

Twist

By

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An original idea by Leo Birchley

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EXT. CAMPSITE LATE AFTERNOON

An isolated camp site in a heavily wooded area.

The sun is shining brightly.

A pair of eyes. They are full of tension

A grazed hand grabs a metal ground spike from a utility belt.

DAVID, a guy in his early 20s with an athletic build, seems to be dangling by his neck where another grazed hand is grasping hold of him tightly. He is gasping for air

He looks to his left at something.

DAVID
(Pleading)
Please! No!

EDGAR BLACK, A stockily built monster of a man, is holding on to David by his throat with one arm as his other arm holds the ground spike over his head in a threatening manner. He is dressed in a heavily armoured jacket and trousers, his face is covered by a welding mask, and he is wearing a utility belt holding several sharp items.

Ignoring David's plea, Edgar swings the ground spike towards his head.

The ground spike rams through David's skull as bone fragments splinter off and blood gushes out.

Edgar lets go of David's body and it collapses in a heap on the ground.

Claire, a slim pretty girl in her early 20s, is standing behind Edgar. She has blood splattered on her face and small cuts on her body. She recoils in fear at David's sudden violent death.

CLAIRE
(Crying)
David!!

Edgar immediately turns to face Claire.

With her face full of panic, Claire turns away from Edgar and starts running away from him.

Edgar charges after her.

(CONTINUED)

CHUCK, a muscular guy in his late teens, holding an axe, suddenly dashes over to Edgar. His T-shirt is soaked in blood.

Chuck stands in front of Edgar, he lifts the axe above his head. His face is full of anger.

CHUCK
(Angry)
Die, you son of a bitch!

Chuck swings the axe towards Edgar's head.

Edgar sidesteps the swing of the axe.

Chuck is thrown off balance by the momentum of the swing.

Before he can recover, Edgar turns round and quickly stamps down on Chucks right knee.

Chuck's leg snaps.

Chuck falls down on to his right knee as he yells in agony.

Edgar grabs hold of Chuck's head with his left hand.

With his right hand he grabs hold of a hunting knife from his utility belt.

Without hesitation, Edgar slits open Chucks throat.

Chuck's body collapses to the floor as Edgar lets go of his head.

Claire continues to run from Edgar. She is hysterically crying as she hears more people full victim to the monster she is trying to escape from.

Edgar continues to chase after Claire.

Claire runs over to a shed and goes inside.

Edgar reaches the shed. Keeping a tight hold on the hunting knife, he cautiously opens the shed door.

INT. SHED LATE AFTERNOON

A poorly lit wooden building, the majority of the area is hidden in shadow. Various tools and building materials can be seen roughly piled on shelving units.

Edgar slowly walks into the shed. He looks around the area searching for signs of his prey.

(CONTINUED)

Claire suddenly appears in front of him, brandishing a 2x4. Her face is full of determination and distress.

Claire rams the 2x4 into Edgar's chest.

Edgar doubles back from the force of the strike.

The hunting knife drops out of his hand.

Taking advantage of the situation Claire continues to ram Edgar's chest with the 2x4, eventually forcing him out of the shed.

EXT. CAMPSITE LATE AFTERNOON

Edgar staggers away from the shed. His left hand supporting his chest, and his right hand trying to shield himself from Claire's attacks.

CLAIRE
(Demanding)
Leave! Us! Alone!!

Claire swings the 2x4 towards the side of Edgar's head.

The 2x4 smashes into the side of Edgar's head, sending his body spiraling to the ground.

As Edgar lays face down, motionless on the floor, Claire raises the 2x4 above her head, aiming to finish off the monster in front of her.

Claire looks at Edgar, her face full of anger.

Edgar's body remains motionless.

Still looking at Edgar, Claire's face suddenly becomes emotionless.

She lets go of the 2x4, letting it drop to the ground.

Claire drops to her knees, she puts her hands on her head, and full of emotion, starts to cry.

Claire wipes the tears from her eyes.

She takes another look at the body.

Claire stands up again and slowly walks over to Edgar.

She bends down next to Edgar's head.

She takes hold of his mask and tries to remove it so as to get a look at his face.

All of a sudden, Edgar turns his body over, taking Claire by complete surprise.

Edgar grabs hold of Claire's throat with his left hand.

In his right hand he is holding a machete.

Edgar rams the machete deep into Claire's stomach with the blade pointing upwards.

He pulls the machete up through the rest of her body as blood splatters everywhere.

Claire's body collapses to the ground.

Edgar, supporting his chest, stands up.

He rolls back his left sleeve, revealing a stop watch, which he quickly pauses.

Edgar takes off his mask. He is shown to be in his late 30s, his skin looks rough, and he has a noticeable scar on his right cheek.

He takes another look at Claire's body.

Edgar talks to himself.

EDGAR
(Judgemental)
They always have to look under the
mask.

Edgar starts walking away from Claire.

TITLE OVER: TWIST against a desaturated still of Edgar walking away from Claire.

SOUND OVER: 'Up Around the Bend' by Creedence Clearwater Revival

INT. BASEMENT LATE EVENING

TITLE OVER: Film credits appearing onscreen

SOUND OVER: 'Up Around the Bend' by Creedence Clearwater Revival continues to play.

A cluttered cavernous room illuminated by strip lighting.

(CONTINUED)

Edgar walks into the room.

He is taking off the various parts of his outfit.

As Edgar walks through the room, various items of interest are focused on:

1. A range of sharp implements.
2. Various electrical devices.
3. Several photos of Edgar showing him to be a member of the army and a commando.
4. Various books on combat strategies and tactics.
5. A collection of newspaper cuttings about different mass murders.
6. Blue prints for various campsites.
7. Itineraries for summer camps.
8. A collection of slasher films.
9. Notes on the films including pros and cons of different sequences.

Edgar eventually arrives at a small desk at the end of the room and sits down.

He takes hold of a sheet of paper with a large hand drawn table on it and puts it on the desk.

The table is an descending list in chronological order noting different campsites, and for each campsite, columns that are used to indicate the number of intended victims, the number of victims killed, and the time it took to kill the victims.

Edgar fills in the required fields for the most current campsite date on the list.

Edgar looks at the latest entry. He smirks

SOUND OVER: the music fades out.

Edgar talks to himself

EDGAR
(Self congratulating)
10 minutes faster than last time.
Damn I'm good!

INT. RUSSELL'S BEDROOM MORNING

A somewhat typical student bedroom.

Clothes are sprawled across the floor.

Study books and folders are untidily piled on top of various shelves and a desk.

The walls of the bedroom are covered in posters, but unlike most student's rooms, they are all for slasher films.

The pulsating sound of an alarm clock echoes around the room.

In the middle of the bedroom, RUSSELL WILLIS, a slim built student with unkempt hair, is collapsed on a bed face first, a blanket covers his entire body. He is seemingly unfazed by the continuous blaring noise coming from the alarm clock.

MRS WILLIS shouts out from another room.

MRS WILLIS (O.S)
(Commanding)
Russell! It's 7:30! Time to get up!

Russell, responding to his Mother, suddenly moves his head to look at the alarm clock. He looks half asleep.

MRS WILLIS (O.S)
(Encouraging)
You don't want to be late for school.

Russell roles his eyes at her comment.

INT. KITCHEN MORNING

A tidy, reasonably spacious, but also homely, room.

Mrs Willis, a middle aged woman with a slender figure, is wearing a dressing gown while she empties a dish washer.

CARRIE WILLIS, an attractive girl in her late teens is sitting at a breakfast table, flicking through the pages of a magazine. She is wearing figure hugging jeans and an elegant blouse.

Russell, now fully dressed in an old t-shirt, loose jeans, and some well worn trainers, but with his hair still relatively untidy, sneaks into the kitchen. He has a backpack over one of his shoulders.

(CONTINUED)

With his shoulders slouched, he walks over to the fridge and starts taking out some food, trying not to make his presence known to Mrs Willis and Carrie.

Without looking away from her magazine, Carrie comments on Russell's sudden appearance

CARRIE
(Mocking)
Hey! Look who decided to finally
get up!

With a brief sigh, Russell makes an effort to ignore Carrie's comment as he continues searching through the fridge for food.

Noticing Russell's presence, Mrs Willis looks at him and smiles.

MRS WILLIS
(CHEERFUL)
Good Morning.

Russell looks over at her.

RUSSELL
(UNENTHUSIASTIC)
Morning Mom.

Russell looks over at Carrie with an annoyed look on his face.

RUSSELL
Morning Carrie.

Carrie looks up at him with a snide look on her face.

CARRIE
Good morning little brother.

Russell closes the fridge door, pours himself a glass of juice, and starts putting the items he got out into his backpack.

MRS WILLIS
(COMPLAINING)
Russell. Maybe you'd be more awake
in the morning if you didn't watch
those horror films all night.

Russell sighs at this comment as he carries on putting the food in his backpack.

MRS WILLIS

I really don't like you watching those type of films. Not only are you too young for their rating, but they're also very scary.

RUSSELL

(Defensive)

Mom,...

CARRIE

They're not scary Mom. They're just lame.

Russell shoots an angry gaze at Carrie.

CARRIE

The only people that watch them are lame people. Just like Russell and those those other losers in his "slasher film club".

RUSSELL

(Angry)

Shut up Carrie.

MRS WILLIS

(Commanding)

Carrie don't call your brother lame. Russell don't tell your sister to shut up.

Still frustrated with Carrie, Russell drinks his juice, grabs a piece of fruit, and slings his backpack back over his shoulder.

MRS WILLIS

(Suggestive)

Maybe you should go out more though Russell.

Russell sighs, hanging his head at the suggestion.

MRS WILLIS

I definitely reckon that you're involvement in Camp Navome might encourage you to be more sociable.

CARRIE

It's about time he got a life, rather than just watching horror films.

(CONTINUED)

RUSSELL

(Snide)

This coming from someone who's
spent the last month hanging out
with her friends rather than trying
to find a job.

Carrie's face fills with anger.

Mrs Willis sighs at Russell and Carrie's bickering.

Russell walks out of the kitchen.

INT. LIVING ROOM MORNING

A spacious room lit up by the morning light coming in from
several windows.

The room is decorated with various statues and family
photos.

Russell strolls over to the front door of the room and opens
it.

RUSSELL

I'm off to school

MRS WILLIS (O.S)

(Enthusiastic)

Have a good last day of term
sweetie.

Russell walks out of the room, slamming the door behind him.

EXT. SARANSAN HIGH SCHOOL AFTERNOON

A large red brick building in a residential area.

No students can be seen but they can be clearly heard
through the school's windows.

INT. CAFETERIA AFTERNOON

A large high school cafeteria.

The midday sun shines through its large viewing windows.

The area is full of the enthusiastic roar of high school
students as they discuss their summer plans.

(CONTINUED)

Seemingly separated from the rest of the students in the room, Russell sits at a dining table with a group of people all dressed in a similar fashion to him:

1. MEGAN TURNEY, a reasonably pretty girl wearing jeans and a rather masculine cut T-Shirt. She has a somewhat spunky aura about the way she holds herself.
2. TONY GREEN, a laid back guy with gelled hair and a pair of sunglasses resting on his forehead. He is continuously checking out the female students in the room.
3. GEORGE SAYLES, a slightly overweight boy. He seems to be keeping himself slightly separate from the conversation the others are having with each other.
4. LYLE WILLIAMS, a small built guy wearing a plain T-shirt. He appears to be rather on edge.
5. ANDY PITH, a short guy, but he holds himself as if he was 10 feet tall. He is constantly scanning the dining room, looking for anything out of the ordinary.
6. GREG BENNETT, an average built guy, wearing a colourful T-Shirt. His face is full of enthusiasm, both for the group he is sitting with and the overall atmosphere of the cafeteria.

Russell's table seems to lack a lot of the enthusiastic aura that the other students in the cafeteria have in relation to the impending holiday period.

RUSSELL

I definitely reckon we should go with 'Friday the 13th, Part 2' for our next film. What does anybody else think?

TONY

(Distracted)

Yeah sure. Part 2

GREG

Oh I love that one! Especially that bit when the girl gets the harpoon in her eye.

GEORGE

(Correcting)

Actually that was 'Part 3', not 'Part 2'.

Russell sighs at George's comment.

(CONTINUED)

GEORGE

'Part 3' was released in 3D and was the first film in the series to feature Jason's hockey mask.

RUSSELL

(Sarcastic)

Thanks for that bit of information George.

George seems oblivious to Russell's comment.

BRETT THOMPSON, an athletically built attractive guy in a fashionable top and trousers, walks toward Russell and the others. He is carrying a tray with food on it. He has a considerable air of self-importance about himself.

As he passes by Russell, he deliberately hits Russell in the shoulder with his tray.

Russell winches in pain.

As Brett walks away from Russell and the others, he turns round to look at Russell with a smirk on his face.

BRETT

Whoops.

Brett sits down at another dining table with another group of people.

1. JAN, an attractive girl with a toned figure, dressed in fashionable clothing. She appears full of self importance.

2. TRISH, another attractive girl with a similarly toned figure to Jan, also wearing fashionable clothing. She also appears full of self importance.

3. LUKE, an athletically built handsome guy also wearing somewhat fashionable clothes. He also appears full of self importance.

4. BILL, another athletically built handsome guy wearing fashionable clothes. He seems just as full of self importance as the others.

Brett quietly whispers to the others.

All 5 of them turn to face Russell and the others, before bursting into laughter.

(CONTINUED)

MARCIE SPARKS, another toned attractive girl, wearing revealing fashionable clothes, walks pass Russell and the others. She also has a considerable air of self importance about her.

As Marcie walks past Russell's table, Tony gives a long learing look at her.

TONY
(confident)
Hey Marcie.

Marcie keeps walking away from the table.

MARCIE
(Commanding)
Get lost, Freak.

Marcie goes over to Brett's table and sits next to Brett. She gives him a kiss on the cheek.

Unfazed by Marcie's comment, Tony leans back on his chair, with a look of confidence in his face.

TONY
Yeah. She definitely wants me.

Russell glares at Brett, Marcie, and the rest of their table.

RUSSELL
(annoyed)
I can't believe we've got to spend our summer with them.

Andy quickly lifts himself out of his chair, his face full of anger.

ANDY
That's it! It's time I taught those guys a lesson!

Lyle shrinks back in his chair even more. He looks worried.

LYLE
(scared)
Could we not just try and sort out the situation another way?! ... please!

RUSSELL
(controlling)
Sit down Andy. You'll only end up making things worse.

Unenthusiastic but no less compliant, Andy sits back in his seat.

Lyle calms down a little bit more.

Megan quickly rises from her chair with a look of determination in her face.

MEGAN
I'll do it then!

RUSSELL
That wont help either Megan.

Megan slumps down into her chair, seemingly unhappy with this suggestion.

RUSSELL
(annoyed)
I can't believe our parents are making us take part in this summer camp program either ... just cause we like to watch horror films a lot.

GREG
(enthusiastic)
I'm sure it'll be more fun than it seems. I reckon we should give it a chance.

The rest of the group look unconvinced of Greg's view.

RUSSELL
(unenthusiastic)
Yeah, we'll see about that.

INT. BASEMENT LATE AFTERNOON

Edgar sits at the small desk.

He is looking over a campsite blue print and a summer camp itinerary.

On a small TV in front of him 'Friday the 13th' is playing.

Also sitting on the desk is Edgar's campsite list. A new campsite entry has been added but has not been fully filled in. The name of the campsite is 'Camp Navome'.

EDGAR
(confident)
This'll be like taking candy from a
baby.

EXT. CAMP NAVOME CAMP SITE EARLY AFTERNOON

A large clearing in a heavily wooded area.

The midday sun shines through the clearing, lighting up the entire area.

There are several nearly identical cabins in the clearing, and some parked cars.

In the center of the campsite two groups of teenagers stand, divided by choice and appearance.

One group is made up of Brett, Marcie, Jan, Trish, Luke, and Bill. They are clearly dressed for summer, all in T-shirts, tops and shorts which display their toned figures and allow them maximum exposure to the sun.

The other group is made up of Russell, Megan, Tony, George, Lyle, Andy, and Greg. They are people that clearly don't socialize enough to know how to dress properly for summer. They are in jeans and well worn tops.

In the middle of the two groups, standing tall and proud is JERRY ROGERS, a man in his early 30s. He is in good shape and is dressed in a wilderness friendly outfit: a pair of practical khaki shorts, hiking boots, and a polo shirt.

Jerry's face is full of enthusiasm. The other's faces look considerably less enthusiastic.

JERRY
Hello, and welcome to Camp Navome!

GREG
(excited)
Woo Yeah!

Russell sighs at Greg's response, burying his head in his hands.

Brett, Marcie and the rest of their group snigger at Greg.

Jerry smiles at Greg's enthusiastic response.

(CONTINUED)

JERRY

My name is Jerry Rogers, and I am
the head counselor of this camp.
Over the next few weeks I will
train you to become camp counselors
for Camp Navome's summer season.

Apart from Greg, who is smiling from ear to ear, no-one else
in the two groups seems overly enthusiastic about Jerry's
plans.

A look of disappointment appears on Jerry's face briefly
because of this, but he enthusiastically carries on anyway.

JERRY

I want you all to get a bit more
settled in today, and then tonight
I will go through tomorrow's
itinerary.

EXT. WOODED AREA EARLY AFTERNOON

A heavily shaded area.

It is several hundred yards away from the campsite.

Edgar, once again dressed in his outfit, quietly observes
the others as they stand around the campsite.

He watches Jerry as he finishes talking to the others and
then goes into one of the cabins.

EDGAR

(confident)

They don't stand a chance.

EXT. CAMP NAVOME CAMP SITE EARLY AFTERNOON

BRETT

(daring)

Now that he's out the way, I think
it's time to get this party
started! Who's up for skinny
dipping?!

MARCIE

(enthusiastic)

Sounds good to me.

(CONTINUED)

LUKE
(enthusiastic)
You can count me in.

Brett, Marcie, Luke and the rest of their group head towards a pathway leading away from the camp site.

Tony breaks away from the rest of his group, and starts heading over to the other group, He has a keen look on his face.

TONY
I wouldn't say no to a bit of
skinny dipping either.

Brett and the rest of his group stop and look at Tony. A look of disgust in their faces.

MARCIE
You must be joking. We don't want
you or any of the rest of you
freaks anywhere near us for the
rest of this summer.

Tony's face is full of disappointment.

BRETT
(mocking)
I think you guys should stay here
and help "Jerry" instead.

Brett and the rest of his group carry on walking over to the pathway, laughing about Russell and his group.

Russell glares at Brett and Marcie. Before turning back to the rest of his group with a sigh.

INT. COMMUNAL CABIN NIGHT

A warmly lit well furnished place.

It offers all that is needed for a relaxing home away from home including a kitchen area, dining table and chairs, and a sofa set.

Jan, Trish, Luke and Bill are sitting at the dining table, seemingly bored.

Luke is mindlessly shuffling a pack of playing cards.

Brett and Marcie are snuggled up on a sofa, enjoying each others embrace.

(CONTINUED)

Jerry finishes wiping the kitchen surface and then grabs hold of a set of keys. He looks content.

JERRY

Well I'm off to bed everyone. I'll see you guys and girls bright and early tomorrow morning for breakfast.

Jerry opens an exterior by the kitchen.

Brett turns his head to see Jerry heading off.

BRETT

Night.

The others watch as Jerry walks out the door.

Bill turns to the others with a grin on his face.

BILL

And he's finally gone. Time for some alcohol!

Jan, Trish, and Luke suddenly spring into life with smiles on their faces at Bill's suggestion.

BILL

(commanding)

Luke, go grab that bottle of J.D., I'm gonna deal us all some strip poker hands.

Brett and Marcie get up from the sofa, their arms remain around each other.

BRETT

We're gonna head off too. We're gonna ... test out the beds.

Brett grabs hold of Marcie's bottom.

Marcie responds to this action with a passionate gaze into his eyes.

Bill gives Brett and Marcie a sly look.

BILL

You two have fun then.

Brett and Marcie walk out the front door, as they both give a little wave goodbye to the others.

INT. STAFF CABIN 2 NIGHT

A featureless, poorly lit area.

There are seven identical basic beds neatly lined along the length of the room, and a connecting bathroom at the end.

Russell, Megan, Tony, George, Lyle, Andy, and Greg are sitting close together on four of the beds. They look bored.

RUSSELL

(depressed)

What a great start to the summer, eh?! Brett and his friends are already treating us like dirt, and we've got six weeks of being rushed off our feet as counselors to come.

GREG

(cheerful)

I'm actually looking forward to becoming a counselor.

RUSSELL

That doesn't surprise me Greg.

Lyle once again has a nervous look on his face.

LYLE

I'm not sure about this place. I've seen enough 'Friday the 13th's to know that summer camps are never safe places to be.

GEORGE

(informative)

There are lots of other slasher films set at summer camps too, Lyle. 'The Burning', 'Sleepaway Camp', ...

RUSSELL

That's not helping George! Lyle, I'm sure there's nothing to worry about.

EXT. COMMUNAL CABIN NIGHT

An unlit area.

Edgar is standing out of shot of the cabin windows.

He rolls back his left sleeve, revealing his stop watch.

(CONTINUED)

EDGAR
(focused)
Show time.

Edgar starts the stop watch.

INT. STORAGE SHED NIGHT

A large dimly lit area full of all the equipment a summer camp could possibly need.

Jerry tidies away some guide ropes.

He is enthusiastically whistling.

SOUND OVER: A loud creak

Hearing the creak, Jerry stops whistling, puts down the guide ropes, and turns around. His face is full of curiosity.

JERRY
Hello? Is someone there?

Jerry cautiously walks over to a closed door, partially shadowed by a tall pile of stacked canoes.

Jerry quickly examines the canoes and then opens the door.

He calls out.

JERRY
Hello?

Looking convinced that no-one else is around, Jerry closes the door.

Out of nowhere, Edgar puts his hand over Jerry's mouth, and pulls him towards his body.

Jerry tries to yell but his voice is muffled by Edgar's hand.

With his other arm, Edgar quickly raises a ground spike in front of Jerry.

Seeing the ground spike hovering in front of him, Jerry's eyes become full of fear.

Edgar rams the ground spike through Jerry's chest.

Jerry's body goes limp.

(CONTINUED)

Edgar lets go of Jerry's body, and walks over to the door.
He opens the door and walks out.

INT. STAFF CABIN 1 NIGHT

A cabin identical to the cabin where Russell and the others are staying.

At the front of the cabin, Brett and Marcie are having sex on a bed.

Brett and Marcie climax together, and then Marcie climbs off Brett.

Marcie lies down next to Brett on the bed.

Brett stares up at the ceiling with a satisfied look on his face.

Marcie smiles as she looks at Brett. She strokes his chest with her right hand.

MARCIE

I love you.

EXT. COMMUNAL CABIN NIGHT

Edgar takes out a small detonator and presses a button on it.

INT. FUSE BOX NIGHT

An explosive device planted in the box goes off, instantly frazzling the wires inside.

EXT. CAMP NAVOME CAMP SITE NIGHT

All the lights go out in the entire camp site, plunging the area into complete darkness.

INT. COMMUNAL CABIN NIGHT

Jan, Trish, Luke, and Bill are sitting round the dining table.

They are half naked and all holding hands of cards.

(CONTINUED)

Their faces are illuminated only by the moonlight shining in through the cabin windows.

They have disappointed looks on their faces.

LUKE

Ah crap.

INT. STAFF CABIN 1 NIGHT

Brett and Marcie are still lying together in the bed.

Marcie has a worried look on her face.

She tensely grabs hold of Brett.

Brett seems relatively unfazed by the event

BRETT

(annoyed)

Shit.

INT. STAFF CABIN 2 NIGHT

Russell, Megan, Tony, George, Lyle, Andy, and Greg are sitting on the bed.

Apart from Russell, the rest of the group seem disturbed by the sudden darkness.

Russell seems aggravated.

RUSSELL

Great! Just when I thought things couldn't get any worse, they do.

INT. COMMUNAL CABIN NIGHT

Jan, Trish, Luke, and Bill's bodies are barely visible as they hunt around the almost pitch black lounge area.

BILL

(relieved)

I found a torch everyone.

Hearing his call, the other three move over to where Bill is.

BILL

Here we go.

The torch turns on, lighting up Jan, Trish, Luke, and Bill's faces. They all look relieved to see each other again

BILL

Ah, that's better.

Suddenly Bill notices standing behind Jan, the monstrous form of Edgar. He is holding a chainsaw.

Bill is shocked at Edgar's appearance.

BILL

What the hell?!

Hearing Bill's response, Jan, Trish, and Luke turn to face Edgar.

Looking equally shocked, they quickly move closer to Bill.

Edgar turns on the chainsaw.

SOUND OVER: chainsaw roar

Bill, Jan, Trish, and Luke, their faces suddenly full of terror, scream in unison.

Edgar swings the chainsaw towards them.

The chainsaw blade tears through their chests.

INT. STAFF CABIN 1 NIGHT

SOUND OVER: The distant sound of screaming and the chainsaw.

Marcie grabs hold of Brett tighter.

She looks worried.

MARCIE

What was that?

Brett turns to face Marcie. He looks calm.

BRETT

I'm sure it's nothing Hon. Probably just Bill and Jan joking around.

Marcie has a faint smile on her face.

(CONTINUED)

MARCIE

Okay.

Brett gets off the bed and stands up.

He reaches over to an open rucksack and takes out a torch.

BRETT

I'm gonna go wash my face

Marcie looks over at Brett.

MARCIE

Try not to be too long.

Marcie turns away from Brett, and looks out through one of the windows.

INT. STAFF CABIN 2 NIGHT

SOUND OVER: The distant sound of screaming and the chainsaw.

Russell and the rest of his group look disturbed by the noise.

LYLE

(worried)

What's that noise?

TONY

(dismissive)

Oh it's probably just Brett and his friends trying to mess around with us.

Hearing this comment, Russell turns round to face Tony. He looks considerably on edge.

RUSSELL

Messing around with us?! We've all seen enough slasher films to know that chainsaws and screaming does not mean someone's messing around!

ANDY

(inquisitive)

What are you suggesting?

RUSSELL

We, are about to become part of a camp site massacre.

Greg looks over at Russell, his face full of excitement.

(CONTINUED)

GREG

Are you serious!! Like one in a slasher film?! That is awesome!

RUSSELL

(frustrated)

No it is not awesome Greg! It is not awesome at all!

Lyle puts his hands on his head.

LYLE

(panicky)

Oh god.

Andy leaps up off the bed.

His hands are clenched tightly and he has a look of bloodlust in his face.

ANDY

I'm gonna kick some slasher killer ass then!

Encouraged by Andy's actions and with a similar look of bloodlust in her face, Megan also leaps off the bed.

MEGAN

Hell yeah! I'm gonna too!

RUSSELL

Separating yourselves from the rest of the group. Definately not a wise idea in these sort of situations.

Realising what Russell is getting at, Andy and Megan sit back down on the bed again. A look of disappointment in their faces.

ANDY

Fair point.

LYLE

What should we do then?

RUSSELL

(commanding)

First we need to call the police. Then we all need to stay right here, and be ready for him.

INT. BATHROOM NIGHT

A small room with a shower, toilet, and sink in it.

The only light in the room comes from a torch balanced on top of the toilet seat.

Brett is standing over the sink. He is drying his face with a hand towel.

He is humming to himself.

Edgar pushes the door open slightly and walks in, trying not to get himself noticed by Brett.

His focus is on Brett.

Hearing the creak of the door, Brett stops drying his face and removes the hand towel. His head remains facing forward.

BRETT
(curious)
Hon, is that you?

Hearing no response, Brett turns away from the sink.

He suddenly sees Edgar standing directly in front of him.

Brett looks shocked.

Without hesitation, Edgar grabs hold of Brett's throat with his right hand.

With his left hand, he rams a hunting knife through Brett's forehead.

INT. STAFF CABIN 1 NIGHT

Marcie is admiring the moonlit vista of the camp site's surrounding area. She has a warm smile on her face.

She sits up on the bed.

Marcie calls out to Brett.

MARCIE
It looks so peaceful out there.

Suddenly a cheese wire garrote is thrown over her head by Edgar.

Edgar tightens the garrote around Marcie's neck.

(CONTINUED)

It starts cutting into her flesh.

Marcie, her face full of shock, struggles to breath.

Marcie reaches her fingers back to grab the garrote.

Marcie tries to put her fingers in between her neck and the garrote to loosen its hold.

The cheese wire starts slicing through Marcie's fingers.

Marcie winces in pain.

She lets go of the garrote.

Marcie looks terrified as tears dribble down her cheeks.

The garrote digs deeper into Marcie's neck.

Marcie desperately moves her hands around the bed area, trying to find anything to defend herself with.

The blood suddenly pumps out heavier from the front of Marcie's neck.

Marcie's arms go limp.

Her face is motionless.

EXT. STAFF CABIN 2 NIGHT

Edgar stands by the front entrance door of the cabin.

He draws his machete, ready to attack.

EDGAR
(determined)
Time to finish the job.

Edgar opens the door quietly, raises his machete and walks in.

INT. STAFF CABIN 2 NIGHT

Edgar spies the first bed, it looks occupied occupied.

Suddenly from behind the door, George swings a rucksack at Edgar.

The rucksack connects directly with Edgar's head.

(CONTINUED)

Stunned by the sudden and unexpected attack, Edgar staggers back a couple of steps.

EDGAR
(confused)
What the fu..

From another spot, Tony suddenly appears, swinging another rucksack at Edgar.

Another direct hit to the head.

Edgar drops his machete on the floor.

Disorientated from two strikes in a row, Edgar staggers even more around the cabin.

Greg, Lyle, Andy, and Russell also appear. They continue to strike Edgar in the head with their rucksacks.

The strikes suddenly stop and Edgar finds himself backed up against one of the beds.

He struggles to hold his balance.

Megan suddenly leaps up off the ground and onto the bed in front of Edgar.

She launches herself towards him.

Megan collides with Edgar full on.

Megan's momentum causes Edgar to fall backward over the bed behind him.

Edgar's head slams down on the floor.

He has been knocked unconscious.

Megan is kneeling on top of Edgar's body. She is looking at his motionless head with a big grin on her face.

MEGAN
Oh yeah! Taken down by a girl!

Russell and the others are standing around Edgar's lifeless body. A look of amazement in their faces.

RUSSELL
I can't believe it! It worked. We
took down a slasher killer.

TONY
Believe it Baby!

All seven of them are smiling at each other.

RUSSELL
(commanding)
We need to act fast before he
regains consciousness. Disarm him,
and then quickly barricade him in
the cabin.

INT. STAFF CABIN 2 NIGHT

Edgar is still collapsed over the bed, motionless.

Russell and the others have all left the cabin.

Edgar starts to stir.

He puts his hands on his head and groans.

EDGAR
(dazed)
Where am I?

Edgar lifts his head off the ground.

He looks around the empty cabin for clues.

With a bolt of recognition, he suddenly he leaps up off the bed.

EDGAR
(panicked)
Those kids!

Edgar hurries over to the back door of the cabin and turns the handle.

The door doesn't budge.

Edgar gives a frustrated growl.

He charges over to the front door and turns the handle.

That door doesn't move either.

Angered even more, Edgar desperately pulls at the handle, but it still refuses to open.

Letting go of the handle, Edgar clenches his fists and yells out in anger.

EXT. STAFF CABIN 2 NIGHT

SOUND OVER: The distant sound of a police siren.

Russell and the others are standing in front of the cabin.

They see Edgar standing in front of a cabin window. His body is tense with frustration.

Edgar notices the others standing together outside.

ANDY

(cocky)

No more klling for you pal!

Edgar bellows through the closed window.

EDGAR

(furious)

You wont get away with this you
mother fuckers! I'm gonna come
after every last one of you!

TITLE OVER: 3 MONTHS LATER against a black background.

INT. KITCHEN MORNING

Russell is sitting at the Breakfast table with Carrie, Mrs Willis and MR WILLIS, a middle aged, tall, broad-shouldered man with a slightly receding hairline.

They are all in their dressing gowns, having breakfast.

Carrie is delicately eating a piece of toast.

Mrs Willis is sipping a cup of coffee.

Mr Willis is drinking a glass of orange juice, whilst looking through a newspaper.

Russell has a distant look on his face as he slowly scrapes a spoon around the inside of a breakfast bowl sitting in front of him.

Mr Willis looks over at Russell. He looks concerned.

MR WILLIS

Something on your mind Russ?

Russell looks up at Mr Willis.

(CONTINUED)

RUSSELL
I'm just thinking about Camp Navome
again Dad.

Carrie rolls her eyes at Russell's comment.

CARRIE
(sarcastic)
Oh great. That again.

MR WILLIS
(comforting)
It's been 3 months already since it
happened. I'm sure that killer is
long gone by now.

RUSSELL
(worried)
But the police never caught him.
Somehow he escaped, and the last
thing he said to us was that he'd
come after us. What if he does come
back?

Carrie looks over at Russell. She looks irritated.

CARRIE
Oh will you just get over yourself
already! The guy killed a load of
people, you stopped him, then he
got away. It's old news! Move on!

Mrs Willis looks unimpressed with Carrie's outburst.

MRS WILLIS
(commanding)
Don't be so brash about it Carrie.

Mrs Willis looks at Russell

MRS WILLIS
(sincere)
Some of what Carrie said is right
though Russell. Maybe you should
try and forget about the situation
and carry on with your life.

Russell gives a faint smile.

RUSSELL
I'll try to.

EXT. POLICE STATION EARLY AFTERNOON

A clean well looked after building basked in the midday sun. Russell strolls over to the front entrance and walks in.

INT. POLICE STATION EARLY AFTERNOON

A busy office.

Officers in and out of uniform rush back and forth around the area as they go about their daily business while others are busily working at their desks.

JAMES ROBINSON, a middle aged, medium built man in his mid 40s, wearing a freshly pressed suit, sits at a desk.

The desk is scattered with case files, and at the front of the desk sits a name plaque that reads "Lieutenant James Robinson"

James is looking through an open case file, while typing away on a computer. Every so often he stops typing to take a sip from a cup of coffee sitting on his desk.

His brow is furrowed, and he has a look of frustration on his face. Every so often he sighs.

Russell enthusiastically walks over to James' desk.

RUSSELL

Good afternoon Lieutenant.

James remains focused on the case file.

JAMES

I'll be with you in a moment.

James turns away from his computer and looks over at Russell.

Suddenly realising who it is, James' face fills with frustration.

JAMES

Oh for goodness sake! Again?!

A sheepish look appears on Russell's face.

JAMES

Every week you come here. And every week it's the same answer.

(CONTINUED)

RUSSELL
(hopeful)
Well there's always the chance that
something might come up eventually.

James bows his head and sighs.

JAMES
(comforting)
Russell, I'm really sorry that that
serial killer somehow evaded the
police, and that he's never been
caught since.

Russell hangs his head. He has a look of sorrow in his face.

JAMES
... but maybe you need to accept
the fact that he's gone, and let go
of what happened in the past. It'll
be healthier for you if you do.

Russell looks up at James with a faint smile.

RUSSELL
I guess I should.

Russell slowly starts unenthusiastically walking away from
James.

James watches Russell walk away. A look of empathy appears
on his face.

JAMES
You can always drop in and see me
if you need someone to talk too.

INT. COFFEEHOUSE LATE AFTERNOON

A wooden paneled shop decorated with sofas, armchairs and
wooden tables.

It is a busy place, full of chatty customers.

Sharing some sofas and an arm chair at the end of the shop
are Tony, Megan, Lyle, George, Greg, and Andy.

Megan and Andy are sitting together on a sofa, amusing
themselves by punching each other in the arm progressively
harder.

Tony is busily eying up any single female customers, only to
get less than flattering gestures back from them.

(CONTINUED)

GEORGE

I was thinking that maybe we should expand our slasher choices further for the next horror night. Maybe a Giallo film. I know some good ones.

Tony, Megan, and Andy seem unresponsive to George's suggestion.

LYLE

(worried)

As long as they're not too scary.

GREG

(enthusiastic)

I'm up for some Giallo.

LYLE

(unenthusiastic)

You're up for anything Greg.

Russell strolls over to the others and sits down in the armchair. A faint smile on his face.

Noticing his arrival, Tony turns his head away from the other coffeehouse customers and looks at Russell.

TONY

(interested)

Hey man. What did Robinson say?

A look of disappointment appears on Russell's face

RUSSELL

No change again.

TONY

(comforting)

Ah well maybe no news is good news, eh?

The feint smile returns to Russell's face.

Megan breaks up her and Andy's punching game and looks over at Russell.

MEGAN

(proud)

And don't worry if he does come back anyway. Ill happily kick his ass for you guys again.

(CONTINUED)

ANDY
(correcting)
You didn't take him down by
yourself Meg.

MEGAN
Well I didn't see any of the rest
of you guys knock him over.

With a look of surrender in his face, Andy decides to end
the argument.

TONY
...anyway. Maybe it's time for us
to focus more on our current
situation. That being trying to
finish high school.

RUSSELL
Good point.

EXT. SARANSAN HIGH SCHOOL NIGHT

The school seems empty.

No vehicles or voices can be heard anywhere.

A small building attached to the school has its lights on.

INT. SECURITY ROOM NIGHT

A somewhat cosy, but practical, little room.

A circuit box is fixed to a wall near a closed door.

A half dozen monitors are neatly stacked on a fixed desk.

5 of the monitors are cycling through views of different
security cameras positioned around the school grounds. The
6th monitor is being used as a TV.

On the desk, in front of the monitors, is an opened pizza
box with half a pizza still in it.

A SECURITY GUARD, a slightly overweight man in his mid 30s,
leans back on a swivel chair with his feet resting on the
desk.

While drinking from a large drinking cup, he watches the TV,
regularly turning away from the screen to keep an on the
security camera monitors.

(CONTINUED)

All of sudden one of the monitors shows movement from a hedge surrounding the school.

The security guard notices the sudden movement.

SECURITY GUARD
(annoyed)
Damn it.

The security guard takes his feet off the desk, gets off the swivel chair, and grabs hold of a torch.

The security guard walks over to the door, opens it, and goes outside.

EXT. SARANSAN HIGH SCHOOL NIGHT

The security guard cautiously walks towards the hedge.

With his left hand, he shines the torch light over the area where the movement came from.

His right hand hovers over a nightstick, attached to his trousers.

SECURITY GUARD
Hello? Who's there?

There is no response.

The security guard reaches the hedge.

The hedge rustles slightly again.

The Security Guard carefully bends down closer to the hedge.

Suddenly a fox comes out of the hedge. He sees the security guard, and dashes away.

The security guard is taken aback by the animal's sudden appearance.

SECURITY GUARD
(irritated)
Stupid Animal.

Edgar, dressed in his outfit, is shown standing directly behind the Security Guard.

With his right hand he raises a hook above his head.

Edgar quickly swings the hook down.

(CONTINUED)

The hook tears down through the Security Guard's back.

The Security Guard yells out in agony.

He collapses backwards on the floor.

His right hand desperately trying to soothe his back.

Edgar stands over the Security Guard.

The Security Guard, wincing in pain, looks at Edgar with a fearful gaze.

Edgar readies the hook for another swing.

SECURITY GUARD
(terrified)

No!

Edgar swings the hook towards the Security Guard.

The hook rips through his throat.

Seemingly without remorse, Edgar removes a set of keys from the security guard's belt.

INT. SECURITY ROOM NIGHT

The circuit box is open and the wires are cut.

Edgar stands by the desk and turns off all the monitors.

He walks away from the desk and out the door.

EXT. SARANSAN HIGH SCHOOL NIGHT

Edgar unlocks the front door of the school and walks in.

INT. RECORDS ROOM NIGHT

A small unlit room full of filing cabinets.

An unmasked Edgar is crouched down by an opened filing cabinet.

He is looking through an opened file with a torch. He has a wicked smile on his face

A small pile of closed files are on the floor next to him

(CONTINUED)

Address details plus other personal information can be seen in the file.

Edgar closes the file.

EDGAR

I got you now, fuckers.

Edgar puts the file on top of the other files.

The name on the front of the file is 'George Sayles'.

Names can be seen on some of the other files: 'Tony Green', 'Lyle Williams', and 'Russell Willis'.

EXT. SARANSAN HIGH SCHOOL MORNING

Many Teenagers are hanging out the front of the school talking to each other. Other teenagers are walking in through the front door.

Russell, with his backpack slung over one of his shoulders, casually strolls over to the front door.

As Russell is about to reach the front door, he notices James talking to a well manicured MAN in a suit.

Russell walks over to James.

JAMES

(inquisitive)

Has anything been taken?

MAN

No. Everything seems to be accounted for.

JAMES

Well if anything is missing, please let us know as soon as possible.

MAN

I will.

The Man walks away from James.

James keeps his eyes on him until he goes into the school.

RUSSELL

(perturbed)

Did something happen Lieutenant?

(CONTINUED)

James sees Russell. A look of irritation appears on his face.

JAMES

Can I not even get a moment to myself these days.

RUSSELL

I just wondered if it might be something to do with...

JAMES

This may surprise you Russell, but things can happen in this town that don't have anything to do with you.

Russell looks sheepish at this comment.

JAMES

(reassuring)

It's nothing for you to worry about. Just get to class.

RUSSELL

Okay.

Russell strolls over to the front door and walks in.

INT. CORRIDOR MORNING

Russell walks past two slim figured ATTRACTIVE GIRLS.

He hears them talking to each other.

ATTRACTIVE GIRL 1

Apparently someone disabled the alarm system and the cameras, and the security guard has gone missing.

As Russell continues to walk along the corridor, a look of dread appears on his face.

INT. STUDENT LOUNGE EARLY AFTERNOON

A colourful room full of armchairs and small tables.

The room is full of chatty senior students.

Russell and the rest of his group are sitting round one of the tables talking to each other.

(CONTINUED)

TONY

Russell I'm sure you're just overreacting.

RUSSELL

(defensive)

But it happened here!

TONY

That doesn't prove it was the killer from the campsite. It could've been anyone.

ANDY

(suggestive)

Maybe it was just some vandals.

RUSSELL

But what about the Security Guard?

ANDY

Maybe he's hungover?

MEGAN

(suggestive)

Maybe you should think about something else.

A sheepish look appears on Russell's face.

EXT. SARANSAN HIGH SCHOOL LATE AFTERNOON

Lots of students are in front of the school

Some are standing around chatting with their friends, others are walking away from it.

Russell and the rest of the group are standing by a bike rack.

Megan is unlocking her bike from the rack.

Russell appears slightly on edge as he watches Megan unlock her bike.

RUSSELL

Are you sure you and Andy don't want to come into town with us?

MEGAN

Nah we'll be fine. I have to get home quickly today anyway.

(CONTINUED)

RUSSELL

I was just thinking about safety in numbers.

Megan looks at Russell. She looks irritated.

MEGAN

Nothing will happen. I'm more than capable of looking after myself. ... Andy can probably take care of himself as well.

Andy looks offended at Megan's comment.

ANDY

Hey!

Megan gives a cheeky smirk at Andy.

MEGAN

Only messing with you small fry.

Megan removes her bike from the rack.

MEGAN

See you guys later.

Megan wheels her bike away from the others, as Andy goes over to join her.

Russell takes one last look at Megan and Andy, and then heads away in the opposite direction with the others.

EXT. ALLEYWAY LATE AFTERNOON

A tarmacked path with wood paneled fencing running either side of it. A clearing can be seen ahead.

Megan is pushing her bike along the path. Andy is on the other side of the bike.

Andy has a worried look on his face.

ANDY

Meg.

MEGAN

Yeah.

ANDY

Are you sure you don't want me to walk back to yours with you. I don't mind.

(CONTINUED)

MEGAN

I'm alright. Anyway, I know you got things to do too.

ANDY

Yeah, I have, but I just worry about you having to go all that way by yourself.

A look of annoyance appears in Megan's face.

MEGAN

You're starting to sound like Russell now.

ANDY

(sheepish)

I'm sorry. It's just that I really like you ... ,a lot.

They both stop moving.

Megan looks at Andy with a soft smile.

She gently touches Andy's hand.

MEGAN

I really like you too.

Andy gives Megan a soft smile.

Megan lets go of Andy's hand and carries on pushing her bike along the path. Andy walking along with her.

They occasionally glance at each other with feint smiles on their faces.

MEGAN

I promise you I'll be okay.

A look of confidence appears in her face.

MEGAN

Plus you know that no-one can keep up with me when I'm on my BMX anyway.

Megan pats the handles of her bike.

Andy smirks.

ANDY
(sarcastic)
Well of course.

They reach the clearing.

MEGAN
Time to go our separate ways I
guess.

ANDY
I guess.

Megan kisses Andy on the cheek.

A soft smile is on her face again.

Andy has a soft smile on his face again too.

MEGAN
Maybe you and I can go somewhere
together next weekend?

ANDY
I'd like that.

Megan takes one last look at Andy then gets on her bike and
rides away from the alleyway.

Andy watches Megan go, and then walks away from the alleyway
in the opposite direction to her.

EXT. RESIDENTIAL ROAD LATE AFTERNOON

A quiet, clean road.

No-one seems to be around.

Houses, trees and bushes line each side of the road, almost
in a symmetrical fashion.

Megan is racing along the road on her bike.

She keeps jumping on and off the sidewalk, occasionally
narrowly scraping by some roadside parked cars.

Her face is full of determination.

Behind Megan, a car pulls on to the road.

It is going in the same direction as her.

The car speeds up.

(CONTINUED)

It seems to be following Megan.

Megan notices the car picking up speed.

She looks over her shoulder at it, concerned.

INT. CAR LATE AFTERNOON

The driver is revealed to be an unmasked Edgar.

He has a determined grin on his face.

EXT. RESIDENTIAL ROAD LATE AFTERNOON

The car continues to get closer and closer to Megan.

Megan suddenly cuts through a load of trees, as she diagonally heads for another road off to the side.

EXT. INDUSTRIAL ROAD LATE AFTERNOON

A deserted road lined with rundown buildings.

Megan cuts on to the road.

She takes a quick look behind her.

The car takes a sharp screeching turn onto the road.

Megan's face is full of panic.

The car starts to catch up with Megan again.

Megan increases her speed as much as she can.

In front of her she can see a fast approaching country road.

EXT. COUNTRY ROAD LATE AFTERNOON

A long straight road next to a large field. Wooden fencing separates the field from the road.

Megan races on to the road.

Her eyes fixed on the wooden fencing.

Edgar's car is almost touching Megan's bike.

Megan is just about to collide with the fencing, when she suddenly leaps off her bike and over the fencing.

(CONTINUED)

The bike slams into the fencing.

The car rams into the bike before smashing through the fencing.

EXT. FIELD LATE AFTERNOON

A large green field with a long steep slope running down from the side of the road.

In the centre of the field is a large burn.

Megan falls to the ground landing awkwardly on her ankles.

The car flies headlong over the slope. Just missing Megan.

Megan tumbles down the slope.

The car crashes at the bottom of the slope.

Megan lands in a heap at the bottom of the slope.

INT. CAR LATE AFTERNOON

Edgar is collapsed over the steering wheel, unconscious.

EXT. FIELD LATE AFTERNOON

Megan, dazed from the tumble, tries to stand herself up.

She applies pressure to her left ankle.

Megan winces in pain

She quickly turns round to see if there is any signs of life in the car.

Edgar remains unconscious.

Megan turns back and limps towards the shed.

A worried look is on her face.

She takes out her mobile phone and dials 911.

The phone screen shows no signal.

Megan looks at the phone, frustrated.

(CONTINUED)

MEGAN
No, no, no! Not now!

INT. CAR LATE AFTERNOON

Edgar regains consciousness.

He lifts his head up off the steering wheel.

He has several small cuts and bruises on his face.

Edgar comforts his sore head with his left hand.

With a look of sudden awareness, Edgar quickly grabs hold of his mask and puts it over his head.

Edgar reaches over to the back car seat, his hands seemingly searching for something.

INT. BARN LATE AFTERNOON

A large deserted wooden building.

It has several enclosed compartments and a suspended long platform area.

Bales of hay are scattered all over the barn.

Megan swings one of the barn doors open and limps in.

She scans the area and notices a pitchfork stuck in a bale of hay.

With a look of determination on her face, Megan limps over to the bale of hay.

She takes a tight grip of the pitchfork handle, rests her left knee on the bale of hay and yanks out the pitchfork.

Megan then notices an enclosed compartment in a corner of the barn.

A wooden board holding hay bales, suspended high in the air by a rope, is dangling over the compartment.

Megan walks over to it.

She pushes open the compartment door and walks in.

INT. COMPARTMENT LATE AFTERNOON

An open roof small room.

It is completely empty except for a small bench.

Megan takes out her mobile phone.

Again the signal is dead.

MEGAN
(annoyed)
Are you kidding me!

Megan puts her phone away and examines the compartment.

She notices a small hole in the compartment door.

Megan looks through the hole and sees the entrance door to the barn.

She tightens her grip on the pitchfork.

A look of worry is on her face.

INT. BARN LATE AFTERNOON

The entrance door opens, and Edgar, still looking shaken from the crash, cautiously walks in.

His body seems tense, and he is holding the machete in his right hand

Edgar looks around the barn for any signs of life.

He reaches his left hand into his jacket and pulls out a small signal jamming device.

Edgar waves the jamming device up in the air.

EDGAR
(cocky)
You can forget about your phone working.

Edgar continues to search around the room.

INT. COMPARTMENT LATE AFTERNOON

Megan nervously looks through the hole, as she keeps an eye on Edgar.

She is pointing the pitchfork at the door in a defensive manor.

EDGAR

(threatening)

You, and you friends ... you're all gonna die. ... Nobody gets the better of me.

INT. BARN LATE AFTERNOON

SOUND OVER: Creaking wood.

Hearing the sound coming from the compartment where Megan is, Edgar walks toward it slowly.

INT. COMPARTMENT LATE AFTERNOON

Megan, with a look of worry in her face, watches Edgar approach the compartment.

Her hands tremble as she holds on tightly to the pitchfork.

Edgar suddenly disappears from view.

A look of confusion appears on Megan's face.

After waiting for a moment to see if Edgar would reappear, Megan cautiously walks up close to the compartment door.

Megan tries to see where Edgar could have gone.

The door suddenly swings open hard.

The pitchfork is knocked out of Megan's hands and she is flung backwards the back wall of the compartment.

Megan smashes against the back wall of the and drops to the floor in a heap.

Edgar is crouched on the floor. His right leg is fully extended forwards.

Megan, still dazed, from the sudden attack, tries to regain focus.

Edgar stands up again. Still holding the machete.

(CONTINUED)

Megan suddenly notices the looming figure of Edgar and tries to get to her feet.

Her face is full of panic.

Edgar raises the machete above his head and charges at Megan.

Edgar swings the machete down towards Megan.

Just before the machete connects with her skull, Megan grabs hold of Edgar's wrist.

Megan and Edgar struggle for control over the machete.

Edgar forces the machete towards the wall as he overpowers Megan's grip.

Megan refuses to let go.

Finally taking full control of the machete again, Edgar throws Megan against the wall.

The machete's momentum sends it slicing through a tied rope and into the wall of the cabin.

Edgar tries to pull the machete out of the wall.

The suspended board comes plummeting down.

A bruised and battered Megan quickly ducks out of it's way.

The board smashes down on top of Edgar, instantly dropping him to the ground.

Megan looks on in disbelief at the mangled board laying over Edgar's lifeless body.

Megan stands up.

A big grin appears on her face.

MEGAN

Ha ha! That's twice you son of a
bitch! How's that for girl power?!

Megan takes one last look at Edgar's body and then limps out of the compartment.

EXT. FIELD LATE AFTERNOON

Megan limps out of the barn and heads towards the country road.

INT. COMPARTMENT LATE AFTERNOON

Edgar regains consciousness.

He starts moving the board off his body.

EXT. COUNTRY ROAD LATE AFTERNOON

Megan, with a smile on her face, is limping away from the barn.

Edgar, sore and limping, walks on to the road.

He spots Megan in the distance.

From under his jacket, Edgar pulls out a small crossbow.

He quickly loads the crossbow before aiming it at Megan.

Edgar fires the crossbow.

An arrow pierces through the back of Megan's skull.

Megan, with the bloodied head of the arrow sticking out between her eyes, and a look of shock on her face, collapses to the ground.

Edgar looks over at Megan's body.

EDGAR
(judgmental)
Fool me once.

INT. KITCHEN MORNING

Russell, fully dressed with his backpack over one of his shoulders walks into the kitchen.

Mrs Willis is speaking on a house phone.

She has a worried look on her face

MRS WILLIS
Thank you for letting me know Anne.
If we see Megan we'll let you know.
... Try not to worry too much.

(CONTINUED)

Mrs Willis puts the phone down.

Russell looks worried.

RUSSELL
Is everything okay Mom?

MRS WILLIS
(reassuring)
I'm sure everything will be.

RUSSELL
What's happened.

MRS WILLIS
(worried)
Megan's missing. She didn't go home last night, and no-one knows where she is. She's not answering her mobile.

A look of fear appears on Russell's face.

RUSSELL
What about Andy? I thought he was going to walk her home.

MRS WILLIS
Andy is fine, he got home later in the afternoon. Apparently they had to take different routes. The police are questioning him at the moment.

RUSSELL
Damn it! I knew it wasn't safe.

MRS WILLIS
(calming)
Try not to think about it too much. I'm sure Megan will turn up soon. ... And anyway, you'd better get off to school before you're late.

Russell does not look any more convinced.

INT. POLICE STATION MORNING

The police station is as busy as usual.

James is sitting at his desk with an open case file.

Andy is sitting in front of his desk. He looks stressed.

ANDY

I don't know what happened. She
said she'd be fine. She promised
me!

JAMES

(calming)

I know it's a lot to deal with
Andy, but we need to know
everything we can about what
happened.

With his head bowed down, Andy runs his fingers through his hair.

ANDY

We reached the end of the alley,
she went one way, I went the other,
and then I didn't see her again.
That's all I know.

JAMES

(inquisitive)

Nobody seemed to be following
either of you?

ANDY

No-one.

James sighs and closes the case file.

JAMES

Well I don't think we need anything
more from you at the moment Andy.
You may as well go home, and we'll
let you know if something comes up.

With sunken shoulders, Andy unenthusiastically stands up.

ANDY

(begging)

You will find her won't you
lieutenant? Promise me you'll find
her!

James gives Andy a less than convincing smile.

(CONTINUED)

JAMES

We're gonna try as hard as we can.

Not looking convinced by James, Andy nonetheless walks away from the desk and out of the office.

James leans back in his chair, putting his hands on the back of his head.

MATT LONG, an athletically built man in his late 20s quickly walks over to James. He looks on edge.

James sits up in his chair.

JAMES

What's up Matt?

MATT

We think we've got something on the girl.

James quickly gets off his chair, and with a look of determination in his face, hurriedly follows Matt away from his desk.

EXT. FIELD MORNING

The crash site and the barn have been roped off.

A small police unit led by James is examining the area.

James is crouched down examining the mangled bike underneath the crashed car.

MATT

From the description Andy Pith gave us, we're sure that's the girl's bike.

James Sighs.

JAMES

What the hell happened here?

MATT

I wish I knew.

James moves over to the car, and looks inside. Nothing seems to have been left behind.

(CONTINUED)

JAMES
Have you done a check on
the license plate?

MATT
It was stolen yesterday. Nobody saw
anyone take it.

James drops his head.

JAMES
Tell me we've at least got some
prints to work with.

MATT
Not one. Everything was wiped
clean.

James puts his head in his hands.

JAMES
Jesus! There's got to be something
to go on!

MATT
Maybe there's something in the
barn.

James turns away from the car.

JAMES
Let's check it out then.

INT. BARN MORNING

James and Matt walk into the barn.

James surveys the area and suddenly notices the wide open
doorway to the enclosed compartment.

JAMES
(curious)
What's that?

James cautiously walks over to the compartment. Matt follows
him.

INT. COMPARTMENT MORNING

James walks into the compartment.

He automatically notices the smashed wooden board.

Matt walks into the compartment, noticing the board as well.

James takes a closer look at it.

JAMES

This thing hit someone hard. But
whoever got hit seems to have
escaped somehow.

James looks confused.

JAMES

Who could survive something like
that?

Matt looks at the machete cut in the cabin wall.

MATT

Look at this Lieutenant.

James walks over to the cut. He looks disturbed at what he sees.

MATT

I think we've found what might have
led to the board dropping.

JAMES

There was a fight in this room ...
and things got serious.

James looks at Matt.

JAMES

(determined)

Matt, we've got to find this
person.

INT. STUDENT LOUNGE EARLY AFTERNOON

The room is once again busy with the chatter of other students.

Russell, Tony, George, Greg, and Lyle are sitting round a small table. A look of sorrow in their faces.

(CONTINUED)

RUSSELL
He did it guys. I know he did.

TONY
(annoyed)
Just because Megan died. That
doesn't prove a thing. ... Give
that Navome shit a rest already
Russ.

RUSSELL
(defensive)
But the security guard is still
missing.

TONY
Maybe they fired his ass.

Russell open his mouth to say something else.

TONY
Give. It. A break!

With a look of disappointment, Russell bows his head down.

After a moment, Russell shoots his head up again. A look of
determination is on his face. His fists are clenched.

RUSSELL
You know what Tony?! I think I am
right! I warned Megan, and now
she's gone.

George butts in.

GEORGE
Can you guys just stop arguing
already. We shouldn't be thinking
about who may or may not be after
us. We should worry about Megan.

Both Russell and Tony look at George, and then sit in
silence.

Andy slowly walks into the lounge. A sullen look on his
face.

Andy goes over to Russell and the others.

Russell, Tony, Greg, George, and Lyle looks at Andy.

Andy sits down with them.

(CONTINUED)

RUSSELL
Any news Andy.

ANDY
They haven't been able to find anything yet. They say they'll do what they can. ... I don't think it's gonna be enough though.

A tear runs down Andy's cheek.

RUSSELL
(determined)
If the police can't do anything, we sure as hell will.

Andy looks at Russell, confused.

RUSSELL
I'm not gonna let that fucker take us all down.

Tony sighs.

TONY
(annoyed)
Are you kidding me! It's not the guy from Navome!

ANDY
(supportive)
What if it is though?

Tony looks surprised at this response.

ANDY
Why else would anyone want to hurt Megan?

TONY
But ...

Andy stands up.

ANDY
(commanding)
I'm with Russ on this. Let's stop this guy.

TONY
I don't think that's wise Andy.

ANDY
(upset)
I don't care about wise. ... I
loved her!

EXT. HIGH STREET LATE AFTERNOON

A street full of shops, cafes, and restaurants.

It is busy with mothers and their young children and teenagers

Russell, Andy, Tony, George, Greg, and Lyle are walking along the pavement.

They all look deep in thought.

GREG
How are we even going to find this
guy?

RUSSELL
I think we should go to the library
and look through their news
archives. Maybe there's something
there.

TONY
(questioning)
And what if there isn't anything on
him.

Russell gives Tony a negative look.

RUSSELL
We'll just have to keep looking
till we find something.

They pass by a newsagent.

Andy notices a cover story of a newspaper and stops moving.

Looking curious, Andy walks over to the newspaper and reads through the story.

ANDY
Guys, it looks like the police have
found a clue.

Andy show's the newspaper to the others.

The article read's "victimless crash baffles police"

EXT. COUNTRY ROAD LATE AFTERNOON

Russell and the others arrive at the crash site.

They try to get closer to the crash spot.

Before they can get anywhere, they are ushered away by a policeman.

With a look of disappointment on their faces, Russell and the others walk away from the site.

INT. POLICE STATION EARLY EVENING

Police officers are frantically running back and forth around the station.

James is standing in the middle of the pandemonium.

With a frustrated look on his face, he barks orders at the other officers.

James watches as one of the other officers quickly walks away.

JAMES

Chase everyone. Someone must know something!

Russell, Andy and the others charge over to James.

Andy looks annoyed.

ANDY

You said you'd tell me when something came up.

JAMES

(defensive)

It's nothing concrete Andy.

ANDY

A BMX was involved in that accident.

JAMES

Maybe it was somebody else's?

ANDY

Oh cut the crap Lieutenant!

(CONTINUED)

RUSSELL

This guy is after us Lieutenant.
He's already got one of us, and now
we have to stop him getting the
rest of us.

James looks irritated by Russell's comment.

JAMES

(annoyed)

Oh for goodness sake! It's not him
Russell! It's nothing more than
coincidence.

RUSSELL

(frustrated)

Coincidence?! No wonder the
authorities never manage to catch
the killers in slasher films.

James scowls at Russell.

RUSSELL

How many more people have got
to "go missing" before you cops
realize what's going on.

James takes a moment to calm himself down before responding.

JAMES

Guys, we have to do these things by
the book. Otherwise we'd end up
with a load of vigilantes on our
hands. We must have proof.

Russell and the others look disappointed at this comment.

JAMES

The best thing you boys can do
right now is stay safe. If there is
someone out there trying to hurt
people, we must do our best to
protect the public.

EXT. HIGH STREET EARLY EVENING

The street is almost empty.

Russell and the others walk along the pavement.

(CONTINUED)

ANDY
(frustrated)
We have to do something Russ. We
can't just wait around for the
police to solve the crime.

RUSSELL
(demanding)
I know. I think we should check out
the crash site. See what we can
find.

ANDY
it's under heavy guard though.

RUSSELL
Maybe not late at night.

Andy gives Russell a sly wink.

Lyle looks uneasy about this comment

LYLE
(worried)
Oh boy. I think I know where this
is heading.

RUSSELL
(commanding)
We should meet up at the crash site
at 3am. I reckon we will have a
much better chance to look around
without being detected that way.

LYLE
I knew it.

ANDY
(determined)
Sounds good to me.

GEORGE
I'll be there.

GREG
(enthusiastic)
I'm definately there!

Tony gives Russell a feint smile.

TONY
You can count me in too.

Russell smiles back at Tony.

(CONTINUED)

Lyle is unresponsive.

Russell looks at Lyle. He has a look of uncertainty in his face.

RUSSELL
What about you Lyle?

LYLE
I don't know. I mean, what if the
killer comes back? What if he's
waiting there for us?

RUSSELL
(calming)
He won't be waiting for us. He'll be
too busy keeping out of the way of
the authorities. Plus, I think
we'll need all the help we can to
stop him.

Russell gives Lyle a feint smile.

LYLE
(unenthusiastic)
Oh okay. Fine. I'm in.

EXT. COUNTRY ROAD LATE NIGHT

Andy, Tony, George, Greg and Lyle are standing in front of
the crash site.

They all look quite tired.

There doesn't seem to be any police on duty.

Russell quickly dashes over to them. He has a smile on his
face.

RUSSELL
The police seem to have gone for
the night guys. Let's get a closer
look.

EXT. FIELD LATE NIGHT

Russell and the others are looking at the crashed car.

Andy takes a closer look at the bike.

A worried look appears on his face.

(CONTINUED)

ANDY

This was her bike. I'd recognize it
anywhere.

A worried look appears on everybody else's faces.

Russell takes a closer look at the state of the bike.

RUSSELL

This was no hit and run. The person
who did this was after blood.

Russell looks inside the car for any other evidence but he
finds nothing.

TONY

Guys, the police were *checking out*
that barn earlier.

Tony points towards the barn.

The others look at it. They seem intrigued.

INT. COMPARTMENT LATE NIGHT

Russell and the others are looking at the the smashed board.

TONY

It definately looks like Meg put up
quite a fight.

Russell notices the machete cut in the wall, and walks over
to it.

RUSSELL

This person attacked Megan with
something sharp. ... There's no
doubt about it. The Navome killer
did this. ... and we're gonna be
next

ANDY

So what can we do then?

RUSSELL

(commanding)

See what the library resources have
on this guy. Find him before he
gets to the rest of us.

EXT. SARANSAN HIGH SCHOOL LATE AFTERNOON

Students are hanging out with their classmates and getting ready to head home.

Russell and the others walk out the front door.

RUSSELL
 (commanding)
 We don't know when he's
 gonna strike next guys, so we
 should all just get home as soon as
 possible. We'll be less vulnerable
 that way.

TONY
 (compliant)
 Will do Russ.

Russell and the others head away from the school together.

EXT. GREG'S HOUSE EVENING

An elegant house surrounded by a well-kept large garden.
 Parked on a drive in front of the house is a luxury car.
 Several lights are on in the house.

INT. GREG'S LOUNGE EVENING

A well furnished high ceiling room.
 A large staircase leads up to a second floor balcony.
 Greg is relaxed on a sofa reading a book. he looks content.
 MRS BENNETT, a somewhat glamorous woman in her mid 40s
 walks into the room. She is wearing an elegant evening
 dress.

Mrs Bennett walks over to Greg. She looks worried.

MRS BENNETT
 Are you sure you're okay about us
 leaving you here all night.

GREG
 (comforting)
 I'll be fine Mom, really.

Mrs Bennett gives Greg a brief smile.

(CONTINUED)

MRS BENNETT

It's just that with Megan's disappearance, I worry who might be out there.

GREG

If there is anyone to worry about, I'm sure I'll be more than secure in this place. Plus, I know that you and dad are looking forward to this party.

Mrs Bennett looks a little more relaxed.

MRS BENNETT

I guess you're right. Plus, you can always call me and your father anytime if anything happens.

GREG

I promise I will. Now go before you end up being late.

Mrs Bennett gives Greg a kiss on the cheek.

MRS BENNETT

Enjoy your evening, and we'll see you tomorrow.

Mrs Bennett walks out of the room.

George watches her go.

He gives a brief sigh and then carries on reading his book.

EXT. GREG'S HOUSE NIGHT

Lights seem to be on in the house, but outside everything is quiet.

INT. GREG'S LOUNGE NIGHT

Greg is stretched out on a sofa watching a horror film.

On a table in front of him is a glass full of drink, and a large bowl of popcorn.

Every so often Greg reaches his hand over to the bowl without looking, grabs a handful of popcorn, and eats it.

He looks relaxed.

EXT. GREG'S HOUSE NIGHT

Edgar, in his outfit is standing by an entrance door to the kitchen.

Through an open kitchen door leading into the lounge, Edgar watches Greg sitting on the sofa.

Using a lock pick, Edgar unlocks the kitchen door.

Edgar stealthy walks into the kitchen.

INT. GREG'S LOUNGE NIGHT

SOUND OVER: A distant slight creak

Hearing the creak, Greg pauses the film, puts the remote control down and looks towards the direction of the kitchen. A look of uncertainty in his face.

Greg looks at the kitchen for a moment. There doesn't seem to be any sign of life.

He shrugs his shoulders and turns back to watch the film, letting it continue.

While Greg is distracted, Edgar sneaks into the lounge.

He is holding a hunting knife in his right hand.

Edgar sneaks up behind Greg.

Edgar lifts the hunting knife above his head.

Greg suddenly notices Edgar's reflection in the TV screen.

A look of shock appears on Greg's face.

Edgar swings the hunting knife downwards.

Greg launches himself off the sofa.

The hunting knife tears into the sofa.

Greg picks up the drink glass and throws it at Edgar's head.

The glass smashes against the mask. Edgar briefly flinches.

Greg dashes over to a land phone.

He picks up the phone and dials 911.

The line is dead.

(CONTINUED)

GREG
(worried)
Shit.

EDGAR
(cocky)
I've cut the lines. your mobile's
dead too.

Greg trembles with fear.

GREG
This is definately more frightening
than the movies make it look.

EDGAR
This aint no movie.

Edgar steps towards Greg. The hunting knife tightly gripped
in his hand.

Greg takes hold of a large glass vase and throws it at
Edgar.

The vase smashes into him.

The hunting knife goes flying out of Edgar's hand.

Edgar is left stunned by the attack.

Greg quickly rushes over to the hunting knife and picks it
up.

He then dashes up the stairs.

Quickly regaining his composure, Edgar chases after Greg.

INT. BALCONY NIGHT

Greg reaches the top of the stairs and goes into a room
opposite, closing the door behind himn.

Edgar, with a slight pant in his voice, eventually reaches
the top of the stairs.

He walks over to the door and takes hold of the handle.

EDGAR
(threatening)
You aint got anywhere to run now.

INT. STORAGE ROOM 1 NIGHT

A small room with various superfluous items scattered on the floor.

Edgar walks into the room

Greg is not in the room.

Edgar notices a connecting door.

He walks over to the door and tries to open it.

The door doesn't move.

EDGAR
(annoyed)
Shit.

Edgar walks back over to the other door.

It doesn't open either.

Edgar clenches his fists.

EDGAR
(angry)
Son of a bitch!

INT. BALCONY NIGHT

Greg is standing by the door.

He is holding the hunting knife in his hand

A grin is on his face.

GREG
(cocky)
Trapped again fucker. And I've got
your knife. ... No escape for you
this time pal.

Edgar gives a muffled yell.

EDGAR
(angry)
You're dead, you hear me!

Greg rests himself against the balcony rail. He looks very happy with himself.

He plays around with the hunting knife.

(CONTINUED)

After a while, no noise can be heard from the storage room.

Greg waits for a while, but still nothing is heard.

Looking unsure of the situation, Greg cautiously walks over to the storage room door and unlocks it.

INT. STORAGE ROOM 1 NIGHT

Greg walks into the room cautiously.

The hunting knife clenched tightly in his hand.

Edgar is not in the room.

A worried look appears on Greg's face.

GREG

Oh no.

Greg cautiously walks over to the other door and unlocks it.

INT. STORAGE ROOM 2 NIGHT

Another small room.

It is full of travel bags.

Greg walks into the room.

Edgar is not in this room either.

Greg looks even more worried.

GREG

This isn't good.

Greg opens another door.

INT. BALCONY NIGHT

Greg nervously walks back out onto the balcony.

His knife hand is trembling.

From behind Greg, Edgar suddenly appears.

He grabs hold of Greg by the throat with his left hand.

Greg drops the knife.

(CONTINUED)

He struggles for breath.

EDGAR
(mocking)
Did you honestly think that I
wouldn't know how to pick a lock.

Greg's eyes are full of terror.

With his right hand Edgar pulls out a pair of large
scissors.

EDGAR
I found something too.

Greg's eyes widen as he stares at the scissors.

GREG.
(bargaining)
I'm so sorry about what we did to
you. Please don't ...

Edgar rams the scissor blades into Greg's eyes.

With his body in agony, and his face covered in blood, Greg
stumbles back towards the balcony rail.

Greg slams against the rail. he loses his balance, and falls
backwards over the edge.

INT. GREG'S LOUNGE NIGHT

Greg plummets to the ground.

His body smashes down on the ground.

Blood pours out from the back of Greg's skull.

His body is limp.

INT. BALCONY NIGHT

Edgar looks over the balcony at Greg's body.

EDGAR
Two down.

INT. JAMES' BEDROOM NIGHT

A small room cluttered with clothes and books.

James is fast asleep.

SOUND OVER: Telephone ring

James is woken up by the telephone.

With the rest of his body still flat on the bed, James reaches for the phone on his bedside table with his right arm.

James picks up the phone and puts it to his ear.

He only looks half awake.

JAMES

Yes?

MATT

Lieutenant?

Hearing Matt's voice, James dazily puts a hand on his head in frustration.

JAMES

(annoyed)

You'd better have a damn good reason for calling me Matt.

MATT

Lieutenant, another person has gone missing.

James suddenly looks wide awake.

INT. GREG'S LOUNGE EARLY MORNING

Various police officers are examining the lounge area.

Mrs Bennett, still in her evening dress, is being questioned by Matt. She looks distraught.

MR BENNETT, a slightly portly man in his late 40s wearing a dinner suit, has his arm gently around Mrs Bennett. He is making an effort to put on a brave face.

A tired looking James walks into the room.

He sees Matt with Mr and Mrs Bennett and walks over to them.

(CONTINUED)

Matt, Mr Bennett, and Mrs Bennett look at James.

Matt leaves James alone with Mr and Mrs Bennett.

MR BENNETT
(relieved)
Thank you for coming Lieutenant.

JAMES
It's the least I could do Jack. I'm
sorry this had to happen to Greg.

A deep frown appears on Mr Bennett's face.

MR BENNETT
(worried)
We just wish we knew where he was,
and if he's okay.

James looks concerned.

JAMES
(comforting)
We'll find him.

James gives Mr Bennett a feint smile.

MRS BENNETT
(hysterical)
He was in the house! He should have
been safe. He said he'd give us a
call if anything happened! Why
didn't he call?!

Mrs Bennett bursts into tears.

Mr Bennett gives her a tight hug.

MR BENNETT
(calming)
There there dear. Everything will
be okay.

Mr Bennett looks up at James with a concerned look on his
face.

JAMES
Jack, I'm gonna have one of my men
take you and Laura down to the
local police station.

James signals another policeman over.

MR BENNETT

Okay, if you think that's best.

The other policeman comes over and takes Mr and Mrs Bennett away.

A concerned looking James watches them walk out of the lounge.

James walks over to Matt.

Matt is looking at the knife tear in the sofa.

James observes the tear.

JAMES

Another fight?

MATT

It sure looks that way.

JAMES

Do we have anything more to go on this time?

MATT

Same as before Lieutenant. No fingerprints.

JAMES

(frustrated)

Damn them!

MATT

This person's like a ghost. ... They broke into a place like this undetected, but still managed to leave no trace of them self.

JAMES

All I know is that they're real, and we have to catch them.

James walks around observing the rest of the room.

JAMES

Has that security guard turned up?

MATT

No sign of him yet.

(CONTINUED)

JAMES

Damn.

Matt looks over at James. He looks concerned.

MATT

Do think that that Willis kid might
be right Lieutenant?

JAMES

I'm starting to think so.

INT. CAFETERIA AFTERNOON

Another busy school lunchtime.

Russell, Tony, Andy, Lyle and George are sitting round a
table together. They all look saddened.

LYLE

I'm not sure if anything can
protect us from this guy anymore.

GEORGE

I agree. Greg wasn't even safe in
his own home.

RUSSELL

This guy must have found out
everything about us.

LYLE

Maybe he's even watching us now.

Lyle nervously looks around the cafeteria.

TONY

(condescending)
I doubt he's that good Lyle.

RUSSELL

(defensive)
Maybe he is though Tony. I'm
starting to think we aren't dealing
with an average slasher killer. ...
We have to be more on our guard.

Andy grinds his hands together. He looks full of
determination.

(CONTINUED)

ANDY

Just give me 5 minutes alone with him.

RUSSELL

(commanding)

No one is being left alone with this guy Andy. We have to stay together from now on. Maybe we'll stand more of a chance that way.

TONY

What's our next step then Russ?

RUSSELL

We need to get the police involved more.

INT. POLICE STATION EARLY AFTERNOON

Another hectic day.

James is working away on his computer. He looks frustrated.

JAMES

Where the hell are you, you son of a bitch?!

Russell and the others walk over to James.

James sees them and sighs.

JAMES

As if I haven't got enough to deal with.

RUSSELL

(frustrated)

We just want to know when you're gonna start listening to us Lieutenant.

JAMES

(defensive)

I told you guys before that we need more evidence.

ANDY

(angry)

Two of our friends are dead already. What other evidence do you need?!

(CONTINUED)

JAMES

We don't know they're dead. We don't even know if the deaths are related. Maybe it was just coincidence.

ANDY

You still think it's just coincidence?!

James rubs his forehead with his hand.

JAMES

(calming)

Look guys. I'm generally starting to believe that we're dealing with your serial killer.

RUSSELL

Finally!

JAMES

But as we have no witnesses, we have nothing concrete to pin on him.

Russell and the others look disappointed.

JAMES

(reassuring)

We will find who's doing this, boys. It's just a matter of time.

RUSSELL

(pessimistic)

Maybe we don't have any time left.

INT. COFFEEHOUSE LATE AFTERNOON

The place is once again busy with customers.

Russell and the others are sitting round a table.

Tony's focus is occasionally distracted by attractive girls walking by.

ANDY

(frustrated)

I can't take this waiting anymore. We have to stop this guy now.

(CONTINUED)

RUSSELL

You're right Andy. After school tomorrow we need to go to the library.

LYLE

(nervous)

Wouldn't we be less at risk at home.

ANDY

(cocky)

Tell that to Greg.

A sheepish look appears on Lyle's face.

RUSSELL

The police aren't making enough of an effort to track this guy down, so we have to instead. The only way any one of us is going to be safe is if we stop him.

LYLE

I guess.

TONY

Tomorrow after school it is in then.

ANDY

(determined)

It's time to find this guy and stop him for good.

GEORGE

I'll be there.

LYLE

(unenthusiastic)

I guess I'll be there too.

INT. POLICE STATION EARLY EVENING

Mr Bennett, Mrs Bennett, Mr Willis, Mrs Willis and Mrs Turney, a slightly overweight woman in her early 40s, are crowded round James' desk.

James looks restless.

(CONTINUED)

JAMES

I promise you we're doing everything we can.

Mr Willis slams his hands down on his desk. His knuckles clenched.

MR WILLIS

(angry)

3 people have gone missing in the last week. Including 2 of our children. Clearly you're not doing enough.

MRS BENNETT

(panicking)

They're being attacked in their own homes.

JAMES

I know how terrifying this may all seem to you, but you can rest assured...

MRS WILLIS

(dismissive)

We can't rest assured of anything Lieutenant. Not while some maniac is on the loose!

MR BENNETT

(pleading)

James, for the sake of the people of this town, you must do something more immediate to increase community safety.

James looks at the others. A look of accepted defeat in his face.

JAMES

I'll see what I can do.

INT. LIVING ROOM EVENING

Russell is sitting on a couch flicking through TV channels.

Carrie is flicking through a gossip magazine.

Mr Bennett and Mrs Bennett open the front door and walk into the room.

Russell and Carrie look over at them.

(CONTINUED)

Mr Bennett and Mrs Bennett both look worried.

RUSSELL
(anxious)
How did it go? Are they going to do anything.

MR BENNETT
It could've gone better. We're gonna have to wait to see if anything will come from it.

Russell looks disappointed.

MRS BENNETT
We're glad you two are both here though. We have something to discuss with the two of you.

RUSSELL
What is it?

MR BENNETT
Russ, we've been talking to your friends parents, and we felt that if the police can't protect our children, we will.

CARRIE
(concerned)
What are you going to do?

MRS BENNETT
When school finishes for the day, we want Russell and his friends to go home straight away.

RUSSELL
(defensive)
But Mom ...

MRS BENNETT
(commanding)
No excuses. If you are wondering around the town, you may well put yourself at greater risk.

Russell looks disappointed.

MR BENNETT
We're also concerned about letting you all walk home. So, when you get out of school, we want Carrie to drive you and your friends home.

CARRIE
(furious)
What?!

MRS BENNETT
(comforting)
It shouldn't get in the way of any
of your other commitments, sweetie.

CARRIE
(argumentative)
But what about my friends? My
social life?!

MRS BENNETT
(commanding)
This is more important at the
moment. I'm sure your friends and
social life will still be there
when everything is resolved.

Carrie buries her head in her hands.

CARRIE
(annoyed)
I can't believe this is happening
to me.

MRS BENNETT
(calming)
Carrie, ...

Carrie storms out of the room.

Mr Bennett sighs.

Mrs Bennett looks at Russell. She has a look of uncertainty.

MRS BENNETT
(reassuring)
I'm sure she'll come round
eventually.

Russell looks unconvinced.

INT. RUSSELL'S BEDROOM NIGHT

Russell is lying on his bed.

He flicks through the channels on his TV.

He looks bored.

(CONTINUED)

All of sudden a channel shows a press conference being given by the police.

Russell sits up straight. He looks intrigued.

TV SET

James stands in front of a large group of reporters, all eagerly trying to get a comment from him.

James is busily trying to keep his calm around them.

REPORTER 1, a man in his mid 30s, is looking at James in the eyes as he points a microphone at his face.

REPORTER 1

(questioning)

Lieutenant do you have any new information on the recent disappearances?

JAMES

All we know is that the suspect still remains at large.

REPORTER 1

Do you think anyone else will go missing?

JAMES

We don't know at this point.

REPORTER 2, a woman in her late 20s, manages to cut in around Reporter 1. Catching James' attention, she also points a microphone at his face.

REPORTER 2

What efforts are the police making to protect the town from any further attacks?

JAMES

I have spoken with the head of the police and we have decided that it is in the town's best interest to enforce a 4pm curfew for all High School students.

RUSSELL

Russell looks unhappy about this news.

INT. STUDENT LOUNGE EARLY AFTERNOON

Russell and the others are sitting around a table.

They look deep in thought.

LYLE

(relieved)

Well I guess that's that then. With Carrie picking us up and the curfew, we have no choice but to stay at home after School.

RUSSELL

(defiant)

We can't afford to do that though.

LYLE

(unenthusiastic)

Yeah I worried that might be your response.

RUSSELL

(determined)

If we just stay at home, and hope that the police find the killer, he may never get caught. We have to go to the library.

ANDY

(supportive)

Agreed.

TONY

(questioning)

But how are we meant get there now?

RUSSELL

Mr Daniels likes us. I'm sure he'll let us work there. Then I just need to convince Carrie to drive us there and pick us up.

ANDY

(cocky)

You've got your work cut out for you there.

INT. CARRIE'S CAR MID AFTERNOON

A spacious, immaculately kept car.

The car is full with Carrie, Russell, and the rest of the group.

CARRIE
(uncooperative)
Forget it.

RUSSELL
(defensive)
But it's important.

CARRIE
It's bad enough that I have to
drive you and your little friends
around. I'm not gonna let you guys
get me in trouble as well.

TONY
(suggestive)
You know Carrie, you could always
come along with us if it would make
you feel better. I don't mind ...
looking after you.

Tony gives her a sly wink.

Carrie rolls her eyes and sighs.

CARRIE
It's never gonna happen Tony.

RUSSELL
I promise you Mum and Dad wont
know. We can be back before they
get home.

Carrie turns to Russell with a disapproving look on her face.

CARRIE
(accepting)
Okay, fine.

Russell gives her an enthusiastic grin.

CARRIE
(demanding)
But you have to promise me that I
don't get blamed for anything if
things go wrong.

(CONTINUED)

RUSSELL
I promise.

EXT. LIBRARY MID AFTERNOON

A large square grey building.

A rsnge rover pulls up in front of it.

Russell and the rest of the group get out.

Carrie shouts out to Russell.

CARRIE
(commanding)
You've got 3 hours. Don't be late.

RUSSELL
We wont.

Carrie speeds off.

INT. DATABASE SECTION EARLY EVENING

A room full of public access computers.

Russell and the others, sitting at separate computers, are busily searching through the library's electronic database.

GEORGE
(astounded)
Wow.

RUSSELL
(anxious)
What did you find George?

GEORGE
I just never realised how
impressive a selection of horror
films this place has. I definately
have to check some of these out.

RUSSELL
(annoyed)
Maybe you could get back on with
research instead. We are trying to
find a serial killer after all.

(CONTINUED)

GEORGE
(embarrassed)
Oh yeah. Sorry about that.

Russell sighs before returning to researching.

A look of excitement appears on Tony's face.

TONY
Guys, I think I got something.

Looking anxious, Russell and the others quickly gather round Tony's screen.

TONY
There's been many occurrences over the last few years where entire groups of camp counselors have mysteriously gone missing.

RUSSELL
(intrigued)
We weren't a one off. This guy does this regularly.

TONY
They've all been in different parts of the country, but maybe if we can keep track of when other summer camps are going to be, we might be able to find his next target.

RUSSELL
That's definitely useful. Print off what you can. ... Let's see what else there is before Carrie picks us up.

Russell and the others quickly return to their computers.

Andy leans back on his chair. He suddenly bolts upright as he looks at his screen in a state of confusion.

ANDY
Guys, I've just lost internet connection.

GEORGE
Me too.

RUSSELL
(unsure)
I think we all have.

(CONTINUED)

They all look at each other worried.

RUSSELL
Maybe Mr. Daniels knows what's
going on.

INT. MAIN INFORMATION CENTRE EARLY EVENING

A large room full of large shelving units full of books.

In the middle of the room is a large bay.

The room seems to be completely deserted.

Russell and the others walk into the room and walk straight
over to the bay.

RUSSELL
Mr. Daniels, we're having a problem
with the computers.

A person is sitting in a chair in the bay area. but they are
facing away from the others.

RUSSELL
The internet connection seems to
have dropped in the database
section. We were wondering if there
was a problem.

The person in the chair doesn't respond.

Russell and the others look worried.

RUSSELL
Mr. Daniels, is everything okay?

Still no response.

Russell opens a side entrance to the bay and walks in.

He walks over to the chair that the person is sitting in.

They are looking anxious.

RUSSELL
Mr. Daniels?

Russell takes hold of the chair and turns it around.

MR. DANIELS, a person in his early 50s wearing a tweed suit,
is collapsed in the chair. His throat has been slit, and his
body is limp.

(CONTINUED)

Russell looks at Mr Daniels in shock.

The others look at Russell, perturbed by his sudden reaction.

RUSSELL

Oh god!

LYLE

(questioning)

Is he ... dead?

RUSSELL

That's a definite yes.

From behind one of the shelving units, Edgar in his outfit, suddenly appears.

He is holding a hunting knife in his hand.

Russell and the others look at him in terror.

Russell rushes out of the bay to stand with the others.

Edgar moves closer to them.

With a look of determination in his face, Andy pushes himself in front of Russell and the others.

ANDY

Get out of here guys. I'll take care of this.

LYLE

(worried)

But you'll be killed.

ANDY

Maybe not. I know every inch of this place. I can get the advantage. And if you guys can get away, we'll have witnesses this time.

RUSSELL

I don't feel right about this, Andy.

ANDY

(pleading)

Let me do it Russ. For Meg.

Russell does not look happy, but he gives Andy an agreeing nod.

(CONTINUED)

Keeping his eyes on Edgar, Russell ushers the rest of the group out through a side door.

Andy watches as they leave the area.

Edgar watches them leave too.

He then returns his gaze to Andy.

Edgar walks towards Andy.

His hand clenches tightly round the knife.

With a fearless look in his eyes, Andy stares at Edgar.

ANDY

(challenging)

You want me dead. Well here I am
motherfucker. Show me what you
got.

Edgar starts walking faster.

Andy remains calm.

Edgar stops a yard in front of Andy.

Neither move.

Edgar quickly lifts the knife up in the air.

He plunges the knife down towards Andy.

Before the knife can make contact, Andy drops himself to the floor.

Andy kicks his legs out straight.

They strike Edgar's shins.

Edgar yells out in pain.

He collapses on the floor. Holding his shins and wincing,

Andy gets up and quickly moves out of reach of Edgar.

Andy looks at Edgar with a smile on his face.

ANDY

(cocky)

Try and catch me you son of a
bitch.

Edgar growls at Andy as he gets himself up.

(CONTINUED)

Andy dashes towards a doorway in the middle of the room.

He takes a quick cautious glance at Edgar.

Andy runs into the doorway.

Halfway through the doorway, Andy suddenly stops moving.

A cheesewire mesh is digging deep into the whole of his body.

A shocked looking Andy winces in pain as he tries to free himself.

Edgar casually swaggers over to Andy.

EDGAR

(cocky)

Maybe you should be more aware of
you surroundings.

Andy looks worried.

Edgar stands behind Andy.

EDGAR

Here, let me help you with that.

Andy tries to shout out for help but he is unable too.

Edgar rams Andy's body through the mesh.

EXT. LIBRARY LATE EVENING

Police cars are surrounding the library.

INT. LIBRARY CORRIDOR LATE EVENING

A long corridor with multiple connecting doors on either side of it.

James is observing the diced remains of Andy.

He looks disturbed.

Matt walks into the corridor and goes over to James.

Matt sees what is left of Andy.

He dashes away from the remains and throws up.

(CONTINUED)

JAMES

Are you okay there Matt?

MATT

(shaken)

I'm sorry Lieutenant, I just didn't expect ...

JAMES

I don't think anyone expected this.

Regaining his composure, Matt walks back over to James.

MATT

(questioning)

He's getting sloppy. He left us a body this time.

JAMES

I think he wanted us to see this.

James drops his head and sighs.

JAMES

What sort of sick person does something like this?

EXT. LIBRARY LATE EVENING

Russell, Tony, George, Lyle, and Mr and Mrs Willis are all huddled together amid the ongoing police activity around them. They all look deeply worried.

James walks over to them. He has a concerned look on his face.

JAMES

Boys, I know you've been through a traumatic event, but I need to know as much about the killer as possible so that we can stop him.

RUSSELL

We've told you all we know Lieutenant. He was male and he was tall. He wore an outfit, we couldn't make out anymore details.

TONY

(optimistic)

Maybe he left some prints this time.

(CONTINUED)

JAMES
There's nothing yet.

RUSSELL
What should we do now Lieutenant?
Now that we know for sure that he's
after us.

JAMES
(commanding)
The most important thing is that we
do the best to keep you out of his
way. You should keep together,
somewhere safe, till this is
solved.

MR WILLIS
They can all stay at our house
Lieutenant. We can make up some
beds.

JAMES
That's appreciated Mr Willis. You
guys may as well head home now. ...
I'll be in touch if anything comes
up.

MRS WILLIS
Goodnight Lieutenant.

Mr and Mrs Bennett and the rest of the group walk away.

James, with a concerned look on his face, watches them
leave.

INT. MAIN INFORMATION CENTRE NIGHT

James is examining the area for further clues.

Matt walks into the area, and dashes over to James. He has a
look of urgency in his face.

James looks at Matt.

JAMES
(concerned)
What's up Matt?

MATT
(excited)
Lieutenant, we think we've
identified the killer.

EXT. RESIDENTIAL ROAD 2 LATE NIGHT

A somewhat rundown street.

There seems to be little signs of life.

James and Matt get out of a car.

They hurriedly walk towards a house which has police tape cornering it off.

They both look determined.

A POLICE OFFICER, a portly man in his early 40s, is waiting for them.

James and Matt walk over to the police officer.

JAMES

What can you tell us about the suspect, officer.

POLICE OFFICER

He was a lodger at this address.

JAMES

(questioning)

Any signs of suspicious behaviour noticed.

POLICE OFFICER

His landlord said he was very quiet. Always made rent, never caused any hassle.

JAMES

What changed?

POLICE OFFICER

They didn't hear from him for a week, so they checked his apartment. That's when they called us.

INT. BASEMENT LATE NIGHT

James, Matt, and the Police Officer walk into the room.

Matt and James are shocked by what is on display.

They gaze in amazement at the range of hi-tech surveillance equipment, weapons, blueprints, and newspaper cuttings on show.

(CONTINUED)

JAMES

Jesus!

James observes the army photos.

JAMES

No wonder this guy is so good. He was a damn commando.

Matt looks at the newspaper cuttings.

MATT

Lieutenant check this out.

James walks over to Matt and looks at the cuttings.

JAMES

He's committed over a dozen massacres!

James walks over to the desk, and searches through the paperwork including the death tally,

JAMES

(horrified)

This was a game to him. Nothing but a game.

James notices the school records of Russell and his friends on the table and looks through them.

JAMES

Russell Willis and his friends were just a new challenge.

INT. LIVING ROOM MORNING

Russell, Tony, George and Lyle, wearing their pyjamas, are sitting on a couple of sofas watching the TV.

Mr Bennett opens the front door and James and Matt walk in.

They both look bothered by something.

Seeing James and Matt, Russell turns off the TV, and he and the others stand up.

MR BENNETT

(curious)

Do you have some news Lieutenant?

(CONTINUED)

JAMES

Yes I do. We know who the killer is.

Mr Bennett, Russell, and the other look at them in shock.

RUSSELL

(curious)

Who is it?

JAMES

His name is Edgar Black. He's a former commando.

Mr Bennett and the others look worried by this news.

JAMES

He had a lot of blood lust issues in the army. When he chose to retire from that life, he satisfied his needs by hunting people.

TONY

The campsite massacres.

JAMES

Exactly. But he didn't just kill people, he played out every massacre as a game.

MR BENNETT

(confused)

A game?

JAMES

He kept track of all of his massacres. How quickly he took to kill all the victims, how many victims there were.

TONY

That is one twisted serial killer.

RUSSELL

(cocky)

When aren't they.

JAMES

When you and you're friends escaped from him, you ruined his latest game, and now he's trying to finish it.

(CONTINUED)

MR BENNETT

(panicked)

There must be a way to stop him though. You know who he is, you know what he looks like.

JAMES

We've put his face and name up everywhere. It's only a matter of time before he makes an appearance.

MR BENNETT

But what if he gets to my son and his friends first?

JAMES

Sergeant Long is keeping a close eye on your house. If anything suspicious happens he'll be on top of it. Trust me.

Russell does not look convinced.

EXT. RUSSELL'S HOUSE EARLY EVENING

A detached, white paneled house on a quiet residential street.

A police car pulls up in front of the house.

INT. LIVING ROOM EARLY EVENING

Russell and Carrie are in the middle of an argument.

Tony, George and Lyle sit on one of the sofa's, making their best effort to ignore the situation.

CARRIE

(frustrated)

Oh my god, you are so paranoid!

RUSSELL

(defensive)

We're alone in this house. We've got no-one to protect us from him!

CARRIE

His face and name is all over town by now, and that sergeant is watching this place like a hawk. There is nothing to worry about.

(CONTINUED)

SOUND OVER: Doorbell

Carrie walks over to the door.

RUSSELL
(panicking)
What are you doing?!

CARRIE
I'm answering the door!

RUSSELL
But it might be him.

CARRIE
(reassuring)
It's a police officer. The squad
car is parked outside.

Russell sees the car.

RUSSELL
(sheepish)
Oh.

Carrie opens the door.

CARRIE
(welcoming)
Good evening sergeant...

SOUND OVER: Gun shot

A bullet rips through Carrie's head.

Russell and the others coil back in shock.

Carrie's body collapses on the ground.

Standing over Carrie's body, dressed in a police uniform is
Edgar.

There is blood splatter on the uniform, and the police badge
reads 'Sergeant Long'.

The boys reel back in terror at Edgar's appearance.

Edgar gives them a menacing smile.

EDGAR
Do the police in this town really
not think I could get around their
security measures.

(CONTINUED)

RUSSELL
(frightened)
Can't you just leave us alone.
There's no need to cause more
carnage.

EDGAR
I can't leave you alone! The game's
not over till you're all dead.

Edgar menacingly walks over to them. The gun is now aimed directly at them.

With their faces full of Terror, the boys move in closer to each other.

Edgar tightens his grip on the trigger.

Suddenly George launches himself at Edgar.

He smashes into Edgar.

The gun flies up into the air.

Edgar stumbles backwards as George wrestles him away from the others.

Russell, Tony, and Lyle look stunned at George's attack.

As he continues to fight against Edgar, George looks over at the others.

GEORGE
(commanding)
Now's your chance guys! Run!

Russell and the others run into the kitchen.

Edgar watches in anger as the others get away.

George rams Edgar back into a large fireplace.

Edgar winces in pain.

George steps back away from Edgar.

Edgar frantically searches for any nearby objects.

George sizes Edgar up.

Edgar grabs hold of something behind him.

George charges into Edgar.

(CONTINUED)

SOUND OVER: Stab

George stops moving.

A look of shock is on his face.

A bloodied poker sticks out of George's back.

Edgar's hand is grasping the poker's handle tightly.

A satisfied grin is on Edgar's face.

Edgar drops George's body to the ground.

Edgar notices the gun on the floor.

He picks it up.

With a determined look on his face, Edgar walks towards the kitchen.

INT. STAIRWAY EARLY EVENING

An enclosed, narrow flight of stairs.

Edgar stealthily moves up the stairs.

His hand is firmly holding the gun.

INT. LANDING EARLY EVENING

A medium sized hallway decorated with paintings and family photos.

Edgar steps into the hallway.

The area seems deserted.

Edgar cautiously searches around the area.

SOUND OVER: Creak

Edgar notices that the noise is coming from above him.

As his eyes search along the ceiling he sees a loft entrance door.

Edgar points his gun up at the ceiling where the creak came from.

Keeping his aim at the creak point, he walks closer to the loft entrance.

(CONTINUED)

Edgar stands under the loft entrance. The creaking stops.

Edgar looks confused.

Suddenly Lyle smashes down through the loft entrance, bringing the entrance panel with him.

He lands on top of Edgar, knocking him down flat.

The gun drops out of Edgar's hand.

Still shaken by the fall, Lyle gets to his feet.

Edgar groans as he tries to pick himself up.

Lyle notices the gun and quickly grabs hold of it.

Lyle dashes towards the stairs.

Edgar notices this and suddenly leaps towards Lyle.

Edgar is holding a hunting knife in his hand.

He slices one of Lyle's heels.

Lyle yells out in pain.

He loses his balance.

INT. STAIRWAY EARLY EVENING

Unable to stand, Lyle tumbles down the stairs.

He slams into the ground.

His body is still.

INT. LANDING EARLY EVENING

Still aching from Lyle's attack, Edgar manages to stand himself up again.

He limps along the landing towards an open doorway.

Edgar passes the stairs and stops.

He looks down and sees Lyle's unconscious body.

Edgar smirks.

He carries on towards the open doorway.

(CONTINUED)

Edgar reaches the doorway and stands still.

He has a look of unease on his face.

INT. RUSSELL'S BEDROOM EARLY EVENING

Russell stands behind the entrance door, ready to pounce.

He looks nervous.

Edgar swings his hunting knife into the door.

It goes into Russell's right leg.

Russell yells out in pain.

Edgar retrieves the knife from the door.

Russell drops to his knees.

Edgar walks into the room and swings the door closed.

He looks at Russell with devilish glee.

Russell looks up at Edgar in terror.

EDGAR

You and your friends think you're
so smart. Well lets see how you
deal with this.

Edgar takes hold of his hunting knife.

Russell tries to plead with Edgar.

Edgar rams the knife forward.

It plunges deep into Russell's stomach.

Russell collapses on the floor.

EDGAR

You can keep the knife.

Edgar opens the door and walks out of the room.

INT. LANDING EARLY EVENING

Edgar spies a room with a closed door directly in front of him.

He removes a hook from one of his pockets and takes a tight hold of it

Edgar walks over to the room.

He has a look of determination in his face.

INT. CARRIE'S BEDROOM EARLY EVENING

A medium sized, very tidy room.

Edgar cautiously opens the door and walks in.

He sees Tony trying to escape through an open window.

Edgar swiftly moves over to Tony.

He quickly grabs hold of Tony's belt with his hook.

With his other hand, he grab's hold of Tony's shirt collar and pulls him away from the window.

Still holding Tony, Edgar gives him a sinister smile.

EDGAR

You're not going anywhere.

Tony looks petrified.

Edgar flings him against a wall.

Tony hits the wall and falls to the floor in a heap.

EDGAR

You and your friends should have
let me kill you at the campsite. It
would've been a lot less painful.

Edgar raises his hook above his head.

Tony throws himself towards Edgar.

Tony slams into Edgar.

Edgar falls to the ground.

Tony gets himself up and walks past Edgar.

(CONTINUED)

Edgar suddenly swings his hook at Tony's leg.

It slices deep into his ankle.

Tony yells out in agony.

He collapses on the floor.

Edgar gets up and stands over Tony.

Tony desperately tries to pull himself away from Edgar.

EDGAR

It's all over now though.

Edgar raises the hook again.

Suddenly Russell appears behind Edgar.

His top is covered in blood, and his face is full of rage.

Russell is holding the hunting knife in his hand.

He rams it into Edgar's back and pulls it out again.

Edgar yells out in pain.

He turns around to see Russell in front of him.

Edgar briefly looks confused at his reappearance.

Edgar goes to swing his hook.

Before he can strike, Russell attacks him again with the knife.

Russell repeatedly stabs Edgar in the chest.

He eventually stops stabbing him.

Russell's face is full of vengeance.

A bloodied and shaken Edgar is barely managing to stand anymore.

Edgar looks at Russell with a mixed look of anger and confusion.

EDGAR

Fucker.

Edgar collapses on the floor.

Tony and Russell take a long emotionless gaze at Edgar's unresponsive body.

EXT. RUSSELL'S HOUSE LATE EVENING

A large amount of emergency service staff and vehicles are camped outside the house.

They are busily examining the area.

Russell, Tony, and Lyle watch the ongoing action from a safe distance.

Russell and Tony are sitting on the bonnet of a police car, Lyle is standing up against the side of the car.

They are heavily bandaged and look exhausted.

Lyle is supporting himself with a crutch.

Tony has a crutch standing next to his legs.

TONY

I guess that's over then.

RUSSELL

I guess so.

In the middle of the road, Lyle notices a coin.

LYLE

(amazed)

Would you look at that.

Lyle lifts himself off the car and walks towards the coin.

TONY

(annoyed)

Why did they have to let him live.
... They should've left him to die.
... I don't think I can ever feel
safe now.

Tony looks over at an ambulance parked just away from the main area.

RUSSELL

He's a human being, he still has
rights. Plus, we've both seen
enough horror movies to know that
not all serial killers stay dead.

Tony gives Russell a feint smile.

(CONTINUED)

Lyle stands over the coin, observing it.

LYLE

I found a lucky penny guys. About
time we had some luck.

Russell and Tony look over at the coin.

Lyle reaches down and picks up the coin.

EXT. COIN LATE EVENING

A fuse underneath the coin sparks.

EXT. RUSSELL'S HOUSE LATE EVENING

SOUND OVER: explosion

The coin explodes, instantly obliterating Lyle.

Russell, Tony and the surrounding emergency rescue staff are
stunned and shocked by the sudden explosion.

They all rush towards the site of the incident.

INT. AMBULANCE LATE EVENING

an enclosed operation area.

The doors are wide open.

There is some blood splatter on the walls, and a trail of
blood that carries on outside of the ambulance.

Two dead paramedics lie on two operating beds. They have
both been stabbed multiple times, and their throats are
slit. They both look shocked.

EXT. RESIDENTIAL ROAD 3 LATE EVENING

A quiet street with lots of houses.

Edgar rests his bloodied hand on a shoulder length wall.

He takes a deep breath and then stumbles into the street.