

NEIGHBORHOOD WATCH

by

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FADE IN:

EXT. NEIGHBORHOOD STREETS - DAY

An OLD WOMAN (72) walks slowly down the street, walking stick in hand. She struggles to carry a heavy looking bag of shopping.

Across the street, the SCHOOL JANITOR (55) sweeps up outside the local school. He gives Old Woman a friendly wave as she passes.

She walks past the rows of identical houses which line both sides of the street. A smartly dressed BUSINESS MAN (32), exits a nearby house, approaches his car.

OLD WOMAN
Good morning.

BUSINESS MAN
Morning. Beautiful day, isn't it?

Old Woman smiles, nods her head in agreement.

BUSINESS MAN (CONT'D)
Here, let me help you with that.

Business Man approaches, takes the heavy shopping bag from Old Woman.

OLD WOMAN
Oh, you're so kind.

He flashes a smile. They enter a gate to a house, the large front window boarded up. Old Woman opens the door, turns to Business Man.

OLD WOMAN (CONT'D)
If only more people in this town
were as helpful as you.

BUSINESS MAN
Just doing my bit for the
community, ma'am.

A police car passes. TWO OFFICERS wave towards them as they pass.

Business Man hands her the shopping bag. She smiles.

EXT. NEIGHBORHOOD STREETS - NIGHT

The same stretch of Neighborhood Streets, but it's not as quiet or peaceful as before. Loud music plays, youths chant as loud as they can.

EXT. GARDEN PARTY - NIGHT

A small garden overflows with YOUTHS, aged between 17-19. The music blares from large speakers set at the open windows of the house.

A neighbor slams her window shut, closes her curtain, disturbed by the noise outside.

DIANA CARLSON (18), small, pretty brunette with a broad smile, cute in a hippy sort of way, looks on quietly.

Approaching Diana, is KELLY MADSON (18), hyperactive blonde with beautiful blue eyes. She wears a nice dress with a pink scarf wrapped around her neck, two party cups in her hands.

KELLY

Diana! You're here!

DIANA

I guess I am.

Kelly hands Diana one of the cups. She shakes her head.

DIANA (CONT'D)

No thanks. No alcohol tonight.

KELLY

You know you will be totally forgiven if you get smashed. Tonight of all nights.

Diana smiles. Kelly takes a drink from one of the cups.

KELLY (CONT'D)

Don't sweat it, I'm not gonna get drunk or anything. Oh, look. Like the new scarf?

Kelly holds the pink scarf above her, poses like a model.

DIANA

It's a bit weird with the short dress and all.

KELLY

It's called fashion, silly. It's cool, right?

DIANA

It's the middle of freakin' winter!

NATHAN (18), tall, handsome, shy, approaches.

NATHAN

Hey, what's up?

KELLY

Nathan! What kept you?

NATHAN

Sorry, I got caught up.

He looks at Diana, unsure of what to say.

NATHAN (CONT'D)

Diana...I didn't think you'd--

DIANA

I wouldn't miss it for the world.

KELLY

I knew you wouldn't. Who isn't at this party?

They look around. The garden is crammed full of youths. Some dance in the middle of the garden, some talk in groups, all having a great time.

EXT. NEIGHBORHOOD STREETS - NIGHT

A small, skinny girl, JENNY (19), walks down the street, the noise from the garden party in the background. She wears black make-up, has long black hair, black nail polish and a black top with a satanic logo on the front.

A small group of YOUNG TEENS stare at her as she passes.

YOUNG TEEN #1

(shouts)

Freak.

The other teens laugh. Jenny ignores them completely.

The sound of a message tone. Jenny pulls out her mobile. It's a text message. It says: "ENJOY THE LAST FEW MINUTES OF YOUR LIFE XXX".

She sighs, shakes her head.

JENNY

Asshole.

EXT. GARDEN PARTY - NIGHT

Diana, Kelly and Nathan are among a group of youths who dance to an upbeat song in the middle of the garden.

Kelly and Nathan dance together, Nathan awkwardly, Kelly more of a natural. They smile at each other, share a laugh.

A DRUNK TEENAGER dances beside Diana, bleary eyed. Diana looks like there are a million places she'd rather be.

DRUNK TEENAGER

So...what...what you--

Drunk Teenager turns, pukes down the side of his own shirt. Diana backs off, looks on in disgust.

DIANA

Jesus...

Diana storms away. Kelly runs after her.

KELLY

Hey, what's up?

DIANA

I think I'm just gonna sit out for a bit.

KELLY

You sure?

DIANA

I'm just tired, you know? Got a lot on my mind.

Kelly smiles, pats Diana softly on the back of the head.

Kelly takes her pink scarf off, approaches Nathan. She wraps the scarf around his neck, pulls him towards her. She kisses him passionately. Diana looks on from the side, smiles.

LUCY (18), various piercings on her ears and nose with a horrible red dye through her hair, passes Diana.

DIANA (CONT'D)

Oh...hey. Happy birthday Lucy.

Lucy stops, stares blankly at Diana.

LUCY
It's not my birthday.

DIANA
Really? Who's birthday is it?

LUCY
What? Can a girl not have a party?

Lucy looks Diana up and down, walks away.

EXT. NEIGHBORHOOD STREETS - NIGHT

Jenny continues down the street. The message tone on her mobile sounds again. She looks at the screen.

The message says: "MAYBE YOU SHOULD CALL SOMEONE AND SAY YOUR GOOD-BYES".

JENNY
Pathetic.

Jenny cracks a smile, puts her mobile phone away.

EXT. GARDEN PARTY - NIGHT

Nathan approaches Diana, who sits on a small garden bench as the party continues around her.

NATHAN
Rough day?

DIANA
You could say that.

NATHAN
You know you can tell me.

DIANA
I just wish she could let it go, you know? Five years on, we're still in the same place.

NATHAN
The work she does, it's for the better. You know that, right?

SMASH! Glass shatters. Diana and Nathan turn around. Someone has thrown a rock through a window to the house next door.

DIANA

Looks like it's doing a whole world
of good.

They glance around. Some youths chant as a teenager drinks
straight from a massive keg of beer.

Kelly rushes over.

KELLY

Time to ditch before they spot us.

A couple stand arm in arm. ALISON (19), tall, bleached blonde
hair, her face a horrible shade of orange with heavy make-up.

With her, RICHIE (19), stupid moustache, leather jacket,
tries to look like a gangster Freddie Mercury.

NATHAN

(to Diana)

Just say the word. We're gone.

DIANA

No...stay, just for a bit.

EXT. NEIGHBORHOOD STREETS - NIGHT

Jenny walks on down the street. The message tone on her phone
sounds again. The message reads: "TIME'S UP".

A CAR HORN BLASTS! Jenny looks up startled. A DRIVER stops
his car as a staggering teenager stumbles across the road.

DRIVER

Get off the road.

Jenny breathes a sigh of relief until...

Her mobile phones rings, a heavy metal ringtone. She jumps,
stunned by the interruption. She composes herself, answers.

JENNY

Hello.

The other line is silent.

JENNY (CONT'D)

Markus, get a fucking life. If you
took the time to stop playing your
X-Box and phoned me a few weeks
ago, you wouldn't be single now,
would ya?

(MORE)

JENNY (CONT'D)

Don't phone me again...and no more stupid texts. Who do ya think you are?

She ends the call, puts her phone away.

JENNY (CONT'D)

Fucking weirdo.

She walks on down the street, now opposite the local school, heads towards a small bus shelter. Her phone rings again. She sighs, answers.

JENNY (CONT'D)

(raising her voice)

And wearing black makeup doesn't make you any more of a man, it actually makes you look like a--

A HOODED MAN, dressed in a black sweater, his face obscured, appears from nowhere. He pulls a bag over Jenny's head, yanks her into the bus shelter.

She swings her arms wildly, smacks Hooded Man in the face. He loses grip. She pulls the bag off her head.

Hooded Man grabs her hair, she punches him, floors him with one shot. A surprising show of strength for a girl so small and skinny.

Jenny stands over Hooded Man, who lies sprawled on the ground in the bus shelter.

JENNY (CONT'D)

Did he put you up to this?

Jenny kicks him in the ribs as he squirms on the ground.

JENNY (CONT'D)

(shouting)

Well...did he?

She kicks him again. He's in agony. She moves to kick him again but he grabs her leg, pulls her to the ground with him. A sickening thud as her head smacks the concrete.

Dazed, Jenny slowly gets up. She steadies herself, looks around. Hooded Man is nowhere to be seen...

He's behind her.

THUD! He throws Jenny against the frame of the bus stop. She lies on the ground, her eyes roll into the back of her head.

EXT. GARDEN PARTY - NIGHT

Diana rolls her eyes as Alison and Richie approach.

ALISON
Hi girls.

DIANA
Hey.

KELLY
Hi Alison.

There's an uneasy beat of silence. Richie nods his head at Nathan, who nods back nervously.

NATHAN
(to Kelly)
I'll go get us some drinks, okay?

Kelly nods her head. Nathan walks away. Richie watches him.
Another awkward moment of silence between the girls.

ALISON
What we miss then?

KELLY
Nothing much. It's been pretty lame
to say the least.

RICHIE
(to Alison)
I'll be back in a few, babe.

Richie walks away. Kelly and Diana stare at him as he walks.

ALISON
(blunt)
If looks could kill...

DIANA
There's a thought.

ALISON
What's the problem? I don't know
why you guys hate him so much.

DIANA
Maybe because he's a self
indulgent, pretentious asshole.

ALISON
Big words for such a little girl.
I'm sorry you don't approve of him.
Oh, wait, that's right...I don't
care what you think.

DIANA
Don't think this is against you,
because it's not.

ALISON
Then what's the problem?

CRASH! A keg of beer is knocked to the ground. Richie throws a Drunk Teenager, the same drunk who danced with Diana, against a wall.

Alison, Diana and Kelly look on from a distance, stunned.

Richie holds him by the throat.

RICHIE
What you call me?

DRUNK TEENAGER
(slurs)
Punk.

Richie pulls a nine inch switchblade from the inside of his jacket, holds it to Drunk Teenager's throat.

The party turns silent. Everyone looks on at Richie. Drunk Teenager now looks terrified.

RICHIE
How about I cut your fucking tongue
out then you can try say that shit
again?

Police sirens sound in the distance, the cars not yet in sight.

Richie hides the knife back in his jacket, lets loose his grip on Drunk Teenager's throat. He walks calmly back to Alison.

ALISON
Baby, what--

DIANA
Maybe you should think about losing
the knife.

RICHIE
Why? What ya gonna do? Tell Mommy?

Richie walks closer to Diana, right in her face.

Nathan rushes over. He stands behind Richie, puts his hand on his shoulder.

NATHAN

Come on, let's calm--

Richie throws Nathan's hand off his shoulder, turns and eyeballs him. Nathan backs off.

RICHIE

Touch me again and you'll lose a finger.

A police car finally draws up outside the garden.

BOY (O.S.)

Run. The cops!

Two Officers get out of the car. OFFICER EDWARDS (55), looks like he has seen it all, and OFFICER BROWN (27), fresh faced Officer, enter the garden.

OFFICER EDWARDS

Party's over. You know the drill.

Audible groans from disgruntled youths.

BOY (O.S.)

Everybody! Everybody look! The school's on fire!

Diana turns. A BOY stands in the corner of the garden, points excitedly into the distance. Black smoke soars above a building not so far away.

OFFICER EDWARDS

Not again.

The two Officers rush back into their car, speed away down the street.

All the youths rush out of the garden towards the burning building.

EXT. NEIGHBORHOOD STREETS - NIGHT

The youths run like a stampede. Some cheer, wave their arms about, spilling beer still in their hands.

They run past a few locals.

An OLD MAN, wears a baseball cap, walks his rottweiler dog.

Business Man gets out of his car.

Both are nearly crushed by the stampede of youths.

EXT. SCHOOL - NIGHT

As they get closer, it becomes evident the black smoke is not coming from the school building, but just outside it, on the street walkway.

As they approach the smoke, the cheers die down slowly, almost completely to an eerie silence. Then...

A BLOODCURLING SCREAM! At the front of the crowd.

GIRL (O.S.)

Oh my god!

The crowd slowly come to a standstill.

Another ear piercing scream from the front! Diana and Kelly push through. They stare in disbelief. Kelly covers her mouth.

It's Jenny, bound to a stake, still on fire. Her flesh nearly burned to a crisp yet she's still alive. She lets out another haunting scream.

On the ground, next to the smouldering teenager, painted with red paint: "COURTESY OF THE NEIGHBORHOOD WATCH".

Officer Edwards and Officer Brown run towards Jenny but can't get near enough because of the searing heat.

Jenny's eyes close. She's motionless. The Officers look on, defeated.

Diana turns away, unable to watch.

INSERT TITLE: NEIGHBORHOOD WATCH

INT. CARLSON HOUSE - BEDROOM - DAY

The bedroom is tidy, decorated in pink. A typical girls room.

Diana looks in the mirror, brushes her hair thoroughly. She finishes, puts the brush on a table top.

On the same table top, is a picture. It's a family photo with a younger looking Diana with a boy around the same age and their parents. They all smile, a happy family.

Diana looks at the photo, smiles.

She picks up her bag, exits the room.

SITTING ROOM

JEFFREY (40), with a head already full of grey hairs, sits on the sofa, watches the television. Not the man in the family photo.

Diana enters.

JEFFREY

It's been on the news all morning.

Jeffrey nods towards the television. Diana watches.

NEWS REPORTER reports outside the local school.

NEWS REPORTER (V.O.)

-- Jenny Muse, aged 19, was pronounced dead at the scene. Her boyfriend, Markus Jones has been taken in for questioning.

Diana gulps hard.

NEWS REPORTER (V.O.) (CONT'D)

Last night's murder also marked the fifth anniversary of the death of Christopher Carlson, the 13 year old boy who was brutally stabbed to death just around the corner from where I am. No arrests were ever made.

On the television, is a picture of CHRISTOPHER CARLSON. The young boy in the family photo.

NEWS REPORTER (V.O.) (CONT'D)

His mother, Alice Carlson, launched the local Neighborhood Watch campaign four years ago which tackled various issues, including knife crime, bullying and underage drinking--

ALICE (O.S.)

Just when we thought we were getting somewhere.

ALICE CARLSON (42), still very attractive for her age, watches the television from the doorway.

ALICE (CONT'D)

All that work. Wasted by one maniac.

She looks at Diana, who still looks slightly shaken.

ALICE (CONT'D)
Oh, honey. How you holding up?

DIANA
I'm fine, really.

ALICE
You're not fine. Not after what you witnessed.

DIANA
I'm okay. I've got to go. I'm meeting Kelly in ten.

ALICE
If you don't feel up to it, just you come straight home, honey.

DIANA
Will do. Love you.

Alice smiles as Diana exits. Alice kisses Jeffrey on the forehead. He doesn't take his eyes off the television.

EXT. SCHOOL - DAY

Diana walks through the crowds of pupils towards the school gates. To her right, crime scene tape corners off a large area.

The body is no longer there but the stake is still firmly stuck in the now black patch of grass. Diana gulps, walks on.

INT. SCHOOL - COMPUTER CLASSROOM - DAY

A class full of pupils, including Diana, Kelly and Nathan, sit at their individual computer workstations which line both walls.

MR. NICHOLSON (45), tall, imposing school teacher, stands at the front of the class.

MR. NICHOLSON
Attention, class.

They all turn to face Mr. Nicholson.

MR. NICHOLSON (CONT'D)

The local police force will be in school today for anyone who wishes to speak to them about the events of last night. If you saw anything suspicious, anything at all, let them know about it. That's all.

Diana turns to Kelly, who sits at the computer next to her.

DIANA

Poor girl.

KELLY

I don't think anyone deserves to die like that.

DIANA

After all that, why they even bringing us to school?

KELLY

Cause the principal's a douche. I think that explains it.

A message tone sound. Diana stares at her computer screen.

DIANA

Not him again.

Kelly looks at Diana's screen. It says; "Kenny says - Hey, how you doing, beautiful? XXX".

KELLY

Kenny? Eww.

They both glance to the other side of the class. KENNY (18), overweight with a tubby face, waves at Diana mockingly and blows her a kiss. He approaches them.

KENNY

Well, hello ladies.

Diana and Kelly turn their backs to him, stay silent.

KENNY (CONT'D)

Playing hard to get. I dig it.

More silence from the girls.

KENNY (CONT'D)

I always get what I want.

More silence. Kenny leans close to Diana, who still acts like he's not there.

KENNY (CONT'D)
And I know what I want.

KELLY
(snaps)
She's not interested. Go away.

MR. NICHOLSON
Kenneth. Back to your seat.

KENNY
(to Kelly)
Jealousy. I thought you'd know better. I'll save a piece for you.

Kenny smiles, walks away confidently, leaves Kelly speechless. Diana sniggers.

DIANA
What an asshole!

A message tone sounds. Diana looks at the screen. It says "Message Received. Go to Inbox Now?". She clicks "Yes".

DIANA (CONT'D)
He doesn't know when to give up.

The message subject reads "NEIGHBORHOOD WATCH - NEW AND IMPROVED". She clicks on it, reads from the screen. Her expression slowly changes as she does so.

DIANA (CONT'D)
(reading)
It has come to my attention that this neighborhood needs my help. For too long kids like you have gotten away with crimes against this community, crimes which I will no longer tolerate.
(to Kelly)
What the...

Diana looks at Kelly, who reads the same message from her own computer monitor.

KELLY
(reading)
If the police can't take care of our neighborhood, then I will continue to take matters into my own hands, the old fashioned way.
(MORE)

KELLY (CONT'D)

Capital Punishment at it's finest.
The black smoke signaled the
beginning. The beginning of a new,
improved, more peaceful community.

DIANA & KELLY

(reading)

You can call me your Neighborhood
Watch.

KELLY

Is this a joke?

They look around the class, they all stare at the same
message on their screens.

From the other end of the room, Nathan stands up.

NATHAN

Mr. Nicholson, sir. What's up with
the weird e-mail?

MR. NICHOLSON

It's probably just spam, Nathan.
Take care of it.

NATHAN

No, sir. I think you need to have a
look at this.

Mr. Nicholson stands from his chair, sighs.

INT. SCHOOL - LOCKER ROOM - EVENING

Diana opens her locker. Kelly stands beside her.

DIANA

You'll thank me for it in a few
years, trust me.

KELLY

Study club? Come on! You turned a
long eight hour school day into an
even longer ten hour school day.

DIANA

But when you pass, you can leave
this town, become a big city girl.

KELLY

Ha! Like you will? Sitting behind a desk all day in some forty storey building, creepy guys in their fancy suits hitting on ya. It's not for me.

DIANA

Answer this, what is for you?

KELLY

What's that supposed to mean?

DIANA

I didn't mean to offend--

KELLY

Offend? Me? No, I'm completely unoffendable.

DIANA

Unoffenda-what-now?

ALISON (O.S.)

Look who it is.

In the corner of the room, Alison looks into the mirror on the inside of her locker door.

KELLY

Alison? Where'd you come from? What you doing here?

Diana shuffles about inside her locker. Alison says nothing.

RICHIE (O.S.)

I'll wait outside, baby.

Richie walks out from behind the lockers, exits the room.

KELLY

(beat)

Oh.

Alison doesn't take her eyes away from the mirror on her locker door. She carefully applies her lipstick.

ALISON

Don't worry, I'll get out of you girls hair in a tick.

She stares at Diana. Kelly looks at both of them, not sure what to say.

KELLY

Don't go alone. You saw what happened to that girl. Wait for us, we'll walk you out.

ALISON

Thanks for the offer but I don't need your protection. Besides, that Jenny girl's boyfriend is an unstable freak. They've arrested him, there's nothing to worry about.

DIANA

Her boyfriend is an unstable freak?

Alison glares at Diana.

ALISON

You know what? Maybe I will wait. We have so much to catch up on.

Diana rolls her eyes.

KELLY

(enthusiastically)
Great!

An awkward beat of silence.

KELLY (CONT'D)

So...Alison, what you doing tonight?

ALISON

Nothing major. I think we're just going to see some stupid horror movie.

KELLY

Oh, I love horror movies.

ALISON

Really? You should totally tag along.

KELLY

I dunno...who's going?

ALISON

Just Richie and a few friends. Plenty of room for some new faces.

Kelly looks at Diana, who still fidgets about in her locker.

KELLY

What about Di--

ALISON

Bring Nathan? Hell yeah you can,
make a night of it. I bet he loves
horror movies.

Diana slams her locker door shut in anger. As she does, right
on cue...

POWER CUT! The lights go out, darkening the room.

ALISON (CONT'D)

Jeez, do they not know what it is
to pay a power bill around here?

DIANA

Like a horror movie, huh?

Diana grabs her bag, walks ahead. Kelly looks at Alison then
runs to catch up with Diana.

Alison stands still for a second, then rushes to catch up.

ALISON

Hey, wait for me!

INT. SCHOOL - CORRIDOR - EVENING

The constant clicking sound from Alison's high heel shoes
echo through the pitch black corridor.

A light in the distance, a light from a flashlight.

SCHOOL JANITOR (O.S.)

Anybody there?

Alison giggles. School Janitor shines the flashlight in their
direction.

ALISON

Run!

Alison pulls Kelly towards a connecting corridor. They look
at Diana, who follows reluctantly. Alison giggles again,
catches the School Janitor's attention.

SCHOOL JANITOR

Hey. Come back here.

He rushes up the corridor, shines his flashlight down the
connecting corridor but they're long gone.

Further up the corridor, the three girls walk, Diana in front, Kelly and Alison a few paces behind.

ALISON
(to Kelly)
I can see why you find her so much fun to be around.

DIANA
I can hear, you know.

ALISON
Sound check...your ears work.
Congratulations.

DIANA
What's your problem?

ALISON
You're the one with the problem.
Jealousy if you ask me.

DIANA
Keep telling yourself that--

KELLY
Let's cool it, girls.

They approach the main exit for the school, large electronically operated doors. They won't budge.

ALISON
Who never saw that coming?

Diana draws daggers at Alison, who smirks back.

They walk back down the corridor the same way they came. Alison pulls out her fancy pink mobile phone.

ALISON (CONT'D)
I've got someone I need to call. He might be worried.

She looks at Diana, who looks unfazed at her attempt to get a reaction.

ALISON (CONT'D)
For all I know, he might be stuck in here with us.

Diana and Kelly walk on. Alison stops by a door. The light from her phone illuminates a look of worry on her face.

ALISON (CONT'D)

Oh shoot...

Diana and Kelly stop in their tracks, look back.

ALISON (CONT'D)

No signal!

KELLY

What?

Alison bursts into a fit of laughter.

ALISON

God, you're so easy.

Alison dials...

The door next to Alison bursts open, hits her in the back.

HOODED MAN appears from behind the door. He throws a stunned Alison against the wall, her head smashes against it, knocks her to the ground.

Kelly lets out a high pitched scream.

KELLY

Alison!

Alison lies on the floor unconscious. Hooded Man, his face obscured by the darkness, looks at Diana and Kelly.

DIANA

Run!

Diana grabs Kelly's arm. They run down the corridor. Hooded Man looks at the grounded Alison for a second then runs after the girls.

They run round the corner then through the nearest door. Diana slams the door shut behind her.

INT. SCHOOL - CLASSROOM - EVENING

Diana and Kelly hold their backs against the door.

KELLY

Who the hell was that?

DIANA

Shh.

KELLY
(whispers)
Can you hear?

They back off. Diana puts her ear against the door, listens intently. Nothing.

DIANA
Come on.

BANG! The door nearly breaks open but hits Diana's back. Kelly screams in fear. Shocked, Diana throws her back against the door, holds it shut with all her strength.

The bangs on the door intensify.

DIANA (CONT'D)
The windows. Go!

Kelly runs towards the windows. They're all bolted shut.

KELLY
They're locked.

More constant bangs on the door. Diana struggles to hold it.

DIANA
The next room. I'll catch up.

Kelly stares at Diana for a second, unsure. She runs, opens a door which connects the classroom with the one next door.

Diana continues to hold the main door. More bangs. Then nothing. She puts her ear to the door, listens.

SCREAM! Diana turns. It's Kelly. She runs back towards Diana, Hooded Man in close pursuit.

Hooded Man trips over a chair, falls to the ground. He grabs Kelly's leg while on the ground.

KELLY
No!

Kelly kicks Hooded Man in the face, he loses his grip. She runs back out into the corridor with Diana.

INT. SCHOOL - CORRIDOR - EVENING

Diana and Kelly run up the corridor. They try to open the nearest classroom door. It's locked.

They run to the next classroom door. It's also locked.

DIANA

Shit.

They run to the next door. It opens...

INT. SCHOOL - COMPUTER CLASSROOM - EVENING

They silently shut the door behind them. It's the same class they were in earlier.

The laptop on the teacher's desk is on, the screen lights up the room slightly. They glance around, nobody in sight.

Diana forces open the window. The rain pounds off the pavement outside.

KELLY

What about Alison?

DIANA

There's nothing we can do.

Kelly nods her head, tears form in her eyes. She climbs out the window.

Diana keeps a watchful eye on the door. No sounds. She climbs out after Kelly into the pouring rain.

INT. SCHOOL - BASEMENT - NIGHT

Tears drip from Alison's face. She has a graze on her forehead.

She stands on a stool, her high heel shoes still on her feet. Her hands are bound behind her back, a noose hangs from a beam in the ceiling, tied tightly around her neck.

The basement is pitch black. One candle is lit next to Alison, lighting up her face. A small camera sits on a table a few feet away.

Hooded Man walks towards the corner of the basement, sits a mobile phone with a fancy pink cover on the desk next to the camera. Alison's mobile.

ALISON

Richie? Is that you?

Hooded Man is silent.

ALISON (CONT'D)

This is so not funny.

She tries to move. The stool she stands on creaks violently, ready to collapse at any moment.

ALISON (CONT'D)

Please...

Hooded Man faces Alison.

ALISON (CONT'D)

(screams)

Let me down!

Alison kicks one of her high heels, attempts to use them as weapons in a last ditch attempt to stay alive. It flies past the Hooded Man's head, misses by inches.

Hooded Man walks slowly towards Alison. She kicks the other high heel from her foot. It hits him in the stomach. He doesn't even flinch, moves closer towards her.

Without the added height of the shoes, Alison struggles to breathe with the noose tighter around her neck. She tries to stand on the tips of her toes to breathe easier. The stool shakes violently.

Hooded Man's now right next to Alison.

ALISON (CONT'D)

You...

He kicks the stool from under her feet. She hangs, the noose tightens, she struggles to breathe.

She kicks her feet desperately, tries to find something solid to put her feet on and hoist herself up again. No luck.

Hooded Man watches in silence. Alison's feet stop kicking. She hangs motionless.

INT. CARLSON HOUSE - SITTING ROOM - NIGHT

Diana and Kelly sit on the sofa, clearly shaken. Officer Edwards and Officer Brown, with a notebook and pen in hand, sit opposite them.

Alice, brings in two cups of coffee, sits them on the table next to the Officers.

ALICE

There you go.

OFFICER BROWN

Thank you, ma'am.

Officer Brown smiles at Alice.

Officer Edwards stares through Diana and Kelly. Silence.

OFFICER EDWARDS
You don't look like the kind of
girls that go to study club.

KELLY
What you trying to say?

Officer Edwards doesn't answer.

DIANA
And my dad used to say men can spot
an intelligent girl a mile off.

Officer Edwards stares through her with his piercing eyes,
her attempt at humor lost on him.

OFFICER EDWARDS
What's your friends name again?

KELLY
Alison...Alison Williams.

OFFICER EDWARDS
(to Officer Brown)
Get that?

Officer Brown nods, scribbles in his notebook.

OFFICER EDWARDS (CONT'D)
But you didn't see this guy's face?

DIANA
There was a power cut. We couldn't
see anything.

The two Officers stand. Alice approaches.

ALICE
I hope you will be looking into
this.

OFFICER BROWN
Yes, ma-am--

OFFICER EDWARDS
We will get around to it.

Officer Brown looks at Officer Edwards, sighs.

ALICE (CONT'D)
Get around to it?

OFFICER BROWN

Ma'am, we're worked off our feet with the murder last night. I am sure you can understand--

ALICE

My daughter was attacked in her own school! They could be connected.

OFFICER BROWN

We are aware of that, ma'am.

ALICE

(raises her voice)

I don't think you--

DIANA

Mom...leave it.

JEFFREY (O.S.)

There is obviously nothing more these fine Officers can do for us right now.

Nathan appears in the doorway with Jeffrey.

KELLY

Nathan!

Kelly runs over, hugs him.

JEFFREY

I'll see them out. I'll be back in ten, I have an errand to run anyway.

Alice nods. She holds her head in her hands. The two Officers exit with Jeffrey.

NATHAN

(to Kelly)

You okay?

Kelly nods her head 'yes'.

KELLY

What about Alison? Do you think she's okay?

Diana turns away, doesn't say a word.

EXT. CARLSON HOUSE - NIGHT

Jeffrey stands at the front door with the two Officers.

JEFFREY

Thank you again, it is very much appreciated.

OFFICER BROWN

It's what we're paid for, sir.

OFFICER EDWARDS

We will do all we can.

JEFFREY

I'm sure you will.

Jeffrey nods, the Officers walk back to their car. Jeffrey watches as they drive off.

KELLY (O.S.)

Bye Jeff.

Jeffrey turns, almost surprised. Kelly and Nathan stand at the main door behind him. They walk towards the gate to the Neighborhood Streets.

JEFFREY

Kelly? Your father not picking you up?

KELLY

He's at church again. That place has been like his second home this week. He doesn't even keep his phone on when he's there.

JEFFREY

How about I give you a lift? I can drop Nathan off along the way. I'm going that way anyway.

Jeffrey waves his car keys in the air. Kelly looks at Nathan, then back at Jeffrey.

KELLY

Sure. Why not?

Jeffrey smiles, opens the door to his old rusty car.

JEFFREY

Great. Can't have you two walking the streets at this time on your own.

He turns the keys in the ignition. The engine stutters, refuses to start.

He tries again, more stutters.

Jeffrey hits the dash board, looks up embarrassed.

KELLY
It's okay. We'll walk.

JEFFREY
I'm sure if you give me ten minutes--
-

KELLY
Really. It's not far.

Kelly waves as she and Nathan exit the gate, hand in hand.

INT. CARLSON HOUSE - SITTING ROOM - NIGHT

Alice holds Diana's hand tightly, looks into her eyes.

ALICE
It's only normal if you're scared.

DIANA
Mom, I told you. I'm fine.

Alice lets go of her hand, paces back and forth by the fireplace. She bites her fingernails, shakes her head.

ALICE
This isn't good enough. They've got to do something.

DIANA
What more can they do?

ALICE
I've worked for years to make this town a better place.

DIANA
I know you have--

ALICE
What's the point in even having a police force?

DIANA
What--

ALICE

How can they stand by and let this happen?

DIANA

I'm sure--

ALICE

They'll get round to it? What kind of answer is that? How can we expect our children to be safe when the police have that attitude?

Alice breaks down into tears.

ALICE (CONT'D)

I just want to protect you. I've already lost one, I can't lose you too.

DIANA

You won't.

Alice rubs her eyes, Diana gives her a warm hug.

EXT. PARK WALKWAY - NIGHT

The streetlights on the park walkway are dim. A large forest resides a few feet away to the left of the walkway. Grass parks to the right.

Kelly and Nathan walk down the walkway.

NATHAN

I'm sorry I wasn't there.

KELLY

Lots of boys are sorry they can't be in the girls locker room. Maybe next time.

Nathan smiles.

NATHAN

You know, there's something really important I should talk to you about.

KELLY

I'm all ears.

NATHAN

It's not really about me, it's more
my mom...or my dad actually.

They approach an old railway bridge at the end of the park,
the church building not too far ahead of it.

NATHAN (CONT'D)

It's because of the way things are
around here at the moment, you--

KELLY

You know what? Don't think about
it. Let's leave it to the cops.

Nathan moves his mouth to talk. Kelly holds her finger to his
lips, leans in, kisses him passionately.

NATHAN

Well, that was...

A massive rottweiler dog runs past them, startles them both.
Old Man, wearing his baseball cap, walks behind the dog. He
gives Kelly and Nathan a cold stare then disappears under the
railway bridge.

KELLY

...weird.

NATHAN

Wasn't the word I had in mind but,
yeah, weird.

Kelly walks towards the railway bridge.

KELLY

I'll give ya a call later.

NATHAN

Wait, I'll walk you.

KELLY

Don't be silly, the church is right
there.

NATHAN

We still need to talk.

Kelly waves back, disappears under the railway bridge. Nathan
bites his lip, watches her go. He walks back up the walkway.

ON THE OTHER SIDE OF THE BRIDGE,

Kelly walks up the dirt road towards the church, she pulls out her mobile phone, stops and presses some buttons. She hits "SEND", smiles.

A man appears behind her, wears a dark raincoat, hood obscures his face. Hooded Man. Kelly is oblivious. Hooded Man moves towards her, slow steps.

EXT. PARK WALKWAY - NIGHT

A message tone sounds, Nathan pulls out his phone. He looks at the screen. A broad smile appears across his face.

A MUFFLED SCREAM! Nathan turns.

NATHAN

Kelly!

Nathan runs towards the old railway bridge.

EXT. FOREST - NIGHT

Kelly lies on the ground, Hooded Man above her, he pulls a syringe out of his jacket. She screams, this time loud and clear.

KELLY

Nathan!

Hooded Man bends down. Kelly kicks him in the stomach, gets up, rushes through the trees.

Hooded Man gets up, runs after her, syringe still in hand.

Kelly pushes through the tree branches, moves further into the forest. Hooded Man closes in, now right behind her.

Kelly pushes a branch, it recoils, hits Hooded Man in the face, knocks him to the ground.

EXT. OTHER SIDE OF THE BRIDGE - NIGHT

Nathan runs up the dirt road. He stops. Kelly's pink scarf blows around wildly in the wind in front of him.

He looks up the dirt road, no one in sight. He looks in the forest, grits his teeth, rushes in.

EXT. FOREST - NIGHT

Kelly runs as fast as she can through the forest, past countless branches and bushes. She glances behind her, she's alone.

She ducks behind a giant tree stump, pulls out her mobile phone, presses speed dial, holds the phone to her ear.

KELLY

Come on...pick up, pick up.

INT. CARLSON HOUSE - BEDROOM - NIGHT

Diana lies on her bed, types on her laptop. Music blares loudly from her CD player.

Her mobile phone vibrates on her desk. The caller I.D. reads "KELLY". Diana doesn't notice the vibrating phone, stays fully focused on her laptop.

EXT. FOREST - NIGHT

Kelly pulls the phone away from her ear.

KELLY

Come on...

Kelly dials '911', puts the phone to her ear. She looks behind her from the tree stump. Nobody in sight.

Suddenly, from the other side of the tree stump, a syringe plunges into her neck. She falls to the ground. Hooded Man stands over her.

NATHAN (O.S.)

Kelly! Can you hear me?

KELLY

(faintly)

Nathan...

Her eyes close...

Further back in the forest, Nathan powers through stacks of branches in his way.

NATHAN

I'm coming!

He stops in his tracks. A used syringe lies on the ground. He looks forward, more worried.

He runs faster than before, through the trees and branches in his way. He suddenly stops, looks on.

Before him, Kelly lies unconscious. He rushes to her side.

NATHAN (CONT'D)

Kelly? Can you hear me?

No response.

Nathan cradles her in his arms, scans the surrounding area. Nobody in sight.

EXT. NEIGHBORHOOD STREETS - NIGHT

Richie stands a few feet away from a small crowd which include Lucy and Kenny. He holds a phone to his ear, looks far from happy.

RICHIE

(into phone)

Alison...where the fuck you at? You better get here quick. I don't wanna hear your stupid fucking answer phone the next time I call.

Richie hangs up the phone.

KENNY (O.S.)

She coming, man?

RICHIE

Give her ten.

KENNY

The flick starts in twenty.

RICHIE

I said give her ten.

Richie walks towards the small crowd. A police car speeds past, lights on and sirens blaring. The youths stare at it as it passes.

BOY #1

Fucking pigs!

Some of the youths laugh.

INT. POLICE CAR - NIGHT

Officer Edwards drives, Officer Brown in the passenger seat.

OFFICER BROWN

First the e-mails in the school,
now two attacks in one night.
Something's not right.

OFFICER EDWARDS

Probably just gangs chasing each
other around.

OFFICER BROWN

I doubt it. I think it's something
bigger, a serial killer--

OFFICER EDWARDS

Let's not jump to any conclusions.

INT. MADSON HOUSE - SITTING ROOM - NIGHT

Kelly sits on the sofa, a blanket wrapped around her, clearly
shaken. Nathan sits next to her. MR. MADSON (37), sits to the
other side of Kelly.

MRS. MADSON (36), talks with Officer Edwards and Officer
Brown by the fireplace.

MRS. MADSON

What? Might be? Somebody is
obviously trying to hurt my
daughter.

OFFICER BROWN

We will talk to your daughter
tomorrow. Maybe she will remember
something else overnight.

MRS. MADSON

What do you want from her? It's not
like she asked him for his phone
number? She's told you everything.
It's protection that she needs.

Officer Brown looks uncomfortable with Mrs. Madson. Officer
Edwards looks like he's in his own little world, totally
disinterested in the whole conversation.

OFFICER BROWN

I'll radio for a car to patrol
outside the house for the next
twenty four hours till things blow
over.

MRS. MADSON
Blow over? It doesn't sound like
we're anywhere near that stage.

Mrs. Madson holds up a newspaper. The headline: "HUNT FOR
NEIGHBORHOOD WATCH KILLER BEGINS".

OFFICER BROWN
Ma'am, I know you are stressed--

OFFICER EDWARDS
(disinterested)
Excuse me...

Officer Edwards walks over to Kelly, Mr. Madson and Nathan at
the sofa. Officer Brown tries to reason with Mrs. Madson in
the background.

OFFICER EDWARDS (CONT'D)
(to Nathan)
Can I have a word?

NATHAN
Sure.

Nathan walks to the corner of the room with Officer Edwards.

OFFICER EDWARDS
Let's just quit the bullshit, son.
What happened out there?

NATHAN
What?

OFFICER EDWARDS
Don't play dumb with me. You're not
telling me something.

NATHAN
We've told you everything. Whoever
it was, they ran away--

OFFICER EDWARDS
Away from you? I'm not buying it.
You're not a scary guy. Do you
think you're a scary guy? Huh?

Nathan sighs...

A door shuts. Diana enters the room, runs over, hugs Kelly.
Nathan walks away from Officer Edwards.

OFFICER EDWARDS (CONT'D)
So you didn't see anything?

Nathan shakes his head 'no', walks away from Officer Edwards.

DIANA

I'm sorry. I came as soon as I heard.

Kelly breaks down into tears.

KELLY

It was so scary. I tried to call you.

DIANA

I know, I'm sorry, but maybe you should have called 911 instead of me.

KELLY

What? It's kinda hard to think when someone's trying to kill ya.

They both share a laugh. Diana approaches Nathan.

DIANA

Thank you...for saving her.

NATHAN

It's no big deal.

DIANA

It is a big deal. It's a massive deal. Who knows what might have happened to her if you hadn't been there.

NATHAN

Hey, that's what boyfriends are for, right?

Nathan puts his arm around Kelly, she smiles.

DIANA

Look, I've gotta go. Jeffrey's waiting outside in the car.

KELLY

You should have told him to come in.

DIANA

I did, but he said he's in a hurry. I'll see you guys tomorrow.

KELLY

See ya.

Diana exits.

INT. SCHOOL - COMPUTER CLASSROOM - DAY

Diana and Kelly take their seats next to their workstations.

KELLY

My mom practically held my hand all the way here.

DIANA

Blame her for being worried?

KELLY

I thought she was dealing with it well, then she picked up the newspaper, started freaking out in the kitchen. It's pretty messed up.

DIANA

You could say that.

KELLY

I think I'm gonna buy a gun.

DIANA

A gun? You can't buy a gun. That's a bit...extreme.

KELLY

Why does everyone sound like my dad? He insisted on some stupid spray. He said guns have no place in this world.

DIANA

I guess spray's better than nothing.

KELLY

He did get me a new phone though. I think I think the killer dude stole my old one in the forest. Check this out. It's worth, I dunno, a lot. Is that not like, the best present ever?

Kelly flashes a brand new mobile phone in front of Diana. She smiles.

DIANA

Hey, you wanna go see a movie after school or something? Take our minds away for a bit.

KELLY

Pretend like there's not a crazy guy chasing girls in a dark forest?

DIANA

You know what I mean.

KELLY

Yeah...I can't. Daddy's taking me to church.

DIANA

Church? You never go to church.

KELLY

Yeah, but he's been going a lot lately. I think he's having one of those mid-life crisis thingys. They're totally in style with celebrities right now.

DIANA

Why you going? You having one too?

KELLY

He said I can light a candle for Alison. It can signal hope, peace or love. Anything like that. They do it every so often, it's a catholic thing, don't ask.

Diana looks uncomfortable.

KELLY (CONT'D)

You should go. If you don't want to light one for Alison, light one for your brother.

DIANA

Why do you think I hate Alison? I don't. It's her punk boyfriend that bugs me.

KELLY

So you'll be there?

A moment of uncomfortable awkward silence.

DIANA
I'm just not really a religious
person, you know?

Kelly nods her head, looks away.

MR. KERRY (43), enters the class, stands at the front.

MR. KERRY
Everybody, listen up.

The class quieten down, turn their attention to Mr. Kerry.

MR. KERRY (CONT'D)
Some of you might know me from
other classes. If not, you can call
me Mr. Kerry. Unfortunately, Mr.
Nicholson is unable to make it to
school today.

Sarcastic applause from some pupils at the back of the class.

MR. KERRY (CONT'D)
Unfortunately for you, I know a
thing or two about history, so that
means you will be doing a bit of
work. According to the schedule,
you are working on World War 2.
Correct?

Groans from the pupils.

MR. KERRY (CONT'D)
Great! I want everybody to split up
into pairs of two. I want ten pages
on the Battle of the Atlantic, as
detailed as possible. Deadline's
tomorrow. Failure to meet the
deadline or the requirements of
this assignment will result in an
automatic fail for both students. I
don't think many here want that.

Groans from the class.

MR. KERRY (CONT'D)
Well, what are you waiting for? On
you go, people.

Diana turns to Kelly. Nathan already stands next to her.

KELLY
(to Diana)
Sorry.

Diana smiles, glances around the class for a partner. Lucy's eyes meet with Diana's. She sighs, walks towards her.

LUCY

I guess I need to work with you.
That bitch Alison's took the day
off.

Diana looks at the other end of the class. One computer workstation remains empty.

Diana nods her head, flashes her best fake smile.

DIANA

Great! Guess we better get started.

EXT. SCHOOL GROUNDS - DAY

Diana and Kelly walk through the school grounds together among the crowds of other pupils.

DIANA

I'll give you a call later.

KELLY

Walk faster--

DIANA

What?

RICHIE (O.S.)

Wait up!

Diana turns, Richie runs towards them.

DIANA

Richie?

RICHIE

Why the fuck are the cops on my
tail? What you tell them?

DIANA

Cops?

RICHIE

You know what I'm talkin' about.
They think I attacked her. I ain't
no wife beater.

KELLY

She's not your wife--

RICHIE
Shut the fuck up, slut.

Nathan catches a glimpse of the aggressive Richie from the other side of the school grounds, sprints over.

Richie's right in Kelly's face.

NATHAN
Richie? Come on, man.

Nathan tries to get in-between Richie and Kelly. Richie pushes him back, he stumbles, falls to the ground.

RICHIE
Stay out of this, pretty boy.

Nathan gets up from the ground, Richie walks towards him. They square up to each other, eyeball to eyeball.

RICHIE (CONT'D)
You got somethin' you wanna say?

Richie stares right into his eyes. Nathan backs off.

NATHAN
(to the girls)
Come on, we're going.

Nathan, Kelly and Diana walk away. Richie grabs Nathan's shoulder, spins him round, punches him full force across the face. Nathan hits the deck. Blood runs from his nose.

KELLY
Nathan!

RICHIE
I told ya to stay the fuck outta
this.

Diana grabs Kelly and pulls her away. They rush round the corner of the school building.

Richie kneels over the grounded Nathan. He clenches his fist, raises it above Nathan. Nathan shields his face with both hands. Then...

A SCREAM! Richie lowers his fist, looks up. He stands, runs around the corner of the school building. Kelly and Diana stand, both in a state of shock.

KELLY
Alison!

Next to the school gates, Alison's body hangs from a tree, the noose still tight around her neck. On her shirt, is a message written in blood: "LIKE THE GOOD OLD DAYS".

RICHIE

F...fuck.

Kelly bursts into tears. A battered Nathan appears behind her, consoles her. Diana gulps hard. Richie turns away, pukes all over the ground.

INT. CHURCH - NIGHT

FATHER CONWAY (45), unshaven face, wears a black robe, clutches his bible at the front of the church.

Rows of candles are set up, some lit, some not. Pictures of Jenny and Alison sit behind the candles.

Kelly and Mr. Madson each light a candle, stare at the display for a few seconds.

They sit in the front row, clasp their hands, close their eyes, in prayer.

KENNY (O.S.)

Hey, Father. Nice to see ya, buddy.

Kelly opens her eyes, turns. Kenny walks down the isle. He doesn't notice her, walks straight up to Father Conway.

KENNY (CONT'D)

You got a light?

Silence from the stony-faced Father Conway.

KENNY (CONT'D)

With all these candles here, you must be able to help a brother out.

More silence. Kenny holds up his pack of cigarettes, shakes them about in front of him.

KENNY (CONT'D)

Bad habit, you know?

He staggers slightly, drops the pack of cigarettes. He bends down to pick them up, spots Kelly in the front row.

KENNY (CONT'D)

Hey...you.

He walks over to Kelly, leaves the cigarettes on the floor.

KENNY (CONT'D)
How you doing, sweetie-pie?

Kelly shakes her head. Mr. Madson doesn't even open his eyes at Kenny's disturbance, keeps his head down in prayer.

KENNY (CONT'D)
I bet you've got a light.

Kelly pulls a lighter from her pocket, hands it to him. Mr. Madson still deep in prayer.

KENNY (CONT'D)
You can light my candle any day of
the week.

Kelly looks him up and down in disgust, mouths to him 'go away'.

Kenny smirks, walks up the aisle towards the exit, Father Conway glares at him as he exits.

KENNY (CONT'D)
Whooo! This is a busy place
tonight.

He looks back at all the empty rows, Kelly and Mr. Madson the only visitors. He exits.

Mr. Madson opens his eyes, crosses himself. Kelly does the same, struggles to keep up.

MR. MADSON
Who was that?

KELLY
Just some idiot from school.

Mr. Madson stands, approaches Father Conway.

MR. MADSON
Thank you, Father.

FATHER CONWAY
You're always welcome here.

Mr. Madson smiles. Father Conway walks over to Kelly.

FATHER CONWAY (CONT'D)
Your friend is safe now, nothing
else can hurt her.

A tear falls down Kelly's cheek. Father Conway takes her hand. She seems hesitant, her hand shaking.

FATHER CONWAY (CONT'D)
 She's in a better place now.

Kelly bursts into tears, runs out of the church. Father Conway looks at Mr. Madson.

MR. MADSON
 She's just finding it hard, that's all.

FATHER CONWAY
 I see. She's also welcome here anytime. Tell her that for me, will you?

Mr. Madson nods his head, exits the church.

EXT. CHURCH - NIGHT

Kelly dries her eyes at the exit of the church. Youths can be heard cheering nearby, but not in sight.

Mr. Madson exits the church.

MR. MADSON
 Ready?

Kelly nods her head. They walk out to the street.

EXT. NEIGHBORHOOD STREETS - NIGHT

SMASH! Kelly and Mr. Madson turn back. One of the colorful stained glass windows of the church shatters. Youths cheer loudly nearby.

Kelly and Mr. Madson walk on. Across the street, the youths come into view, including Kenny and Lucy. They sit on a wall, beer cans scattered on the ground beneath them.

KENNY
 (to Kelly)
 Hey, thanks for the light.

Kelly keeps her head down, walks faster, still clearly upset. Mr. Madson glares at Kenny as they pass him.

The lights in the church go out, only the dim light from the candles can be seen from outside through the broken window.

KENNY (CONT'D)
 Fucking bitch.

LUCY

You don't take rejection well, huh?

KENNY

Couldn't tell ya. No girl has ever rejected this package.

Lucy sniggers. Kenny pulls out the lighter,, goes into his pocket for his cigarettes. Nothing. He checks his other pocket. Nothing.

KENNY (CONT'D)

Shit.

He looks towards the darkened church, takes a large drink from his can of beer.

KENNY (CONT'D)

Forgot my smokes. I'll be back in a sec.

INT. CHURCH - NIGHT

Kenny walks down the aisle. No one else in sight. At the front of the church, he spots his cigarette packet. He picks it up, looks ahead at the candle display.

All the bright candles, the pictures of his classmates...

CRASH! A rock smashes through another one of the large stained glass windows. Glass shatters everywhere. The rock flies past Kenny, just misses him.

KENNY

(shouts)

Jesus Christ! Watch what you're fucking doing out there.

Kenny stunned by the sound of broken glass, drops the cigarette packet. He bends down to pick it up, but stops.

Shiny black shoes stand before him. Kenny picks the cigarette packet up, looks up at the man before him. It's Hooded Man. Kenny stares at him.

KENNY (CONT'D)

Cigarette?

Hooded Man lunges towards Kenny, tackles him to the ground. The cigarette's drop over the red carpet.

EXT. NEIGHBORHOOD STREETS - NIGHT

Lucy lights a cigarette in her mouth.

BOY #1
You had a light?

LUCY
Like duh! He could do with the
exercise.

One of the boys picks up a rock, throws it towards another stained glass window. The sound of more shattered glass fills the area.

Police sirens sound in the distance.

LUCY (CONT'D)
Let's ditch before he gets back.

The group run off down the street.

INT. CARLSON HOUSE - BEDROOM - NIGHT

Diana lies on her bed, she pulls out her mobile, dials.

DIANA
Yeah...Kelly. Do you know where
Lucy lives? I don't have her
number.
(pause)
She was where?
(pause)
Thanks...she was supposed to come
here to work on the assignment. I
should have figured. I'll see ya.

She flips her mobile shut, sighs.

Diana gets up, puts on her jacket, exits the room. She closes the door slowly behind her, careful not to disturb anyone.

INT. BASEMENT - NIGHT

A heavy door slams shut! Hooded Man stands by it.

Kenny opens his eyes. Blood runs from his nose. He's bound to a pole in the middle of a dark basement, stark naked.

A large pile of rocks, some small, some very large, sit piled up in the middle of the basement.

KENNY
What the fuck?

Hooded Man sets up a small camera on a table in the corner of the basement. He sits a mobile phone, a lighter and a pack of cigarettes down next to it.

Hooded Man walks towards the large pile of rocks, picks one up.

KENNY (CONT'D)
No...no...don't--

He launches the large rock, smacks Kenny in the chest. He squeals on impact.

He picks up another, throws it, hits Kenny on the side of the face. Blood drips from the resulting cut.

KENNY (CONT'D)
Please...

Tears form in Kenny's eyes. Hooded Man fires another rock, hits Kenny in the chest. More screams.

Kenny desperately tries to get free from his binds. Hooded Man picks up another rock, a bigger one, throws, hits Kenny in the chest area again, draws more blood.

KENNY (CONT'D)
Come on...

Another rock smashes off Kenny's head with such force, it cuts him badly. He looks groggy.

KENNY (CONT'D)
(faintly)
Don't...

Hooded Man picks up a massive rock, hurls it towards Kenny's head. His eyes widen as it approaches...

EXT. LUCY'S HOUSE - NIGHT

BANG! BANG! Diana knocks on the front door, waits patiently.

LUCY'S DAD (39), answers.

DIANA
Hi, is Lucy home?

LUCY'S DAD
I'm sorry, she's grounded.

DIANA

Can I talk to her for a minute.
It's just that we have this
assignment for school tomorrow--

LUCY'S DAD

She won't be at school tomorrow.
She has to learn something schools
don't teach nowadays. Some manners.

Behind Lucy's Dad, in the doorway, a woman holds a tissue to her eyes. LUCY'S MOM (38).

LUCY'S DAD (CONT'D)

Shouldn't you be indoors now
anyway? It's a dangerous time to
wander the streets.

DIANA

Yeah, so I've heard.

Diana turns to exit, looks down the street, spots the church in the distance. The light from the candles brightens up one of the remaining stained glass windows.

She thinks for a moment, turns back towards Lucy's Dad.

DIANA (CONT'D)

Hey, you got a light.

Lucy's Dad stares through her for a few seconds.

LUCY'S DAD

You know smoking's a bad habit,
right?

He reaches into his pocket, pulls out a lighter.

DIANA

I'll bring it back, I promise.

Lucy's Dad hands her a lighter, she exits the gate.

EXT. NEIGHBORHOOD STREETS - NIGHT

Diana walks towards the church. She flicks the lighter on and off as she walks.

She looks ahead, stops.

DIANA

What the...

In the distance, outside the church, Hooded Man drags something, or someone from the church.

Diana stoops down out of sight, edges closer to the church for a better view.

She looks again. Hooded Man drags someone's legs across the church yard. It's a body, soaked in blood. He picks up a massive rock, sits it carefully on the chest of the body.

Diana's now very close, looks over the wall. Hooded Man looks at the body, with the rock placed on the chest, almost proudly. He turns around...

Diana gets a clear look. Under the hood, she sees the unshaven face. The black robe...

DIANA (CONT'D)

Father?

Diana ducks behind the wall, tries to take it all in. Hooded Man looks at the surrounding area, nobody in sight. Satisfied, he walks back into the church.

Diana breathes heavily, her mind racing. She runs back down the street towards her house.

EXT. CHURCH - DAY

Police cars are lined up outside the church. Crime scene tape surrounds the area. Officer Edwards and Officer Brown enter the area. They approach another COP.

OFFICER EDWARDS

What we got here?

COP

I think it's obvious. The kid's taken some beating. I'm not talking fists either.

He points to the rock sitting on Kenny's chest.

OFFICER EDWARDS

Got a name?

COP

Kenneth Mills, eighteen years old. Parents have been informed.

OFFICER BROWN

Check this out.

Officer Edwards looks at Officer Brown, who points to the ground a few feet away from Kenny's body.

On the grass, dozens of carefully placed rocks form the word "RESPECT".

OFFICER EDWARDS
Jesus Chr--

FATHER CONWAY (O.S.)
What's going on here?

Father Conway stands behind the Officers at the entrance to the church.

OFFICER BROWN
I'll deal with this.

Officer Brown approaches Father Conway.

OFFICER BROWN (CONT'D)
Father, can I have a word?

FATHER CONWAY
You have got some explaining to do, Jonas. What are all these people doing on my grounds? Three of my windows were broken last night, damn kids throwing rocks. I hope you're going to see to that.

OFFICER BROWN
I will file a report--

FATHER CONWAY
File a report? Do you know how much they cost to replace?

OFFICER BROWN
A boy was murdered on these grounds last night.

Father Conway acts startled, very convincingly.

FATHER CONWAY
Murdered? There must be some mistake--

OFFICER BROWN
It doesn't look that way.

Officer Brown points to the body of Kenny. Father Conway acts stunned. He crosses himself. Officer Brown walks away, turns back.

OFFICER BROWN (CONT'D)
 I will get whoever broke your
 windows. They won't get away with
 it. But right now, there are more
 important things to worry about.

Officer Brown walks back towards Officer Edwards.

Father Conway watches him walk away, now with almost a smirk
 on his face. He walks back into the church.

There's a small scuffle. Several Officers hold back Diana as
 she tries to burst through the crime scene tape. Jeffrey also
 attempts to hold her back.

DIANA
 It was him! Arrest him.

JEFFREY
 (to the Officers)
 I'm sorry about this. I really am.

Officer Edwards and Officer Brown approach. Jeffrey drags
 Diana away from the church.

OFFICER BROWN
 Wait, let her talk.

DIANA
 Father Conway! He's the murderer.

OFFICER EDWARDS
 Because there happens to be a body
 on the church grounds?

DIANA
 I saw him drag that body from the
 church!

Diana points to the body, gets a good look at it in broad
 daylight for the first time.

OFFICER EDWARDS
 When?

DIANA
 Oh my God. Kenny...

OFFICER EDWARDS
 I said when?

DIANA
 ...last night, late last night.

OFFICER EDWARDS
Not very specific. How did he kill
him?

DIANA
I...I don't--

OFFICER EDWARDS
I think you're drawing too many
conclusions.

JEFFREY
I'm sorry, Officer. Diana, get back
in the car.

Diana ignores Jeffrey.

DIANA
I'm not drawing conclusions. He did
it.

OFFICER EDWARDS
Can anyone else back up your claim?

DIANA
No...it was just me.

OFFICER BROWN
(to Jeffrey)
Did she leave the house last night?

JEFFREY
As far as I'm aware, she was in her
room all night.

Officer Brown nods, looks at Diana.

DIANA
I was going to church. I didn't
want anyone to worry.

Silence from Officer Edwards, Officer Brown and Jeffrey.

JEFFREY
Now I know you're lying.

DIANA
Why don't you believe me? I called
it in.

OFFICER BROWN
I'm sure if you called we would
have--

OFFICER EDWARDS

Do you know how many prank calls we've had since all this started? Too much. Your call was one of many from drunk teenagers with nothing better to do than call us out to a nonexistent crime scene.

DIANA

Does it look like a prank now?

OFFICER EDWARDS

Look, do you have any evidence to back up these ridiculous accusations?

Diana stays silent.

JEFFREY

What were you doing out yourself at that time of night. Are you crazy?

Officer Edwards looks at Diana. A long, thoughtful stare.

OFFICER EDWARDS

Go home. Get some rest, you look tired.

Officer Edwards walks away. Diana doesn't know what to say.

Father Conway once again appears at the entrance to the church. His eyes meet with Diana's. They stare at each other for a moment.

OFFICER BROWN

Have a nice day, sir.

Officer Brown walks back to the crime scene. Jeffrey turns to Diana.

JEFFREY

(aggressive)

Get in the car. NOW.

Father Conway watches on with interest. Diana looks frustrated. She gets in the car reluctantly.

Officer Brown watches them drive off, turns to Officer Edwards.

OFFICER BROWN

Have a rest? Are you serious? Is that as far as you plan to take this?

OFFICER EDWARDS
He didn't do it.

OFFICER BROWN
How the hell do you know?

OFFICER EDWARDS
If you killed someone, would you
leave them in your front yard?

OFFICER BROWN
I wouldn't be so sure.

Officer Brown looks back towards the church. Father Conway
stares straight at him.

INT. SCHOOL - ASSEMBLY HALL - DAY

Pupils pour into the massive hall, sit down in the rows of
chairs set out. Kelly, Nathan and Diana sit together.

DIANA
I saw him. I'm telling you.

NATHAN
You sure it was him?

Diana stares through him.

NATHAN (CONT'D)
They've gotta do something.

DIANA
Officer Edwards told me to go home
and have a rest!

NATHAN
Figures. Cops around here hate
nothing more than having to work
for their money.

Diana looks at Kelly, who stares at the floor.

DIANA
(to Kelly)
You don't look surprised.

KELLY
I'm not. I was in the church last
night when Kenny came in. You
should have seen the way he looked
at him.

DIANA

You've got to tell the cops that.

KELLY

And they'll believe me why?

NATHAN

What can we do about it? Nothing?

DIANA

What if I catch him in the act?

Nathan and Kelly look at Diana, dumbstruck.

DIANA (CONT'D)

What if I follow him, get proof.
They'll have to believe me.

PRINCIPAL WARD (O.S.)

Silence, please. Everyone.

Everyone turns their attention towards PRINCIPAL WARD (45).

PRINCIPAL WARD (CONT'D)

I'm sure all of you are aware of
the events of the past few days.
Three pupils from this school have
been murdered. We have been in
contact with the local law
enforcement over the past few hours
and have agreed on various measures
to keep everyone safe.

BOY (O.S.)

Cancel school!

BOY #2 (O.S.)

Yeah! Woooo!

Rapturous applause from the pupils. They agree with the boys.

PRINCIPAL WARD

Silence! First of all, we want to
remind everyone that it would be
best to walk in groups. Never,
ever, in any circumstance, walk
alone.

KELLY

(whispers)

Alison wasn't alone.

Diana looks ahead, ignores Kelly's comment.

PRINCIPAL WARD

As of today, school will be temporarily suspended until the murderer is in police custody.

Cheers from the hall drown out the end of his sentence.

PRINCIPAL WARD (CONT'D)

Quiet! I'm not finished.

The noise level in the hall drops.

PRINCIPAL WARD (CONT'D)

It has also been decided that curfews be put in place for your safety. These will come into force at five PM every day, starting today.

The cheers turn to groans.

PRINCIPAL WARD (CONT'D)

Bear in mind, these have been put in place for your benefit. Until the killer is caught, I will see you then.

The pupils empty the hall slowly, chat amongst themselves.

EXT. SCHOOL GROUNDS - DAY

Diana, Kelly and Nathan walk towards the school gates as all the other pupils exit.

NATHAN

Kelly, we need--

KELLY

5pm? Is that bullshit or what?

NATHAN

I'm leaving. Tomorrow. I'm sorry.

KELLY

What? Where'd that come from?

NATHAN

I've tried telling but things kept getting in the way.

DIANA

I'll give you guys some privacy.

Diana walks towards a bench in the corner, sits down. Nathan holds Kelly's hand.

KELLY

W..why?

NATHAN

It's not my choice. It's my dad, he says we have to go tomorrow, he didn't say why. I don't want to leave here...I don't want to leave you.

KELLY

Then don't.

NATHAN

We can spend tonight together, at your place, our last night.

DIANA (O.S.)

Richie?

Nathan and Kelly look round to see Richie in Diana's face. Nathan lets go of Kelly's hand, approaches.

NATHAN

Hey--

SMACK! A blow to the head. Nathan falls to the ground. Richie stands over Nathan.

Nathan attempts to stand, Richie pulls out a switchblade, points it in his direction.

RICHIE

I wouldn't.

Diana moves to Nathan, Richie turns, points the blade in her direction.

Diana's eyes widen in horror as he moves the blade closer to her face.

RICHIE (CONT'D)

I'm just gonna ask you this, just this one time.

KELLY

Leave her alone.

RICHIE

Don't be a hero, blondie.

He growls at Kelly, then back to the terrified Diana.

RICHIE (CONT'D)
What happened to Alison?

DIANA
We...we...don't know.

RICHIE
Don't bullshit me!

Richie punches the wall behind Diana, leans in close, breathes heavily on her face.

DIANA
You're drunk.

RICHIE
With good reason. Do you know what she meant to me? Do you?

Nathan gets off the ground slowly, out of Richie's line of sight.

RICHIE (CONT'D)
She was everything to me. She was my--

NATHAN (O.S.)
Hey.

RICHIE
I thought I told you to sit down and shut the fuck--

Richie turns towards Nathan.

BANG! Nathan lands a vicious right hook on Richie as he turns his head. He hits the ground, stunned by the attack. His switchblade falls next to him.

Nathan looks surprised himself with the force of his punch.

Richie reaches for the blade, Nathan kicks it away. Richie looks up at him, blood drips from his nose.

NATHAN
Why don't you just leave them alone?

RICHIE
Better watch your back.

Nathan grits his teeth, moves to kick Richie in the face but Diana pulls him back.

DIANA

Nathan. Leave it.

Nathan draws the eyes off the grounded Richie, walks away with the girls.

Richie gets up, brushes himself down, fixes his jacket. He picks up his switchblade, wipes the blood from his nose as he watches them walk away.

Behind Richie, watching from behind the school gates, is Father Conway. His eyes follow Diana as she, Kelly and Nathan turn the corner. He smiles.

INT. MADSON HOUSE - BEDROOM - NIGHT

Kelly sits on the edge of her bed, her eyes glued to the television.

MRS. MADSON (O.S.)

Kelly, Nathan's here. Me and your father are going to the meeting. We'll be back in an hour or so.

Kelly doesn't answer. Stays focused on the television.

Nathan enters.

NATHAN

Hey, I brought food. You like?

Kelly doesn't even look towards him, the television taking her full attention.

NATHAN (CONT'D)

What?

Nathan looks at the television. News Reporter reports live outside the school.

NEWS REPORTER

-- but it is authentic. We cannot show the full clip because of the obvious reasons. Be warned, some may find this disturbing.

On the television, a grainy night vision clip of Kenny, bound to a pole. He screams. Hooded Man, at the edge of the picture, picks up a rock from a large pile in front of him.

The clip stops.

INT. TOWN HALL - NIGHT

Alice stands at the front of the packed hall, microphone in hand. All the rows of seated chairs are occupied with distressed PARENTS. Some also stand at the back of the hall, not quick enough to get a seat.

ALICE

When we started the Neighborhood Watch program five years ago, it was our aim to make this town a better place to live. I think we have succeeded.

Audible groans can be heard from the audience.

ALICE (CONT'D)

The numbers of bullying victims have decreased in our schools. Our measures to stop underage drinking have been largely successful. Knife crime has been non-existent.

The groans in the hall increase. Alice struggles to speak over them.

ALICE (CONT'D)

We have made progress and will continue to do so if we keep working together--

OLD WOMAN

Rubbish.

The audience agree with Old Woman. They let it be known.

ALICE

I'm sure everybody knows about the events of the past few days. It goes without saying we don't condone murder or any sort of violence whatsoever in the name of our group. I would like to thank the local police force, who have sent two Officers here to answer any questions you might have.

Officer Edwards and Officer Brown walk up to the front of the hall. Officer Edwards takes the microphone.

OFFICER EDWARDS

We obviously have a lot of questions to answer so I'll not waste any time.

The main door to the town hall creeps open. Diana enters, carefully shuts the door quietly behind her, sure not to attract attention. She wears a baseball cap, keeps her head down, tries not to be noticed.

She stands in the crowd at the back of the hall, scans the room, spots Father Conway at the front. She doesn't take her eyes off him for a second.

OFFICER EDWARDS (CONT'D)

Every measure has been implemented to protect your children. School has been cancelled, curfews are in place, extra patrols are in the neighborhood. For all we know, the killer could be in this very room.

The audience listen intently in the first row. Father Conway. Mr. Madson. Mrs. Madson. Jeffrey. Business Man.

OFFICER EDWARDS (CONT'D)

But make no mistake, we will catch this guy. It's only a matter of time.

The next row. Principal Ward. Mr Kerry. Old Woman. Lucy's Dad. School Janitor. So quiet you could hear a pin drop.

Father Conway stands.

FATHER CONWAY

I think what we need to talk about here, is why this killer is killing the kids of this neighborhood.

Officer Edwards cuts him off.

OFFICER EDWARDS

I want to make it crystal clear that we do not tolerate people taking the law into their own hands. They are vigilantes, and will suffer in the court of law just as much as any other criminal. No one is saying this town is perfect, like everything, there is always a problem or two to iron out.

FATHER CONWAY

A problem? You have no idea. Last night, three expensive windows were smashed by these thugs. Who's going to pay for that? The parents?

The hall gets a little restless at Father Conway.

MRS. MADSON

Is that all you care about? Your windows? Kids are being killed!

School Janitor stands.

SCHOOL JANITOR

I think he has a point. It's not the majority, but there's a small group who are like poison to this town. Until now, nothing has been done about it.

A CONSTRUCTION WORKER (31) stands.

CONSTRUCTION WORKER

How can you say that?

FATHER CONWAY

Prove me wrong. Who here hasn't had a window broken, or graffiti sprayed on their walls? Abused on the street? Some even physically attacked. Do they need to murder someone for anyone to take notice?

Parents stand from their chairs, shout abuse at the unsympathetic Father Conway.

EXT. BRIDGE - NIGHT

Richie stands on a wall, bottle in his hand. He pulls out his switchblade, flicks it open, holds it up to the moonlight. He looks at the blade, tears form in his eyes.

A moment passes, he puts the blade back in his pocket, takes a drink from his bottle. He looks inside the bottle, only drips remain.

Richie throws the empty bottle off the bridge to the water below. It smashes off a rock. He jumps down from the wall, walks on down the street.

From a nearby house, a curtain is pulled back. Kelly and Nathan watch as Richie staggers past the house.

INT. TOWN HALL - NIGHT

OFFICER EDWARDS
Everybody, please calm down!

But the insults keep coming.

MRS. MADSON
You're just saying that because you
don't have kids.

FATHER CONWAY
That's where you're wrong. I have a
boy who goes to school in this
town. One of the bully victims this
program was supposed to help.

This doesn't stop the shouting from the parents.

FATHER CONWAY (CONT'D)
You all know I'm right. Some
parents just don't know how to
raise their children. If they did,
this wouldn't be happening.

The Construction Worker stands.

CONSTRUCTION WORKER
Innocent kids are being killed
here. The girl next door, Jenny
Muse, she wouldn't harm a fly. What
did she do to deserve that?

It's now on the verge of a full scale riot. Officer Edwards
turns to Officer Brown.

OFFICER EDWARDS
Get him out of here.

Officer Brown nods, approaches Father Conway.

OFFICER BROWN
Let's go, Father. We don't want any
trouble.

Father Conway draws Officer Brown an angry stare. He escorts
him to the exit. Diana cowers behind a man while they
approach the exit, careful not to be noticed.

EXT. TOWN HALL - NIGHT

Father Conway and Officer Brown stand at the top of the
stairs to the entrance to the Town Hall.

OFFICER BROWN
They didn't need to hear that.

FATHER CONWAY
The truth hurts, Jonas, It really
does.

OFFICER BROWN
You can't act out like that in
front of the whole town.

FATHER CONWAY
Maybe it wasn't what they wanted to
hear--

OFFICER BROWN
This is exactly why people start
making up little stories.

FATHER CONWAY
Stories? What you talking about?

OFFICER BROWN
There's this girl who thinks you're
the killer. How many parents will
think that now?

Father Conway looks at Officer Brown, a confused look.

FATHER CONWAY
I think that's a bit...

OFFICER BROWN
Far fetched? That's what we
thought. Edwards made the girl look
crazy in front of everyone. Me? I
have my doubts.

Father Conway says nothing. Officer Brown takes a long hard
look at him.

OFFICER BROWN (CONT'D)
I'll be watching.

Officer Brown walks back into the Town Hall.

Father Conway punches the wall in anger. He looks down at his
grazed hand. He walks down the stairs but stops before he
reaches the bottom.

On the street, Richie walks past, sways from side to side,
struggles to stay on his feet.

RICHIE
(slurs)
Evening, Father.

Father Conway doesn't respond. He just stares. Richie walks on.

INT. TOWN HALL - NIGHT

Officer Brown walks back towards the front of the hall. Diana watches him as he passes, but keeps her head down.

Officer Edwards addresses the crowd.

OFFICER EDWARDS
Sorry about that. Now, can we get
back on track? Who's next?

A few people stand from their chairs to ask a question.

Diana pushes through the crowd of parents who stand at the back of the hall, heads towards the exit.

EXT. TOWN HALL - NIGHT

Diana shuts the door quietly behind her. She looks up the street. Nobody is in sight. She looks in the opposite direction. Nobody. She sighs.

A hand grabs her shoulder, she turns. It's Father Conway. Diana screams.

FATHER CONWAY
I thought I recognized you. Nice
try though.

Father Conway lifts the baseball cap from Diana's head. She backs off.

FATHER CONWAY (CONT'D)
Isn't there a curfew in place?
That's unfortunate.

Diana says nothing, the fear evident in her eyes.

FATHER CONWAY (CONT'D)
I bet nobody even knows you're out
here...all alone...pretty
dangerous, don't you think?

Father Conway grabs her arm.

FATHER CONWAY (CONT'D)
I don't know what you think you saw-

JEFFREY (O.S.)
What the hell are you doing?

Father Conway turns. Jeffrey looks straight at Diana.

JEFFREY (CONT'D)
You're supposed to be at home.

FATHER CONWAY
Exactly. Like I said, you don't want to be walking the streets alone at a time like this.

Diana stares through Father Conway, unable to speak.

JEFFREY
Thanks for catching her, Father.

FATHER CONWAY
No problem, just trying to help.

Jeffrey nods his head at Father Conway. Heavy rain begins to fall from the sky.

FATHER CONWAY (CONT'D)
Anyway, I better go. There's a friend I need to catch up with.

He smiles at Diana.

Father Conway looks up to the sky, the rain beats off his face. He lifts the hood of his robe over his head, walks slowly down the street in the same direction Richie went.

Diana watches him turn the corner then runs after him. Jeffrey grabs her arm, pulls her back.

JEFFREY
Where the heck to you think you're going?

DIANA
Father Conway. I've gotta go after him. Someone's gonna get killed.

JEFFREY
And it's not going to be you. You're going home to obey this curfew like a nice obedient daughter.

DIANA
Step daughter.

Jeffrey rolls his eyes.

JEFFREY
That was low.

DIANA
What do you care? Just let me go,
tell Mom this never happened. I'm
eighteen, I can take care of
myself.

A long beat of silence.

DIANA (CONT'D)
Please...I have to do this.

JEFFREY
Diana, there are some things I
could never do for you, it doesn't
matter how much I want to. Trust
me. Come on, car's parked over
there.

DIANA
I'm not getting in that rust
bucket. I'll walk.

Diana tries to walk after Father Conway but Jeffrey grabs her
arm, pulls her back.

JEFFREY
Nice try. Might be a rust bucket
but it starts every time.

Jeffrey pulls Diana towards the car.

INT. TOWN HALL - NIGHT

Mr. Kerry stands from his seat.

MR. KERRY
I still fail to see how this
Neighborhood Watch program can be
called a success. I too, had a
window smashed this week. Or the
time when the supermarket was
robbed and my own mother was held
at knife point. Do people forget
about that?

PRINCIPAL WARD

There was also the small case of the school being burned down less than a year ago. Has everyone forgotten about that?

OFFICER EDWARDS

Whether we have made progress or not is debatable. You are on one side of the fence, or the other. However, we are here to talk about the recent murders.

OLD WOMAN

How close are you to catching this killer?

OFFICER EDWARDS

Our investigations are currently ongoing.

MRS. MADSON

So you're still at square one!

Some shouts from the parents in the hall. Officer Edwards raises his voice.

PRINCIPAL WARD

This is obviously not going anywhere.

Principal Ward exits through the crowds standing by the door, leads a mass walkout as several others follow.

Officer Edwards sighs. He looks like there is a million other places he would rather be. Officer Brown turns to him.

OFFICER BROWN

Tough crowd, huh?

Officer Edwards nods. Officer Brown takes the microphone.

OFFICER BROWN (CONT'D)

Everybody, please, calm down.

The noise in the hall dies down a little.

OFFICER BROWN (CONT'D)

I know how you feel, I have two kids, two small girls. Both very young, too young to understand what's happening. I know about not knowing if your kids are safe.

(MORE)

OFFICER BROWN (CONT'D)

You send them to school in the morning and worry yourself sick all day until they come home. It kills you, but we can't keep them on a leash.

The remaining parents in the hall now all listen intently.

EXT. NEIGHBORHOOD STREETS - NIGHT

Richie staggers from one end of the sidewalk to the other. He continues up the street, stumbles, falls to the ground.

He gets up slowly, walks on down the street.

INT. TOWN HALL - NIGHT

Officer Brown continues his speech.

OFFICER BROWN

Families are moving away, to new towns far away from here in a panic. We can't let this guy get to us. He wants everyone to panic. All this arguing and fighting doesn't help anybody but the killer. Together we can catch this guy. Together, we achieve more. That's what the Neighborhood Watch program is all about, right?

EXT. NEIGHBORHOOD STREETS - NIGHT

Richie looks up at a sign on the street light. It says; "WARNING! THIS AREA IS PATROLLED BY THE LOCAL NEIGHBORHOOD WATCH. ALL SUSPICIOUS ACTIVITIES WILL BE REPORTED".

Richie manages a snigger, he leans against the street light, steadies himself. His eyes all over the place.

He takes a step, falls to the ground. He gets up slowly, holds onto the street light to keep him steady.

Hooded Man appears a few feet behind him, he bends down, picks up a massive rock from the ground. Richie is oblivious.

Richie staggers away from the street light. Hooded Man walks behind him, rock in hand.

Hooded Man is now only a few feet behind Richie, who still doesn't realize.

Richie staggers, falls over again. This time he doesn't get up. Hooded Man leans over him. He's out cold.

INT. TOWN HALL - NIGHT

The crowd listen intently as Officer Brown continues.

OFFICER BROWN

As a father, I will catch this murderer. I will make sure he can never kill again, by any means possible. Whatever the sacrifice, justice will prevail.

Rapturous applause fills the hall. Officer Edwards smirks at Officer Brown as he hands back the microphone to Alice.

ALICE

Well, what about that? Thank you, Officer Brown. I hope everyone can attend our next monthly meeting, it's on the thirteenth of next month. I look forward to seeing you all there.

INT. SCHOOL - BASEMENT - NIGHT

Richie opens his eyes. He's bound to a table, arms and legs spread to each side. He's bare chested, his top ripped off.

Hooded Man stands in the corner of the basement. He looks at a laptop which sits on a table with a mobile phone, a blowtorch, a large glass bowl and a switchblade.

RICHIE

(groggy)
What the fuck?

Hooded Man studies the screen of the laptop. He pulls a face protector mask over his face. He lifts the blowtorch from the table, sits it next to Richie, moves back to the laptop. He grabs the switchblade.

Richie looks like he's sobered up pretty quickly. Hooded Man runs the switchblade across Richie's stomach, slowly, taunting him.

RICHIE (CONT'D)

I wouldn't do that--

Hooded Man slices Richie's stomach. He screams. Hooded Man throws the switchblade to the floor, walks back to the table.

He lifts the glass bowl. Strange squeaking sounds come from inside it. He walks with the bowl towards Richie, shows him the contents.

RICHIE (CONT'D)

No...no!

RATS! Three rats run around the bowl. Hooded Man sits the bowl face down over the cut on Richie's stomach. He lifts the blowtorch, starts it up.

Richie winces as the rats run wildly on his stomach, trapped by the glass bowl. Hooded Man aims the blowtorch at the top of the bowl.

RICHIE (CONT'D)

Help!

He lies there, helpless. The top of the glass bowl turns a shade of red due to the increasing heat from the blowtorch. The rats squeak, rush around in the bowl.

SCREAM! Richie wails in agony. The rats bite into his stomach. All three of them dig, like a dog digging for a bone.

Hooded Man stands still, he just watches. His hands are steady as he holds the blowtorch in the direction of the bowl. No emotion whatsoever.

Tears stream down Richie's face. He fights against his bonds. The three rats dig furiously as the top of the bowl goes bright red with the searing heat.

The squeaks from the rats become more frequent as do the screams from Richie. The pain is clearly obvious by the expression on his face.

Richie lifts his head, looks down at the bowl. His intestines now hang out from a massive hole in his stomach as the rats continue to dig.

He lets out one final scream. The rats squeak again.

EXT. SCHOOL GROUNDS - MORNING

Birds tweet on the trees. It's a beautiful morning, the sun just rising.

A police car draws up outside the school, lights flashing, sirens blaring, disturbing the piece and quiet. Officer Edwards and Officer Brown rush out of the car.

They run up to the wall, stare wide eyed and open mouthed. Officer Brown turns away holding his mouth, tries his hardest not to puke.

Officer Edwards continues to stare. The body of Richie lies on the ground, lifeless, the intestines hang out the hole in his stomach.

On the wall above the body is a message, written in red paint or blood. It says; "SCHOOLS OUT - THE SHOW MUST GO ON". Officer Edwards takes it all in.

OFFICER EDWARDS

Call it in.

Officer Brown nods, reaches for his radio. Officer Edwards turns away, the site now too much to take.

EXT. SCHOOL GROUNDS - LATER

More police cars line the street. Crime scene tape corners off the school grounds. News camera crews are set up outside.

News Reporter's in full flow.

NEWS REPORTER

-- Police have so far refused to name the victim until the parents have been informed. --

INT. MADSON HOUSE - SITTING ROOM - DAY

Kelly sits on the sofa with Mrs. Madson. Mr. Madson sits at the table, reads a newspaper. The television plays the live news broadcast.

NEWS REPORTER (V.O.)

-- No arrests have been made.

Kelly is fully focused on the television.

KELLY

When does it stop?

Mrs. Madson puts her arm around her.

MRS. MADSON

It's okay, honey. This is the safest place to be.

Kelly rests her head against her Mrs. Madson's chest. Mr. Madson shakes his head at the television.

MR. MADSON
He just can't play God.

MRS. MADSON
Where's Nathan today?

KELLY
He's leaving and I can't even leave
my house to say goodbye.

MRS MADSON
You know we're just doing what's
best for--

A mobile rings. Kelly sits up, lifts her mobile.

KELLY
That will be him now.

She puts the phone to her ear.

KELLY (CONT'D)
Hey...Diana? No...I just thought it
was Nathan, that's all.

Kelly gets up, walks towards the door.

MRS. MADSON
Stay around, we're having a visitor
over shortly.

Kelly nods her head, walks out of the sitting room.

MRS. MADSON (CONT'D)
Poor girl. You sure this is a good
idea?

MR. MADSON
She needs someone to talk to.

MRS. MADSON
And last night?

MR. MADSON
That was a one off. Don't worry.

Mrs. Madson nods her head, agrees.

BEDROOM

Kelly sits on her bed, talks on her mobile.

KELLY
Yeah, it's like I'm a prisoner in
my own home.

INT. CARLSON HOUSE - BEDROOM - DAY

Diana lies on her bed, phone at her ear, her laptop in front
of her.

DIANA
I know, my mom's the same. Did you
see the news?

INT. MADSON HOUSE - BEDROOM - DAY

KELLY
Yeah. Another body.

INTERCUT WITH DIANA'S BEDROOM

DIANA
I could have stopped it.

KELLY
What happened?

DIANA
Father Conway totally lost it, he
was practically kicked out of the
hall. I followed him out and he
caught me.

KELLY
Really?

DIANA
Then Jeffrey showed up--

MRS. MADSON (O.S.)
Kelly! There's someone here to see
you. It's a surprise!

KELLY
(to Diana)
Hey, I'll call you back, I think
Nathan's here.

Kelly excitedly runs towards her room door.

DIANA
Okay, talk later--

END INTERCUT

KELLY

Wait!

Kelly jumps back in her room. She sticks her head out her room door slowly, looks down the hallway into the sitting room, her phone still held to her ear.

DIANA (O.S.)

What?

KELLY

You're not gonna believe this. He's here!

DIANA (O.S.)

Who? Who's there?

KELLY

Father Conway!

Kelly sticks her head out the doorway. In the sitting room at the end of the hallway, Father Conway sits with Mr. Madson, both of their hands clasped in prayer.

DIANA (O.S.)

You're kidding?

KELLY

Trust me, I really wish I was. What will I do?

MRS. MADSON (O.S.)

Kelly? We have a surprise for you. Hurry.

KELLY

(shouts)

Give me a minute, Mom.

SITTING ROOM

Mr. Madson and Father Conway open their eyes, cross themselves. Mrs. Madson approaches them.

MRS. MADSON

Girls can't stop gossiping. She's on the phone to Diana, she'll be here in a second.

Father Conway looks interested.

FATHER CONWAY

Diana? I think I know her mother.

MRS. MADSON

You will. Alice Carlson. She's done so much for this community over the years.

FATHER CONWAY

Of course she has. So, Diana and Kelly are friends?

MRS. MADSON

Best friends. You know what they're like, they'll talk about everything and anything.

Father Conway smiles, an evil looking smile.

FATHER CONWAY

Maybe I should go and have a word with her on her own. This must be really hard for her.

MRS. MADSON

That would help her so much.

FATHER CONWAY

You know I'd do anything to help the kids in this community. They are our future, after all.

Mrs. Madson smiles.

MR. MADSON

I guess I'll show you the way.

Father Conway smiles. Mr. Madson leads him into the hallway.

HALLWAY

Mr. Madson and Father Conway walk towards the room at the end of the hallway. The door is closed.

MR. MADSON

Don't let her fool you. She is far from shy. She's the complete opposite.

Mr. Madson knocks on the door.

MR. MADSON (CONT'D)

Kelly? Sweetie, we're coming in.

KELLY (O.S.)

Don't!

MR. MADSON

Someone's here to see you.

Silence.

MR. MADSON (CONT'D)

He wants to talk to you. He's coming in now.

KELLY (O.S.)

I'm naked!

Mr. Madson backs away from the door, blushes. Father Conway smiles awkwardly.

MR. MADSON

(beat)

Is Nathan with you?

KELLY (O.S.)

Uh...no.

A look of relief on Mr. Madson's face.

MR. MADSON

Hurry up then. There's someone here who wants to have a few words.

FATHER CONWAY

I can't wait to meet you again, Kelly.

Another beat of awkward silence. Mr. Madson turns to Father Conway.

MR. MADSON

Teenagers, huh?

FATHER CONWAY

Tell me about it.

Mr. Madson smiles. More awkward silence.

MR. MADSON

Is it safe to come in yet?

Silence from Kelly's room. Father Conway looks impatient.

MR. MADSON (CONT'D)

A yes or no will be handy.

More silence from Kelly's room. Father Conway looks impatient.

MR. MADSON (CONT'D)
We will be coming in on three
whether you're ready or not,
sweetie. One...two--

Father Conway opens the door before the three count.

Mr. Madson enters quickly behind him.

BEDROOM

They both look on in stunned silence.

The room is empty. The window lies open, the wind blows the curtain back and forth.

MR. MADSON
Kelly!

Mrs. Madson runs into the room, worried.

MRS. MADSON
What?

MR. MADSON
She's gone.

MRS. MADSON
Oh God. I told her not to leave the house.

MR. MADSON
I'll take the car.

Mrs. Madson nods her head. Mr. Madson turns to Father Conway.

MR. MADSON (CONT'D)
You can stay a while if you like. I shouldn't be long, she can't be far.

FATHER CONWAY
I'll come back later tonight. I have some loose ends I need to tie up. You never know, maybe I'll bump into her at some point.

Father Conway smiles but Mr. Madson looks deadly serious. He rushes out.

EXT. MADSON HOUSE - DAY

Mr. Madson jumps into the drivers seat of his car, speeds off down the street.

Father Conway appears at the front door of Kelly's house. He pokes his head back in the door.

FATHER CONWAY
Thank you for your hospitality,
Mrs. Madson. I hope your daughter
is okay.

Father Conway shuts the front door, walks calmly in the same direction as Mr. Madson's car.

EXT. NEIGHBORHOOD STREETS - DAY

Diana puts her jacket on as she rushes along, her phone held to her ear.

DIANA
Hang tight, I'm a few minutes away.

KELLY (O.S.)
I can't. They'll know I'm gone by
now. I've gotta keep moving.

DIANA
You locked your room door, right?

KELLY (O.S.)
Lock? It's a bedroom, not Fort
Knox.

DIANA
Where are you?

KELLY
Heading down Forest Ro--

SCREAM! It's Kelly on the other line.

DIANA
Kelly!

Another high pitched scream from Kelly.

DIANA (CONT'D)
Kelly! What's up?

Silence. Then heavy breathing on the other line. Diana's eyes widen in shock. The heavy breathing continues...

DIANA (CONT'D)
Hello? Kelly?

No answer. Just more heavy breathing. Then the line's dead.

Diana runs as fast as she can up the street.

She dials a number, looks at the screen. It says "CALLING NATHAN". She holds the phone to her ear.

INT. NATHAN'S HOUSE - SITTING ROOM - DAY

NATHAN'S MOM (39) packs a suitcase full of clothes.

Nathan sits on the sofa.

NATHAN
I can't believe you're making me do this. We've stayed here my whole life.

NATHAN'S MOM
It's not my decision, sweetie.

NATHAN
So what? Dad says run and we run? What are we running from?

NATHAN'S MOM
You know. Bad things will happen if we stay here.

NATHAN
How do you know that? You don't.

A mobile rings. Nathan takes his phone from his pocket.

NATHAN (CONT'D)
I've gotta take this.

Nathan walks out into the hallway, phone to his ear.

Nathan's Mom zips up the suitcase. She sits on the sofa, bites her nails. She sighs, stands up.

A door slams! She turns, surprised.

NATHAN'S MOM
Nathan?

She exits the sitting room.

HALLWAY

Nathan's Mom enters the hallway. Nathan's not there. She opens the front door, looks outside. Nathan is nowhere in sight.

NATHAN'S MOM

Nathan!

EXT. FOREST ROAD - DAY

Nathan rushes down the road. Houses line one side of the road, some of them run-down, windows boarded up. The large forest lines the other side.

The road is deserted. Nathan pulls out his mobile phone, dials a number. He holds the phone to his ear.

NATHAN

Come on...pick up.

The phone goes straight to answer phone.

KELLY'S ANSWER PHONE (O.S.)

Hi, this is Kelly. I'm not here right now....obviously. Anyway, you know what to do.

The answer phone bleeps. He puts his phone away.

He continues down the road, the only sound are the birds tweeting on top of the trees.

Suddenly, the sound of crackling branches catch Nathan's attention. He stops, looks into the forest. Nothing there.

He walks down the road again. More movement in the bushes. He stops again, looks closely in the forest.

NATHAN

Kelly?

No answer. Nathan scans the forest. He looks back at the deserted road ahead, thinks things over.

He bites his lip, runs into the forest in the direction of the crackling branches.

EXT. FOREST - DAY

Nathan rushes through the forest, forces branches out of the way as he runs.

NATHAN

Kelly!

Nathan turns his head. Movement in the bushes to his right. He looks. Nothing. Then out of nowhere, Hooded Man appears, runs AWAY from Nathan.

NATHAN (CONT'D)

Hey!

Hooded Man runs through the forest. Nathan pursues.

NATHAN (CONT'D)

Come back here.

Hooded Man slows down, almost to walking pace. Nathan catches up, but stops a few feet away, unsure if it would be a good idea to approach or not.

Hooded Man turns, holds up a large knife. Nathan looks worried but stands his ground.

NATHAN (CONT'D)

Where is she?

Hooded Man does not respond.

NATHAN (CONT'D)

(aggressively)

Where is--

SMASH! Nathan falls to the ground, unconscious. ANOTHER HOODED MAN, dressed in the same black hooded jacket, face obscured, holds a rock in his hand above him. He nods to the first Hooded Man.

They each grab one of Nathan's legs, drag him through the forest.

EXT. NEIGHBORHOOD STREETS - DAY

Diana rushes down the street, turns right towards a country road.

The sign post reads "FOREST ROAD".

EXT. FOREST ROAD - DAY

A worried Diana rushes down the deserted road.

DIANA

Kelly!

A muffled cry from the forest. Diana turns, shocked.

DIANA (CONT'D)
Kelly? Is that you?

No reply. Diana runs into the forest without hesitation.

EXT. FOREST - DAY

Diana rushes through the forest as quick as she can. She stops. Movement in the bushes next to her. She gasps.

A massive rottweiler dog runs past her. She jumps back, startled. Old Man walks behind it, approaches Diana.

She walks on, keeps her head down. Old Man gives her an ice cold stare as he passes.

She breathes a sigh of relief, walks on.

Old Man takes off his baseball cap, reveals his face. IT'S THE SCHOOL JANITOR!

He turns, watches Diana as she rushes away.

EXT. DEEP IN THE FOREST - DAY

Nathan's eyes are closed. He opens them slowly, still groggy.

His arms are tied to two separate trees. He is stripped down to his pants. A dirty cloth stuffed in his mouth.

The two Hooded Men approach. Both with knives in hand. One of them makes a small cut on Nathan's chest. The other nods his head, makes a similar small slice on Nathan's stomach.

Nathan screams as loud as he can through the gag.

The two Hooded Men make more small slices on Nathan's chest. Just small, hurtful cuts.

Diana can be heard in the distance.

DIANA (O.S.)
Kelly? Can you hear me?

Nathan tries to scream. Not loud enough. Hooded Men make more small slices with their knives. Lots of small cuts.

DIANA (O.S.) (CONT'D)
(nearer)
Kelly!

Nathan is in agony. His body is soaked in his own blood. They continue to cut him more, much quicker.

Nathan again tries to scream as loud as he can.

EXT. FOREST ROAD - DAY

Old Woman walks down the road with her walking stick. She struggles to carry a heavy looking bag of shopping as she walks. She hears the scream, turns towards the forest.

Silence. She turns her attention back towards the road, continues to walk on down Forest Road.

EXT. DEEP IN THE FOREST - DAY

Diana continues to push through the branches in her way in the forest. She stops dead in her tracks, looks on open mouthed.

Nathan is unconscious. Still tied to the tree, the rag still in his mouth. One of the knives is firmly implanted into his stomach.

DIANA

Nathan!

She runs over, pulls the rag out of his mouth, unties him.

DIANA (CONT'D)

(crying)

Come on, talk to me.

No response. She checks his pulse. There is none. He's dead.

She looks at the tree next to her. Written in blood on the tree stump: "YOU CAN'T RUN FROM THIS".

She holds him in her arms, sobs uncontrollably. She looks at the knife in his stomach.

DIANA (CONT'D)

Wh...why?

She pulls the knife out of his stomach slowly.

EXT. STREET CORNER - DAY - FLASHBACK

CHRISTOPHER CARLSON (12), lies spread out in the middle of the road, a knife sticks out from his stomach, his top stained in blood.

A YOUNGER DIANA (10), runs towards him.

She kneels beside him, uses all her strength to pull the knife from his stomach, her hands covered in his blood. She cries.

YOUNGER DIANA
Help! Somebody!

END FLASHBACK

EXT. DEEP IN THE FOREST - DAY

Diana throws the knife to the ground, looks at it almost with disgust. Tears roll down her face. She stands, looks at the sky, her top covered in Nathan's blood.

She looks at the trees that surround her. Her eyes catch movement in the bushes.

A shadow darts between the trees. She gasps. Then another shadow. She sees them both. She backs off slightly. The two shadows get closer, corner her.

She stands, frozen to the spot.

OFFICER EDWARDS (O.S.)
Freeze. Put your hands above your head.

Diana turns. Officer Edwards and Officer Brown approach, guns aimed at Diana.

Diana continues to cry. She tries to talk but only stutters. She looks at the bloody knife used to kill Nathan.

OFFICER EDWARDS (CONT'D)
(to Officer Brown)
Call it in.

Officer Brown nods, reaches for his radio.

Officer Edwards kicks the knife away from Diana's feet. Her eyes follow it as he kicks it, they don't leave it for a second. He forces her face down onto her stomach.

OFFICER EDWARDS (CONT'D)
If I had a dollar for every time that school janitor called us complaining about something suspicious going on, I'd be a millionaire. Guess what? This time he's actually right.

He pulls out his handcuffs, cuffs Diana's hands behind her back then lifts her to her knees. Her eyes water, still focused on the bloody knife.

She tries to talk but can only mutter.

DIANA
I...I..didn't...

OFFICER EDWARDS
Jesus. Just stop. Okay? It's over.

He hoists her up from the ground, drags her towards the muddy path which leads to Forest Road. Officer Brown follows.

EXT. FOREST ROAD - DAY

Officer Edwards escorts Diana towards the police car on the otherwise deserted road.

DIANA
It...it wasn't me.

Officer Edwards is silent.

DIANA (CONT'D)
Are you listening? I never--

OFFICER EDWARDS
Maybe you never, but you had a bloody knife in your hand and blood on your shirt. Explain that.

Officer Edwards opens the back door, forces Diana into the back seat.

DIANA
I found him. I didn't--

OFFICER EDWARDS
Kids nowadays. You'll never learn. Always causing trouble, thinking you can get away with whatever you want. Well, guess what? It doesn't work like that, not anymore. This town's changed.

DIANA
What?

OFFICER EDWARDS
Between you and me, it's changed for the better.

DIANA

You...

Diana looks at him, stunned. Officer Edwards almost flashes a cheeky smile. He seat belts her in.

OFFICER EDWARDS

These roads are bumpy so watch your head.

BANG! A gunshot to Officer Edwards head from close range. His body falls against the police car, inches way from Diana's face. Blood splatters down the side of the car.

Officer Brown throws the body of his dead partner to the ground. Diana hyperventilates in the back seat. Officer Brown looks at her, blood splattered on his shirt, serious look on his face.

OFFICER BROWN

That wasn't part of the plan. I couldn't get away from him twice in the same day. It's a sacrifice.

Diana is lost for words. Tears form in her eyes. She struggles with her chains.

OFFICER BROWN (CONT'D)

I had to do it. I will do anything to see this through.

DIANA

Please...

OFFICER BROWN

Guess we better get this over with.

Officer Brown slams the back door, gets in the car.

INT. POLICE CAR - DAY

Officer Brown whistles a tune to himself as he drives.

DIANA

Please...don't do this.

OFFICER BROWN

I have to. It's my duty.

DIANA

You...you're helping him?

OFFICER BROWN

Him?

DIANA

Father Conway. You and Father
Conway. Why?

Officer Brown continues to whistle. Diana cries.

DIANA (CONT'D)

Don't do this...please.

Officer Brown ignores her, continues to whistle a tune.

DIANA (CONT'D)

(screams)

Help! Please, somebody help!

EXT. FOREST ROAD - DAY

Old Woman walks down the street with the aid of her walking stick, carries her bag of shopping.

She looks at the police car as it passes. Everything's normal. She sees Diana's mouth moving in the back seat but can't hear her screams. Old Woman shakes her head in disgust.

OLD WOMAN

They never learn.

On the other side of the police car, is Officer Edwards' blood splattered down the side of the door, out of Old Woman's sight.

EXT. SCHOOL - DAY

The police car drives into the school grounds. A sign post reads "DELIVERY ZONE ON RIGHT". The car drives to the right.

EXT. SCHOOL - DELIVERY ZONE - DAY

The delivery zone is deserted. Out of sight of all the nearby houses and passers by. Officer Brown parks the car.

He gets out, opens the back door. He pulls Diana out of the backseat, who struggles fiercely.

DIANA

Let me go. Help!

He drags her towards the entrance.

INT. SCHOOL - CORRIDOR - DAY

Officer Brown drags Diana through a set of school corridors towards a door that reads "BASEMENT".

INT. SCHOOL - BASEMENT - DAY

The basement is very dim. A mobile and a small camera sit on a table in the corner. Officer Brown forces Diana to the ground.

A muffled cry. Diana turns her head. It's Kelly! Her arms and legs are tied spread-eagled to an old torture device called "The Rack". She's gagged with a strip of duct tape.

DIANA

Kelly!

Diana tries to get up, run towards Kelly but Officer Brown pulls her to the ground again. He lifts a roll of duct tape lying on the floor.

OFFICER BROWN

I don't want you going anywhere. In fact, I want you to watch.

He rolls the tape around Diana's ankles several times, securing her. He hoists her to her knees, facing Kelly. She continues to struggle with her cuffed hands with no luck.

DIANA

Let her go. She didn't do anything.

OFFICER BROWN

You're missing the point. I told you. It's my duty.

He rips off another strip of duct tape, puts it over Diana's mouth.

OFFICER BROWN (CONT'D)

No more talking.

Officer Brown turns his attention towards Kelly. Diana continues to struggle. She looks behind her, just out of reach is a switchblade, blood still on the tip. She turns away, closes her eyes.

Kelly's face is red with tears, she tries to scream through the tape. Officer Brown strokes her face, almost sexually.

OFFICER BROWN (CONT'D)

It's okay. It will be over soon. I promise.

Diana struggles with her cuffed hands, tries to bring them around her waist as far as she can to reach into her pocket at the side of her trousers.

OFFICER BROWN (CONT'D)

It's a tough job, but someone's got to do it, right?

He turns back towards Diana. She takes her hand from her pocket, back behind her back as he turns. She acts innocently as he stares at her. He turns back towards Kelly.

Diana frantically tries to reach into her pocket on the side of her trousers, but in her position, it is a hard task. She manages to get her hand in, pulls out her mobile phone. Officer Brown is oblivious.

OFFICER BROWN (CONT'D)

(to Kelly)

It's nothing personal. Tell you what, I'm old fashioned. I'll let you have some last words.

Officer Brown slowly peels the tape off Kelly's mouth.

KELLY

Please...don't do this.

OFFICER BROWN

You could have done better than that.

KELLY

Don't--

He silences her with the tape again. She looks defeated.

Diana's hands shake violently with fear. She holds the phone behind her back with her bound hands, she tries to dial. She hits number nine...then number one...then drops the phone.

Officer Brown doesn't hear it hit the floor.

Officer Brown pulls the handle on the rack, the ropes tighten, they pull Kelly's arms and legs in opposite directions. She tries to scream.

Diana looks on, tears drop roll down her face. She looks behind her. The phone lies to one side of her.

The knife lies to the other side. She picks up the phone, holds it behind her back.

Kelly's eyes water. Officer Brown pulls the handle a little bit further, stretching her body even more.

OFFICER BROWN

I can make it quick if you want?

He pulls the handle more. Kelly's in agony.

Diana looks on, tries to regain concentration and use the phone. She turns her head, the battery light flashes.

Officer Brown pulls the handle tighter. A LOUD POP! The sound of a ligament snapping or similar. Startled, Diana drops the phone again. She looks a lot more frightened.

CRUNCH! More noises as bones pop from their sockets. Kelly's body is now stretched to the limit. The pain etched all over her face.

Diana looks on, tears stream down her face. She turns her head slightly, looks for the phone. The battery light continues to flash.

OFFICER BROWN (CONT'D)

Again, I'm truly sorry.

Officer Brown yanks the handle as far as it can go.

Kelly's arms and legs are ripped clean off. Her torso slumps down the rack and onto the floor. Her arms and legs stay tied to the rack, detached from her body. Blood spurts everywhere.

Diana looks horrified, she can't take her eyes off Kelly. All five parts. She doesn't even attempt to lift the phone again, she just holds in the speed dial button.

Officer Brown turns, looks at the terrified Diana.

OFFICER BROWN (CONT'D)

I guess you're up next.

A phone rings. Officer Brown turns towards the small table in the corner of the basement.

OFFICER BROWN (CONT'D)

This thing's not stopped ringing.
She must have been a popular
person.

He lifts the phone on the table. Kelly's phone.

OFFICER BROWN (CONT'D)
Oh well, sorry...
(looks at caller I.D)
...Diana?

Officer Brown turns towards Diana. Her face tells us everything. It's over. Officer Brown marches towards her. He pushes her aside, spots the phone behind her. The battery cuts out.

OFFICER BROWN (CONT'D)
Shit, shit, SHIT! How could I
forget?

He grabs the phone from the floor and sits it on the table next to Kelly's. He takes a deep breath, turns back to Diana.

OFFICER BROWN (CONT'D)
Why did you call her? Why not call
911 or something?

Diana sobs some more. Officer Brown grabs her by the hair.

OFFICER BROWN (CONT'D)
(aggressively)
The point is, you shouldn't have
done that. This has to end this
way. There can be no other outcome.

Officer Brown slaps her, throws her across the basement floor. He walks to the other side of the basement, pulls a white sheet off something in the corner. A large wooden frame.

It's a Guillotine, an old dusty guillotine with a large shiny new blade. He drags it into the center of the basement, in line with the camera.

OFFICER BROWN (CONT'D)
It's a little dusty but it'll get
the job done.

He grabs Diana by the hair, forces her head down on the wooden block, the large blade just above her neck. She breathes heavily through the gag.

MR. MADSON (O.S.)
Job. Is that what you call it?

Officer Brown turns. Mr. Madson stands in the doorway, holds out a gun aimed at Officer Brown.

OFFICER BROWN
It's not what it looks like.

Mr. Madson stays silent. The gun shakes as he tries to hold it steady. Sweat drips from his brow.

OFFICER BROWN (CONT'D)
This is for the better, trust me.

MR. MADSON
Step away from the girl.

Officer Brown takes a step back from the guillotine. Diana lifts her head off the wooden block, backs away from it.

OFFICER BROWN
You have no idea what you're doing.

MR. MADSON
Where's Kelly?

Officer Brown looks at the ground, tries to avoid the question.

OFFICER BROWN
You think you can fix this? You can't fix this. It won't go away.

Diana looks to her left. The switchblade's in range.

MR. MADSON
(shouts)
Where is she?

OFFICER BROWN
You're not going to shoot me.

Officer Brown grabs his gun from his belt but he's not quick enough. Diana grabs the switchblade from the ground with her cuffed hands and stabs him in the leg. He yelps in agony.

Officer Brown aims his gun at Diana, her eyes widen...

BANG! A single gunshot. Officer Brown drops his gun, a bullet in his chest. He stumbles back.

Diana gets up to her feet, but stumbles over again due to her taped ankles. Mr. Madson looks in a daze, still holds out the gun.

Officer Brown falls to the ground, still breathing, holds the hole in his chest.

Mr. Madson drops his gun, looks straight ahead.

MR. MADSON
Kelly!

He runs towards the rack to Kelly's dismembered body. He crosses himself, fights back tears. He looks a broken man.

Diana's eyes are also filled with tears. She looks at Mr. Madson, he turns, a new look of anger about him.

Officer Brown reaches out with his hand, attempts to reach his gun on the floor. It's within range...he's inches away.

Mr. Madson kicks the gun away. He stands over Officer Brown.

MR. MADSON (CONT'D)

That is my daughter. You can't play God.

Mr. Madson grabs Officer Brown, throws his head onto the wooden block of the guillotine.

OFFICER BROWN

You...you know...I...I have--

MR. MADSON

(shouts)

It was an impossible choice.

OFFICER BROWN

My...my...gir--

Mr. Madson pulls the handle of the guillotine. The blade drops, cuts Officer Brown's head clean off.

His decapitated head rolls along the floor, past Diana. She looks calmer now. Relieved. It's over.

Mr. Madson approaches Diana, peels the tape from her mouth.

DIANA

He killed her! He killed her!

Mr. Madson gives Diana a hug, she cries on his shoulder.

EXT. NEIGHBORHOOD STREETS - DAY

Old Woman walks slowly down the street, walking stick in hand. She struggles to carry a heavy looking bag of shopping.

Across the street, School Janitor sweeps up outside the local school. He gives Old Woman a friendly wave as she passes.

She walks past the rows of identical houses which line both sides of the street. Business Man exits a nearby house, approaches his car.

OLD WOMAN
Good morning.

BUSINESS MAN
Beautiful day, isn't it?

Old Woman smiles, nods her head in agreement.

BUSINESS MAN (CONT'D)
Here, let me help you with that.

Business Man approaches, takes the heavy shopping bag from Old Woman.

OLD WOMAN
Oh, you're so kind.

He flashes a smile. They enter a gate to a house, the large front window boarded up. Old Woman opens the door, turns to Business Man.

OLD WOMAN (CONT'D)
If only more people in this town
were as helpful as you.

BUSINESS MAN
Just doing my bit for the
community, ma'am.

A police car passes. Two unknown Officers wave towards them as they pass.

Business Man hands her the shopping bag. She smiles.

Suddenly, the police sirens come to life. The police car screeches, does a U-turn, speeds off down the street.

Startled, Old Woman drops the shopping bag, the contents fall to the ground. Business Man looks at the ground open mouthed.

BUSINESS MAN (CONT'D)
You weren't at the local
supermarket.

Old Woman sighs, Business Man looks stunned.

OLD WOMAN
I'm just doing my bit for the
community.

Old Woman shuts the door on the Business Man's face. He's speechless.

EXT. SCHOOL - DAY

Mr. Madson talks to several police officers. A terribly shaken Diana sits at the back of an ambulance, a blanket around her.

Mr. Madson approaches Diana. They watch in silence as two body bags are wheeled out from the school.

DIANA

Thank you...for killing him.

MR. MADSON

Thank Kelly. She wanted a gun. I just didn't feel safe giving her one.

DIANA

I'm sorry.

MR. MADSON

I failed her.

DIANA

It's not your fault.

MR. MADSON

I'm a computer systems analyst, not a cop.

A police car stops, the two unknown Officers get out, run towards the other Officers, who fill them in.

A long beat of silence.

DIANA

How did you find us?

MR. MADSON

Kelly's new mobile. I tried to protect her. It was her best present ever, she said.

Mr. Madson holds up his mobile phone, A GPS tracking screen displayed.

MR. MADSON (CONT'D)

Technology nowadays, huh?

INT. BROWN HOUSE - SITTING ROOM - DAY

Several police officers look around the sitting room. MRS. BROWN (30) and TWO SMALL GIRLS sit on the sofa. Mrs. Brown dries her eyes with a tissue.

SMALL GIRL #1
Why are the strange men here,
Mommy?

MRS. BROWN
Not now, honey.

TWO OFFICERS lift a desktop computer from the table, carry it towards the door.

OFFICER #1
Long night ahead.

OFFICER #2
Not a chance. What do ya expect to
find? It's a freakin' family
computer.

INT. BROWN HOUSE - SITTING ROOM - NIGHT - FLASHBACK

The same sitting room with only Officer Brown present. He sits at the computer desk, types on the keyboard.

A pop-up appears. It says "ONE MESSAGE RECEIVED. GO TO INBOX NOW?". He clicks on it.

OFFICER BROWN
What the hell?

He screws his eyes, looks closely at the screen, reads the message.

The title of the message reads; "YOUR NEIGHBORHOOD NEEDS YOU!".

He clicks on it, reads aloud from the screen.

OFFICER BROWN (CONT'D)
(reading)
You don't know who I am but you
know what I'm responsible for. I'm
going to give you a choice. Would
you kill someone's kids to save
your own?

SERIES OF FLASHBACKS (Officer Brown (V.O) plays on top)

- FLASHBACK of Officer Brown at the Town Hall meeting.

OFFICER BROWN (CONT'D)
I have two kids, two small girls.

OFFICER BROWN (V.O.) (CONT'D)
(reading)
You will be given the same choice as every other parent in this town. If you do as you're told, you are a strong parent and your girls are safe. You have my word. However, if you don't follow my instructions, you are a weak parent. Some other parent will be more than willing to kill your kids to save their own.

- QUICK SHOTS of various parents. Alice, Jeffrey, Mr. Madson, Mrs. Madson, Lucy's Dad, various others at the Town Hall meeting.

OFFICER BROWN (V.O.) (CONT'D)
(reading)
You will have to live with the fact that you could have saved them for the rest of your life.

- FLASHBACK of Mr. Madson outside the school with Diana at the ambulance.

MR. MADSON
I failed her.

OFFICER BROWN (V.O.)
(reading)
The problem in this town lies with the parents. Parents who have failed in bringing their kids up in one form or another. Weak parenting equals kids with no respect, no discipline.

- QUICK SHOTS of various scenes. The church windows being smashed - Richie drinking from a bottle of wine while walking down the street - Old Woman's window being smashed at the garden party.

OFFICER BROWN (V.O.) (CONT'D)
(reading)
Nearly every parent in town has had a choice to make. Some have passed.

- QUICK SHOTS of the parents faces at the different murders.

Business Man burning Jenny at the stake.

Mr Nicholson hanging Alison in the school basement.

Father Conway stoning Kenny in the church basement.

Principal Ward holding the blowtorch to the bowel on Richie.

Lucy's Dad and Mom wearing the hooded tops as they slice Nathan with their knives in the forest.

OFFICER BROWN (V.O.) (CONT'D)
 (reading)
 Some have failed. They don't
 deserve to have kids.

- FLASHBACK of Jeffrey as he watches Kelly and Nathan walk away hand in hand outside Diana's house. He turns the car key, his car starts first time, he smiles.

- FLASHBACK of Jeffrey injecting Kelly with a syringe in the forest. He runs away when he hears Nathan not too far away.

OFFICER BROWN (V.O.) (CONT'D)
 (reading)
 This town needs strong parents who
 can raise their kids properly. It
 is never too late for them to
 learn.

- FLASHBACK of Lucy's dad at the front door talking to Diana.

LUCY'S DAD
 I'm sorry, she's grounded.

OFFICER BROWN (V.O.)
 (reading)
 Do your bit for the neighborhood.
 You never know, you might actually
 enjoy it.

- FLASHBACK of Business Man watching Jenny walk down the street. He smiles while he sends a menacing text message before her death.

OFFICER BROWN (V.O.) (CONT'D)
 (reading)
 Don't try to run from this. Don't
 get the police involved. Both will
 end badly.

- FLASHBACK of Officer Brown at the Town Hall meeting.

OFFICER BROWN (CONT'D)
As a father, I will catch this
murderer. I will make sure he can
never kill again, by any means
possible.

- FLASHBACK of Officer Brown in the school basement.

OFFICER BROWN (CONT'D)
Again, I am truly sorry.

- FLASHBACK of Officer Brown at the Town Hall meeting.

OFFICER BROWN (CONT'D)
Whatever the sacrifice, justice
will prevail.

OFFICER BROWN (V.O.) (CONT'D)
(reading)
Do as you're told and there will be
no consequences. I don't need to
remind you what happened the last
time I wasn't taken seriously.

- FLASHBACK of the younger Diana crying as her brother bleeds
to death in the street.

END SERIES OF FLASHBACKS

OFFICER BROWN (V.O.) (CONT'D)
(reading)
Further instructions will arrive in
the next twenty four hours. You can
call me your Neighborhood Watch.

Officer Brown looks at the screen, absolutely stunned.

OFFICER BROWN (CONT'D)
What the fuck?

He opens a folder on his computer, an image pops up. It's a
scanned newspaper cut out of one of the murders. He clicks,
more pop up.

He works his way through them all, loads of scanned newspaper
cutouts, all about the Neighborhood Watch murders.

He clicks again, a picture of Father Conway pops up. He looks
at it thoughtfully.

OFFICER BROWN (CONT'D)
I'll get you, ya son of a bitch.

END FLASHBACK

INT. OLD WOMAN'S HOUSE - DAY

Old Woman sits on a chair, a blanket around her. Mr. Kerry walks into the room, sits a cup of coffee on the table next to her.

OLD WOMAN

It's getting colder at night. We need to get that window fixed.

She nods to the boarded-up window.

MR. KERRY

There are more important things to worry about.

OLD WOMAN

One got away.

On the television - News Reporter interviews a clearly shaken Diana.

MR. KERRY

I will sort that problem soon enough.

Old Woman smiles. She takes a sip from her cup of coffee.

Mr. Kerry looks at the bag Old Woman was carrying earlier.

MR. KERRY (CONT'D)

Next time, what do you have in mind?

OLD WOMAN

Do you know anything about the Spanish Inquisition?

MR. KERRY

I'm a stand-in history teacher. Of course I know a thing or two about the Spanish Inquisition.

OLD WOMAN

Well son, you should already have a rough idea.

Mr. Kerry reaches into the bag, pulls out an iron collar and shackles. He sits them on the table, smiles.

She smiles, takes another sip from her coffee. She opens the laptop on the table.

OLD WOMAN (CONT'D)
Can you turn this on? I can never
get this thing working by myself.

Mr. Kerry presses a few keys and a video, grainy footage of
one of the murders pops up.

MR. KERRY
It's never too late to learn.

Old Woman watches the grainy footage.

OLD WOMAN
Technology nowadays, huh?

FADE OUT: