

The Nines
By
Leo Birchley-Brun

An original story by Leo Birchley-Brun

Leo Birchley-Brun - April 2017

EXT. HIGH SCHOOL ENTRANCE MORNING

A crisp cool winter day.

The school is a large slightly dated looking building, with a lawn and some hedges in front of it.

Above the main doors, carved in stone, is the name "Crown Elementary".

Standing just a few meters in front of the doors, designed with what seems like a majestic approach to its stature, is a large chrome statue of an ornate crown.

Several teenagers surround the entrance, either playing around with each other or walking towards the entrance.

INT. SCHOOL HALLWAY MORNING

A typical school hall with lockers, doorways, and notice boards lining either side.

Teenagers of all ages and types are hanging out with each other, heading to class or taking items from their lockers.

Several of the students start turning towards the external hall entrance.

Walking along the hall way is a group of nine students. All all fit, all attractive, and all with faces full of self importance.

The members of the group seems to be symbolically spread out in a diamond pattern.

Bringing up the rear is Kerry Farrell, a girl with a mixed look of modesty and importance on her face.

A look of self importance becomes more prominent, the nearer the front of the group a member is positioned.

The rest of the group is made up of Lola Rivers, Scott Carver, Amber Reed, Jason Carter, Maxine Greenwood, Jennifer Holbrook, Charlotte Walker, and taking poll position, the most arrogant seeming of them all, Heather Groves.

As they parade down the hallway, some students look on in admiration, some look away in intimidation, and others look away in disgust.

The group shows no interest for any of those around them though, only there own.

EXT. PICNIC AREA EARLY AFTERNOON

An eating area full of stone picnic tables and surrounded by trees.

The area is full of chattering students.

On one table, clearly distancing themselves from the other students but still giving them demeaning looks, sits the group.

They are busily talking to each other, but Heather gives an obvious aura of seniority over the conversation.

HEATHER GROVES

Well the spring formal committee is finally kicking into gear thanks to our ideas.

An irritated look appears on her face

HEATHER GROVES

They say the school budget won't allow any decent bands.

An arrogant look appears on her face.

HEATHER GROVES

But I'm sure my Father should be able to change their minds.

Charlotte looks at Heather with a confident look on her face.

CHARLOTTE WALKER

Well why that's still being sorted out, the new recruits are finalised for next year.

An impressed look appears on Heather's face.

HEATHER GROVES

Excellent work Charlotte. ... Of course they'll need my approval first.

Heather gives a smirk.

HEATHER GROVES

"The Nines" pretty much run this school. ... We can't let just a bunch of riffraff running it.

Kerry interrupts.

(CONTINUED)

KERRY FARRELL
You'll can't always judge someone
on appearance though.

A sudden look of disgusted shock appears on Heather's face.

A slightly surprised but also astounded look appears on the
faces of the others.

A look of unease appears on Kerry's face.

KERRY FARRELL
I mean, ..some of those so called
riffraff sometimes have some pretty
good ideas.

Heather looks over at Kerry, her face full of arrogance.

HEATHER GROVES
You might be part of this group
Miss Farrell, but you'd do best to
remember where you stand in it. ...
Last place.

Kerry drops her head slightly in shame.

HEATHER GROVES
Your opinion matters when it is
asked for, not when you choose to
express it.

Heather switches back to a controlling expression.

HEATHER GROVES
Plus anyway, "The Nines" is not
just about ideas, it's about the
whole package: Leaderships, Looks,
and Power.

EXT. SPORTS FIELD LATE AFTERNOON

A large football pitch connected to the back of the school.

An energetic looking group of girls, including Heather,
Maxine and Amber, all dressed in cheerleader outfits are
chatting amongst each other as they walk towards a school
entrance.

INT. CHANGING ROOM LATE AFTERNOON

The girls, dressing themselves and packing their outfits away, are still chatting away to each other.

Heather, the only one not covering her breasts up, puts a tight fitting top on, one that clearly emphasises her chest.

She takes out a mirror from her sports bag and admires herself.

The others look on at her, unimpressed.

Maxine looks at her slightly disgusted.

MAXINE GREENWOOD

Your really have no shame at all do you.

An annoyed look appears on Heather's face.

This then turns to a cocky smirk, as she turns to face Maxine.

HEATHER GROVES

You're just jealous because your Tits are non-existent.

Amber gives a cocky smile.

AMBER REED

Maybe if she had a trust fund she would've got some too.

All the girls apart from Heather burst in to laughter.

Heather looks at Amber angered.

HEATHER GROVES

Fuck you!

Amber picks up her sports bag and starts moving over to the other girls.

She quickly looks over at Heather.

AMBER REED

We're going to The Butterfly. ...
You coming?

An unimpressed look appears on Heather's face.

(CONTINUED)

HEATHER GROVES

I've got more important things going on. ... I'm being dined by a Frat member, so I'm gonna pretty myself up some more.

A look of greed appears on Heather's face.

HEATHER GROVES

His Father is apparently very well connected. ... I'm gonna give the boy the full presidential treatment.

Maxine looks over at Heather with a smirk on her face.

MAXINE GREENWOOD

I hope he's bought protection then.

All the girls apart from Heather laugh again.

Heather looks at them annoyed.

HEATHER GROVES

Screw you Bitches!

The girls, still chortling, walk towards the exit.

Maxine looks over at Heather.

MAXINE GREENWOOD

Whatever. ... We'll see you tomorrow.

INT. COMMUNAL WASH ROOM LATE AFTERNOON

A well used looking large bathroom, with several clothes racks, sinks, isolated showers and toilets.

Heather, now wearing considerably more make up, stands over a sink, looking at herself in a mirror as she finishes applying some lipstick.

She gives herself an admiring smile.

HEATHER GROVES

I'm gonna have him eating out of my hand.

SOUND OVER: a faint shoe shuffle

A cautious look appears on Heather's face.

INT. CHANGING ROOM LATE AFTERNOON

Heather cautiously walks into the room.

HEATHER GROVES
Mr Walker? ... Is that you? ...
I'll be on my way in a moment.

There seems to be no response.

Heather moves further through the room, passing by the lockers as she moves closer towards the exit.

She moves round another row of lockers and suddenly comes face to face with an UNKNOWN PERSON hidden behind a large hooded jacket.

A look of confusion appears on Heather's face.

HEATHER GROVES
What the fuck?

The Person doesn't respond.

An irritated look appears on Heather's face

HEATHER GROVES
Who the hell are you, and what the fuck are you doing in the girl's changing room?

The Person remains unresponsive.

A mocking look appears on her face.

HEATHER GROVES
Maybe you're a loser who thought they could get a free look eh?! ...
Something to get you off because you don't have a girlfriend.

The Person still remains unresponsive.

An irritated, but also slightly unnerved look appears on Heather's face.

HEATHER GROVES
Say something you retard!

The Person reaches a hand into their jacket and pulls out a large chopping knife.

A brief look of panic appears on Heather's face, but she tries to hide it with a not overly convincing cocky smile.

(CONTINUED)

HEATHER GROVES

I guess that's supposed to spook
me. ... Well think again chicken
sh..

The person thrusts the knife at Heather.

Heather drops herself to the floor.

The knife stabs into a locker

Unaware to Heather, her phone slides out of her back pocket.

Heather watches panic stricken as the person tries to pull
the knife out of the locker.

Heather scrambles herself to her feet.

She dashes towards the doorway.

The Person frees the knife and chases after Heather.

Heather takes a quick glance back and sees the Person moving
in closer on her.

She reaches for a small block of lockers and tries to knock
it over.

The Person catches up with Heather.

The block of lockers falls forward.

It slams into the Person.

The Person falls to the ground, pinned down by the locker
block.

INT. SCHOOL HALLWAY LATE AFTERNOON

Heather dashes towards the main entrance door.

She reaches to her back pocket.

She finds nothing there.

She looks back at the changing room entrance, before
returning her focus to the school entrance door.

A more intense look of panic appears on her face.

(CONTINUED)

HEATHER GROVES

Shit!!

Heather reaches the entrance door.

She pushes against it and it doesn't open.

A look of confused panic appears on her face.

She frantically continues to force the door open.

Tears roll down her face.

HEATHER GROVES

Mother Fucker!!

A brief look of thought appears on her face.

She yells out,

HEATHER GROVES

Mr Walker, help!

There is no response.

A look of tear stricken panic returns to her face.

HEATHER GROVES

Fuck!!

She looks back at the changing room entrance.

The Person appears at the entrance.

Heather looks back towards the entrance and spots a closed door with a stairwell sign over it.

She slams hard into the door and it opens.

INT. STAIRWELL LATE AFTERNOON

A poorly looked after stairwell with a few entrance doors running off from it further up the stairwell.

Heather races up the first set of stairs.

She reaches the first entrance.

She turns the handle but it won't open.

She tries to force the door open, but it won't budge.

(CONTINUED)

HEATHER GROVES
Are you fucking kidding me!

Heather dashes up the next flight of stairs.
She reaches the next door.
The handle doesn't move.
She slams hard against the door and it bursts open.

EXT. ROOF LATE AFTERNOON

A flat roof looking over the front of the school.
At the far end is an entrance way to the building.
Heather stumbles out of the entrance.
She examines the surroundings.
A look of hopelessness appears on her face.

HEATHER GROVES
Shit!

A look of deep thought appears on her face.
She walks over to the entrance and closes the door.
She stands by the side of the door, listening out carefully
with a look of hushed anticipation on her face.
SOUND OVER: approaching steps.
The door slowly opens up.
Heather slams hard against the door.
SOUND OVER: something stumbling down the stairs.
A look of relief appears on Heather's face.
She cautiously approaches the entrance door.
She grabs handle.
The door swings open hard, knocking Heather to the floor.
The Person steps out of the entrance, the knife in their
hand.
Heather, her face dazed and bruised, stands herself up.

(CONTINUED)

The Person slashes at Heather's face.

Heather screams out in agony and staggers backward.

The Person keeps moving towards her, forcing her backward.

Heather looks backward and sees the edge of the roof approaching closer and closer.

Heather gets about a foot in front of the edge, and then the Person stops moving.

Heather looks up at the Person with a look of nervous bargaining on her face.

HEATHER GROVES
Please don't do this!

The Person doesn't respond.

HEATHER GROVES
I can get you money. Plenty of
money!

The Person remains unresponsive.

A deeper look of panic appears on Heather's face.

HEATHER GROVES
Did I hurt you in the past? I'll
apologise. Whatever sort of apology
you want I'll give. ... and I'll
never tell anybody about any of
this. I promise.

The Person still doesn't respond.

HEATHER GROVES
Goddammit there must be something
you want.

The Person points the knife at Heather's face, before retracting it and making a slit throat action.

Heather tears up.

HEATHER GROVES
Please no. I'm sorry. I'm so sorry.
... I don't want to die ... please
don't do..

The Person stabs Heather multiple times in the stomach.

Heather crouches over in searing pain.

(CONTINUED)

She looks up at the person, her face full of agony, blood in her mouth.

HEATHER GROVES

Can't I ...at least ...know who,
you are?

The Person seemingly ignoring Heather lifts her up straight and carries her diagonally left and forward until she is balanced on the roof edge.

The character pulls back their hood, but only Heather can see who it is.

A weakened look of surprise appears on Heather's face.

HEATHER GROVES

But, ... why?

The Person pushes Heather off the edge.

EXT. HIGH SCHOOL ENTRANCE LATE AFTERNOON

Heather's lifeless body is collapsed, facing upwards, over the crown statue.

Her chest is impaled on one of its points.

TITLE OVER: THE NINES over the body of Heather.

EXT. COASTAL ROAD LATE AFTERNOON

A long winding passage overlooking a vast ocean as the sun sets.

A four car parade made of sports cars and 4x4s drives along.

EXT. MANOR HOUSE EARLY EVENING

A stately mansion at the end of a coastal route.

There is no sign of life.

The 4 cars pull up in front of the mansion.

Charlotte, Jennifer, Maxine, Jason, Amber, Scott, Lola, and Kerry get out of the cars.

Getting out of the same car as Kerry is Kara Raste, a rather tomboyish looking girl in Jeans and a hooded jacket.

(CONTINUED)

All of them, apart from an enthusiastic looking Charlotte, stare at the mansion with a look of uncertainty.

JASON CARTER

What a dump!

CHARLOTTE WALKER

There is more to it than meets the eye.

They all move towards the entrance door.

JASON CARTER

A whole lot more I hope.

INT. ENTRYWAY EARLY EVENING

A barely lit small Oak finished hallway.

To the side of the entrance door is a coat rack, and in front of it, a set of stairs. Leading off from the hallway is a side door.

The entrance door opens and the group walk in.

They move carefully into the hall way trying to see their way around it.

A questioning look appears on Jennifer's face.

JENNIFER HOLBROOK

Anybody got a light?

Charlotte grabs a torch, turns it on, and looks over at Jennifer.

CHARLOTTE WALKER

I'm on it right now. ... Go through that doorway, and I'll be back in a moment.

INT. LIVING ROOM EARLY EVENING

A barely lit large room, it's features hidden by the dark.

The rest of the group walk into the room.

Jason examines the room with a highly unimpressed look on his face.

(CONTINUED)

JASON CARTER

Yep. This place definitely sucks.

Jennifer gives him an irritated look.

JENNIFER HOLBROOK

Just shut up already Jason.

Suddenly all of the lights come on in the room, revealing it to be luxuriously decorated living room.

A look of shocked amazement appears on everybody's faces.

Charlotte comes through the entrance, a beaming smile on her face.

CHARLOTTE WALKER

Impressive eh?!

Still in shock, Amber looks at Charlotte.

LOLA RIVERS

What is this place?

CHARLOTTE WALKER

My Aunt and Uncle run this place as a hotel.

A smirk appears on her face.

CHARLOTTE WALKER

For those who can afford it anyway.

She looks over at Kara.

Kara gives her an insulted look, before looking away from her.

CHARLOTTE WALKER

...but some huge hotel chain wants to turn this into a new resort, so they bought them out. ... The place is getting torn down on Monday, so my Aunt and Uncle said we could have it to ourselves for its last weekend.

Scott pulls out his mobile and starts searching on it.

A look of confusion soon appears on his face.

(CONTINUED)

SCOTT CARVER
I'm not getting a connection.

A snide look appears on Amber's face.

AMBER REED
Probably because your phone's a
piece of shit.

Amber pulls out her phone and starts using it.

After a few seconds a look of frustration appears on her face.

AMBER REED
Fuck. I got the same problem.

A look of panic appears on Jason's face.

He manically pulls out his phone and tries to get a connection.

A look of annoyance soon appears on his face.

He looks at Charlotte.

JASON CARTER
Are you fucking kidding me?! Is it
like this everywhere?!

A pleased look appears on Charlotte's face.

CHARLOTTE WALKER
Yep. We are totally cut off from
the rest of humanity up here.

A look of complete disbelief appears on Jason's face.

A look of uncertainty appears on the other faces, except for Kara who appears somewhat amused by the situation.

JASON CARTER
Well that's just great! I'm stuck
in the house that time forgot, with
nothing to help me get by.

Kara gives a little laugh.

Jason shoots her an angry stare.

KARA RASTE
An "all powerful" leader of high
school... , left completely
(MORE)

(CONTINUED)

KARA RASTE (cont'd)
defenseless because he can't tweet
every 5 minutes.

JASON CARTER
Watch your mouth Noob! You're only
part of our group by default.

Charlotte tries to distract the argument between Kara and
Jason.

CHARLOTTE WALKER
Okay everyone lets try and bring
everything back on topic.

Maxine stares at Charlotte with an irritated look on her
face.

MAXINE GREENWOOD
Like maybe telling us why we've
been brought here?

A pleased look appears on Charlotte's face.

CHARLOTTE WALKER
To mark a new tradition for the
group. ... One to be celebrated at
the first weekend of every summer
term.

A look of curiosity appears on the rest of the group's
faces.

CHARLOTTE WALKER
Firstly, a remembrance of those of
our group who have died.

A remorseful look appears on the rest of the group's faces.

CHARLOTTE WALKER
Secondly, to make "The Nines"
strong again, by reinforcing the
roots that we came from.

Jennifer stares at Charlotte with a disparaging look.

JENNIFER HOLBROOK
"The Nines" do not need
strengthening. ... We have more
power over the school than the
principal.

A defensive look appears on Charlotte's face.

(CONTINUED)

CHARLOTTE WALKER

We've become lazy. ... Relying on our stature rather than actual leadership qualities. ... And it's a leader's job to keep their group strong.

JENNIFER HOLBROOK

You're a leader by default.

An angered look appears on Charlotte's face.

CHARLOTTE WALKER

I'm leader because Heather was too weak to defend herself! ... That's why she got killed!

A look of shock appears on the rest of the group's faces.

Kerry regains her composure and butts her way into the conversation.

KERRY FARRELL

I don't think that's the best way to reinforce our roots.

Charlotte and Jennifer look at Kerry and calm themselves down.

JENNIFER HOLBROOK

Well Miss Quiet has a voice then. ... You got some spunk for a girl who's only just got off the bottom rung.

A sheepish look appears on Kerry's face and she drops her head.

KERRY FARRELL

I'm sorry for interrupting.

A defensive look appears on Charlotte's face.

CHARLOTTE WALKER

She makes a good point though. ... Arguing won't solve problems.

A questioning look appears on Amber's face.

AMBER REED

Then what's the plan, Boss?

A slightly more relaxed look returns to Charlotte's face.

(CONTINUED)

CHARLOTTE WALKER

Explore the hotel, relax, and just
talk about real life for a change.
... We have plenty of food and
drink, ... we'll just take it in
turns to cook.

An uneasy look appears on Jason's face.

JASON CARTER

We gotta do our own cooking.

A mocking look appears on Maxine's face.

MAXINE GREENWOOD

Don't worry Jason. We won't make
you do anything that requires any
real effort.

Charlotte gets everybody's attention again.

I'll show you guys to where all the rooms are, and then
we'll meet down here about 7:30 to sort out food.

INT. HALL WAY 1 EARLY EVENING

A lamp lit oak furnished passage way with connecting stairs
at one end. There are several connecting doors evenly spaced
along the hall way.

Kerry leads the group along the passage way.

Several are taking in the look of the hall way, but Jason,
Jennifer, and Amber look bored.

Charlotte is talking to Kerry.

KERRY FARRELL

This place has a wonderfully unique
style about it.

CHARLOTTE WALKER

Its a real winner with tourists for
sure.

Charlotte comes to a halt and points to one of the doors.

CHARLOTTE WALKER

Amber you can stay here.

Amber forces her way through the group towards the door.

(CONTINUED)

AMBER REED

Good.

She opens the door, walks in to the room, and slams the door shut.

A look of unexpected surprise appears on Charlotte's face.

Shrugging off what happened, Charlotte carries on leading the others, and talking to Kerry.

CHARLOTTE WALKER

I'm sure she'll get more in the spirit of things later.

INT. BEDROOM 1 EARLY EVENING

A small well furnished room with an adjoining bathroom.

An open overnight bag lies on the floor. Clothes are splayed around it.

Amber lies on a bed smoking a joint, staring non-chalantly at the ceiling.

AMBER REED

Fuck this "order of command* shit.

INT. BEDROOM 2 EARLY EVENING

A room furnished similarly to the previous room. Also with an adjoining bathroom.

Jason kneels on the floor, frantically searching through an overnight bag. a look of panic on his face.

JASON CARTER

Tell me its here. ... Its gotta be here! ...It must be here,

He stops searching through the bag.

He gets up off the floor with a look of anger and loss on his face.

He gives out an anguished yell.

JASON CARTER

I forgot the Porn!!

INT. BATHROOM EARLY EVENING

A modestly sized bathroom.

The room is partially full of steam.

An upbeat Charlotte wraps a towel around her body as she hums to herself.

SOUND OVER: muffled knock.

A look of surprise appears on her face.

CHARLOTTE WALKER
Hello?

INT. BEDROOM 3 EARLY EVENING

Another well furnished room, somewhat identical to the others.

The bathroom door is open and Charlotte cautiously creeps into the room, scanning it for any other presence.

Charlotte clears the door.

An UNSEEN FIGURE's hands throw a curtain tie over Charlotte's head, pulling tight at her throat.

With a wide look of panic on her face, Charlotte tries to loosen the throat hold with her hands.

The figure's hands forcibly swing Charlotte towards the wall.

Charlotte slams hard against the wall.

Despite being dazed, Charlotte continues to fight against the unseen figure.

INT. BEDROOM 1 EARLY EVENING

Amber is flicking through a magazine.

SOUND OVER: mumbled slamming.

Amber, a look of annoyance on her face, looks toward the far wall where the sound seems to be coming from.

Amber goes back to her magazine.

SOUND OVER: continued mumbled slamming.

(CONTINUED)

Looking even more frustrated, Amber drops the magazine, and gets off the bed.

She walks over to the far wall, and knocks on it.

AMBER REED
Stop fucking around in there!

INT. BEDROOM 3 EARLY EVENING

Charlotte, still being choked by the curtain tie, slams backwards against a wall.

The figure's hands let go.

Free from the choke hold, Charlotte drops to her knees, coughing.

She rests herself against the end of the bed.

The figure knocks her face first on to the bed.

Charlotte lifts her head up and notices a lamp on her bedside table.

She starts to subtly move herself towards the lamp.

The figure puts the curtain tie around her neck and starts pulling.

Choking, Charlotte tries to loosen the ties' grip while also stretching out to reach the lamp.

The figure gives a strong tug on the tie.

SOUND OVER: soft snap

Charlotte's head droops. Her face unresponsive.

INT. BEDROOM 1 EARLY EVENING

The mumbled slamming has stopped.

A look of frustration and relief appears on Amber's face.

AMBER REED
Finally!

INT. LIVING ROOM LATE EVENING

Everyone apart from Amber and Scott is in the room.

They are all sitting in chairs and sofas seemingly bored.

JASON CARTER
Fuck me. This is getting
ridiculous.

Maxine gives him an irritated look.

MAXINE GREENWOOD
Just get over it Jason, she's just
running late.

A look of disbelief appears on Jason's face.

JASON CARTER
Running late?! It's almost 9pm. ...
I'm wearing away here.

Jennifer looks at Jason with a smirk.

JENNIFER HOLBROOK
You know if you had half a brain
you could've sorted food out for
yourself by now.

An offended look appears on Jason's face.

Amber appears in the door, a lack of enthusiasm in her face.

Kerry turns to her with a sympathetic smile.

KERRY FARRELL
You haven't missed food.

Amber seems unimpressed by this comment.

AMBER REED
Like I care.

A frown appears on Kerry's face.

Amber walks over and collapses in a chair.

AMBER REED
So what's the hold up?

LOLA RIVERS
We're waiting on Charlotte to get
things going. .. but no-one's seen
her for a while.

(CONTINUED)

An astonished look appears on Amber's face.

AMBER REED
are you telling me that none of you
fuckwitts know how to cook a meal.

A irritated look appears on her face.

AMBER REED
Plus that bitch seemed to be having
quite a party of her own in her
room ... I'm more than happy if
she's out the way for a while.

Lola stands up.

LOLA RIVERS
I'll get something going. ... At
least we can all eat before
tomorrow that way.

Jennifer gets up.

A look of appreciation appears on her face.

LOLA RIVERS
Thanks Jen.

JENNIFER HOLBROOK
Thanks for what. I'm just gonna
search out some alcohol.

Lola leaves the room with Jennifer close behind her.

Maxine watches over them before getting up as well.

MAXINE GREENWOOD
I'll go and check on our sleeping
beauty of a host.

INT. KITCHEN LATE EVENING

A large kitchen area with cupboards, multiple worktops, and
a large washing area.

Lola is scanning through a large open pantry full of food.

LOLA RIVERS
Yeah there's definitely plenty of
stuff to work through here.

Lola takes several packets and tins from the pantry and puts
them on the work top.

(CONTINUED)

She starts searching through some of the cupboards.

SOUND OVER: outdoor scuffling

Hearing the noise, Lola stops what she's doing and looks round with a look of uncertainty on her face.

LOLA RIVERS

Hello?

There is no response.

SOUND OVER: further scuffling.

Lola cautiously moves towards a door leading outside of the house.

LOLA RIVERS

Is there someone there?

Reaching the door, Lola opens it slowly.

Lola peeps her head out the doorway.

LOLA RIVERS

This is not funny!

All of a sudden, an undisclosed figure grabs Lola rapping there arms around her.

Lola yelps.

Lola pulls herself back into the kitchen.

Lola turns around and sees Scott standing in front of her. A big cheeky smile is on his face.

SCOTT CARVER

Surprise!

Lola, with a look of annoyance on her face, shoves him backwards.

LOLA RIVERS

You Jerk!

Scott chuckles to himself.

SCOTT CARVER

Oh cheer up. It was only a bit of fun.

(CONTINUED)

LOLA RIVERS
People sneaking around creepy
houses just to scare people is not
fun to me.

A slightly sheepish look appears on Scott's face.

SCOTT CARVER
I'm sorry.

A slightly forgiving look appears on Lola Rivers'.

LOLA RIVERS
I'll let you off. ... this time.

A questioning look appears on her face.

LOLA RIVERS
Where have you been anyway?

A nonchalant look appears on Scott's face.

SCOTT CARVER
I just wanted a bit of a break from
the rest of the group. I decided to
look around the rest of the house,
and then I saw you.

A slight smile appears on Scott's face.

Lola returns him a similar smile.

LOLA RIVERS
I appreciate the company.

Lola softly holds his hand and gives him a loving look.

A look of frustration appears on Scott's face.

A look of concern appears on Lola's face.

SCOTT CARVER
Plus sneaking around seems to be
the only way we can actually be
together.

A saddened look appears on Lola's face.

LOLA RIVERS
I just don't want us to get in
trouble with the others. You know
the rules. ... No inter group
dating.

(CONTINUED)

An unwanted look appears on Scott's face.

SCOTT CARVER
Or is that just an excuse?

A defensive look appears on Lola's face.

LOLA RIVERS
You know that's not true. I
just don't want to lose what we
have.

Scott gives her a small smile.

Lola turns back to the food.

LOLA RIVERS
Well enough of all that. I've got
dinner to get ready, ... and you're
gonna help.

Scott gives a grunt of dissatisfaction.

Lola gives him a slight smile.

LOLA RIVERS
Remember this weekend is all about
reconnecting as a team.

INT. WINE CELLAR LATE EVENING

A medium sized oak panelled room.

Hundreds of bottles of wine are displayed in rows of racks.

Jennifer walks through the cellar, brushing her hands
against the racks as she examines the wine on offer. A
mildly impressed look is on her face.

JENNIFER HOLBROOK
Damn. ... They definitely know how
to cater for their guests.

She reaches the final rack, and examines it.

A look of disappointment appears on her face.

JENNIFER HOLBROOK
No fucking Vodka though.

Jennifer turns back round.

A hidden figure stands in front of her.

(CONTINUED)

Jennifer stares at the figure with a thoroughly unimpressed look on her face.

JENNIFER HOLBROOK
Can I help you?

The figure pulls out a corkscrew.

A look of confusion appears on Jennifer's face.

JENNIFER HOLBROOK
The fuck?!

The figure thrusts at Jennifer with corkscrew, slashing her arm.

Jennifer hollers out in pain.

She looks at the figure with her face full of agony.

JENNIFER HOLBROOK
What the hell is wrong with you?
You psycho!

The figure launches themselves at Jennifer's chest.

Jennifer deflects the attack, but the corkscrew catches her on her waist, slicing at it.

Jennifer yells out again, before slamming against the wall of the cellar.

The figure continues towards her.

Despite being in considerable pain, Heather manages to maneuver around the figure and head for the cellar entrance door.

Passing wine racks, she grabs bottles of wine and starts throwing them at the figure.

The figure seems to easily deflect the bottles, sometimes smashing them with the corkscrew.

Jennifer watches in panic as the figure continues their chase, seemingly unstoppable.

Jennifer is almost at the door

Un-noticed, she suddenly steps on a bottle lying on the floor.

She loses balance and slams into one of the wine rack walls.

(CONTINUED)

Scrambling to her feet, she dashes to the far end of the rack.

SOUND OVER: faint pounding rock music.

She shouts towards the sound.

JENNIFER HOLBROOK
Help me! Please someone help me!
They're gonna kill me!

INT. LIVING ROOM LATE EVENING

SOUND OVER: pounding rock music deafens Jennifer's cries for help.

Jason thrashes his head and body in time with the music.

Everyone else is trying to cover their ears. Their faces are full of discomfort.

Amber shoots Jason an annoyed look.

AMBER REED
Does that shit really need to be
that loud?!

JASON CARTER
Pure rock should always be loud.

INT. WINE CELLAR LATE EVENING

The figure closes in on a petrified looking Jennifer.

Jennifer continues to launch bottles at the figure.

The figure continues to deflect them.

With a look of last chance desperation on her face, Jennifer charges at the figure.

The two wrestle for control, but the figure quickly overpowers Jennifer and flings her face first against a wine rack wall.

Before Jennifer can recover, the figure charges at her again with the corkscrew.

The figure stabs her multiple times in the back.

Jennifer yells out in agony.

(CONTINUED)

She collapses to the floor.

The figure bends down to her.

They hover the corkscrew in front of Jennifer's face.

Jennifer, wheezing, stares the figure in their eyes.

She spits blood directly at the figure.

JENNIFER HOLBROOK

Fuck... you.

The figure rams the corkscrew through Jennifer's throat,
killing her instantly.

INT. DINING ROOM EARLY NIGHT

A large exquisitely decorated room with a large dining table
in the middle of it.

Everyone apart from Jennifer and Charlotte sits round the
table, used plates and glasses in front of them.

Everyone apart from Maxine, Jason and Kara look concerned.

An irritated look is on Jason's face.

JASON CARTER

Well that's gotta be the dumbest
meal I've ever had.

Lola turns to him with a frustrated look on her face.

LOLA RIVERS

I'm sorry that you can't enjoy
anything sober.

A look of concern returns to Amber's face.

LOLA RIVERS

...But right now I'm just more
concerned about the fact that
Jennifer's been missing for the
last two hours.

Maxine turns to her with an irritated look on her face.

MAXINE GREENWOOD

She probably just found a good
stash in the cellar and put up
camp. ... She'll drag herself out

(MORE)

(CONTINUED)

MAXINE GREENWOOD (cont'd)
of there at some point. ... Just
like our pain in the ass host.

Kara leaves the table.

The others watch her in surprise.

MAXINE GREENWOOD
Where the hell do you think you're
going?

KARA RASTE
I've just had enough exposure to
this group's bitching for the day.
I'm going to my room.

Maxine stands up quickly. an angered look is on her face.

MAXINE GREENWOOD
While Charlotte and Jennifer are
not around, I'm the acting head of
this group, so everybody has to do
what I say.

Kara gives a frustrated sigh.

MAXINE GREENWOOD
No-one leaves this room until I
say. ... Especially the runt of the
group.

An annoyed looks appears on Kara's face.

KARA RASTE
Go fuck yourself.

Kara leaves the room.

Maxine appears speechless.

Kerry stands up and starts heading towards the entrance.

Maxine's anger deepens, as she watches Kerry.

MAXINE GREENWOOD
You must be kidding!

A defiant look appears on Kerry's face.

KERRY FARRELL
I'm going to look for Jennifer. Not
just complain about her.

Kerry leaves the room.

INT. WINE CELLAR EARLY NIGHT

The entrance door opens and Kerry walks in cautiously.

KERRY FARRELL
Jennifer? You in here?

Kerry walks past the wine racks, scanning for life.

She notices the smashed glass, bottles, and what looks like blood stains.

KERRY FARRELL
What happened here?

She walks back to the entrance door when she notices what looks like a cut out marking on a wall.

With a look of curiosity on her face, she walks over to the cut out marking on the wall.

She pushes against the wall.

SOUND OVER: click

The wall opens up, revealing a hidden wall.

EXT. HERB GARDEN EARLY NIGHT

A narrow passageway full of overgrown plants and a few plant pots.

Kerry opens an entrance door and walks into the garden.

Walking slowly she explores the area.

She comes up to a large bush, and notices what looks like a shoe on the floor.

Kerry bends down to examine the shoe, and suddenly sees Jennifer's body.

INT. LIVING ROOM EARLY NIGHT

Everyone apart from Kara and Kerry are scattered around the room, relaxing.

Kerry appears with a panicked look on her face.

(CONTINUED)

Maxine stares at her with an unenthusiastic look on her face.

MAXINE GREENWOOD

What now?

KERRY FARRELL

Jennifer. ... she's dead.

INT. HALL WAY 1 EARLY NIGHT

A nervous looking Maxine and Jason stand outside Charlotte's bedroom door.

MAXINE GREENWOOD

Charlotte. ... Are you there?

There is no response.

MAXINE GREENWOOD

We're coming in.

INT. BEDROOM 3 EARLY NIGHT

The entrance door opens and Maxine and Jason cautiously walk in.

They see Charlotte's body on the bed, her broken neck clear.

They are both taken back in shock.

JASON CARTER

Jesus!

A look of determined calm appears on Maxine's face.

MAXINE GREENWOOD

Wake up Kara.

INT. LIVING ROOM NIGHT

They are all gathered in the room.

Maxine still has a look of determined calm on her face. The others' faces are full of disbelief.

SCOTT CARVER

Jesus this is fucked up.

(CONTINUED)

KERRY FARRELL

We've got to call the police.

Amber looks at Kerry.

AMBER REED

We're not gonna get very far if we
can't get a phone signal.

A thoughtful look appears on Jason's face.

JASON CARTER

This is a hotel. Surely they must
have their own phone line.

With a level of urgency in his movements, Jason walks out of
the room.

INT. HALL WAY 1 NIGHT

Jason walks into the room.

He examines the surroundings.

He sees a phone on a coffee table.

A look of momentary relief appears on his face.

He picks up the phone, and dials 911.

He holds the phone for a moment.

A look of frustration appears on his face.

JASON CARTER

Shit!

INT. LIVING ROOM NIGHT

Jason comes back into the room.

JASON CARTER

The phone's dead.

A worried look appears on everybody but Amber and Maxine's
faces.

Amber stands up, retrieving a pair of car keys from a
pocket. She has a determined look on her face

(CONTINUED)

AMBER REED
I'll drive to the nearest police
station and let them know.

EXT. MANOR HOUSE NIGHT

Amber walks over to her car.

She sees that a front tyre is flat.

A look of annoyance appears on Amber's face.

AMBER REED
Damn it.

She walks to the rear of the car.

She sees that a rear tyre is flat too.

Amber kicks the rear tyre in annoyance then looks up at the sky.

AMBER REED
Are you kidding me?!

She heads to one of the other cars, when she notices one its front tyres and rear tyres is also flat.

A look of concern appears on Amber's face.

She examines another car seeing that all of its tyres are flat.

A nervous look appears on Amber's face.

INT. LIVING ROOM NIGHT

Amber comes back into the room.

The others stare at her confused.

MAXINE GREENWOOD
What is it?

AMBER REED
Our tyres are slashed.

MAXINE GREENWOOD
What the hell.

A fearful look appears on Kerry's face.

(CONTINUED)

KERRY FARRELL
They're trapping us.

Maxine stares at Kerry with an annoyed look on her face.

MAXINE GREENWOOD
They're just trying to fuck with
us.

A frustrated looking Scott turns to Maxine.

SCOTT CARVER
Two of us are dead, we have no
phone signal, and we're 5 miles
from the nearest police station.
... Yep, we're definitely fucked.

A frightened look appears on Kerry and Lola's faces.

An irritated look appears on Amber's face.

AMBER REED
How about we try and keep the panic
to a minimum for now.

Jason puts his arm around Kerry.

JASON CARTER
I'll keep an eye on you. Don't
worry.

Amber notices Jason, and an irritated look appears on her face.

AMBER REED
Keep it in your pants Jason. We got
enough problems as it is.

Jason looks at her annoyed.

Maxine interrupts.

MAXINE GREENWOOD
I saw a garage on the side of the
house. Maybe there's a car in
there. ... I'll check it out.

Kerry looks at her concerned.

KERRY FARRELL
Don't go by yourself.

An irritated look appears on Maxine's face.

(CONTINUED)

MAXINE GREENWOOD
I'm 18 years old, Mom. ... I know
how to take care of myself.

A mocking look appears on Amber's face.

AMBER REED
Charlotte and Jennifer knew how to
take care of themselves too.

Maxine gives a frustrated sigh.

MAXINE GREENWOOD
Oh fine then.

She looks at the others before resting her eyes on Jason,
who remains close to Kerry.

MAXINE GREENWOOD
Time to shake the lead out Jason.

EXT. GARAGE NIGHT

A poorly lit building attached to the side of the house. It
has a set of large swing doors at the front of it, and a
small side door.

A determined looking Maxine and an unenthusiastic looking
Jason walk round a corner of the garage.

Maxine shines a torch on the wall and sees the side door.

Maxine gives an accomplished smile.

MAXINE GREENWOOD
There we go.

Maxine turns the door handle, and after a little bit of
struggling the door opens.

A determined look appears on Maxine's face.

MAXINE GREENWOOD
Let's see what they got in here.

Jason hesitates.

An annoyed look appears on Maxine's face.

MAXINE GREENWOOD
What?

(CONTINUED)

JASON CARTER

Maybe it's better if I keep a watch
outside while you search around
inside.

Maxine's face fills with anger.

MAXINE GREENWOOD

Bullshit! You lazy fuck. That's
just an excuse to do nothing.

A slightly sheepish look appears on Jason's face.

JASON CARTER

No I just thought you'd need
someone to warn you of anyone else
who might be around.

MAXINE GREENWOOD

Someone who can't be bothered to
help another person.

An irritated look appears on Jason's face.

JASON CARTER

Screw you.

Jason walks away from Maxine.

Maxine watches him walk away.

MAXINE GREENWOOD

Teamwork my ass.

INT. GARAGE NIGHT

A medium sized reasonably worn down garage full of various
tools and car parts.

In the middle is a large object hidden by a dust cloth.

With lots of dust lined services, it appears as if no-one
has been in the garage for several years.

A side door opens and Maxine walks in.

She observes the room with a look of curiosity on her face.

MAXINE GREENWOOD

This place looks prehistoric.

She give an unconvinced sigh.

(CONTINUED)

MAXINE GREENWOOD
Hopefully there's something usable
here.

She walks over to the covered object.

She lifts up a corner of the cloth and looks underneath.

A slightly confident look appears on her face.

She quickly pulls off the cover to reveal an old saloon car.

She examines the car with a look of mild optimism on her face.

MAXINE GREENWOOD
Let's see what you can do.

INT. CAR NIGHT

The car definitely looks worse on the inside with seat covers peeling off, a well worn dashboard, and a slightly rusted handbrake.

With an intently focused look on her face, Maxine tries to turn the car on with a nail file.

Below several loose wires have been tied and connected together.

MAXINE GREENWOOD
Work with me here.

SOUND OVER: engine whirr

The dashboard lights up dimly.

A look of success appears on her face.

SOUND OVER: engine cut off

A look of disbelief appears on Maxine's face.

She looks over the still lit dashboard and notices that there is no petrol.

A frustrated look appears on her face.

MAXINE GREENWOOD
Damn it!

INT. GARAGE NIGHT

Maxine looks highly focused as she searches underneath a large work bench that is cluttered with car parts.

MAXINE GREENWOOD
Surely they must have some spare
fuel around this place.

Maxine moves a tool box out the way and sees a petrol can.

A look of relief appears on her face.

MAXINE GREENWOOD
Finally!

Maxine grabs the can and puts it on the work bench.

A look of concern appears on her face.

Maxine unscrews the lid and looks in the can.

She gives the can a shake, and then looks in it again.

MAXINE GREENWOOD
Shit!

An unseen figure throws a clear bag over Maxine's head, tightening it with a draw string.

Struggling to breath, Maxine tries to lift the bag off her head, but without success.

Maxine sees a trowel and grabs hold of it.

She stabs it in the figures arm.

The figure yelps out in pain.

Maxine slams the figure back into the car.

With the bag still secure over her head, Maxine staggers her way to the door.

She tries the handle but it doesn't open.

Maxine yells out.

MAXINE GREENWOOD
Jason! Help!

There's no response.

She finally gets the bag off her head.

(CONTINUED)

Maxine turns back to face the work bench but the figure has vanished.

Maxine walks around the other side of the car cautiously.

The figure's hands shoot out from under the car, and pull hard on her ankles.

Maxine falls down hard on the ground, striking her head on a hub cap.

Quickly regaining her composure, she lifts herself off the ground.

The figure stamps down on one of her wrists.

She yells out in pain.

The figure grabs her head and rams a large screwdriver through it.

INT. LIVING ROOM NIGHT

Jason reappears, with a distraught look on his face.

Amber looks at him with an inquisitive look on her face.

AMBER REED

Success?

JASON CARTER

No.

AMBER REED

Then where's Maxine then?

JASON CARTER

They got her too.

Looks of fear appear on the faces of the group, except for Kara who appears surprisingly calm.

A look of anger appears on Scott's face.

He charges at Jason.

Caught off guard, without a chance to retaliate, Jason is slammed up against the wall, pinned at the throat by Scott's forearm.

(CONTINUED)

JASON CARTER

You were supposed to watch her! You were supposed to make sure the killer couldn't get her! ... Where the hell were you when she needed you?!

Jason punches Scott in the stomach.

Scott doubles over in pain.

He goes to move on Jason again.

Jason punches him hard in the face.

Scott stumbles to the floor. His lip bloodied.

Kerry interrupts them

KERRY FARRELL

Don't do this! It's not going to help.

Jason and Scott stare at each other angrily, before trying to regain their composure.

JASON CARTER

I thought she was safe, so I checked the outside to make sure no-one else was around. ... I moved as soon as I heard her calling out. ... I was only trying to help her.

They both back away from each other.

They both sit back down in a chair.

LOLA RIVERS

That's it then. ... We're all done for.

Amber stares at Lola with an irritated look on her face.

AMBER REED

We don't know that for sure. Maybe he just had a grudge against the others.

A judging look appears on Scott's face.

SCOTT CARVER

It's hardly gonna be anything else is it?

(CONTINUED)

A slightly disconcerted look appears on the other faces.

SCOTT CARVER

We know who we are. The way we
treat people. None of us saints.

He stares directly at a frightened looking Kerry.

SCOTT CARVER

No matter how innocent some of us
believe we are.

A look of self loathing appears on Scott's face.

SCOTT CARVER

Hell, we've probably bought misery
to so many, that we can't even
recall every person who we kicked
dirt in the eye just to keep
ourselves at the top of the food
chain.

A frustrated look appears on Amber's face.

AMBER REED

Oh great! So to figure out who's
killing us off all we've got to do
is make a list of all the scrubs
that got in our way. Lucky us!!

Kara looks at the others with a questioning smirk on her
face.

KARA RASTE

Who says it isn't one of our own.

Amber looks at her with a look of disgusted belief.

AMBER REED

Bull shit. Clearly only a noob
would assume that we would ever
kill our own.

A sneer appears on Kara's face.

Lola looks at Amber with a look of concern on her face.

LOLA RIVERS

Maybe she does have a point.

A look of unwelcome surprise appears on Amber's face.

(CONTINUED)

LOLA RIVERS

You make it in this group because
you're privileged. We all have
something that other people want.
... Maybe one of us wants what the
others have.

The group look at each other with accusing faces.

Scott looks at Jason with a knowing smirk.

SCOTT CARVER

Maybe Jas wasn't happy that none of
girls would let him fuck them.

An angered look appears on Jason's face.

JASON CARTER

Screw you!

Amber gives Kara an accusing look.

AMBER REED

Or maybe Noob girl just doesn't
like being at the bottom of the
pile.

Kara smirks at her.

KARA RASTE

I've seen what's at the top of the
pile. I'm more than happy to keep
my distance from it.

Kerry butts in.

KERRY FARRELL

Arguing with eachother is not going
to solve anything.

Amber gives her a knowing look.

AMBER REED

There's nothing wrong with getting
to know your enemy.

Amber gives her an accusing look.

AMBER REED

Especially the oh so quiet members
of the group. ... The ones that do
what they can to hide what they
really are.

(CONTINUED)

A sheepish look appears on Kerry's face.

Shaking off the emotion, Kerry puts a commanding look on her face.

KERRY FARRELL

Sitting here trying to find out who the killer is is not gonna achieve the answer we need. ... Like it or not, the only hope we've got right now is us.

An unimpressed look appears on Amber's face.

AMBER REED

Then how else are we supposed to solve the issue.

KERRY FARRELL

By trying to guess the killer's next move.

A thoughtful look appears on Lola's face.

LOLA RIVERS

Maybe if we could figure out their next victim.

A thoughtful look appears on Kerry's face.

KERRY FARRELL

They seem to be killing everyone off in order of seniority.

A slight smirk appears on Scott's face.

SCOTT CARVER

Well I guess we know who'll be next then.

An aggravated look appears on Jason's face.

JASON CARTER

Well that's just great then!

Kerry looks at him empathetically.

KERRY FARRELL

We don't know it for sure.

A look of slight concern appears on her face.

(CONTINUED)

KERRY FARRELL
But one of us should keep a close
eye on you.

The others look unenthusiastic.

AMBER REED
You must be joking.

LOLA RIVERS
I'm with Amber.

SCOTT CARVER
I'm not getting up and close with
that dick.

Kara stands up.

KARA RASTE
I'd rather babysit the Killer.

Kara walks out of the room

Amber gets up and heads out of the room.

AMBER REED
I've had enough of this shit for
one night. I'm going to my room.

Lola and Scott head out of the room too.

Scott turns to Kerry with an advising look on his face.

SCOTT CARVER
I think we all just need some
sleep. ... If anything goes wrong,
just yell.

Kerry looks at Jason.

KERRY FARRELL
Well I guess it's down to me then.

A distracted look appears on Jason's face.

He looks at Kerry.

JASON CARTER
No offence, but I just want to be
in my room right now.

A look of slight defeat appears on Kerry's face.

Noticing her expression, Jason gives her a small smile.

(CONTINUED)

JASON CARTER
You could keep watch over me there
if you want though.

A small smile appears on Kerry's face.

INT. BEDROOM 2 NIGHT

Jason lies on his bed staring blankly at the ceiling.

Kerry sits on the edge of the bed, writing on a small note pad.

Jason looks over at Kerry.

JASON CARTER
Y'know it's probably best for you
to try and rest too.

Kerry looks at him.

KERRY FARRELL
There's nowhere for me to lie down.

Jason gives her a friendly smile.

JASON CARTER
I don't mind sharing the bed.

A look of unease appears on Kerry's face.

An irritated look appears on Jason's face.

JASON CARTER
That's not what I'm getting at. ...
I just want us to both feel a bit
more comfortable.

Kerry gives him a small smile.

KERRY FARRELL
Okay then.

Kerry lies down on the bed next to Jason.

She gets herself comfortable, and then turns to Jason who is giving her a friendly smile.

KERRY FARRELL
I'm sorry for thinking that of you.
... I guess it's just the way the
others go on about you.

(CONTINUED)

A slightly saddened look appears on Jason's face.

JASON CARTER

That's okay. ... I guess most people just assume that a star quarterback only thinks about one thing when he's not on the field.

An empathetic frown appears on Kerry's face.

KERRY FARRELL

It can't be easy being stereotyped so much.

A thoughtful look appears on Jason's face.

JASON CARTER

I just want people to treat me like a normal person. ... Someone that can like me for who I really am.

Kerry gives him a small smile.

KERRY FARRELL

I like the real you.

Jason gives her a small smile.

They move closer to each other.

JASON CARTER

Maybe there's hope yet.

They lean in to each other and give a tentative kiss.

The kiss starts to get subconsciously more passionate.

Kerry caresses Jason's arm.

Jason slides his arm down to the bottom of Kerry's top.

He slowly slides his hand up her body.

Kerry gently pulls at the hand.

Jason ignores her hand and starts to grope her breast.

Kerry tries to force a gap between her and Jason's forceful hold.

She finally breaks free.

Jason tumbles off the bed.

(CONTINUED)

Sorting out her top, Kerry looks down at Jason with a flustered and offended look on her face.

Jason stands himself up and looks at Kerry with a frustrated look on his face.

JASON CARTER
What the fuck are you playing at?!

KERRY FARRELL
I thought we shared a connection?!

A confused look appears on Jason's face.

JASON CARTER
I was just saying what I thought
you wanted to hear.

KERRY FARRELL
I wanted a relationship!

Jason gives an irritated sigh.

JASON CARTER
Jesus! Why does everything have to
be about commitment with you women!
... You want to rise up our ranks,
you gotta put out.

KERRY FARRELL
I'm not that type of person.

JASON CARTER
Well you'd better start being that
type of person, or you can forget
any favours from me.

KERRY FARRELL
Screw you!

Kerry walks over to the door and opens it.

A frustrated look appears on Jason's face.

JASON CARTER
Don't do this. ... We can figure
something out.

Kerry looks back at him with an annoyed look on her face.

KERRY FARRELL
Figure it out by yourself.

Kerry leaves the room, slamming the door behind her.

(CONTINUED)

Jason lies down on the bed and takes a big sigh.

JASON CARTER
Fucking women.

SOUND OVER: hanger knocking

With a look of curiosity on his face, Jason walks over to his closet.

He cautiously opens the closet door.

An unseen figure swings a metal mallet at Jason, striking his head.

Jason yells and staggers backwards.

Jason, with a trail of blood trickling down his forehead, looks at the unseen figure with a look of confusion on his face.

JASON CARTER
Are you insane?!

The figure swings the mallet more forcefully at Jason's head.

Jason falls to the ground.

Jason, with a deep gouge in his forehead and a worried look on his face, stares at the figure.

JASON CARTER
Don't do this! ... Please! ... I'm
sorry!!

The figure lifts up the mallet and swings at Jason again.

The figure swings the mallet several more times, as blood spurts up in the air.

The figure stops, and drops the blood-soaked mallet on the floor.

SOUND OVER: door opening and closing.

INT. HALL WAY 1 NIGHT

INTERCUT KERRY'S DOOR

Kerry, still looking annoyed, reaches the door and grips the handle,

(CONTINUED)

A contemplating look appears on her face.

A look of regret appears on her face.

KERRY FARRELL

Damn it.

She lets go of the handle and walks away from the door.

INTERCUT JASON'S DOOR

Kerry hurriedly reaches the door.

She knocks on it.

KERRY FARRELL

Jason. Can I come in? ... I'm sorry
for running away. ... I should've
been more supportive.

There is no response.

KERRY FARRELL

Well I'm going to come in anyway.

She turns the handle.

INT. BEDROOM 2 NIGHT

The door opens and Kerry walks in.

She catches sight of Jason's bloodied body, his face
mangled.

Kerry's face fills with terror.

Kerry moves over to the body and crouches over it.

She touches his arm, trying to find a pulse.

In the corner of her eyes she notices the mallet on the
floor.

Feeling no pulse, a tear rolls down her eye.

Kerry steps back up and bumps into a shocked looking Amber.

INT. LIVING ROOM NIGHT

Amber and Kerry standing in front of each other.

Amber has an accusatory look on her face.

Kerry has a defensive look on her face.

Kara and Lola are watching them with questioning looks on their faces.

AMBER REED

How did I not see this before! ...
Of course it was you. ... The quiet
one. The one who wouldn't hurt a
fly. ... It's the perfect cover!

KERRY FARRELL

It wasn't me!

AMBER REED

His blood was on your hands!

Tears roll down Kerry's cheeks.

KERRY FARRELL

I was trying to see if he could be
saved.

AMBER REED

You were hoping he couldn't be.

KERRY FARRELL

We had an argument. ... I left the
room for a while. ... I came back
to apologise and that's when I
found him.

AMBER REED

It seems pretty appropriate that
you, the one who chose to look
after him, was also whose watch he
died under.

KERRY FARRELL

I'm being set up.

A look of disbelief appears on Amber's face.

AMBER REED

Sure you are.

Lola stands up abruptly with a determined look on her face.

(CONTINUED)

LOLA RIVERS
Enough with the third degree Amber.

Amber stares at Lola with an offended look on her face.

LOLA RIVERS
Maybe all of it really is just
coincidence.

AMBER REED
You have another explanation for
what happened?

LOLA RIVERS
No. But we can't prove that there
isn't one.

A look of frustrated defeat appears on Amber's face.

AMBER REED
Well we shouldn't rule her out
though.

A criticising look appears on Kara's face.

KARA RASTE
You can't rule any of us out.

Amber looks at her with an irritated look on her face.

AMBER REED
We're not interested in your
opinion scrub.

Kara appears unaffected by the comment.

KARA RASTE
Aren't you curious about Scott's
absence?

A look of realisation appears on Amber's face.

Amber looks at Lola with a look of accusation on her face.

AMBER REED
Where is your "special someone"
Lola?

A defensive look appears on Lola's face.

LOLA RIVERS
We're just friends. ... He needed
some time to himself. ... The
(MORE)

(CONTINUED)

LOLA RIVERS (cont'd)
anxiety around here got too much
for him.

AMBER REED
Sounds like a convenient alibi to
me.

Kerry interrupts with a look of determination on her face.

KERRY FARRELL
Maybe we can put the accusations on
hold for the moment and just focus
on trying to survive.

With a frustrated look on her face, Amber heads towards the
doorway.

AMBER REED
I'd rather just stay undisturbed in
my room.

Lola stares at her with a concerned look on her face.

LOLA RIVERS
One of us will watch over you.

Amber stops and looks at her with an unimpressed look on her
face.

AMBER REED
That thinking didn't exactly work
for Jason did it.

A regretful look appears on Lola's face.

AMBER REED
I'd rather an eye is kept on your
elusive boyfriend anyway.

A defensive look appears on Lola's face.

LOLA RIVERS
He's not my boyfriend.

AMBER REED
Quit the bull shit Lola. ... We all
see through it. ... Your fuck buddy
is no better at excuses either.

A defeated look appears on Lola's face.

Kerry interrupts the argument.

(CONTINUED)

KERRY FARRELL

We need each other's support to get
through this Amber.

Amber gives a mocking laugh before staring at Kerry with an
accusing look on her face.

AMBER REED

You are the last one that should be
giving advice.

A demanding look appears on Amber's face.

AMBER REED

In fact, I don't want you moving
from this room at all.

She looks at Kara.

AMBER REED

You make sure she doesn't leave
your sight.

An irritated look appears on Kara's face.

KARA RASTE

I'm not babysitting.

An angered look appears on Amber's face.

AMBER REED

You'll do what I say!

Kerry stares at Amber with a frustrated look on her face.

KERRY FARRELL

Amber this is stupid!

A determined look appears on Amber's face.

AMBER REED

Not if it can keep me alive.

Kerry gives a defeated sigh.

Amber walks over to the entrance, and looks back at the
others.

AMBER REED

If anyone needs me, ...I'm not
available.

Lola turns to the others with a slightly unenthusiastic look
on her face.

(CONTINUED)

LOLA RIVERS
I'm gonna try and find Scott.

Lola heads out of the entrance.

Kara looks at Kerry with an unimpressed look on her face.

Kerry gives her an uneasy smile.

KERRY FARRELL
Well at least we have each other
for company.

Kara scans the area.

KARA RASTE
Maybe there's a bottle in one of
these cabinets.

INT. BEDROOM 1 NIGHT

The door opens and Amber walks in.

A look of relief appears on Amber's face.

AMBER REED
Finally some pea...

From behind her, an unseen figure strikes Amber on the back of her head with a rolling pin.

Amber drops to the floor.

INT. BEDROOM 1 NIGHT

Amber is lying on her bed still unconscious.

She starts to stir and then slowly opens her eyes.

Still dazed, she looks over at the side table and sees a funnel lying on it.

A look of confusion appears on her face.

AMBER REED
What the hell?

She tries to sit up.

She can't move her body.

With a concerned look on her face she looks at her arms.

(CONTINUED)

She notices she is tied to the bed.

A look of worry appears on her face.

AMBER REED

Fuck!

She pulls hard at the restraints trying to break free.

After a moment she gives up.

She yells out with a look of anger appears on her face.

AMBER REED

Whoever is doing this is gonna get
their ass kicked!

SOUND OVER: movement

A look of nervous curiosity appears on her face.

AMBER REED

Who's there?!

There's no response.

An unseen figure puts a plastic bottle next to the funnel.

Amber looks over at the bottle.

She sees the word bleach written on the bottle.

A panicked look appears on her face.

AMBER REED

Jesus!

The figure unscrews the bottle top.

AMBER REED

Don't do this. ... It isn't funny.
... Can't we talk about this?!

The figure pinches Amber's nose.

They put the funnel to her mouth.

She closes her mouth, trying to hold her breath.

Unable to avoid it any longer, Amber slightly opens her
mouth.

The figure rams the funnel into her mouth.

(CONTINUED)

Amber's face is full of fear. She gives a muffled scream.

The figure starts pouring the bleach into the funnel.

Amber swallows the bleach as it continues to go in her mouth.

Tears roll down her eyes as she gags on the bleach.

She starts coughing up the bleach with streaks of her blood in it.

Amber's body spasms, and then it goes still. A blank expression is left in her eyes.

INT. HALL WAY 2 NIGHT

The end of a passageway similar in design to the other hallway.

A concerned looking Lola walks along the hall way, seemingly alert to any movements around her.

LOLA RIVERS

Please be okay. ... Please be safe.

A door at the end of the passageway opens and an equally concerned looking Scott steps out, scanning the area.

Lola sees him and a look of relief appears on her face.

She dashes over to Scott and gives him a tight embrace.

Scott hugs her tightly.

She snuggles up against him, enjoying his close proximity.

LOLA RIVERS

I was so worried. ... I thought
they might have killed you too.

A reassuring but still concerned look appears on Scott's face.

SCOTT CARVER

I just needed some time by myself.

Lola stares at him with a concerned look on her face.

Noticing her expression, Scott gives her a smile.

(CONTINUED)

SCOTT CARVER
At least I have you to keep me
smiling.

Lola smiles at him.

A concerned look returns to Lola's face.

A questioning look appears on Scott's face.

SCOTT CARVER
What is it?

LOLA RIVERS
Amber stormed off earlier after
accusing Kerry of the murders. ...
I think we should check on her.

SCOTT CARVER
I'm sure she would shout out if
anything was wrong.

LOLA RIVERS
What if she wasn't given the chance
to.

Scott gives a defeated sigh and then gives her a look of
acceptance.

SCOTT CARVER
Let's go check.

INT. BEDROOM 1 NIGHT

Amber's body is still tied to the bed.

SOUND OVER: door tap

LOLA RIVERS (O.S.)
Amber? ... Are you in there? ...
It's Lola ... We just wanted to
check you were okay.

Nothing is said for a moment

LOLA RIVERS (O.S.)
I'm coming in.

The door opens and Lola cautiously walks in, followed by
Scott.

Lola sees Amber's body and a look of terror appears on her
face.

INT. LIVING ROOM NIGHT

Kerry, Kara, Lola and Scott. stand in front of each other.

There faces are full of unease.

Scott looks at Kerry.

SCOTT CARVER

Well I guess that means you're not
the killer then.

An unenthusiastic look appears on Kerry's face.

Lola gives Scott a frustrated look.

LOLA RIVERS

That doesn't really make the
situation any better though does
it.

A sheepish look appears on Scott's face.

KERRY FARRELL

Well if nothing else, it confirms
that we need to stay in pairs ...
no matter what.

An unimpressed look appears on Kara's face.

KERRY FARRELL

There's no other option Kara.

KARA RASTE

We could just wait to die. It's
become inevitable that none of us
are going to be able to leave this
place alive.

With a frightened look on her face, Lola drops her head and
brushes up against Scott.

Scott holds her close.

He gives Kara an irritated look.

SCOTT CARVER

How about being a bit more tactful,
eh?

A sarcastic look appears on Kara's face.

(CONTINUED)

KARA RASTE

My apologies for dampening the mood
of an otherwise perfect weekend.

A look of anger appears on Scott's face.

SCOTT CARVER

What the hell is your problem?! ...
You are the bottom rung of this
group yet you act like you're the
one in charge.

An argumentative look appears on Kara's face.

KARA RASTE

Oh brother. ... This "precious
group" of yours is falling apart at
the seams. ... By morning, I doubt
there'll even be a member left.

A defensive look appears on Scott's face.

SCOTT CARVER

We are not falling apart. ... We've
just got to re-focus.

KARA RASTE

You still don't get it do you! ...
This group isn't about looking
after each other. ... It's about
using each other. ... I struggle to
believe that anyone of us really
cared about those who died.

SCOTT CARVER

We support each other plenty. ...
Maybe it's just you who can't get
on board with that idea.

An amused look appears on Kara's face.

KARA RASTE

Well aren't you the white knight!
... Or maybe that's just part of
your plan. ... You're not the jock,
but you clearly know a thing or two
about how to get what you want from
women. ... Like you're little love
bunny there.

Lola gives him a worried look.

Scott tries to give her a reassuring smile, but it has
little affect.

(CONTINUED)

He stares back at Kara with a face full of anger.

SCOTT CARVER
Screw you! ... You're no better.

KARA RASTE
I accept that fact though.

Kerry forces herself into the conversation.

KERRY FARRELL
If you stop arguing, maybe we can
get back to figuring out how the
four of us can stay alive.

A commanding look appears on Scott's face.

SCOTT CARVER
Me and Lola will keep an eye on
each other. ... I'll let you try
and reason with that pain in the
ass.

Scott hurries out of the room, and Lola follows quickly
behind him.

Kerry gives Kara a less than reassuring smile.

KERRY FARRELL
Maybe there's still some hope.

Kara rolls her eyes at Kerry.

EXT. HERB GARDEN NIGHT

Scott and Lola stand in the middle of the garden.

Lola wraps herself tight around Scott as he looks up at the
sky, as if looking for answers.

A concerned look appears on Lola's face.

LOLA RIVERS
Do you think we really are all
doomed?

Scott gives her a reassuring smile.

SCOTT CARVER
Not while I'm still standing.

Lola gives him a questioning look.

(CONTINUED)

LOLA RIVERS
Even Kara?

Scott gives a sigh of frustration, and then gives her a small smile.

SCOTT CARVER
Even Kara.

Lola gives him a demanding look.

LOLA RIVERS
I want you to stay close to me
while we're here.

Scott gives her a reassuring smile.

SCOTT CARVER
I'll stay with you in your room all
night.

Lola leans in and kisses him before looking deep into his eyes.

Scott looks back into hers.

LOLA RIVERS
I want you closer than that.

INT. BEDROOM 4 EARLY MORNING

A room similar in design to the other bedrooms.

Scott and Lola are in bed passionately making love.

They both climax together.

With their faces full of content for each other, they lay down on the bed, looking into each others eyes.

LOLA RIVERS
That was perfect.

SCOTT CARVER
It was just what we needed.

A questioning look appears on Lola's face.

LOLA RIVERS
Just what we needed?

An explanatory look appears on Scott's face.

(CONTINUED)

SCOTT CARVER

Just with everything that is going on, we both needed something to make us feel better.

Lola sits up, with an offended look on her face.

LOLA RIVERS

This wasn't about doing something to make me feel better.

A look of unexpected confusion appears on Scott's face.

SCOTT CARVER

Then what else was it about?

LOLA RIVERS

It was about me realising how much what we have together meant to me. How important you were to me, and how I didn't want there to be anything that could keep us apart anymore.

A look of relief appears on Scott's face.

SCOTT CARVER

Well that's great to hear.

A questioning look appears on Lola's face.

LOLA RIVERS

Don't you feel the same way?

A defensive look appears on Scott's face.

SCOTT CARVER

Too a degree I guess. But I thought it was more about me being able to help improve your status in the group, by being closer to me. ... But if you feel that sort of closeness, then that's important to me too.

An irritated look appears on Lola's face.

LOLA RIVERS

Did you just see this relationship as giving me a way to get ahead in the group by giving myself to you?

(CONTINUED)

SCOTT CARVER
I thought it would be an easy way
to help you out. Yeah.

With an upset look on her face, Lola hastily gets out of bed, and quickly starts putting her clothes back on.

A look of confusion appears on Scott's face.

LOLA RIVERS
I'm such an idiot. ... I can't
believe I fell for it.

SCOTT CARVER
But..

Lola looks back at him, a tear rolling down her face.

LOLA RIVERS
But nothing. Kara was right, I
really was just a trophy for you.

Lola finishes dressing herself, opens the bedroom door, and walks out of the room, slamming the door behind her.

A frustrated look appears on Scott's face.

SCOTT CARVER
Damn it!.

INT. BATHROOM 2 EARLY MORNING

A bathroom similar in design to the other bathroom.

Scott dries his face. He still looks frustrated.

SCOTT CARVER
As if there wasn't enough disasters
to deal with this weekend.

All of a sudden a door sized panel pops open next to the toilet, revealing itself to be a hidden entrance way.

A look of confusion appears on Scott's face.

SCOTT CARVER
What the hell?

Scott walks over to the panel, and cautiously opens it, examining what seems to be a dark hidden passageway.

INT. PASSAGEWAY 1 EARLY MORNING

A long narrow wooden tunnel, with no natural light.

Scott steps into the passageway.

He turns a torch on and starts to examine the passageway.

Walking slowly along the tunnel he notices other panels evenly placed along it.

A look of fascination appears on Scott's face.

Scott calls out.

SCOTT CARVER

Lola you should see this! There's a hidden tunnel that connects to every bedroom.

A look of realisation appears on Scott's face.

SCOTT CARVER

This could explain how people were killed off so easy.

At the far end of the passageway one of the panels opens up.

A unknown figure wearing a hooded jacket simliar to Heather's killer steps into the passageway.

A look of confusion appears on Scott's face.

The figure looks toward Scott.

They pull a meat cleaver out of their pocket.

A worried look appears on Scott's face.

The figure starts moving quickly towards Scott.

Scott dashes back to his bathroom entrance, managing to keep his distance from the figure.

INT. BEDROOM 5 EARLY MORNING

Another similarly designed bedroom.

Scott dashes in to the room.

He reaches the door handle and turns it.

The door doesn't move.

(CONTINUED)

A nervous look appears on Scott's face.

SCOTT CARVER

Shit!

Scott tries to force the door to open, but it still won't move.

Scott looks towards the bathroom.

He comes face to face with the figure as they launch themselves at Scott, aiming the meat cleaver at him.

With a look of shock on his face, Scott side steps the figure.

The figure slams into the cupboard, the meat cleaver piercing its door.

They try to retrieve the meat cleaver but it wont budge.

The figure pulls hard at the meat cleaver.

Seeing the figure's predicament, Scott dashes back into the bathroom.

INT. BATHROOM 2 EARLY MORNING

Scott heads towards the panel.

He pushes on the panel.

The panel won't open.

A look of panic appears on Scott's face.

SCOTT CARVER

Fuck!

He quickly examines the panel edge.

He sees a wedge rammed in the gap.

He grabs the wedge, trying to loosen it.

The figure swings the meat cleaver at Scott.

It cuts into his shoulder.

Scott yells out in pain.

He turns around to face the figure with a defensive arm raised.

(CONTINUED)

The figure slashes the arm with the meat cleaver.

With his face full of agony, Scott drops his arm, leaving himself exposed.

The figure raises the cleaver for another strike.

Scott kicks the figure hard in the stomach.

The figure is repelled backwards, arching their back on the sink.

The figure collapses on the ground.

Wincing in pain, but with a look of determination on his face, Scott grabs hold of the toilet tank lid and manages to lift it away from the tank.

Supporting the lid with his unwounded arm, he shuffles towards the figure.

The figure lifts their head up to see Scott moving towards them.

They swing the meat cleaver towards Scott's ankles.

It cuts into Scott's ankles.

Scott yells out in pain.

He collapses on the floor.

The toilet tank lid slams hard on to his chest.

Scott lies on the floor, wheezing from the toilet tank lid pressure, and dazed from the fall.

The figure slowly gets to their feet and walks over to Scott.

Scott tries to move but he finds himself pinned to the ground.

The killer swings the meat cleaver.

It embeds into Scott's forehead.

INT. LIVING ROOM EARLY MORNING

Kerry is pacing around the room with a nervous look on her face.

Kara sits down in an arm chair, watching her with a look of irritation on her face.

KERRY FARRELL
Something's wrong. Something's happened.

KARA RASTE
I'm sure they're fine.

KERRY FARRELL
But the killer seems to be an opportunist. If one of them is left alone for more than just a few minutes... that's all the time they might need.

KARA RASTE
Seeing how hot they are for each other, I'm sure they've just been in bed all this time. ... There's nothing be concerned about.

A distraught looking Amber appears at the doorway, her hands covered in blood.

A frightened look appears on Kerry's face.

Kara still looks irritated.

KARA RASTE
Ah shit.

LOLA RIVERS
I shouldn't have let him go.

Lola bursts into tears.

Kerry goes over to her then guides her to one of the sofas, while giving her a comforting hold.

Lola looks at Kerry with a defeated look on her face.

LOLA RIVERS
We're really not leaving here alive are we?

Kerry gives her a less than convincing reassuring smile.

(CONTINUED)

KERRY FARRELL

Maybe if we keep together, we can overpower them.

Lola stops crying and a hesitant look appears on her face.

LOLA RIVERS

No we can't. ... We never will be able to ... No one can stop that monster.

Lola gets off the chair.

A determined look appears on her face.

LOLA RIVERS

We have to leave this house now!

An uncertain look appears on Kara's face.

KARA RASTE

And go where, in the dark, with no cars available?

LOLA RIVERS

There's a police station about 20 miles from here.

KARA RASTE

It's 20 miles away! ... And don't you think that us wandering around out there might be even easier prey for the killer.

LOLA RIVERS

No more than we have been here.

Kara looks at Kerry with a frustrated look on her face.

KARA RASTE

What about you? You seem to be seen as the most rational of all of us.

A supporting look appears on Kerry's face.

KERRY FARRELL

Maybe it's worth a shot.

A look of disbelief appears on Kara's face.

KARA RASTE

Oh not you too?!

(CONTINUED)

KERRY FARRELL

The three of us together might keep
us safer. And the sun will be
coming up soon.

A defeated look appears on Kara's face.

KARA RASTE

Oh fine then. ... You two go up and
pick up your stuff, and I'll sort
out some rations.

Kerry and Lola head to the entrance.

Kerry looks back at Kara.

KERRY FARRELL

Thanks Kara.

Kara looks at her with an unenthusiastic look on her face.

KARA RASTE

Yeah yeah.

INT. KITCHEN EARLY MORNING

With a cautious look on her face, Kara is packing a variety
of travel necessities into a backpack.

She picks up a chopping knife and carefully examines it for
a moment.

SOUND OVER: door creak

Kara quickly turns round, the knife held in a threatening
pose.

A spooked looking Kerry stands in front of her.

KERRY FARRELL

Hey easy there! ... You almost got
me.

Kara, with an apologetic look on her face, puts the knife in
the bag, before turning back to face Kerry.

KARA RASTE

Sorry. ... I guess I'm just a
little on edge because of
everything.

Kerry gives her an understanding smile.

(CONTINUED)

KERRY FARRELL
I think we all are.

Kerry stares at the knife with a concerned look on her face.

KERRY FARRELL
Do you really need that.

A defensive look appears on Kara's face.

KARA RASTE
If we're gonna walk around in the
dark, I think we're gonna need
something to defend us from any
attacks.

A slightly concerned look appears on Kara's face.

KARA RASTE
Where's Lola?

A explanatory look appears on Kerry's face.

KERRY FARRELL
She's still packing. ... I think
she's a little distracted because
of Scott.

A questioning look appears on Kara's face.

KARA RASTE
You sure she's alright?

KERRY FARRELL
She was the last time I saw her.

A look of disagreement appears on Kara's face.

She puts the knife in the bag and swings it over her
shoulder.

KARA RASTE
Well I've still got a few things
from my room to grab. ... I'll
check on Lola when I'm up there.

A slight look of guilt appears on Kerry's face.

KARA RASTE
I'll be down again in a few
minutes. Just stay here for a
moment.

Kara leaves the kitchen.

INT. HALL WAY 1 EARLY MORNING

INTERCUT LOLA'S DOOR.

Kara with a look of concern on her face, knocks on the door.

KARA RASTE

Lola? ... You okay in there?

No response is heard.

KARA RASTE

Lola?

INT. BEDROOM 4 EARLY MORNING

Lola's body lies on the bed facing away from the door, seemingly motionless.

The door handle turns, but it doesn't open.

The door is forced repeatedly from the outside and finally it opens up wide.

Kara walks in and sees Lola's motionless body on the bed.

A look of dread appears on her face.

Suddenly the body turns, and a saddened looking Lola looks at Kara.

A look of slight relief appears on Kara's face.

LOLA RIVERS

Sorry about that. ... I didn't mean to scare you. ... I was just thinking about..

KARA RASTE

No need to explain yourself. ... I understand.

A look of regret appears on Kara's face.

KARA RASTE

About earlier. ... I'm sorry for the way I was. ... I can be too hard edged at times. ... I should've been more sensitive.

Lola gives her a slight smile.

(CONTINUED)

LOLA RIVERS

That's okay. ... I don't think any
of us are exactly feeling great at
the moment.

An empathetic look appears on Kara's face.

KARA RASTE

I'm gonna go pack my stuff. ... If
you need anything just let me know.

LOLA RIVERS

I will. ... I'm gonna finish
packing up and then I'll come down.

Kara reaches the door and opens it.

She looks back at Lola.

An appreciative look appears on Lola's face,

LOLA RIVERS

Thanks.

Kara walks out of the room and closes the door.

Lola lies back on the bed with a contemplative look on her
face.

After a moment she gets off the bed and starts packing items
into her travel bag.

SOUND OVER: door knock.

Lola calls out, seemingly unfazed by the lock.

LOLA RIVERS

You can come in Kara.

There is no response.

A look of frustration appears on Lola's face.

She walks over to the door and opens it.

Before she can respond, a figure throws a container of acid
on Lola's face.

Lola screams out in agony as the acid starts burning her
skin.

INT. LIVING ROOM EARLY MORNING

Kerry sits in an armchair with a look of expectancy on her face.

SOUND OVER: a feint scream from Kerry.

Kerry bolts up out of her chair with a panicked look on her face and chases out of the room.

INT. HALL WAY 1 EARLY MORNING

INTERCUT LOLA'S DOOR

Lola is collapsed on the floor screaming in agony. Her face is badly scarred and bleeding.

Kara looks over her with a concerned look on her face.

Kerry rushes up to them.

KERRY FARRELL

Oh my god!

LOLA RIVERS

Help me!. ... Please help me.

Kara pulls out the knife from earlier.

A look of confusion appears on Kerry's face.

KERRY FARRELL

What are you doing?!

With one swift movement, Kara cuts Lola's throat.

A look of terror appears on Kerry's face.

Kara turns to face Kerry with a focused look on her face.

Kerry goes to lunge at Kara.

Kara pulls the knife on Kerry.

KARA RASTE

I think we need a conversation.

Kerry settles back with a hesitant look on her face.

INT. LIVING ROOM EARLY MORNING

Kerry and Kara sit in two arm chairs placed close to each other.

Kara keeps close watch over the knife that is now resting on an arm of her chair, as she watches a questioning looking Kerry.

KERRY FARRELL
You're the killer!

A frustrated look appears on Kara's face.

A look of doubt appears on Kerry's face.

KERRY FARRELL
But surely that can't be right. ...
I was with you when Amber and Scott
were killed.

Kara remains frustrated.

A questioning look returns to Kerry's face

KERRY FARRELL
Or maybe you had someone else
helping you?

Kara interrupts.

KARA RASTE
You really have no fucking idea do
you?!

An unsure look appears on Kerry's face.

KARA RASTE
That "Susie Innocent" act really is
sickeningly real isn't it.

A judging look appears on Kara's face.

KARA RASTE
Unless if that's just part of your
game.

An angered look appears on Kerry's face.

KERRY FARRELL
God damn it Kara just tell me who's
been killing everyone.

An exasperated look appears on Kara's face.

(CONTINUED)

KARA RASTE
Everyone has!!

A look of confusion appears on Kerry's.

KERRY FARRELL
What? ... How? ... That can't be!

A knowing look appears on Kara's face.

KARA RASTE
It really is so obvious.

BEGIN FLASHBACK:

INT. SCHOOL HALLWAY MORNING

The group, including Heather, walk pass the other students, looking as arrogant as ever.

KARA RASTE (V.O)
Popularity is one of the most important things in high school. ... When your in a group, you might see the others as your friends, but there is always a want to be the member who has the most influence. ... and in a popular group, you will do whatever it takes to have that influence.

Charlotte subtly stares at Heather with a jealous look on her face.

KARA RASTE (V.O)
That want was in Charlotte. ... and she only knew one sure fire way to get it.

EXT. ROOF LATE AFTERNOON

The figure is holding the defeated Heather with one hand.

The figure pulls back their hood, revealing that they are Charlotte.

Heather's response can't be heard.

Charlotte stares at her with a look of mixed determination and regret on her face.

She pushes Heather off the roof.

(CONTINUED)

KARA RASTE (V.O)
And with that, the killings
started.

INT. LIVING ROOM EARLY EVENING

Charlotte is talking to the rest of the group.

KARA RASTE (V.O)
Charlotte made out like she
arranged the weekend for the good
of the group and to honour Heather.
... in truth she just wanted to
secure an alibi for the killing,
and convince the group that they
were in the right place.

A disparaging look appears on Jennifer's face.

KARA RASTE (V.O)
But not everyone was convinced.

INT. BEDROOM 3 EARLY NIGHT

Jennifer appears behind Charlotte and starts strangling her
with the neck tie.

KARA RASTE (V.O)
Jennifer saw an opportunity to put
"the right" person in charge of the
group. ... Her. ... And just do
what she could to blame it on
someone else.

INT. WINE CELLAR EARLY NIGHT

Maxine, with spat blood on her determined looking face,
stares at the weekend Jennifer.

KARA RASTE (V.O)
But soon others were seeing an
opportunity for change too.

Maxine cuts through Jennifer's throat with the corkscrew.

INT. ENTRYWAY EARLY NIGHT

Kara comes out of the Dining room as the discussion about Jennifer's whereabouts continues.

Kara starts walking up the stairs, when she suddenly stops.

A look of sinister realisation appears on her face.

KARA RASTE (V.O)
The rest of you seemed clueless to
what was going on, but I'd
recognised the signs. ... I knew
what was going to happen.

EXT. MANOR HOUSE NIGHT

Kara stands by one of the parked cars with a cautious look on her face.

KARA RASTE (V.O)
I decided to encourage the killings
on their natural path.

Kara whips out a steak knife and cuts into one of the tyres.

END FLASHBACK

INT. LIVING ROOM EARLY MORNING

An angered look appears on Kerry's face.

KERRY FARRELL
You doomed us!

A knowing look is still on Kara's face.

KARA RASTE
This group was doomed from the
start. ... I just sped up its
demise.

A successful sneer appears on her face.

KARA RASTE
Everyone started getting more angry
with each other, and soon the body
count started increasing.

BEGIN FLASHBACK

INT. GARAGE NIGHT

With a look of determination on his face, Jason throws the bag over Maxine's head and tries to suffocate her.

INT. BEDROOM 2 NIGHT

Amber, with a determined look on her face, swings the mallet towards Jason's bloodied face.

INT. BEDROOM 1 NIGHT

A determined looking Scott pins the fearful Amber to her bed as he pours the bleach into the funnel.

END FLASHBACK

INT. LIVING ROOM EARLY MORNING

A questioning look appeared on Kerry's face.

KERRY FARRELL

But Scott and Lola actually seemed to care for each other. ... I can't imagine Lola would kill Scott.

The successful sneer stays on Kara's face.

KARA RASTE

I helped that one along. ... I exposed Lola to the real truth about Scott. ... I guess it must've had an effect on her.

BEGIN FLASHBACK.

INT. BATHROOM 2 EARLY MORNING

An emotionally wounded looking Lola swings the meat cleaver towards the pinned Scott's head.

END FLASHBACK.

INT. LIVING ROOM EARLY EVENING

KERRY FARRELL
But you killed Lola?

An irritated look appears on Kara's face

KARA RASTE
Because you left me no choice.

A confused look appears on Kerry's face.

KARA RASTE
It was supposed to be you who
killed Lola. ... But you just
wouldn't play ball would you. ...
you had to save as many as you
could.

A determined look appears on Kerry's face.

KERRY FARRELL
Everyone deserves saving. ... No
matter who they are.

KARA RASTE
Not when your part of the popular
crowd. ... Then it's everyone for
themselves.

A defensive look appears on Kerry's face.

KERRY FARRELL
That's not true. ... It's about
being recognized.

A determined look appears on Kara's face.

KARA RASTE
Not for me. ... For me, being part
of this group has always been about
becoming part of those who have the
real power.

An angered look appears on Kara's face.

KARA RASTE
The people that forced me and my
family to get by on nothing because
of their greed.

A brief look of sympathy appears on Kerry's face.

(CONTINUED)

KARA RASTE

But I clawed my way into their ranks. ... Then I waited for my moment to take control of the group.

A look of realisation appears on Kerry's face.

KERRY FARRELL

You wanted the group to tear themselves to pieces, so you could be left in charge to rebalance its power.

A determined look appears on Kerry's face.

KERRY FARRELL

I won't let you get away with this.

A successful sneer returns to Kara's face.

KARA RASTE

You're not gonna stop me. You'd have to kill me. ... and you haven't got it in you.

Kerry surveys the room with a determined look on her face.

KARA RASTE

I wouldn't get any ideas either. ... I'm the one with the knife remember.

Kerry glances the knife.

KERRY FARRELL

Surely I'm allowed a drink though?

KARA RASTE

Be my guest.

Kerry reaches over and grabs a half full glass.

Kara watches her carefully.

Kerry grabs the glass, sits back in her chair and takes a sip.

A look of control appears on Kara's face.

KARA RASTE

I may as well try and make things as comfortable as I can before I have to get rid of yo..

(CONTINUED)

Kerry flings the glass at Kara's face.

Kara with a look of surprise on her face, narrowly dodges the glass.

Kara goes to readjust herself.

Kerry leaps out of her chair, and rams into Kara.

Kara is knocked to the floor.

The knife slides across the room.

Kerry makes a quick dash for the exit.

Kara, with a somewhat calm look on her face, gets off the floor.

She sees the knife on the floor and moves over to it.

INT. ENTRYWAY EARLY MORNING

Kerry dashes over to the entrance door with a look of urgency on her face.

She grabs the door knob.

Instantly, a current of electricity channels itself through an unexpected looking Kerry.

Kerry stumbles to floor, twitching from the shock.

INT. LIVING ROOM EARLY MORNING

Kara grabs hold of the knife

She turns to the entrance and calls out

KARA RASTE
You didn't think I'd just give you
a chance to go out the front door
did you?

INT. ENTRYWAY EARLY MORNING

SOUND OVER: foot steps approaching the area.

With a look of panic on her face, Kerry looks for a hiding spot.

(CONTINUED)

KARA RASTE (V.O)
My father built houses for a
living. ... I learnt all about
structural design from him. I
learnt about electrics too.

INT. LIVING ROOM EARLY MORNING

Kara has almost reached the entrance.

KARA RASTE
I've had time to memorize the whole
of this house. ... I know how to
keep people trapped in it. ... and
I know how to keep track of where
everyone will be.

Kara goes through the entrance.

INT. ENTRYWAY EARLY MORNING

Kerry has seemingly vanished from the room.

Kara walks in to the area and notices that Kerry has got
away.

A look of frustration appears on her face.

KARA RASTE
I know you're here somewhere.

INT. PASSAGEWAY 2 EARLY MORNING

A long crawl space with one end hidden in shadow, and the
other end showing a partial view of the entryway through a
ventilation grating.

A nervous looking Kerry watches Kara in silence

KARA RASTE (V.O)
I'll find you. ... No-one gets away
from me.

Kara hovers around the grating for another minute then moves
on.

Kerry waits till she can't hear Kara around the area.

She gently touches the grating and swings it open slightly.

She suddenly stops moving the grating.

(CONTINUED)

A look of hesitance appears on her face.

She observes the shadow hidden end of the passageway with a look of uncertainty on her face.

She turns back to face the grating.

She gently lowers the grating again.

She crawls along the passageway into the shadow hidden end.

After a while she comes up against a wall.

She looks upwards and sees a tall narrow vertical shaft made of brick.

She pulls out her phone and uses its light to illuminate the shaft.

She sees that the top of the shaft leads to another passageway.

Kerry pulls herself into the shaft.

She observes the texture of the wall and the shaft's width, and then climbs up it carefully.

INT. PASSAGEWAY 1 EARLY MORNING

With several grazes on her body and a tired look on her face, Kerry pulls herself out of the shaft and into the passageway.

She stands up and moves cautiously along the passageway.

Kara suddenly smashes through the wall, slamming, Kerry against the other side.

Kerry drops to the floor with a dazed and aching look on her face.

Kara looks down at her with a confident smile on her face. She holds the knife in her hand.

KARA RASTE
I said I'd find you.

Kerry launches herself at Kara, tackling her.

Kerry stands up, still dazed, and heads out of the passageway.

INT. HALL WAY 1 EARLY MORNING

INTERCUT STAIR ENTRANCE

Kerry steps away from the passageway hole.

Kara's arms reach out and grab her ankles, pulling her off balance.

Kerry slams face first on the floor.

Kara stands herself over Kerry.

Kerry kicks Kara in the knee.

Kara yells out and drops to the floor.

Kerry kicks her in the head.

Kara falls backwards.

Kerry stands herself up.

Kara quickly gets back on her feet and charges at Kerry with the knife.

Kerry turns round and sees Kara charging at her.

She grabs Kara's knife arm.

The two wrestle for control of the knife.

As they continue fighting for control, they slam each other against the corridor walls.

Kerry gets control of the knife and knocks Kara backwards.

Kara staggers backwards a few steps.

Kerry covers herself from Kara with the knife.

Kara charges towards Kerry.

She slams into Kerry, knocking the knife out of her hand.

Using her momentum against her, Kerry flings Kara's body towards the stairs.

Kara slams against the wall then loses balance.

INT. STAIRS EARLY MORNING

A narrow set of stairs leading to the Entryway.

Kara stumbles down the stairs.

INT. ENTRYWAY EARLY MORNING

Kara slams down hard on the floor,

INT. HALL WAY 1 EARLY MORNING

INTERCUT STAIR ENTRANCE

With a look of concern on her face, Kerry dashes to the stairs.

She looks down the stairs and sees Kara's body motionless.

She sees Kara suddenly stir.

Kerry quickly retreats from the stairs.

INTERCUT HALL WAY END

Kerry turns a corner and comes to a dead end.

A look of worry appears on her face.

Kerry searches the dead end for a hidden entrance.

Sliding her hands along the wall she touches a raised section in the wall pattern.

A look of curiosity appears on her face.

She cautiously pushes the raised section.

The section moves slightly.

The wall slides open, revealing a stone spiral staircase.

INT. SPIRAL STAIRCASE EARLY MORNING

A small stone cylindrical area with a single level spiral staircase in it.

There is a wooden door at the top of the staircase.

Kerry reaches the top of the staircase.

(CONTINUED)

She turns the handle of the door and pulls on it.

Initially it doesn't move, but then it starts to open slightly.

EXT. ROOFTOP EARLY MORNING

A large area made up of various connecting slanted tiled roofs.

In the centre is a narrow pathway with a small tower connected to it.

The entrance door of the small tower swings open and Kerry steps out.

She observes the distance from the ground and the narrow width of the pathway.

A look of unease appears on her face.

Kerry looks back at the tower and notices that it backs onto the side roof of the house.

She walks back to the tower then nervously lowers herself down on to the pathway roof.

Keeping a tight grip with her hands and feet, she moves along the pathway roof, before moving herself onto the side roof and over it's apex.

Clearing the apex, Kerry looks down at the side of the house.

She sees several large window frames and next to the wall, a grass area with several small bushes.

Kerry slowly lowers herself to the edge of the roof.

She lets go of one arm and gets a grip on a large window frame below.

She lets go of the other arm, resting it on to the window frame.

One hand loses grip of the frame.

With a panicked look on her face, Kerry tries to swing her arm up to the top of the frame.

As she swings her arm, the other arm loses its grip.

Kerry falls towards the ground.

EXT. SIDE GARDEN EARLY MORNING

Kerry smashes into one of the bushes, before finally hitting the ground.

Bruised and dazed from the fall she slowly gets herself to her feet.

Kara appears behind her with a baseball bat and strikes her on the back of the head.

EXT. REAR GARDEN EARLY MORNING

A medium sized garden with several trees and bushes.

In the centre, an unconscious Kerry is tied to the ground by ropes and ground spikes.

A limping, bruised and battered Kara stands over her with a observant look on her face, looking for movement.

Kerry starts to stir.

She opens up her eyes and looks around.

She sees she is tied down.

She looks at Kara, who now has a confident look on her face.

With a look of determination on her face, Kerry tries to pull herself free, but the ropes won't move.

An irritated look appears on Kara's face.

KARA RASTE

Do you see how much it easier
everything would have been if you
just played ball.

A pleading look appears on Kerry's face.

KERRY FARRELL

Kara, please don't do this.

KARA RASTE

I have no choice anymore. ... If
you had killed Lola like you were
supposed to, I could've used the
acid on you, and that would've been
the end of it. ... but no, I had to
take care, of her, and now I'm
gonna have to chop you to pieces

(MORE)

(CONTINUED)

KARA RASTE (cont'd)
and burn you to get rid of the
evidence.

Kara steps towards an axe on the floor which is next to a fuel can and a lighter.

She steps onto her left leg and twinges.

Kerry continues to pull at one of the ropes but to no avail.

KARA RASTE
Because of your actions I'm gonna
how to clear up that Lola mess as
well. And while also having to
deal with a sprained ankle. ...
Which is also thanks to you.

Kerry faces Kara with a contemplative look on her face.

KERRY FARRELL
You're psychotic!

Kara looks at her.

KARA RASTE
I'm an opportunist.

Kara turns back round and grabs the axe.

One of the ground spikes starts to move.

A look of determination appears on Kerry's face, before returning her gaze to Kara.

Kara walks back over to her.

KARA RASTE
End of the road for you.

Kara lifts the axe, aiming it's trajectory at Kerry's neck.

Kerry yanks the ground spike free, catches it in her hand, and with one swift movement rams it into Kara's calf.

Kara yells out in pain.

She lets go of the axe and drops to the floor.

With her available hand, Kerry, with a look of haste on her face, frees herself from the other ropes.

Kara tries to get herself back on her feet.

(CONTINUED)

Kerry sees the fuel can and lighter and picks them up.

Kara, wincing in pain and with an angered look on her face, staggers quickly towards Kerry.

KARA RASTE
You're gonna pay for that you
bitch.

Kerry unscrews the can and flings the fuel in Kara's face.

Kara yells out in agony.

Kara tries to wipe the fuel out of her eyes.

Kerry flicks the lighter and throws it at Kara.

Kara's head is set alight.

Kara screams out.

Kerry watches on in disbelief as the fire starts to engulf the rest of Kara's body.

To Kerry's surprise, Kara starts moving towards her again.

Kerry notices the axe on the floor and dashes towards it, keeping her distance from Kara.

Kara continues to move towards her.

Kerry picks up the axe.

She moves towards Kara, angling the axe horizontally over her shoulder.

She swings the axe at Kara.

The axe decapitates Kara.

Kara's body drops to the ground.

Looking both exhausted and in disbelief, Kerry stares at Kara's burning corpse.

EXT. MANOR HOUSE EARLY MORNING

Kerry, bruised, blood splattered, and in a state of shock, stands in front of the house looking at the coastal road.

She limps over to the road.

EXT. POLICE STATION MIDDAY

A small office building set back from the coastal road.

Two police cars are parked out the front.

INT. OFFICE MIDDAY

A small office area with a few desks and several filing cabinets.

TIM JACOBS, a medium built man in his early 30s wearing a police uniform, sits behind a desk.

He leans back on his chair, twiddling a pen. A bored look is on his face.

A door opens and GEOFF WILSON, a slightly overweight man in his late 40s wearing a police uniform, walks in.

He looks over at Tim, and an irritated look appears on his face.

GEOFF WILSON
Jeannie located the lost dog.
Animal welfare is gonna check him
over to make sure he's okay.

An unimpressed look appears on Tim's face.

TIM JACOBS
Gee what exciting news!

Geoff sighs.

GEOFF WILSON
Well at least something happened
today.

TIM JACOBS
That is not something happening.
That is something that a
neighbourhood watch could have
solved.

A defensive look appears on Geoff's face.

GEOFF WILSON
We're a pretty remote location.
Nothing much goes on here. ...
Police work is not always about gun
fights and car chases.

(CONTINUED)

TIM JACOBS
I'm just asking for a little
excitement once in a while.

Geoff smirks.

GEOFF WILSON
The youth of today.

INT. FRONT COUNTER MIDDAY

A reception area connected to the front of the police station, with a door leading to the office.

LOUISE RILEY, a small framed woman in her late twenties wearing a police uniform, sits behind a welcome desk, updating a computer file. She has a focused look on her face.

Not seen by Louise, Kerry, seemingly on the brink of collapse, comes to the front door of the station, pushes it open and stammers in.

SOUND OVER: bell ring.

Louise stays focused on the computer screen.

LOUISE RILEY
I'll be right with you.

Louise finishes updating the file then looks up.

She notices Kerry's appearance and a look of sudden shock appears on her face.

LOUISE RILEY
Holy Jesus!!

Using what seems to be all the strength she can muster, Kerry makes her best effort to respond.

KERRY FARRELL
I have a murder to report.

EXT. MANOR HOUSE LATE AFTERNOON

The front of the house is surrounded by many emergency services staff and vehicles.

Cadavers are being wheeled away in body bags.

(CONTINUED)

Geoff, with a concerned look on his face, is talking to an FBI AGENT.

Tim stands dumbfounded in the middle of all the activity.

A cadaver is wheeled past him, and a look of unease appears on his face.

Geoff finishes talking to the FBI agent and walks over to Tim.

He gives Tim a telling look.

GEOFF WILSON
You did say you wanted a little
excitement.

A sheepish look appears on Tim's face.

JEANNIE STAPLES, a woman in her late 30s wearing a police uniform, and with a concerned look on her face, walks out of the house.

She notices George and Tim and heads over to them.

JEANNIE STAPLES
It's like a slaughterhouse in their
chief. ... I'm amazed anybody
survived.

With a questioning look on his face, Geoff looks over at an ambulance where, Kerry, looking slightly healthier, and wearing a blanket over her shoulders, sits on the back ledge drinking a hot drink.

GEOFF WILSON
I'm hoping Miss Farrell can fill in
some more answers about that.

Geoff walks over to Kerry, followed by Tim and Jeannie.

Kerry stares at Geoff with a slight look of unease on her face.

GEOFF WILSON
It's good to see you're on the mend
Miss Farrell.

Kerry gives him a light look of gratitude.

KERRY FARRELL
I might not have been so lucky
without your help.

(CONTINUED)

A look of regret appears on Geoff's face.

GEOFF WILSON
We've checked your friends, but
unfortunately you are the only
survivor.

A look of sorrow appears on Kerry's face.

GEOFF WILSON
Your parents are on the way, but we
will still need you to tell us
exactly what happened.

Kerry gives him a nod of agreeance.

Geoff gives her an impressed smirk

GEOFF WILSON
Not everyone has the luck to outwit
a Serial killer.

A look of realisation appears on Kerry's.

KERRY FARRELL
I really did come out on top didn't
I.

A confused look appears on the other's faces.

KERRY FARRELL
I'm the only one left.

She laughs.

KERRY FARRELL
I'm the winner!

She starts to laugh hysterically.

Geoff, Tim, and Jeannie, try to restrain her.

A crazed look is now on her face.

KERRY FARRELL
I won! I won! I defeated them all!!

Kerry continues to laugh hysterically.