumps onstage.

WILL
Julie? What's wrong?

JULIE
It's...him.

WILL
What do you mean, Julie?

JULIE
He did something to the screen...it,
it, said...

Julie loos at the screen -- the normal lyrics are still scrolling.
She
suddenly feels their eyes upon her. They're looking at her like
she's
having a nervous breakdown.

JULIE (cont'd)
Nothing. Nothing, I'm sorry...

Stung, she rushes off the stage.

KARLA
Julie...

But it's to late. She's bolted from the bar.

CUT TO:

28 INT. HOTEL - JULIE'S ROOM - NIGHT

Julie steps into her room. Closes the door behind her. She falls back against it, trying to calm herself down.

JULIE
There's no way...just stop it right now...

She looks around the cozy room.

JULIE (cont'd)
Closet. Bed. Bathroom. No need to panic.

Julie starts to undress, get ready for bed, the day of travel finally catching up with her. She grabs something to sleep in. Tosses it on the bed. And that's when she sees it,

CLOSE - ENVELOPE

propped on the pillows. Her name written across. She is frozen momentarily.

Almost against her will, she moves toward the envelope. She reaches down and picks it up.

She hesitates, then opens the envelope. She pulls out a SINGLE WHITE CARD.

ANGLE ON THE CARD

In bold print it reads: SURPRISE!

DARKFIGURE

appears over Julie's shoulder. Julie can feel the presence. She spins, scaring --

WILL

who YELLS and drops the flowers and champagne he was holding. The bottle bursts and covers them with spray.

JULIE
(realizing)
Oh, Will! I'm sorry.

WILL

It's my fault. I shouldn't have...I
didn't think...

She grabs a TOWEL off the bathroom door, trying to help him clean
up
the mess.

JULIE

No, no, no. This was really sweet...

WILL

I scared you -- I crossed the line --

JULIE

No -- it's not that. It's...I'm just a
little on edge. I'm really sorry.

WILL

Hey, you don't have to appologize to me.
I'm the one. I understand.

(covering the awkwardness)

I'm going to take a walk and dry off.

JULIE

Are you sure? I really appreciate it.

He picks up a rose. Most of its petals on the floor.

WILL

I just really like you and I want you to
feel good about everything...You know? I
want you to be happy.

He hands the rose to her. There's a moment between them. He
reluctantly heads for the door.

CUT TO:

28A EXT. HOTEL HALLWAY - NIGHT

Will looks down at his wet pants.

WILL

(soto)

Dork.

Passing Karla and Tyrell's room on his way down the hall, Will
spots

the DO NOT DISTURB SIGN.

He hears an INCREDIBLE POUNDING from inside. He shakes his head and mopes down the hall.

CUT TO:

29 INT. HOTEL - KARLA AND TYRELL'S ROOM - NIGHT

Karla bounces playfully on their big bed as Tyrell crosses toward the windows.

KARLA

Tha's it.
(bounce)
I've decided.
(bounce)
I'm changing my major to finance.
(bounce)
And going to Wall Street.

TYRELL

Why?

KARLA

'Cause that's the only way I'm ever gonna be able to afford a big bed like this.

She falls back against the plush comforter, looking up at herself in a long MIRROR HANGING RIGHT OVER THE BED. Tyrell loves this and quickly moves beside her in the bed. She lets him get real close, then she jumps up --

KARLA (cont'd)

Jacuzzi.

Tyrell reaches for her, but she bounces off the bed.

TYRELL

Ah, baby, let's stay right here.

Karla pulls her suit out of a bag and models it seductively and flirtatiously for Tyrell.

KARLA

I spent a hundred bucks on it...even if
it's just so you can pull it off.

Tyrell gets off the bed --

TYRELL

I like the sound of this.

CUT TO:

30 EXT. HOTEL DOCKS - NIGHT

Derrick, the dockhand, whistles in the darkness as he coils the bow rope of a service boat around a cleat on the dock.

Ominous shadows play all along the dock. Out on the water there's a big SPLASH.

The dockhand rises, looking out at the water with a sigh.

DERRICK

Damn. I should've brought my pole.

He turns away. As he does, we see

THE END OF THE DOCK

where a sinister SLICKER FIGURE stands perfectly still, silhouetted by moonlight.

Derrick paces down the dock the other way past a handfull of other tied-off staff and service boats.

He picks up a hose and begins spraying down the hull of a Sunfish sailboat.

He turns the hose off and begins coiling it, backing toward an EQUIPMENT SHACK. Suddenly, a HAND touches him on the back. He jumps and turns to see --

TITUS

standing there smoking a spliff.

DERRICK

Get lost, you scared me.

TITUS

Fish are all over the water...Come on,
let us take a boat out.

DERRICK

Titus, you're so stoned, you'd end up
in Spain.

TITUS

That's why you'll come with Titus, mon.

Derrick throws the hose in its place.

DERRICK

There's a storm comin', Titus. No boats
are going out.

TITUS

Storm is what makes it interesting.
Thass why all the fish are up. Less
hook us a couple big ones.

Derrick is now ignoring Titus.

DERRICK

I got work to do. Take the bake
elsewhere.

TITUS

Up-tighteous and self-righteous.

Titus glides away into the dark. Derrick watches him go. There's
another SPLASH in the water near the dock.

Derrick walks to where the splash was. He kneels down by the edge -
-
watching BUBBLES RISE from the dark water below.

DERRICK

(to the fish)

Hello, little sea bass. You're lucky
I'm busy or I'd hook you myself.

WE PUSH IN AS HIS FACE GETS CLOSER TO THE WATER --

AND THEN -- RISING SLOWLY FROM THE DARK WATER DIRECTLY BEHIND THE
DOCKHAND -- A SINISTER SLICKER.

Derrick hears A SPLASH -- and just in time for...

SPLAT! THE OLD HOOK IN THE EYE. THE FISHERMAN PULLS HIM DOWN. HE SCREAMS -- BEN YANKS ON THE HOOK -- AND DERRICK'S CRUMPLED BODY FALLS INTO THE WATER.

ANGLE ON THE WATER

as poor Derrick's BLOOD MIXES WITH BUBBLES...

CUT TO:

31 EXT. POOL/JACUZZI - NIGHT

Bubbles of a different kind. The JACUZZI sits in an enclosure at the shallow end of the SWIMMING POOL.

And enjoying its warmth, Karla and Tyrell are liplocked in the churning tub. MUSIC plays on the boombox beside them.

The temperature rises and Ty's hands begin to wander. Still clad in her cute bikini, Karla pulls away --

KARLA

You sure you didn't pick up my hair tie?

TYRELL

(rubbing his bald head)

Hello?

KARLA

Okay, I just didn't wanna get my hair wet.

TYRELL

Baby, I finally got you alone in this Jacuzzi and I don't wanna be discussin' hair care.

She splashes him.

KARLA

Don't you get feisty...

Tyrell moves in for the kill. He won't take no for an answer.

TYRELL

Too late for that. We're miles from

anywhere, baby. No one's gonna hear
you scream.

He goes in for a serious kiss. Things start to heat up --

KARLA

I used to be a lifeguard...I'd hate to
have to blow my whistle.

TYRELL

(playful)

I'd hate for you to have to blow...your
whistle.

Tyrell is done talking. He pulls her over to him and the moment
becomes more passionate.

Karla opens her eyes in time to see --

TITUS

surface in the pool next to them.

Karla SCREAMS. And not just because it was a surprise. Titus looks
even uglier when he's wet.

Titus opens his mouth, reveals a smoking PHILLY BLUNT on the end of
his tounge.

TITUS

No water sports after midnight. Hotel
policy.

Titus eyes Karla in the Jacuzzi. Tyrell moves protectively in front
of
her.

TYRELL

What's the policy on burnin' herb?

TITUS

We got one for that, too. It's don't
try until you buy.

(beat)

You don't buy any, you don't get any.

Titus blows a cloud of smoke on them both, rolls the joint back
into

his mouth, and swims off. Tyrell is angry, but Karla pulls him back.

A dejected Will appears in his bathing suit, a towel over his arm. Tyrell sees him coming.

TYRELL

There's ten people on this whole island
and they're all gonna end up in this
Jacuzzi with us.

WILL

(getting in)
How's the water?

TYRELL

Crowded.

KARLA

Ty!

Will slips into the water ignoring Tyrell's look.

WILL

Ahh, that feels great.

KARLA

(considerate)
How's Julie?

WILL

Alone. In the room.
(to Karla)
Got any advise?

TYRELL

(annoyed)
Yeah. Find another Jacuzzi.

Karla shoots Tyrell a look.

KARLA

(to Will)
Your not out yet, slugger. You gotta
just get back up there and keep
swingin'.

CUT TO:

31A EXT. JULIE'S APARTMENT - NIGHT

Ray is at a telephone booth up the street from Julie's apartment. He looks exhausted. Blood seeps through his shirt. He's in pain.

RAY
I need an international operator.

CUT TO:

31B INT. HOTEL LOBBY - NIGHT

In the empty night lobby, behind the desk

THE TELEPHONE

RINGS and RINGS. We push in on the phone RINGING unanswered in the night. Nobody is around to answer it.

CUT TO:

32 INT. HOTEL - JULIE'S ROOM - NIGHT

The DOOR CREAKS OPEN once again to her room. And from a STRANGER'S POV

-- WE SLOWLY CREEP INSIDE.

A CLOUD OF STEAM billows from the open BATHROOM. THE SOUND OF A SHOWER

is heard. We MOVE TOWARD IT.

INT. SHOWER

Eyes closed, Julie stands with her face right under the showerhead, trying to relax. Something softly goes THUMP.

Julie opens her eyes. Turns off the shower. Stands there, frozen, listening.

JULIE
(calling out)
Will...?

No reply.

AT THE BATHROOM DOORWAY

In a robe with a towel on her head, Julie peeks into her room.
Nobody
there. She sighs, and crosses back to the bathroom sink.

AT THE SINK

Julie looks to a spot where her toothbrush should be. She frowns.
Looks around. Some of her things are missing. She peers into the
fogged-up bathroom mirror.

She whips the TOWEL off her head and WIPES IT ACROSS THE MIRROR,
MAKING THE BEDROOM BEHIND HER VISIBLE.

Ready to spit, she looks down. AND IN THAT INSTANT -- WE SEE A
SHADOWY
FIGURE PASS BEHIND HER IN THE BEDROOM. She looks back up...and HE'S
GONE. Julie turns on the water to rinse.

ANGLE ON THE BEDROOM DOOR

as it SLOWLY CREAKS SHUT, the SOUND DROWNED OUT by the SINK.

INT. BATHROOM

Julie turns off the water -- and KLUNK-KLUNK -- and NOISE at her
door.
The sound STOPS.

INT. JULIE'S BEDROOM

She steps out of the bathroom, crossing toward the door.

JULIE

Will?

No answer. She peers through the PEEPHOLE.

JULIE (cont'd)

Is that you?

She unlocks and opens it. Nobody there.

Julie quickly closes the door and relocks it, her heart rate just
beginning to rise again as...

KLUNK-KLUNK. She hears it again. Then, the sound STOPS. But
standing
at the door -- she realizes that's not where it came from. Her eyes
immediately go to...

THE CLOSET

Damn. That's where it came from. She slowly pads across the room in her slippers toward the door. Trembling...she reaches for the handle...AND TUGS IT OPEN!

There's NOTHING. She stares a beat. DRIP DRIP DRIP.

She sees something on the floor of the closet. She touches a finger to it.

IT'S BLOOD.

She looks up.

THE DOCKHAND

comes dropping down at her, dangling, enmeshed in barbed wire. He's dying before our eyes. Blood bubbling from his mouth. His body twitching.

Julie stares at the body. She's almost catatonic. She blinks. She blinks again.

Suddenly, in DEATH CONVULSIONS, his arms fly toward her --

She SCREAMS --

CUT TO:

33 EXT. POOL - JACUZZI - NIGHT

Karla and Tyrell are drying off beside Will as their hysterical friend comes racing across the pool plaza.

JULIE

It's happening again! There's a body!

Will catches her in his arms and she sobs uncontrollably.

WILL

What? What are you talking about?
Where?

JULIE
It's in my room!

They can see she's not fooling around.

BACK TO:

34 INT. HOTEL - JULIE'S ROOM - NIGHT

Everyone is gathered in the center of Julie's room. Julie is held tight by Will. Brooks, the hotel manager, conducts the investigation.

Brooks approaches the closet door. Julie holds her breath. He throws it open. A long beat.

BROOKS
I don't find this at all funny.

Julie steps in -- stares into the empty closet. She can't believe her eyes.

She searches their faces, looking for someone to believe her.

JULIE
There was a body! I swear it!

WILL
(delicately)
Julie, you said you were tired. Maybe you were dreaming.

JULIE
(sharp)
I wasn't dreaming.

BROOKS
I knew you people were going to be trouble. I knew from the first time I laid eyes on you.

Julie grabs Brooks by his robe.

JULIE
Listen to me. He's here.

BROOKS

Who? Who is here?

She doesn't know where to start. Nancy pokes her head around the door.

NANCY
What's going on?

TYRELL
Julie thinks there's a dead guy in the closet.

NANCY
Cool.

TYRELL
The rest of us see bathrobes.

JULIE
(sharp)
I am not crazy, Tyrell. He was right there.

TYRELL
(not taking it seriously)
Fine. Show me the body.

Will wanders over to the closet and checks it out.

KARLA
Think about this, Julie. What did you actually see?

JULIE
The dockhand guy. Hanging by his neck from up there.

BROOKS
(case closed)
In the morning we'll talk to Derrick, the "dockhand guy," and put the whole thing to rest.

(looks to Nancy)
Now, let's slow down on the Dark and Stormies and get some sleep.

NANCY
Don't look at me --

JULIE

I want off this island.

BROOKS

(tired)

Not possible, I'm afraid. The last ferry left hours ago. And we got a storm coming. There won't be another one for days.

TYRELL

There's a storm coming?

BROOKS

'Tis the season, like I told you. It's a big one.

Julie goes for the phone.

JULIE

Then I'll call the mainland for a charter.

BROOKS

Phones went down a few minutes ago.

She picks up the phone, listens, then dangles it from her hand.

JULIE

It's dead.

An exasperated Brooks heads for the door.

BROOKS

Duh. The next couple of days is gonna be rough, but we'll make it.

KARLA

What about a radio?

BROOKS

Sorry. Emergencies only.

KARLA

What the hell would you call this?

BROOKS

I'd call this four spoiled city kids who wouldn't know a hurricane if it blew up

their butts.

(beat)

All we can do now is batten down and ride it out. If things get really bad, there's a storm shelter.

And Brooks is gone. Outside the window, it starts to rain. There's a
CLAP of thunder.

JULIE

looks out the window with glazed-over eyes.

35 EXT. HOTEL - NIGHT

And we PULL AWAY from Julie's face through the glass -- SLOWLY
TILTING
above her room to another

TINY WINDOW

in the bell tower. A candle burns, and lightning flashes illuminate the
haggard face of Estes, the porter.

CUT TO:

36 INT. HOTEL TOWER ROOM - NIGHT

It's a claustrophobic room. Estes turns away from the window, shirtless in his uniform pants. A beaded cord hangs around his neck,
small fishhook dangling from it.

Beside the candle, he picks up a leather bag and dumps out a handful
of voodoo icons: roots, coins, sea glass, chicken's foot. He sets them
on a divination tray.

He opens vials and sprinkles powder and assorted liquids into a small
wooden bowl. He opens a drawer and extracts a toothbrush. He dips the
brush in the bowl -- covering its bristles with a sticky goo. He holds
the brush over the candle's flame. The old man watches it SIZZLE.

ESTES picks up

A STRAW FIGURE

and impales it on his fishhook necklace.

His eyes roll back in his head. He enters a trance.

DISSOLVE TO:

37 INT. HOTEL CORRIDOR - NIGHT

Olga, the maid, pushes her laundry cart toward the end of a long, dimly lit hall. She sees a pile of dirty linens outside of a room -
-
ROOM 228.

She stops, perplexed. There's nobody staying in this room. She picks them up and stuff them in her cart. Then she knocks on the door.

OLGA

Housekeeping.

(beat)

Housekeeping.

She knocks again and notices her hand leaving bloody marks on the door. She looks at her other hand. Her arms and hands are covered in blood.

She turns back to the linens. Something bloody is wrapped inside of them. She paws at the sheets, trying to unravel the mystery --

The door the Room 228 slowly cracks open. A STEEL HOOK reaches out and slices into her apron. It tugs. She turns, and she starts to SCREAM, she is yanked into the room.

A DO NOT DISTURB sign flips over the handle and the door SLAMS shut.

We hear her SCREAMS from inside.

CUT TO:

38 EXT. PAWN SHOP - NIGHT

Establishing. Bars on the windows. Neon PAWN flickering. Hand-painted sign reads: Se Habla Ingles.

39 INT. PAWN SHOP - NIGHT

CLOSE ON AN ENGAGEMENT RING

Ray's engagement ring. The pawn shop owner, MAC, cowboy hat, knows his job, holds it up to the viewing loop next to his eye.

MAC
Jeez, that's a full carat --

RAY
How much?

MAC
Well, there's some flaws in her...

RAY
How much?

Mac looks around his shop at the usual jumble of crap: vacuum cleaners, golf clubs, guitar amps...

MAC
Don't really have the market for something like this...
(like it hurts him)
I can go two...two-fifty.

RAY
Make it three hundred. And throw that in, too.

REVEAL - .38 REVOLVER

encased in a glass cabinet.

MAC
Hell, that's worth three, easy. And you got your waiting period.

RAY
I'm not waiting...So give me the gun and keep the ring.

Mac barely hasitates, he knows he's getting a steal --

MAC

Fine, buddy.

THE GUN AND THE RING

go down on the counter next to each other. Mac pulls out some forms.

MAC (cont'd)

Fill these out. Leave the dates blank.

Ray starts writing. Mac is overcome by a moment of humanity.

MAC (cont'd)

Buddy, are you sure this is the way
you want to go?

Ray gives him a steely stare --

RAY

Is it loaded?

Mac shakes his head.

RAY (cont'd)

Load it.

Off Mac's sadness at young people today.

CUT TO:

40 INT. HOTEL - KARLA AND TYRELL'S ROOM - DAY

We move into the hotel room and gradually reveal FOUR SETS OF FEET
at
the end of one bed. They are crammed into a king-size bed together.

Julie is awake. She gets out of bed and moves toward the window.

It's raining outside. The wind is blowing. The storm has arrived.

Karla pulls a sleeping hand off her chest. The hand belongs to
Will.

She pinches the hand. Will starts.

Tyrell kicks his feet around, trying to get some room.

TYRELL

This ain't the romantic weekend I
had in mind.

Karla kisses Tyrell on the cheek.

KARLA

(to Julie)

You get any sleep at all?

JULIE

Some.

Tyrell glares at Julie by the window. Sees the incredible rain.

TYRELL

Oh, look. Another day in paradise
with Julie-your-tour-director...Miss
Psychotic Episode.

KARLA

Hey --

TYRELL

(calling to Julie)

See any dead bodies out there? Any
fresh kill? How 'bout Freddy, Jason?

Julie ignores him, staring out the window.

WILL

Leave her alone.

Angry at her boyfriend, Karla gets out of bed and joins Julie.

TYRELL

I'm just saying what all of you are
thinking. It's bad enough gettin'
rained out without having to hold
her hand the whole time.

WILL

You don't have to be a jerk.

Karla pulls Julie close in a show of support for her friend whose
mind
everyone believes has been inventing dead bodies.

JULIE

It's okay...He doesn't believe me.
That's his right. I'm starting to
think I'm crazy, too.

KARLA

Hey, slow down, turn off the little
motor up in there...What do you say
we go to the gym and work off a
little stress?

Julie doesn't look to enthusiastic.

CUT TO:

41 INT. HOTEL FITNESS ROOM - DAY

Karla and Julie enter the gym. It has Nautilus machines,
treadmills,
Life-cycles, free weights, tanning beds, speed and heavy bags.

Karla walks over and does a full roundhouse -- spinning and
planting
her foot dead center of the heavy bag.

JULIE

Nice move.

KARLA

I'll be givin' your fisherman some of
that and see how he likes it.

Julie smiles at her friend bravado. She steps over to a stairmaster
and starts her workout.

CUT TO:

42 INT. HOTEL CORRIDOR - DAY

Will and Tyrell step out of the room into the long, empty corridor.
They cross to a balcony overlooking the lobby. The whole place
seems
deserted.

TYRELL

Where is everybody?

WILL

(gallows humor)
They're all dead...Dead, I tell you.

(ghostly)
Ahhhh, we're all deaaaadddd. Tyrelllll,
joinnnn usss.

Will's voice echoes across the lobby. Tyrell is maybe a little nervous, but hiding it.

TYRELL
Shut up.

They walk down the steps to the lobby.

43 INT. HOTEL LOBBY - DAY

They cross the lobby.

WILL
(calling out)
Hello?
(worried)
There's nobody here, Tyrell.

Tyrell's already out the front entrance.

44 EXT. HOTEL - DAY

Will and Tyrell exit the hotel and make their way down the steps outside and go splashing across the flooded grounds. Debris from the storm is scattered all around them.

TYRELL
They're around...They just don't care about us 'cause we're the contest winners.
(beat)
Let's go find Stoner Boy...Make his lazy butt hook us up with fishing poles or Ping-Pong paddles or something.

WILL
(nervous)
You know, the greenhouse effect has caused the gulf stream to shift and almost every meteorological expert expects a dramatic increase in tropical depression --

TYRELL

Hey -- shut up, okay?

Tyrell keeps walking. Will looks around at the wind-and-water-swept vista. Not much of a day for activities.

WILL

(sotto)

I don't like to fish.

Tyrell moves across the grounds. He looks back. Will is stopped in his tracks, looking up at --

IN THE WINDOW OF THE BELL TOWER --

ESTES, staring down at them.

TYRELL

(calling to Will)

You coming?

Will trots after him, but he takes a glance back at the window...Estes is gone.

CUT TO:

45 INT. HOTEL FITNESS ROOM - DAY

Julie has finished on the stairmaster. Both she and Karla are sweaty after a good workout. Their moods have improved.

KARLA

Come on, Vampira. I got just the thing for you.

Karla leads Julie over to the tanning beds.

JULIE

Cancer in a box.

KARLA

No, this is the safe sun.

(joking)

It's better than a day at the beach.

Julie is reluctant.

KARLA (cont'd)
Come on, a little photosynthesis and
you'll feel like a new --

JULIE
Houseplant.

Karla opens the canopy of the tanning bed.

KARLA
Exactly.

Julie peels off her sweats. Lies down in her underwear. Straps on a
small pair of GOGGLES.

Karla lowers the canopy over Julie.

ANGLE ON A WALL TIMER

Karla sets the DIAL.

KARLA (cont'd)
Set to three seventy-five, bake for
one hour...

JULIE
Karla!

KARLA
Just kidding.

ULTRA-VIOLET TUBES

come to life -- Julie is bathed in purple light.

CUT TO:

46 EXT. HOTEL GROUNDS - DAY

Tyrell looks across the grounds and sees, at the far end of the
tennis
court,

TITUS'S POOL SUPPLY CART

half-obscured by the heavy foliage surrounding the court.

Tyrell walks away from Will toward the cart. He hears the jam-box on the cart playing "TRENCHTOWN ROCK" by Bob Marley..."One good thing about music...when it hits you feel no pain..."

46A EXT. HOTEL TENNIS COURT - DAY

The open door of the entrance CLANGS against the fence in the wind. Tyrell decides to cut through the court to the far entrance and the cart.

46B INT. HOTEL TENNIS COURT - DAY

Tyrell walks across the court to the sagging net.

There is a RUSTLING in the foliage around the court. SOMETHING moving fast and quietly.

TYRELL
(calling out)
Hey, Bong Marley. Come here.

The door SLAMS shut behind him.

Tyrell looks back at the door. The latch seems to have stuck and it's no longer swinging.

Tyrell turns back toward the other door and sees

The PIT BULL

standing in the doorway. Tyrell stares at the dog. The dog GROWLS at Tyrell, low and menacing.

TYRELL
I'm gonna kill you, Bong Boy.

Simultaneously, Tyrell turns and the dog lunges forward.

Tyrell sprints to the door -- it's LOCKED by a length of metal slipped into the coupling.

He turns to see the dog bounding at him --

Tyrell leaps up the fence just as the pit bull lunges for him. The dog catches his pant leg. Tyrell kicks him away and frantically scrambles up.

The dog relentlessly barks and snaps as Tyrell climbs the fence.

WILL

looks in at the dog angrily charging the chain-link. He looks up at Tyrell.

WILL

Come on. Jump. I've got you.

He reaches out to try and catch Tyrell.

ON THE FENCE

Tyrell finally loses his grip and falls back, landing on top of Will. He rolls quickly to his feet.

TYRELL

Thanks.

(furious)

I gotta find me a pool boy.

CUT TO:

47 INT. HOTEL FITNESS ROOM - DAY

Karla hammers the bag with a series of quick punches. She finally stops to catch her breath and hears a THUMPING from the other room.

48 INT. BASEMENT HALLWAY - DAY

Karla sticks her head out the door to the gym, listening. At the end of the hall

AN OPEN DOOR

is visible, a single BARE BULB lighting the room. Karla moves curiously toward it.

49 INT. BASEMENT ROOM - DAY

Karla slowly sticks her head around the corner just as the THUMPING NOISE SOUNDS LOUDLY. She reacts --

A THUMPING DRYER

in a small laundry room. Karla relaxes.

KARLA
(doing Julie)
Gee, Karla...That'll break the
machine...

She approaches the MACHINE, which is rocking with the noise.

KARLA (cont'd)
Damn. How many pairs you got in
there?

She opens the dryer door and jumps back.

A BLOODY SHOE

flies out and into her arms. She looks down a beat, and SCREAMS
bloody
murder.

A hot spray of blood gushes from the machine.

REVEAL - OLGA'S DISMEMBERED BODY

tumbling inside the dryer. Karla SCREAMS again. Then she hears the
SOUND of heavy boots coming down the hall. She runs to the door and
locks it.

She's trapped in a bloody basement cell. Suddenly somebody POUNDS
on
the door. Karla SCREAMS.

She runs across the room, shoving a folding table toward a row of
BASEMENT WINDOWS.

The door is hit again and again. Somebody is throwing their
shoulder
against it.

Karla bangs hysterically on the windows, leaving bloody handprints
on
the panes.

CUT TO:

50 INT. TANNING ROOM - DAY

Julie's eyes suddenly open through the GOGGLES. She thumbs off her WALKMAN.

JULIE
You say something?

Nothing. And just as Julie lies down again, Karla's frantic SCREAMS echo down the hall.

Julie goes to push open the canopy. As she does, the CANOPY LID is JAMMED DOWN ON TOP OF HER. A CHAIN shoots through the handles.

Julie
is locked on the grill.

JULIE (cont'd)
Karla! Somebody? Hey, this isn't
funny.

Suddenly the lights go off. Julie thrashes around, trying to free herself.

JULIE'S POV - THROUGH THE PURPLE LIGHT

She sees someone walking around in the room. The person steps closer.

Julie could almost reach out and touch him.

She begins to SCREAM!

51 EXT. HOTEL POOL - DAY

Tyrell angrily makes his way past the outdoor pool bar as Will follows. Tyrell spots a tray of empty bottles. He picks one up and smashes it in half on the ground. He holds out the jagged bottle to Will.

TYRELL
Take this.

WILL
And do what with it?

Tyrell breaks another bottle in half.

TYRELL

Julienne of pool boy.

They move toward the nearby POOL HOUSE.

52 EXT. POOL HOUSE - DAY

Tyrell and Will stop outside the door. There's MUSIC from inside.

More

Bob Marley -- "Lively Up Yourself..."

TYRELL (cont'd)

I'm gonna throw the door. Get ready.

Tyrell opens the door and charges in. Will's right behind him.

53 INT. HOTEL POOL HOUSE - DAY

They spill into the room. A light fog hangs in the air. The two of them begin to COUGH and CHOKE.

Titus sits on the floor facing away from them, facing a window through which gray light pierces the gloom.

Titus doesn't move. He's too still. In front of him is a large BONG that still SMOKES SLIGHTLY.

TYRELL

Hey, pool boy.

Tyrell closes the distance and kicks Titus in the back.

Titus falls over like a block of wood, rictus already setting in.

His hands are bound behind him. The cord is tied off to some pipes against the wall.

HIS FINGERNAILS SCRATHCED GROOVES

into the floor, scrabbling for the window and fresh air.

Will points out two empty one-gallon PLASTIC BOTTLES.

ANGLE ON THE BOTTLES

One is labeled CHLORINE, the other MURIATIC ACID.

Will pulls Tyrell from the pool house.

54 EXT. HOTEL POOL HOUSE - DAY

The two of them collapse, COUGHING and CHOKING.

TYRELL

What the -- ?

Will splashes a puddle of rainwater on his face --

WILL

That's chlorine and muriatic acid.
Put the two together and you get
cyanide.

Tyrell rolls over on his back next to Will, practically coughing up
a
lung.

TYRELL

Cyanide? Like poison gas?
(reality dawning)
You mean, somebody really killed
him...Omigod. Think...Think...

Suddenly, they both hear KARLA SCREAMING. They sprint for the main
building.

CUT TO:

55 EXT. BASEMENT WINDOW - DAY

Tyrell and Will follow Karla's CRIES to a narrow strip of basement
window which runs along the side of the hotel. Her palms have
bloodied
one of the windows.

TYRELL

Get back --

56 INT. HOTEL LAUNDRY ROOM - DAY

Karla ducks down on the table just as the window EXPLODES inward.
Tyrell kicks in the pane and looks in.

TYRELL (cont'd)

Give me your hand!

She reaches for him. He pulls her up and out through the window.

57 EXT. BASEMENT WINDOW - DAY

Karla tumbles to the ground with only one thing to say.

KARLA
(screaming)
Julie!

SMASH CUT TO:

58 INT. TANNING ROOM - DAY

Tyrell and Will suddenly burst through the door.

ANGLE ON THE TANNING BED

Where Julie is just visible, her fingers madly groping for a way out.

JULIE
Oh, God, get me out. Get me out.

Will struggles to open the bed, but the chain holds strong.

Tyrell grabs a nearby dumbbell.

TYRELL
Hang on...

ANGLE ON THE CHAIN

Tyrell slams the barbell down, shattering the fiberglass handles.

A few of the ultraviolet tubes POP as Will yanks up on the cover.

They help Julie up, her eyes adjusting to non-purple light.

JULIE
(almost relieved)
I'm not crazy...I'm not crazy. He's
here...
(already moving
for the door)
We've got to get to the radio and
call for help.

KARLA
I think we can classify this as an
emergency situation.

They head for the manager's office.

CUT TO:

59 INT. HOTEL - BROOKS'S OFFICE - DAY

They burst into the middle of the room before seeing that Brooks's head has a machete sticking out of it.

TYRELL
Yo, Brooks, listen up --
(reacting)
Whoa --

Tyrell, Will, and Karla look at the radio, which is smashed on the floor next to Brooks.

Julie stares in shock at the reverse wall, at

A STUFFED MARLIN

with the words "I STILL KNOW" written on it in blood.

Karla SCREAMS --

TYRELL
Somebody...is a sick, fingerpainting
psycho.

KARLA
We gotta get out of here. Now.

THE POWER CUTS OUT and the hotel plunges into darkness.

Julie SCREAMS and runs from the hotel.

WILL
Julie!

60 EXT. HOTEL - DAY

Julie runs down the steps and cuts through the blowing palms.

CUT TO:

61 EXT. HOTEL DOCKS - DAY

Julie is at the end of the dock. Tears are streaming down her face,

her chest heaving.

The others catch up with her. Karla realizes the boats are gone. Everyone is freaking out.

KARLA

There were boats here? Refresh my memory, there were boats...

Tyrell picks up the end of a cut mooring line --

TYRELL

They were cut loose.

WILL

Julie? Wanna tell us what is going on here?

They look at Julie. Their escape is cut off by water. They're scared.

JULIE

(freaking out)

We're all going to die. He's going to kill us one by one.

TYRELL

Who?

JULIE

Ben Willis.

KARLA

(not this again)

Oh, stop it! He's dead. You killed him. Now, get over it. We gotta think here.

JULIE

They never found the body.

Her voice is low and urgent, an impromptu confessional.

JULIE (cont'd)

Two summers ago. We lied to the authorities. We hit Ben Willis with our car. Ray, me, Barry, and Helen ...We threw the body in the water to cover it up --

KARLA

Julie...

JULIE

Only he wasn't dead. He killed Barry and Helen last July Fourth.

Tyrell begins backing away from Julie. He picks up a piece of driftwood from the dock.

JULIE (cont'd)

I thought Ray and I killed him on the boat, but we didn't and now he's back to finish up the job.

Tyrell holds up the log as a weapon. He's angry and afraid --

TYRELL

We're on an island, miles from anywhere. I don't give a crap about you're fisherman. There's dead bodies piling up everywhere and there's one guy missing --

Will moves closer to Tyrell --

WILL

The porter...what's his name? Old Asbestos --

TYRELL

Estes! That's exactly who it is. That old guy knows something. We can sit here and wait for him to pick us off or we can go find him first.

Tyrell turns and heads down the dock. Will goes with him. Karla takes a few hesitant steps after them, then turns back toward Julie, who hasn't moved.

KARLA

Julie, we have to do something.

Julie sees her friend caught in the middle, sees her suffering. She reluctantly starts for Karla --

JULIE

(sotto)
It's not him.

CUT TO:

62 INT. GREYHOUND BUS - NIGHT

Standard bus folks: old people in Panama hats, buzz-cut military
geeks
on holiday.

Ray sits in a seat. He's in pain and does not look good.

He pops a handful of pills into his mouth and washes them down with
an
Orange Crush --

A dignified OLD LADY has been watching him --

OLD LADY
People live healthy in Miami.
(sincere, but unsettling)
It's the future down there every day
of the week...The future.

Ray slumps back, waiting for the pills to work.

RAY
I'll keep that in mind.

CUT TO:

63 INT. HOTEL TOWER ROOM - DUSK

The door to Estes's room BANGS inward. Tyrell, Will, Karla, and
Julie
charge into the room.

TYRELL
Yo, Freak Boy --

The cluttered room is empty.

WILL
He's not here.

Tyrell and Will begin roughly searching through Estes's
possessions.

TYRELL

We're gonna find some weird crap
in here.

In the corner there is a curtain used as a partition. Julie pulls
the
curtain back and discovers

A SMALL, HEAVY CABINET

sitting in the corner. It seems to glow from inside while casting
an
evil pall over the room.

Julie moves toward it and hesitates before opening the doors.

Inside -- is a small voodoo shrine. A candle has burned low before
it.

Hanging before the altar is

THE LITTLE STRAW MAN

impaled on a fishhook.

JULIE

Voodoo.

TYRELL

I told you.

Julie looks closer. She sees her toothbrush, a hair tie, assorted
other knickknacks belonging to her friends.

TYRELL

(to Karla)

Missing a hair tie?

Karla looks in. Tyrell snatches the straw man up.

TYRELL

We found our guy.

THUNDER rumbles across the sky like the judgement of God.

CUT TO:

64 INT. HOTEL CORRIDOR - NIGHT

Julie, Karla, Tyrell, and Will walk quickly down the corridor. They

have grabbed some of their things.

TYRELL

We gotta find flashlights, torches,
guns if they got 'em, anything
that'll help.

Will and Tyrell eye the stairs leading down to the lobby.

TYRELL

Wait. Maybe he's down there
collecting the body parts.

Will and Tyrell exchange a glance, an "are you man enough?" kind of
glance.

WILL

Let's go.

65 INT. HOTEL LOBBY - NIGHT

The men head into the kitchen and bar area.

WILL

We'll only be a second, okay?

TYRELL

Yeah, wait right here, it's the
safest place.

Karla is terrified and waits by the stairs, but something catches
Julie's eye. She walks across the lobby.

KARLA

Julie, where are you going?

Julie keeps walking. She sees historical pictures of the hotel:
work
crews during construction; the first limbo contest; fishermen
standing
next to sailfish and marlin.

Near the pictures, Julie sees the globe. It's spinning slowly.

Julie hesitates, then walks toward the globe. It stops spinning.
She
looks down at it.

CLOSE ON - THE GLOBE

and Julie's hand finding Brazil. We see the capital is not Rio, but Brasilia. This is dawning on Julie when we hear --

ESTES (v.o.)

Brasilia.

She jumps out of her skin. Estes was standing right there in the shadows.

ESTES (cont'd)

That's the capital of Brazil, not Rio.

Karla SCREAMS.

Tyrell comes flying across the lobby past Karla. He dives on Estes, tackling him to the floor. Will is right behind him.

WILL/ESTES/TYRELL

Let go. I got him. That's me. It's him. We got you...

JULIE

Leave him alone.

Tyrell holds up battered Estes --

TYRELL

Here's your killer --

ESTES

No --

WILL

We found your voodoo crap --

ESTES

No --

They shake Estes, finally giving him a chance to speak.

ESTES (cont'd)

I found the bodies this morning...I tried to use the radio, but he already destroyed it.

JULIE

Let him go. I believe him.

KARLA

Come on, Julie. You saw his room.

ESTES

I haven't hurt anyone...I stole those things to help you. To protect you.

JULIE

He's telling the truth. He could've easily killed me. He didn't.

(beat while
this sinks in)

Look, we didn't even answer the radio question right...This whole thing was a setup.

KARLA

What do you mean?

JULIE

Rio isn't the capital of Brazil. It was the wrong answer. Sorry, we lose.

TYRELL

(starting to lose it)

You've got all these theories but where is he? Where? Where's your fisherman killer?

JULIE

I don't know.

TYRELL

(losing it)

You never do...The guy at the nightclub, the body in your room last night. Little notes that only mean something to you. How do we even know you're not the one behind this --

Estes steps forward --

JULIE

(to Tyrell)

How do we know you're not?

ESTES

(to Julie)
I know who you're talking about. He
used to work here at the hotel.

(beat)
And I've seen him around again. Out
in the woods by the orchard.

They look at Estes...Is he telling the truth?

ESTES
I can't remeber his name, but I
don't forget a face.
(beseeching)
I can show you...

They stare a beat --

WILL
How do we know you're not setting
us up?

ESTES
Where else you gonna go, son?

They look to the office, the gym...The sense of death surrounding
them.

KARLA
I know I don't want to stay in
here.

JULIE
We'll be better off in the open. If
we stick together, maybe we can kill
this creep for good.

TYRELL
Show us.

They begin moving for the door.

CUT TO:

66 EXT. FERRY DOCKS - NIGHT

Establish. The rain pounds a fleet of fishing boats. The boats are
securely battened down in the weather.

Ray limps past, heading for a small building at the end of the dock.

Its sign reads: Island Ferry, Jack Paulsen -- proprietor.

CUT TO:

67 INT. PAULSEN'S BOAT HOUSE - NIGHT

A gear-strewn office. Paulsen watches an episode of Party of Five. There is a loud KNOCKING at the door.

PAULSEN

What the...

Paulsen slowly gets up. He cracks the door open. Ray stands silhouetted against the rain.

RAY

I need to get to Tower Bay Island.

Paulsen senses something isn't right.

PAULSEN

We're closed.

Ray pushes his way in --

RAY

I need to get there, now.

Paulsen looks at him standing there drenched.

PAULSEN

Did you happen to notice what's going on outside?

Ray pulls out the gun and points it at Paulsen --

RAY

I'm not looking for a weather report, I'm looking for a boat. So which one's yours?

CUT TO:

68 EXT. WOODS TRAIL - NIGHT

Estes, Will, Tyrell, Julie, and Karla walk along a trail through the

heart of the island. The storm has abated for a few minutes.

It's windy, dark, and spooky. The kind of place you'd take people if you wanted to scare them with a classic ghost story. That is just what Estes is doing.

ESTES

He worked here for many years. He had a nice family. A pretty wife and two little ones. A boy and a girl. They'd be about your age, now.

They continue along the path.

Estes looks at them in the dark, slowing for just a second.

ESTES (cont'd)

One day his wife went missing. Maid found blood all over the honeymoon suite -- Room 201.

There are strange NOISES out in the woods.

ESTES (cont'd)

Eventually, they found her body. Pieces. A leg in the swamp. An arm washed up on Three Mile Beach.

(beat)

And the head they found much later.

A huge branch is blown from a tree and comes crashing down through the underbrush, scaring them. Estes calmly steps around it.

ESTES (cont'd)

Careful --

JULIE

(softly)

Did he do it?

ESTES

People say she was running around on him. People say he caught her in bed with other men. People say a lot of things.

(beat)

He disappeared, taking the two small ones with him. At least they were never found.

The winding path leads to a small orchard. They hang on his every word.

ESTES (cont'd)

We're here.

In the center of the orchard is a cemetery.

They move off the path into the safety of the woods. There seems to be activity around the place. It's silent and eerie.

Julie stares, fascinated. She is slowly drawn toward the house. Karla grabs for her arm.

KARLA

Be careful, Julie.

JULIE

I've got to see.

She leads, they follow, circling the house. Julie rounds a corner of the shack and stops. She sees --

TWO TOMBSTONES

The first stone reads: SARAH WILLIS (birth/death)

The second stone reads: SUSIE WILLIS (birth/death)

Beyond them

A FRESHLY DUG GRAVE

and the group moves slowly toward it. The headstone, partially obscured by the mound of dirt, comes into view.

The third headstone reads:

JULIE JAMES
born September 6, 1979
died July 4, 1998
"A Lying Whore"

"A Lying Whore" is scratched with a knife.

KARLA
(realizing)
...Today's July fourth.

Will goes to comfort Julie --

JULIE
I'm not dying on this island,
Will.
(louder)
Do you hear me?

Julie shouts into the darkness.

JULIE (cont'd)
You want me, Ben Willis? Come and
get me. I'm right here.

She kicks over her headstone --

JULIE (cont'd)
My grave stays empty!

She looks defiantly down the path.

KARLA
Julie, the boats are gone, the
phones are down. There's no way off
this place.

JULIE
Then, we fight --

Will looks around. Estes is gone.

WILL
Where'd Estes go?

TYRELL
What is up with that weirdo?

WILL
I'll go find him.

KARLA
Why? He can't help us.

WILL

He's probably the only one who
can help us.

TYRELL

I'll come with you.

KARLA

Are you crazy? We're not staying
here on our own.

WILL

It's okay. He couldn't have gone
far. I'll catch up with you later.

Will disappears into the darkness.

KARLA

Maybe we should just wait here?
Hide in a tree?

TYRELL

I'm not hiding up no tree.
(to Julie)
I'm with her. Let's arm ourselves
to the teeth and kick this psycho's
butt.

CUT TO:

69 INT. HOTEL KITCHEN - NIGHT

They move cautiously into the kitchen. Blue emergency lights
flicker
above them. It's a big room with plenty of nooks and crannies for
somebody to be hiding in.

Tyrell picks up a couple of different knives. He hefts them in his
hand.

TYRELL

What I need is a gun. Not a steak
knife.

Karla grabs a paring knife --

TYRELL (cont'd)

You gonna clean vegetables? You

gonna stir-fry? You need something
that'll get his attention.

He picks up a huge butcher's knife and cuts the air with it. He
then
roughly empties other drawers looking for more weapons.

Karla looks to Julie, something on her mind. Julie catches the
look.

KARLA

(hurt)

I'm your best friend...You could
have told me the truth about what
happened. I would've understood.

JULIE

(sad)

Karla, I just wanted the whole thing
to be over. I didn't want to involve
anybody else.

KARLA

It's too late for that.

Julie steps over to Karla.

JULIE

I'm so sorry. I brought this on
everyone. It's my fault.

Tyrell picks up on the mood swing. He moves closer to them. He's
sympathetic.

TYRELL

Forget that. You didn't do nothing.
This fisherman's a piece of scum.

(hard for him to admit)

I should've been listening to you...
I'm sorry.

Julie smiles for a second.

TYRELL (cont'd)

Now, let's take a look at the
pantry.

KARLA

You think that's a good place to

hide?

TYRELL

I don't know, but I'm starving.

CUT TO:

70 EXT. BEACH - NIGHT

Will runs from the trees and finds himself by an old house. He sees Estes by the ocean, near a boat.

WILL

Hey Estes.

(beat)

Estes? Where'd you go?

Estes doesn't answer right away -- he keeps his back to Will.

WILL (cont'd)

You abandoning us? How come you didn't tell us you had a boat?

Estes picks up the boat's oar. He speaks low, almost inaudibly.

ESTES

This has to end. Now.

WILL

What -- ?

Estes swings the oar, cracking Will's head hard.

SMASH CUT TO:

71 INT. HOTEL KITCHEN - NIGHT

Tyrell, Julie, and Karla approach the pantry -- a huge steel door.

72 INT. HOTEL KITCHEN - CONTINUOUS

Tyrell steps inside.

TYRELL

Steel door...Food...Perfect.

He starts looking for something to eat --

CLANK. There's a soft CLATTERING from somewhere in the room.
Everyone
freezes, staring into the darkness.

Tyrell puts a finger to his lips, then creeps down an aisle,
listening. There's nothing but SILENCE.

He moves toward the first aisle...He jumps out. The aisle is empty.

JULIE AND KARLA

move down an aisle behind him.

Tyrell ducks around to the second aisle. He slices the air, ready
to
pounce. This aisle is empty.

JULIE AND KARLA

nervously move another aisle down.

Tyrell moves stealthily toward the third aisle...This is it. He
lunges
forward into the row...Empty, also.

There's a small SOUND...A MOUSE scampers off under the shelves.
Tyrell
turns and smiles at Karla and Julie --

TYRELL

It's just a --

A ROLLING PIN

bashes him on the back of the head. Tyrell hits the floor,
unconscious.

JULIE AND KARLA SCREAM

KARLA

Ty!

A DARK FIGURE jumps down from the shelves. Tyrell puts his arms up
--

TYRELL

(yelling for mercy)
Don't kill me --

JULIE

Wait, it's Nancy --

Nancy, the bartender steps out of the shadows brandishing her rolling pin.

CUT TO:

73 INT. HOTEL KITCHEN - NIGHT

Tyrell stands at the sink, where Karla holds a towel full of ice to his head. Nancy, the bartender, looks on apologetically.

NANCY

I'm sorry, but you could've been the one doing all of this --

TYRELL

And so could you -- crazy fool.

NANCY

You stumbled into my hiding place.

TYRELL

Must have missed the sign.

NANCY

Excuse me, but this island didn't have a murder rate until you people showed up.

(chilled)

I've never seen a dead body before.

JULIE

Get used to it.

NANCY

Who's doing this?

TYRELL

(friendly)

Don't even get her started...It's a long, long story and you probably wouldn't believe a word of it.

Tyrell moves as he talks, fed up and exhausted. He crosses past the stove and under a huge hanging rack of pots and pans.

TYRELL (cont'd)

I mean, all I know for sure is this
is the worst vacation of my life...
I'm tired, and I'm hungry, and I
personally haven't seen one damn
psycho killer...

THWACK! A STEEL HOOK

sinks deep into the base of Tyrell's shaved skull, a look of abject
surprise on his face.

The women freeze as Tyrell dances like a marionette before being
hoisted up and hung on the rack like a used saucepan.

THE FISHERMAN

is in the vent above the stove. He stares out at them from the hood
of
his slicker.

Ben jumps from the range onto the floor. Karla is in shock. Julie
yanks her and they flee.

As she goes, Julie picks up

A LOOSE KNIFE

and hides it in her back pocket.

CUT TO:

74 EXT. OFFSHORE ON FERRY - NIGHT

Ray pilots the boat through the dark, choppy water. He's navigating
by
compass, maps spread before him. He sees something off the bow --

A BOAT

drifting on the fast sea. The words "Tower Bay" are painted on the
side. Ray pulls alongside and discovers the boat is empty.

He reaches for the radio.

RAY

(into radio)

Come in...This is Summer Breeze
requesting emergency assistance for

Tower Bay island. I repeat...This
is Summer Breeze...

Ray guns the boat away.

SMASH CUT TO:

75 INT. HOTEL FOYER - NIGHT

Julie, Karla, and Nancy run into the lobby. The storm is WAILING
outside the front doors.

They pause for a second. Behind them we hear the rapid THUD-THUD-
THUD
of Ben's boots.

Nancy goes straight to a desk and pulls out a flashlight. She
points
to the main staircase.

NANCY
I know where we can hide.

76 INT. HOTEL STAIRCASE - CONTINUOUS

The women run up the stairs. Behind them, we hear Ben's FOOTFALLS
echoing.

77 INT. HOTEL CORRIDOR - CONTINUOUS

On the top floor, they race toward the end of a dark hallway.

At the far end of the hall, Nancy illuminates a section of the
ceiling.

NANCY
Give me a boost up --

Julie helps Nancy reach a pull cord in the ceiling.

A WOODEN LADDER

pulls down. Nancy quickly climbs up.

BEN WILLIS

enters the hallway and continues toward them.

ON THE LADDER

Karla slips, nearly knocking Julie to the floor. They both scramble upwards --

Ben hits the ladder --

Just as Julie reaches the top rung she SCREAMS --

BEN'S HOOK IS ON HER FOOT!

Nancy appears in the opening and throws a brick down at Ben. It hits him in the chest and knocks him back.

Julie makes it into the attic. They pull the ladder up behind them like a drawbridge.

78 INT. HOTEL ATTIC - NIGHT

Julie, Karla, and Nancy surround the hatch they've just shut. They fumble with it --

JULIE

There's no way to lock it.

KARLA

What do we do?

From below comes LAUGHTER. There's a tug on the hatch, cracking it open. The girls pull it back shut, but it's hard to get a grip.

There's more tugging, the hatch bending down; they can see Ben. Then, the rope SNAPS. The hatch slams shut.

NANCY

There's no way to grip this thing.

Suddenly the STEEL TIP of the HOOK pokes through the crack...It wriggles around...Turning...And begins to pull the hatch down.

They try to hold it...But it's no use. They let go and jump away.

The attic is lit by a cathedral window. It's crosshatched with wooden beams and pink insulation.

NANCY

Watch your step...

THUNK! Karla's foot goes through a gap between two beams.

SMASH CUT TO:

79 INT. HOTEL - KARLA AND TYRELL'S ROOM - NIGHT

KARLA'S FOOT

dangles through the ceiling.

SMASH BACK TO:

80 INT. HOTEL ATTIC - NIGHT

Julie helps Karla back up onto a beam.

NANCY (cont'd)

Stay on the beams!

Karla and Julie follow her precarious progress.

Ben climbs off the ladder to a beam. He watches them leap from beam to beam. His hook glints in the light.

Julie, Karla, and Nancy move toward the cathedral window. They turn.

They are cut off. They spread out against the wall looking for an opening to get back to the hatch.

Ben feints toward Nancy then swipes at Julie --

He misses. She leaps away. She looks down. Instead of insulation, she sees a

WINDOW INTO THE HONEYMOON SUITE

She sees her bed through a one-way mirror. Julie stares, momentarily transfixed. Karla is edging her way around the side of Ben.

BEN

(re: the mirror)

You'd be amazed by what you'd see.

My wife with every man on the island, for example.

(to Julie)

And you, sexy...I loved watching you.

JULIE

You sick freak.

Ben suddenly whirls and lunges at Karla. He grabs her, but they both lose their balance, teetering for a moment on one of the beams, before falling --

They CRASH through the mirror --

81 INT. HOTEL - KARLA AND TYRELL'S ROOM - NIGHT

Karla and Ben hit the bed in a rain of glass.

Karla bounces to her feet and dives out of the way as Ben swings his hook.

82 EXT. ROOM BALCONY - NIGHT

Karla backs onto the porch. She backs up against the railing.

CUT TO:

83 EXT. ATTIC WINDOW - NIGHT

Julie and Nancy reach the CATHEDRAL WINDOW. They open it and look out.

84 EXT. ROOM BALCONY - JULIE'S POV - NIGHT

and Ben advancing toward Karla, whose back is against the railing.

Karla looks behind her, sees

THE GLASS ROOF OF THE ORCHID HOUSE

which doesn't look nearly strong enough to support her.

Ben advances, swinging the hook. Karla leaps over the railing and onto the glass.

85 EXT. GREENHOUSE ROOF - NIGHT

Karla keeps a wary eye on Ben as she gingerly backs up on the glass.
The GLASS begins CRACKING, subtle crack lines splintering out from her footsteps.

Ben lunges and swipes at her with his hook.

Karla leans away from the attack and loses her balance, slipping onto her back on the glass.

She lifts her head. Starts to move...CRACK. The glass is fracturing beneath her. She looks through the glass.

KARLA'S POV - THE ORCHIDS BELOW

She tries to slide toward a support...The glass CREAKS and MOANS as she moves across the room.

KARLA
(to herself)
Oh, god, no --

She's almost to the support when

THE ROOF EXPLODES

taking Karla down into the orchid house.

86 INT. ORCHID HOUSE - NIGHT

The roof shatters in an explosion of flying glass.

Karla land on her back.

She's unconscious --

CUT TO:

87 INT. ATTIC WINDOW - NIGHT

Julie and Nancy look at the empty space which once was a roof supporting Karla --

JULIE
(screaming)
Karla!

Ben turns and looks up at Nancy and Julie. Then, he sprints from the balcony.

Julie and Nancy duck back into the attic.

CUT TO:

88 INT. HOTEL CORRIDOR - NIGHT

Julie and Nancy climb down into the hallway. They are cautious, expecting Ben at every turn.

89 INT. HOTEL LOBBY - NIGHT

They hurry across the lobby.

CUT TO:

90 INT. ORCHID HOUSE - NIGHT

A sprawling, steam-filled room, dense with vegetation of all sorts and shelf after shelf of beautiful orchids.

Karla lies unconscious. Slowly, she opens her eyes.

There's a rustling in the flowers. She tries to get up, but can't yet.

She waits in terror as

BIRDS

fly up and out of the hole she's made in the roof.

Karla tries to stand and her leg gives way. She tests her knee --

KARLA

Oww...

Karla starts hobbling. She reaches the door -- it's locked from the other side.

There is a thick glass window set in the middle of the door.

The cranes startle again, something upsetting them. Karla spins to look. Nothing.

CUT TO:

91 INT. HOTEL/ORCHID HOUSE - NIGHT

Julie and Nancy arrive at the door. Karla pounds on the other side --
points to the lock.

KARLA

It's locked!

Nancy sees a KEY RING by the door.

NANCY

It's gotta be one of these.

Nancy tries the first of many keys. Something catches Julie's eye. She
moves in for a closer look. Her eyes go wide --

ORCHID HOUSE - JULIE'S POV

A powerful BOLT OF LIGHTNING cracks. Fills the room with a pulse of
bright light. BEN IS STANDING INSIDE AND HE'S HEADING STRAIGHT FOR
KARLA.

JULIE

(terrified)

He's inside.

Karla spins. Sees him. Her terrified scream blends with the cranes,
now SHRIEKING VIOLENTLY.

KARLA

Please! Hurry!

92 INT. HOTEL/ORCHID HOUSE - NIGHT

Nancy fumbles with the keys. Drops them. Julie tries to keep calm.

JULIE

Come on...

93 INT. HOTEL/ORCHID HOUSE - NIGHT

Ben closes fast, slicing the tops off orchids as he goes. He
skewers a
bud on the tip of his hook.

Karla pounds on the door.

KARLA
(frantic)
Hurry!

Nancy fumbles for the right key but the lock is old.

JULIE
Nancy...

NANCY
(crying)
It's jammed!

The key is stuck.

KARLA
(through glass)
Come on!!

She's running out of time. Julie sees a FIRE AXE encased in the glass safety box.

JULIE
(determined)
No way!!

Julie smashes the glass with her elbow. Grabs the axe.

JULIE
(to Nancy)
Move!

Julie hammers the door with the axe. Wood splinters. Glass cracks.

Ben is almost on top of Karla now.

Julie swings. The axe breaks the glass, pulls the frame out. Julie drops the axe. They grab Karla. Pull her through.

Ben swings. The hook rips Karla's shoe, but Julie and Nancy pull her through.

Julie and Ben are face to face. Julie has the axe in her hands. She stares him down.

JULIE

Come on, gimme a shot --

Ben rips off his hook, eyeing Julie.

KARLA
(shouting)
Julie, come on.

They flee. Ben tries the door, realizes it had locked behind him.
He
can't fit through the circular window. He throws his shoulder
against
the door. And again. And again.

The door frame starts to give --

CUT TO:

94 EXT. STORM SHELTER - NIGHT

Julie, Karla, and Nancy approach the iron door to the underground
storm cellar. Julie carries the axe.

NANCY
It's over there.

They struggle together to open the heavy door.

95 INT. STORM SHELTER - NIGHT

Stairs lead down into darkness. Karla hesitates --

KARLA
I don't know...

JULIE
Come on, you can make it.

Julie gets in, pulling Karla in behind her. They pull the door
closed
behind them.

NANCY
There's a light somewhere.

96 INT. STORM SHELTER - NIGHT

The darkness is complete. We hear MOVEMENT.

KARLA

Julie?

JULIE

I'm right here. Grab my hand.

NANCY

This place has emergency power.
Just ease you way down the stairs
and I'll find the light.

JULIE

Okay. I'm at the bottom. Karla,
just get my hand.

KARLA

I'm holding your hand!

JULIE

No, you're not.

KARLA

...Nancy?

Nancy pulls the chain on an overhead bulb. The lights go on,
illuminating

THE DEAD CORPSES

of Brooks, Derrick, Olga, and Titus -- whose hand Karla is holding.
The women SCREAM!

They muddle together, trying to collect themselves.

Suddenly, there is a POUNDING on the iron door. They SCREAM.

Then, Julie remembers the axe. She motions the others to stay back
--

JULIE

All right --

The iron hatch is slowly opening. Julie gets the axe into position
--

WILL

pokes his head through. He's clutching a piece of wood as a weapon.

WILL

It's you guys, thank god. Is everyone okay?

They are ecstatic to see him. They bound up the concrete stairs --

KARLA

Help's here. Help's here.

97 EXT. HOTEL WALKWAY - NIGHT

Will is already on the move toward the hotel.

WILL

Come on. We're gonna be okay.

JULIE

Did you get help?

Will shakes his head. He's walking woozily.

JULIE (cont'd)

What happened?

WILL

Estes came after me with a gaffing hook.

JULIE

He's in it with Willis?

WILL

I guess so.

Julie points out that his chest and stomach are covered in blood, too.

JULIE

Your stomach, you're hurt --

Will looks down, clutches himself, and keeps moving.

WILL

When I was coming back I saw your slicker friend looking for you guys down by the water.

(beat)

Let's hurry and get inside...

CUT TO:

98 EXT. BEACH - NIGHT

Ray guns the boat straight up onto the beach. He leaps from the boat.

CUT TO:

99 INT. HOTEL BAR - NIGHT

Will slumps down on the bar floor. He's floating in and out of consciousness. Julie leans over him, concerned.

JULIE
Oh, my god, you're bleeding to
death.

She looks back towards Nancy --

JULIE (cont'd)
We need a first-aid kit.

NANCY
(already moving)
I saw one in the lobby.

Karla starts, then hesitates. Will moans, looks at her.

NANCY (cont'd)
I'll come with you.

WILL
You'll be okay. It's over.

Karla and Nancy rush from the bar. Julie looks tenderly at Will. He looks back at her. She pulls some hair off his forehead. He smiles weakly.

JULIE
Will, just hold on. We'll get you
fixed up.

CUT TO:

100 INT. HOTEL LOBBY - NIGHT

Karla and Nancy go to the area near the check-in and behind the desk.

NANCY

Look up there. I'll look over here.

Karla looks behind the desk. Nancy is searching the shelves.

CUT TO:

101 INT. HOTEL BAR - NIGHT

Julie tenderly searches the area around Will's stomach. She's fussing with the clothes, looking for the wound.

JULIE

You've got blood everywhere, but I can't find the wound.

Will takes her head in his hands, looks her in the eye.

WILL

That's because it's not my blood.

The slow change in Julie as she realizes...

She starts to run. Will roughly grabs her.

WILL (cont'd)

It's time you woke up, Julie.

His voice switches to that of a familiar radio disk jockey.

WILL (cont'd)

(as Mark in the Morning)

AND START CONTEMPLATING THE ULTIMATE
MAGIC GETAWAY!

He drags her out of the bar.

CUT TO:

102 INT. HOTEL LOBBY - NIGHT

Nancy sees a white metal box sitting on a shelf. She reaches for it...

It's a first aid kit.

ANOTHER HAND

reaches over and lands on top of her hand. She jumps and sees Estes right behind her. Karla SCREAMS.

ESTES

Will...He's in on it. He's --

Suddenly Estes's expression changes to surprise, and

A SPEAR TIP

appears in the front of his chest.

Nancy screams and looks over Estes's shoulder to see

BEN WILLIS

standing there holding a spear gun.

Estes topples over on top of Nancy, pinning her underneath his dying, convulsing body. Nancy struggles to get loose.

NANCY

Help me.

Karla rushes to Nancy. She tugs on her arm, trying to pull her free.

The fisherman strides toward them. He raises his hook. He swings at Karla's head.

THE HOOK CATCHES

on a beam. Karla struggle with Nancy.

KARLA

Come on, come on.

Ben tries to free his hook hand. Karla looks up at him. He calmly puts his foot onto Estes's back and steps down with all of his weight, driving

THE SPEAR TIP

deep into Nancy who expires with a sigh.

KARLA (cont'd)

Damn you.

Karla, blind with rage, attacks the fisherman. He kicks out with a boot and sends Karla flying onto

A GLASS TABLE

in the lobby area. The table explodes. Karla is finished.

The fisherman works his hook free from the post. Karla is unmoving and looks quite dead.

CUT TO:

103 EXT. WOOD TRAIL - NIGHT

Will pulls Julie along a muddy path in the rain. He's got her by the hair. She's slipping and falling.

WILL

Look at the bright side, Jules. We finally get to spend some quality time together.

Julie's trying to get to the knife she's stashed in her back pocket.

JULIE

Why are you doing this to me?

WILL

Me, me, me. It's always about you. I'm having bad dreams. I can't sleep. I'm not doing well in school. I'm having trouble with my boyfriend.

JULIE

I trusted you.

WILL

We had a connection, didn't we? I can tell you one thing, though. Ray didn't trust me. He was right. He's dead, but he was right.

They come into the orchard. They are covered in mud. Julie stumbles again. Goes to her knees. Works the knife free and slashes up at Will.

She slices him across the face.

He steps back, feels the blood.

WILL (cont'd)
What'd you have to do that for?

There is a creepy pause. Will stares at his own blood. She catches her breath...

Then suddenly, Will knocks the knife from her hand. He lifts her by the hair. Enraged, he punches her in the face. She goes down.

CUT TO:

104 EXT. ORCHARD - NIGHT

Will has Julie in a choke hold. He drags her toward the open graves.
Julie is losing energy, slowly giving up.

JULIE
...Why?

WILL
Why? Come on, Julie. Think. You'll get it. Will Benson -- Ben's son.

He shoves her. She falls backward into the arms of Ben Willis.

WILL (cont'd)
Hi, Dad.

Julie WAILS, struggling wildly in Ben's grasp.

JULIE
OMIGOD --

BEN
That's my boy.

Ben holds her back to look at her. He throws back the hood of his slicker. We see his face clearly for the first time.

JULIE
No, no, no --

Ben pulls off his hook and strokes Julie's cheek with his stump.

BEN

Shush, now. No more screaming...No more running. Time to die.

RAY (v.o.)

Let go of her! Now!

Ben and Will spin to see

RAY

like the hero from a western, step out from behind a tree.

Ben starts to laugh. Will joins him.

WILL

You gotta be kiddin' me.

BEN

What're you gonna do, boy? Call us names?

RAY

Let her go. Now.

Ray raises the .38 caliber handgun. He COCKS the hammer.

Ben doesn't let go of Julie. Lightning fast, he slaps his hook back on and gets the point to Julie's neck.

BEN

Think about it, boy. You're no killer.

(beat)

That's my job.

Ray hesitates, his finger on the trigger. He does look scared.

Ben takes a step toward Ray. Then another, pushing Julie in front of him. Will moves closer, too.

RAY

Stop right there.

Ray's finger squeezing down the trigger.

BEN

You don't have it in you.

Suddenly, Will dives for Ray. Ray gets a shot off, tagging Ben in the shoulder. The gun goes flying.

Julie spins and hits Ben in the face. He knocks her into her own grave...Mud begins to slide in on her. She tries to scramble out.

Will and Ray wrestle, punching each other repeatedly in the face.

Will has Ray down and his hands around his neck. He looks him in the eye.

WILL

We haven't missed you down here,
Ray boy. I got to know Julie real
well.

Will gets the better of Ray. He's stronger. He yanks him up -- choking him. Ray is begging to check out.

WILL (cont'd)

Think of all the things I'm gonna
do to her.
(beat)
Dad, finish him.

Ben charges toward Ray's back. He pulls back the hook for a roundhouse slashing --

At the last second, Ray dips, elbows Will.

THE HOOK

goes straight into Will's chest.

The fisherman has hooked his own son.

Father and son make final eye contact, the son's eyes go blank.

Ben stares in shock as Will expires, falling back into the mud.

Ben SCREAMS in rage. Ray is tired.

THWACK. Ben begins beating Ray. He punches him. He straight-arms him with the hook. He knocks him again and again and Ray is beaten, giving up...

Ben has Ray against a tombstone. The hook slowly inches toward his eye.

BEN
Gonna blind you first.

The hook is touching the eyelid --

A GUNSHOT

rings out. A look of wonder crosses Ben's face. He slowly turns away from Ray.

JULIE

stands behind him holding the gun.

JULIE
Just...Die.

BLAM. BLAM. BLAM. She empties the gun into Ben, who flies backward into Julie's grave.

As he tumbles, Ben releases the dirt stacked beside the grave...

A MUDDY LANDSLIDE

slowly covers Ben up.

Ben's face is covering over. His mouth starting to fill with dirt -
-

BEN
You can't kill me.

His face is completely covered. His mouth still moving.

BEN (cont'd)
I'll always be with you.

The dirt covers him. It continues to fill, until just the

GLEAMING METAL HOOK

waves futilely out of the dirt. Then, is stops wiggling.

Julie goes to Ray.

CUT TO:

105 EXT. HOTEL - NIGHT

Ray and Julie limp across the grounds of the hotel. They are moving past some shrubbery when

A DARK FIGURE

jumps out. Julie yells. She and Ray jump back.

KARLA

stops in the middle of her kamikaze attack, knife held out.

KARLA

Oh, god, it's you --

JULIE

You're okay. Thank god.

KARLA

Is he?

They nod. They go to her -- jubilant group hug time. They compose themselves.

KARLA (cont'd)

You know, it's true what they say about package vacations...You get what you pay for.

(beat)

Now, how about we get off this piece of crap island.

The first rays of the morning sun appear. Ray looks adoringly at Julie as the beautiful light catches her face.

Ray kisses her. She kisses him back. They are silhouetted against a beautiful orange sunrise.

JULIE

(smiling)

We don't have to tell anyone it
rained the whole time. It can just
be our little secret.

The three of them throw their arms around each other's shoulders
and
they start walking for the beach as...

A COAST GUARD HELICOPTER

rises into view.

MATCH CUT TO:

106 EXT. HOUSE - DAY

Establish. The sun setting over a quaint street in a college town.

SUPERTITLE: FOUR MONTHS LATER

Julie pedals her bicycle down the street. She has a book bag over
her
shoulder. It feels like one of the first days of school.

She rides the bike up to a small house on the perfect street. She
rolls the bike right up to the front door.

CUT TO:

107 INT. HOUSE - DAY

Julie lets herself into the house. She leans her bike against
another
bike in the hallway.

It's a perfect day. Birds CHIRPING. WIND in the willows. There's
another NOISE...from inside her house.

She goes perfectly still. And listens. Behind her, by the kitchen,
the
shadow of a FIGURE moves. She whirls.

NOTHING

She creeps down the hallway toward her kitchen. She pauses --

The dark figure almost knocks into her. She SCREAMS.

It's Ray. He's holding a disemboweled toaster.

JULIE

Ray...what are you doing?

RAY

(toaster)

Oh...it's not working right.

You're home early.

(sees she's shaken)

Did I scare you?

JULIE

Never do that again.

RAY

(tender)

Hey -- I didn't know you were here.

It's okay.

(beat)

We got the refrigerator in. Come see.

She sees the love in his eyes. She hugs him.

JULIE

I love it here.

RAY

It's gonna be great.

DISSOLVE TO:

107A INT. STAIRWAY - NIGHT

Julie climbs to the top of the stairs. She passes Ray in the bathroom.

She pauses in the doorway --

107B INT. BATHROOM - CONTINUOUS

Ray is at the sink in boxer shorts. He's using an electric Waterpic device that has just been opened, a gift from the party. It makes a

low WHIRRING sound.

RAY

(seeing her)

Checking the locks again?

JULIE

You know me to well.

Julie smile and walks to the bedroom.

CUT TO:

107C INT. BEDROOM - CONTINUOUS

Julie climbs into bed with a book. The bedroom is clean and orderly.

The windows are closed. The closet door is shut.

The room is decorated simply: a high antique bed; unopened boxes; a highboy; an antique mirror leaning against the wall. A stuffed bear sits in a chair.

There is a CLATTER from another room. Julie freezes. She waits. She hears it again. She climbs out of bed.

CUT TO:

107D INT. SECOND BEDROOM - NIGHT

Julie walks into the dark spare bedroom. The CLATTERING SOUND comes from the open window. The wind is blowing the blinds.

Julie relaxes. She shuts the window. As she leaves the room, we notice

the dirty imprint of a boot below the window.

107E INT. BATHROOM - NIGHT

Julie passes Ray who is still absorbed with the new toy.

Behind him, the door softly closes. The lock twists. Ray is oblivious,
happy being the dental-hygiene pacesetter of the household.

107F INT. MASTER BEDROOM - NIGHT

Julie enters the room. She looks at the closet door. It is open a crack. She hesitates, trying to remember if it was open before --
it
wasn't.

Julie approaches the closet. She catches her reflection in the mirror

next to the closet. She peers into the crack of the closet. She can't see anything. She throws open the closet door.

NOTHING

She looks around the room.

JULIE
What is my problem?

She sits down on the bed.

We see her bare feet from under the bed.

She smiles, relaxes. She looks in the mirror leaning against the wall. Something has caught her eye. She freezes. She turns slowly back to the reflection in the mirror. She sees the glint of steel --

A HOOK -- CRASH ZOOM INTO REFLECTION --

THE FISHERMAN CROUCHING UNDER HER BED

Julie turns too late --

The fisherman lunges out and grabs her legs. Julie screams. She goes down --

Her nails scrape into the wooden floor as she is dragged under the bed.

CUT TO BLACK:
THE END