

FADE IN:

EXT. ROSE PETAL PARK - DUSK

Darkness approaches, obscuring the horror. All we can make out are short flashes, blurred, chaotic. (SERIES OF SHOTS)

--Two figures enter the frame walking.

--DOUG, 23, Caucasian, muscular, captain of the football team type, wears a white jacket with dark sleeves. The words: WORLD'S GREATEST LOVER is embroidered in red lettering on the back of it.

--Walking along side of him in a field of tall green grass, MELANIE ADDISON, 19, Caucasian, long black hair, wears a blue blouse with a short skirt.

--They laugh, Melanie smiles at him shyly. They begin kissing, it quickly turns passionate.

--Melanie pushes him away. Doug pulls her to him, they begin kissing again.

--Again Melanie pushes him away. Doug stops her. Looking around, Doug sees no one, he smiles.

--Doug smashes his fist into Melanie's face, twice.

--He lifts her skirt, pulls down her panties

--Doug, suddenly on top of Melanie, pants obscenely around his ankles, begins to rape her.

--Melanie screams, fists hammer and scratch at Doug's back.

--Doug straddling Melanie, turns his head, spits on the ground.

--Surging upwards, Melanie bashes Doug's face with a rock.

--Screaming, Melanie darts away.

--Face bloody, Doug lies in the grass holding his head.

INT. PRECINCT, DETECTIVE KEVIN'S OFFICE- NIGHT

The Detective's office is typical, filled with books, pictures and a small filing cabinet. DETECTIVE KEVIN WEST, late 40's, out of shape, sits at his desk. He wears a blue shirt and tie that's loose around his neck. You can tell he likes his donuts and has no interest in being there now.

A nameplate that reads DETECTIVE KEVIN WEST sits in the front of the desk.

Melanie Addison sits before him. Dirt and bruises on her face, cuts on her knees, her hair disheveled.

Detective Kevin yawns, pours the last of the coffee in the pot into his cup.

MELANIE

I was raped and beaten in Rose Petal Park.

DETECTIVE KEVIN

(yawns)
Speak up please.

MELANIE

What?

DETECTIVE KEVIN

Can you speak up please?

Melanie sniffles.

MELANIE

I was raped and beaten two hours ago in Rose Petal Park.

DETECTIVE KEVIN

Sorry to hear that.

Detective Kevin scratches on his pad.

DETECTIVE KEVIN

Do You know who did this to you?

MELANIE

He said his name was Keith.

Melanie wipes tears from her face.

DETECTIVE KEVIN

Keith? What's his last name?

MELANIE

I never asked.

Detective Kevin looks up at her.

MELANIE

I just met him last night at *The Pour House*, OK?

Melanie wipes tears from her face.

Detective Kevin reaches into his drawer, grabs Kleenex. He hands Melanie tissues. Reaching for them, her hands shake.

MELANIE

Thank you.

DETECTIVE KEVIN

What does he look like?

MELANIE

Dark hair, good shape.

DETECTIVE KEVIN

How old?

MELANIE

He looked around twenty one, maybe twenty two.

DETECTIVE KEVIN

Is he Caucasian?

MELANIE

Yes.

Detective Kevin writes on his pad again.

DETECTIVE KEVIN

Did you see any tattoos, scars, anything like that?

MELANIE

No.

Grabbing his coffee, he maneuvers around the desk to approach her.

DETECTIVE KEVIN

Did you go to the hospital to get a rape kit done?

MELANIE

No. I got away from him, called my brother and came straight here.

DETECTIVE KEVIN

What about your parents?

MELANIE

My father passed away and my mom is out of town.

Detective Kevin looks away as Melanie wipes her face with the tissues.

DETECTIVE KEVIN

OK, So, you claim to have been raped by some guy whose name you think is Keith at Rose Petal Park about two hours ago.

Crying, she rises from the chair

MELANIE

I'm not claiming. I was violated and raped and beaten by this man.

Approaching the door, she stops suddenly, turns, faces him.

DETECTIVE KEVIN

Listen, I'm just trying to be real. It's your word against his. You don't know if Keith is his real name or where to find him. You have no rape kit. All you have is some bruises. I've seen this a million times.

MELANIE

(angrily)

Not with me you haven't.

Incensed, Melanie storms out, slams the door.

INT. PRECINCT, LOBBY - NIGHT

MARK ADDISON, 23, Caucasian, unshaven, has a dark mole near his right eye. He sits on a bench close to the front door looking at his cell phone.

Detective Kevin, carrying his cup of coffee, walks out of a door that leads to the lobby. Accompanying him is a uniformed Officer, JOSEPH, 25, Caucasian, clean cut. They stand next to the front door.

Mark looks up at them, then back down at his cell phone.

OFFICER JOSEPH

What was that about?

DETECTIVE KEVIN

Some girl claims she was raped in the park.

OFFICER JOSEPH

What?

DETECTIVE KEVIN

I don't believe a word of it. She's attractive, wearing a short skirt, revealing blouse, hanging out with some guy she just met at a bar last night. Come on.

OFFICER JOSEPH

I don't know man, she's pretty beat up.

DETECTIVE KEVIN

She's just lookin' for attention. Cute, cute thing, she sure got mine.

Detective Kevin smiles, takes a sip of his coffee.

Enraged, Mark rises, steps to Detective Kevin.

MARK

How dare you? That's my sister you're talkin' about. She was raped and you won't do shit about it? What kinda' cop are you?

When Mark opens his mouth, we see one front tooth missing, another front tooth is brown and chipped. He has a black mole near his right eye.

DETECTIVE KEVIN

Listen, she's getting some medical help right now. We'll take it from there.

MARK

Yeah, I just heard what that means, it means nothing.

DETECTIVE KEVIN

Calm down.

MARK

No. I won't calm down.

They stare at each other.

DETECTIVE KEVIN

(to Officer Joseph)
Escort him out of here, please.

Officer Joseph walks to Mark, puts his hand on his biceps.

OFFICER JOSEPH
Sir, please come with me.

Holding onto Mark's arm, they walk out the front door.

EXT. PRECINCT, PARKING LOT - NIGHT

Mark stops walking, forcefully pulls his arm away from Officer Joseph, turns, walks away.

INT. PRECINCT, DETECTIVE KEVIN'S OFFICE - NIGHT

Upset, Detective Kevin sits at his desk looking down at the pad he was writing on. It reads: ROSE PETAL PARK, DARK HAIR, GOOD SHAPE, EARLY 20'S.

Rising, he quickly exits the office.

EXT. PRECINCT, PARKING LOT - NIGHT

Melanie walks to Mark who leans against the trunk of his car.

MELANIE
Take me to the hospital.

EXT. ROSE PETAL PARK - NIGHT

EDDIE EMERSON, 18, Caucasian, dark hair, good looks, clearly in good shape, walks side by side with MICHAEL, 18, Caucasian, athletic type build, carries a football and CHRIS, 19, Caucasian, porky. Eddie's shirt and sweat pants are full of mud and ripped in various places.

EDDIE
Ya' know, we've been goin' to this park since our camp days, haven't we?

MICHAEL
Yeah we have, now that I think about it.

EDDIE
Remember playing Red Rover?

MICHAEL
(confused)
Red What?

EDDIE

We played it a thousand times at camp.

Eddie looks over at Michael.

EDDIE

You know, it's when two teams stand opposite each other holding hands or wrists, and one person from the other team says: RED ROVER, RED ROVER, SEND MICHAEL OVER.

MICHAEL

Then what?

EDDIE

You run over to the other side and try to break through the line.

MICHAEL

Oh Yeah. I didn't know that game had a name. I was always pretty good at it.

(beat)

The worst was when you couldn't get through because you were caught in the grips of two people. No matter how hard you tried. You just couldn't break through.

EDDIE

I know. That sucked.

MICHAEL

It was like the world was coming to an end and you thought that nothing would ever be good again.

Eddie stops, looks over at Michael.

EDDIE

Don't be so dramatic. It was only a kid's game.

CHRIS

Childhood games are always about more serious and sinister things. Ring Around the Rosie, London Bridges Falling Down. They're all veiled in a cloak the child will one day understand.

Eddie and Michael laugh as they start walking again.

MICHAEL
It was called Red Rover, Huh?

EDDIE
Yup.

EXT. ROSE PETAL PARK, PARKING LOT - NIGHT

All three stand by Eddie's car.

MICHAEL
You shoot the assignment today?

EDDIE
Yeah.

MICHAEL
How'd it come out?

EDDIE
Great. Just like everything I
shoot.

They both laugh.

MICHAEL
Catch ya' in class tomorrow,
Spielberg.

EDDIE
Later.

Michael and Chris walk away together.

Eddie opens the passengers side door of his car, grabs a sports drink, hops up on the trunk, takes a sip.

Pulling into a spot next to Eddie's car, Detective Kevin gets out, saunters up to Eddie.

DETECTIVE KEVIN
Hi.

EDDIE
Hey Officer.

DETECTIVE KEVIN
It's Detective.

EDDIE
Oh, sorry. Detective.

DETECTIVE KEVIN
Whatcha' doin' here?

EDDIE
Just finished playing football with
some friends.

DETECTIVE KEVIN
When did you get here?

EDDIE
We started playing oh about hour an
a half ago.

DETECTIVE KEVIN
Could you get off your trunk and
stand up?

Hesitantly, Eddie hops off his trunk.

DETECTIVE KEVIN
Where's everyone else?

EDDIE
Just finished. They all left.

Detective Kevin looks at Eddie closely.

Eddie wipes his forehead.

DETECTIVE KEVIN
Why is there mud on your shirt?

EDDIE
I told you, we played football.

DETECTIVE KEVIN
Uh Huh.

EDDIE
(upset)
What's this about?

DETECTIVE KEVIN
Turn around please.

Turning around, we see vertical rips on the back of Eddie's
shirt that run from his upper back to his mid back.

Detective Kevin looks at the rips.

DETECTIVE KEVIN
What's with the rips?

EDDIE
Football game.

DETECTIVE KEVIN
There was an incident here earlier
tonight...

EDDIE
What kind of incident? What
happened?

Slowly, Detective Kevin walks around inspecting Eddie's
vehicle.

EDDIE
Detective, what incident?

DETECTIVE KEVIN
You're gonna' have to come with me.

EDDIE
What? Where? I didn't do anything.

DETECTIVE KEVIN
We'll see.

Gently placing his hand on Eddie's shoulder, Detective Kevin
walks him to the Ford Taurus, opening the back door.

EDDIE
Hang on, can I get my equipment?
It's expensive.

DETECTIVE KEVIN
OK fine, hurry up.

Eddie opens his trunk, reaches into it.

INT. PRECINCT, POLICE LINEUP ROOM - NIGHT

Detective Kevin, Melanie, Mark and Officer Joseph look
through a two-way mirror. Eddie, who is one of six men in
another room, stands looking straight forward.

DETECTIVE KEVIN
OK. Any of these guys him?

Melanie looks at each man for a moment.

MELANIE
No. He's not here.

DETECTIVE KEVIN
Are you sure? Look carefully. Take
your time. No rush.

Melanie looks again at the six men.

MELANIE
No. Not here.

DETECTIVE KEVIN
OK.

Pressing a button, Detective Kevin speaks into a microphone.

DETECTIVE KEVIN
OK. Let them go.

A POLICE OFFICER in Eddie's room opens the door. The six men
exit.

MELANIE
Is that it?

DETECTIVE KEVIN
Yeah. We'll let you know when we
have something.

Melanie and Mark exit.

DETECTIVE KEVIN
Told ya'. She's a lying little
whore.

OFFICER JOSEPH
What if it was your daughter?

Detective Kevin stares at Officer Joseph. Shaking his head in
disgust, Officer Joseph turns towards the two-way mirror.

INT. COLLEGE, FILM DEVELOPING LAB - DAY

The Professor's office looks dated with old filing cabinets
so stuffed with paper, the drawers don't close all the way. A
corkboard, filled with various papers, sits above an old
wooden desk.

PROFESSOR ALEXANDER HAMRAHAN, late-40's, Caucasian, clean-
cut, sits at the desk staring at an Apple iMac computer. A
sign, posted on a closed door behind him reads FILM LAB -
ENTER AT YOUR OWN RISK.

A knock is HEARD.

Without turning his head away from the computer, Alexander waves, signaling the person to enter.

ALEXANDER
(loudly)
Come in.

The door opens. Wearing a backpack, Eddie Emerson walks in, stops at the edge of the front of Alexander's desk.

Looking down, Eddie sees a nameplate on the front edge of the desk. It reads: PROFESSOR ALEXANDER HAMRAHAN.

EDDIE
Hey Hammer. How are ya'? Is it
ready?

Alexander, still looking at his computer, points.

ALEXANDER
It's over there in the lunch bag.

Turning around, Eddie walks to a big plastic folding picnic table. A mannequin head, with dark hair, and the words NORMAN BATES written in black marker across its shoulders, sits next to a film projector.

Eddie picks up a brown paper lunch bag, opens it. We see a Mini DV tape and a white spool of exposed Super Eight Millimeter film with the words EDDIE EMERSON printed on it in red marker.

EDDIE (O.S.)
Thanks.

Reaching into the bag, Eddie pulls out both objects, places them on the long folding table.

Removing his backpack and also placing it on the long folding table, Eddie reaches in, grabs a small camera case. He unzips it, reaches in, pulls out a Super Eight Millimeter camera.

Eddie picks up the exposed roll of Super Eight Millimeter film and places it into the camera case. He does the same with the camera. Eddie zips up the case, places it back into his backpack.

Eddie takes the Mini-DV tape, places it into the front pocket of his backpack, puts the backpack back on, walks towards the door.

ALEXANDER HAMRAHAN
You did a great job. Nice work.

EDDIE
Thanks a lot. See ya' in class.

Opening the door, Eddie walks away.

INT. NANCY'S COLLEGE APARTMENT, LIVING ROOM - DAY

SUPER: FOUR YEARS LATER

Eddie sits on a couch next to NANCY EMERSON, 22, Caucasian, above average looks. She wears blue jeans and a sweatshirt with sorority letters sewn across her chest.

NANCY
Whatcha' doing tonight?

EDDIE
Shooting the last scene of my film.

NANCY
Where?

EDDIE
Down the road in a small parking lot.

NANCY
Cool.

EDDIE
What are you doing?

NANCY
I have my last class tonight. I'm getting graded on the dress.

EDDIE
Oh, that's right. It's time. Let's see it.

NANCY
OK. I'll be right back.

Rising from the couch, Nancy saunters away.

Picking up a video camera, Eddie rises, points it towards a bedroom door.

EDDIE
OK. The camera's ready.

NANCY (O.S.)
One second.

Nancy opens the door wearing a red dress. She walks like a runway model towards Eddie. Poker-faced, she stops and stands a few feet in front of him.

EDDIE (O.S.)
Amazing. Turn around.

Nancy does a three hundred and sixty degree turn.

EDDIE (O.S.)
You'll get an A.

NANCY
I hope so.

A knock is HEARD. Nancy walks to the front door, opens it.

Standing behind the door is APRIL, 21, Caucasian, naturally pretty, with semi long dark hair.

NANCY
Hi April, come on in.

Smiling, Eddie turns the camera towards April.

EDDIE
Hi.

APRIL
Hello.

April walks to Eddie, kisses him on the lips.

NANCY
UGH. Get a room.

EDDIE
Yeah. Yeah. Yeah.

NANCY
April, could you carry Emmy for me?

EDDIE
Emmy? Who's Emmy?

NANCY
My mannequin.

Quickly turning around, Eddie points his camera at a female mannequin standing behind the couch next to a big window. It wears a dirty brown wig, a sorority sweater and jeans with holes in the legs.

Turning around, Eddie puts the camera down on the couch.

EDDIE

Emmy? Wait, you named your mannequin after the Kim Cattrall character in the movie Mannequin?

NANCY

Yes. I love that movie.

Shaking his head left to right, Eddie picks up his camera, walks to the front door.

EDDIE

(to Nancy)

I gotta' go. I'm picking you up at 9 tonight. Be ready.

NANCY

I know. I know.

EDDIE

(to April)

Good luck on your Journalism final.

After kissing April on the lips, Eddie opens the door, walks out.

EXT. COLLEGE CAMPUS, NANCY'S APARTMENT - NIGHT

Nancy carries her naked female mannequin under one arm. A large bag in her other hand contains the red dress that spills out the top.

EXT. NANCY AND JULIE'S APARTMENT, STAIRWELL - NIGHT

Climbing the steps leading to her apartment, Nancy stops at her door. Struggling to get a key in the lock, it falls out of her hand, drops to the floor.

NANCY

Shit.

With difficulty, Nancy picks up her keys, inserts one in the lock. She composes herself, pushes the door open.

INT. COLLEGE APARTMENT - NIGHT

It is dark, appears empty.

Nancy steps inside, glances around.

Slightly turning her head to her left, Nancy sees two glowing red eyes flash on then off. A flashlight turns on illuminating the head of a female mannequin painted like a creepy clown.

Screaming, Nancy drops everything. The lights go on.

Shining the flashlight on herself, JULIE BECKER, 22, African American, wearing too much make up, tight jeans and a revealing blouse, laughs.

JULIE

Ha Ha Ha I got you.

NANCY

Julie you Bitch. You scared the shit outta' me.

JULIE

I know. Just like you did to me last week. Aahh Sweet Revenge.

Laughing, Julie closes the front door.

JULIE

Where's April?

NANCY

At the house. All the pledges are there to help with the party. You goin'?

JULIE

Hell Yeah. It's the last party of the semester. I was about to leave until I heard you walking up the steps. You goin'?

NANCY

No. I don't feel well.

Reaching into her bag, Nancy grabs the red dress, picks up the mannequin, puts the dress on it. She moves it back behind the couch, next to the big window.

JULIE

Well? Whatcha' get?

NANCY

An A.

JULIE

Alright. So come to the party, celebrate a little.

NANCY

All I want to do is sit on this couch, drink a little wine and fall asleep.

Picking up her bag, Nancy walks into her bedroom, turns on the light. Julie follows.

INT. APARTMENT, NANCY'S BEDROOM - NIGHT

Nancy places her bag on her bed as Julie looks at a photograph of Nancy and Eddie that sits on her desk.

JULIE

He's really fine.

NANCY

You really think so?

JULIE

Yes, I do. He's my type.

NANCY

Your type? What's your type?

JULIE

Hot.

They laugh.

Julie puts the picture down on a desk that sits against her bed, walks towards the door, Nancy follows. They stand in the doorway.

JULIE

I'm goin' now. If I don't see ya' later, have a great winter break.

NANCY

You're walking there?

JULIE

It's five minutes away. I'll get a ride home later. You sure you don't want to go?

NANCY

If I feel better later, maybe I'll stop by.

They hug. Julie walks towards the front door.

NANCY

Call me.

Without turning around, Julie waves to Nancy. Nancy closes her bedroom door.

INT. COLLEGE APARTMENT, BATHROOM HALLWAY - NIGHT

Wearing a bathrobe, Nancy walks into the bathroom, closes the door. We HEAR the shower turn on.

INT. COLLEGE APARTMENT, NANCY'S BEDROOM - NIGHT

A RINGING sound is HEARD from Nancy's phone that sits on her bed. The caller ID reads: EDDIE. It rings four times then stops.

INT. COLLEGE APARTMENT, LIVING ROOM - NIGHT

Carrying a glass of wine, Nancy walks towards the living room from the kitchen. She wears dark sweatpants with her sorority letters printed all over them and a white T-shirt with pink sorority letters sewn on the front across her chest.

As she approaches the couch she stops, turns around and walks into her bedroom.

Walking out a few seconds later carrying her cell phone, Nancy looks down at it, presses a button, putting it on speaker phone.

EDDIE (V.O.)

Hi Nancy, listen, I'm still shooting out here. We're running late. We have to get this shot done before we wrap for the night. I don't know what time I'll be able to pick you up. It's going to be a few hours. I already spoke to mom. I'll call you when I'm on my way. Bye.

Nancy turns off the lights, grabs the remote off the couch, sits down, puts her phone on the coffee table, turns on the television, takes a sip of the wine. Placing the wine glass on the floor, Nancy lies down, closes her eyes.

Opening her eyes, Nancy looks at the television. An infomercial plays. She looks at the clock on the living room wall.

TIME ON CLOCK: 3:37 A.M.

Rising from the couch, she turns off the television.

INT. COLLEGE APARTMENT, BATHROOM HALLWAY - EARLY MORNING

Walking out of the bathroom, Nancy peeks into Julies room, the bed is empty. She walks into her bedroom, closes the door.

INT. COLLEGE APARTMENT, LIVING ROOM - EARLY MORNING

Slowly, the doorknob of the front door turns without a sound.

Two black gloves with white bones painted on them softly pushes the door open. Quietly, someone steps inside.

Skeleton Hands wears all black, including a black ski mask with the eyes, mouth and nose cut out.

Noiselessly, Skeleton Hands maneuvers the couch against the front door, turns on the television, mutes the sound.

Skeleton Hands' shadow, walking towards Nancy's bedroom, appears on the wall. Slowly opening her door, Skeleton Hands steps into her room, quietly closes the door.

Moments later A SCREAM is HEARD from the bedroom.

EXT. PARKING LOT, COLLEGE APARTMENTS - EARLY MORNING

A car pulls into a parking spot. Julie gets out. Leaving the passengers door open, she leans into the car.

JULIE

(loudly)

Thanks for the ride Mary. I love you.

MARY

I love you to sweetie. Be safe.

JULIE

OK.

MARY

See ya' in a few weeks.

Julie closes the door.

EXT. COLLEGE APARTMENT, STAIRWELL - EARLY MORNING

Unstable, Julie holds the railing as she climbs the steps.

Wobbly, Julie stands turning the door knob to her front door, opening it.

INT. COLLEGE APARTMENT, LIVING ROOM - EARLY MORNING

Standing by the front door, Julie looks to her left. The blinds on the window are up. Slightly turning her head to her right, she sees the silhouette of the naked mannequin. She walks to the window, looks outside.

Julie sees Nancy lying face down on the grass wearing the red dress. A pool of blood has formed near her stomach.

Julie screams loudly.

Stunned, Julie quickly walks backwards staring at the window. Stopping abruptly, Julie turns her head to the right, looks at the mannequin.

Grabbing her from behind, then moving in front of her, Skeleton Hands covers Julie's mouth with his gloved hands. A MUFFLED SCREAM is HEARD.

EXT. DINER, PARKING LOT - EARLY MORNING

Walking to his car, Eddie's jacket is unzipped.

MALE VOICE (O.S.)
See you Eddie.

Eddie waves.

INT. EDDIE'S CAR, DINER PARKING LOT - EARLY MORNING

Eddie gets in his car, starts it, looks at the clock on his dashboard.

TIME ON CLOCK: 5:48 A.M.

EDDIE
She's gonna' kill me.

Eddie picks up his cell phone, dials some numbers, puts it on speaker phone.

We HEAR it RINGING four times then it goes to voicemail.

Eddie pulls out of the parking lot.

EXT. NANCY'S APARTMENT, FRONT DOOR - EARLY MORNING

Knocking on the door without an answer, Eddie looks at his watch. Frustrated, he knocks harder. Still No answer.

EDDIE
(loudly)
Nancy? You in there? It's Eddie.
Come on.

Silence.

Eddie takes out his cell phone, presses a button.

Positioning his ear against the door, Eddie HEARS a PHONE RINGING inside the apartment. After four rings, Nancy's voice mail answers. Eddie hangs up, knocks again. Turning around, Eddie slowly walks down the steps.

EXT. COLLEGE APARTMENT - EARLY MORNING

Unhappy, Eddie moves rapidly along the side of the apartment, turns right, he freezes. Nancy lies on the ground face down.

EDDIE
(screaming)
NANCY.

Frantically, Eddie runs over to her, kneels down, turns her over, holds her head in his hands. Tears well up as he softly brushes her hair back.

EXT. PARKING LOT, COLLEGE CAMPUS - EARLY MORNING

Police cars and ambulances fill the lot.

Stunned, Eddie sits inside the back of an ambulance covered by a blanket from his neck down.

Looking forward, Eddie sees a gurney being wheeled towards an ambulance with TWO PARAMEDICS working on Julie. They slide the gurney into the ambulance and close the back doors.

INT. AMBULANCE - EARLY MORNING

One of the paramedics presses a button on a defibrillator, grabs two paddles, waits for it to fully charge, presses the pads against Julie's chest and discharges them.

Julie's body goes up then down. The paramedics look at the digital read out. It is flat lined.

The same paramedic repeats this process. After he discharges the paddles again, the line on the digital read out stays flat.

PARAMEDIC ONE
(anxious)
Try again.

EXT. PARKING LOT, COLLEGE CAMPUS - EARLY MORNING

Eddie looks forward as the ambulance carrying Julie drives out of the only entrance/exit of the parking lot with its lights flashing and siren blaring.

OFFICER GLENN COOPER, 37, tall, stands by Eddie's side with a small notebook taking notes.

GLENN
What's your name sir?

EDDIE
Eddie Emerson.

GLENN
When did you arrive on the scene?

EDDIE
Six.

GLENN
You found her like this?

EDDIE
Yes. I knocked on her door, she didn't answer. I called her, I got voice mail. I walked around the apartment, I saw her lying there.

GLENN
Why were you here?

EDDIE
I was picking her up to go home for the winter break.

GLENN
At six o'clock in the morning?

EDDIE

I was supposed to be here at nine last night, but my shoot ran very late.

GLENN

Shoot?

EDDIE

I was shooting my student film.

Looking towards his car, Eddie sees Detective Kevin West and Officer Joseph shining flashlights into his back seat. Joseph turns around, points towards Eddie.

EXT. APARTMENT PARKING LOT, EDDIES CAR - EARLY MORNING

Eddie stands between Detective Kevin West and Officer Joseph.

DETECTIVE KEVIN

Is this your car?

EDDIE

Yes.

Shining the flashlight in Eddie's face.

DETECTIVE KEVIN

Wait. Don't I know you?

EDDIE

We've met before.

DETECTIVE KEVIN

Yes, yes we have.

They stare at each other.

DETECTIVE KEVIN

Open the door please.

EDDIE

It's unlocked.

Opening the drivers side back door, Detective Kevin sees a T-shirt, with what looks like dried blood, sitting on the back seat.

DETECTIVE KEVIN

Is that blood? What is blood doing on your T-shirt?

EDDIE
It's not what you think.

INT. PRECINCT, INTERVIEW ROOM - MORNING

Sitting at a table, Eddie takes a sip of water from a water bottle. Detective Kevin enters carrying a manila folder.

DETECTIVE KEVIN
Did you kill your sister?

EDDIE
No.

DETECTIVE KEVIN
I know you were in that apartment.

EDDIE
I'm in there all the time.

Eddie stares at Detective Kevin.

EDDIE
(frustrated)
I knocked on her door. She didn't answer. I told one of the officers this already.

DETECTIVE KEVIN
But you didn't tell me.

Opening the manila folder, Detective Kevin picks up one photograph, shows it to Eddie.

DETECTIVE KEVIN
Look at this.

Medium shot: it shows Nancy's murder scene. Nancy lies face down on the ground with her red dress on. Blood is seen by her stomach and mouth.

DETECTIVE KEVIN
Eddie you need to tell me the truth.

EDDIE
I am. I found her like that.

DETECTIVE KEVIN
I have more than enough evidence to arrest you and charge you with her murder.

EDDIE

No you don't. If you did, you would
have done that by now.

Eddie lowers his head.

EXT. COLLEGE APARTMENT, PARKING LOT - DAY

Looking unkempt, Eddie exits a taxi cab wearing the same
clothes he was wearing in the precinct.

MONTAGE

-Looking down, Eddie stands at the spot where Nancy's body
was found. A piece of yellow crime scene tape lies near a
pool of dry blood. Eddie takes out his cell phone and takes a
photograph.

-He stands in front Nancy's door, crime scene tape is
stretched across it. Eddie turns the doorknob opening the
door.

-Staring icily at the inside of the apartment, Eddie bends
down under the crime scene tape, slowly steps inside.

INT. NANCY'S APARTMENT, LIVING ROOM - DAY

-Eddie sees a pool of blood near the end of the right side of
the couch. He takes a picture of it with his cell phone.

-Looking out of the big window, Eddie sees the dry pool of
blood in the grass where Nancy's body was found.

-Tilting his head downward to his right, there's an imprint
in the carpet where the mannequin once stood. Eddie takes out
his cell phone and takes a few pictures of it.

INT. NANCY'S APARTMENT, BEDROOM - DAY

-Glancing around, Eddie sees Nancy's bed in disarray. Some
items that were on her desk are now scattered on her floor.
Eddie takes a few pictures of her room.

EXT. NANCY'S APARTMENT - DAY

-Eddie closes Nancy's front door, meanders down the steps.

INT. EDDIES CONDO, LIVING ROOM - NIGHT

-Slumped over on his couch staring at the television, Eddie takes a sip out of a bottle of Jack Daniels.

EXT. ROSE PEDAL PARK - DAY

Smiling, Eddie and Nancy, as children, hold hands to complete the chain in a Red Rover line. They wear Camp Monchatea T-shirts with name tags affixed to their shirts over their hearts.

A girl, with a name tag that reads: NANCY, stands in the middle holding hands with MICHAEL and EDDIE.

BOY (O.S.)
Red Rover, Red Rover send Michael
over.

Nancy and Eddie look over at Michael as he lets go of Nancy's hand. As he runs towards the other line, the rest of the campers cheer him on.

Michael breaks through the hands of two boys on the other line. Raising both his hands in victory, he looks back at Nancy and Eddie who are clapping hands and smiling.

INT. EDDIES CONDO, BEDROOM - DAY

-Eddie lies on his bed. The window blinds are down as some of the sun peeks through. He has a five o'clock shadow.

We HEAR his cell phone ringing. Eddie reaches over to his night table and looks at it. The caller ID reads: MOM. He doesn't pick it up.

A few moments later we HEAR a beeping sound. Eddie grabs the phone, presses a button, listens to the message.

MOM (V.O.)
Hi Eddie, it's mom. I know you know
this but your birthday and your
sisters birthday is tomorrow.
Please call me back. Maybe you can
come over for dinner. Talk to you
soon. Bye.

Eddie rolls over to his left side away from the night table.

INT. EDDIES CONDO, OFFICE - NIGHT

Eddie's home office is uncluttered. It consists of an Apple computer, two monitors, a printer and scanner. A futon sits up against the back wall.

-Sitting in his chair with professional video editing software open, Eddie stares at a photograph of Nancy wearing the red dress standing next to her mannequin in a classroom. He has a full beard and his hair is much longer.

-Eddie presses the spacebar on his keyboard. The video he shot of Nancy walking out of her bedroom wearing the red dress starts to play. After she turns around to reveal the whole dress, the video stops. Eddie presses the spacebar so it plays again.

INT. BAGEL SHOP - MORNING

-Standing in a long line wearing an old pair of shorts and a ripped T-shirt, Eddie looks at his cell phone. As he is putting it back into his pocket a BEEPING SOUND is HEARD. Eddie looks at it. A text message sent from his mother reads: THE SCHOOL HAS MADE A MEMORIAL PLAQUE FOR NANCY AND THE CEREMONY WILL BE IN EARLY OCTOBER. CALL ME FOR DETAILS. MOM

EXT. SIDE OF NANCY'S APARTMENT - DAY

A man stands at a podium making a speech to a crowd of people standing in front of him. April has a DSLR camera around her neck taking photographs of the crowd and the speaker.

Looking up towards the parking lot, April sees a male standing by his car. She looks through the camera and zooms in on him.

INSERT -- CAMERA'S LCD SCREEN

Leaning on the hood of his car wearing sunglasses, Eddie looks towards the crowd of people gathered at the spot where Nancy's body was found.

A black cloth is lifted unveiling a memorial plaque in honor of Nancy. April looks away from Eddie, looks down, snaps some pictures of the plaque. It reads: IN LOVING MEMORY OF NANCY EMERSON. CLASS OF 2013. "I WEAR MY LETTERS ON MY FRONT BECAUSE I KNOW MY SISTERS HAVE MY BACK." Nancy's Sorority letters are printed in the bottom right corner of the plaque.

People from the crowd walk up to it, look at it, drop flowers on or beside it.

April looks out towards the parking lot again, Eddie's gone.

EXT. CONVENIENCE STORE, PARKING LOT - DAY

Exiting, Eddie holds the door open for an incoming customer. He walks to his car, gets in.

He picks up his cell phone which sits on the passengers front seat. He looks down at it.

INSERT -- PHONE SCREEN

The caller ID reads: MISSED CALL and NEW VOICEMAIL - UNKNOWN CALLER.

Eddie presses a button putting the phone in speaker mode. A message starts to play.

EDDIE (V.O.)
Hi Nancy, listen, I'm still shooting out here. We're running late. We have to get this shot done before we wrap for the night. I don't know what time I'll be able to pick you up. It's going to be a few hours. I already spoke to mom. I'll call you when I'm on my way. Bye.

With a puzzled look on his face, Eddie starts the car and drives away.

EXT. EDDIE'S CONDO COMPLEX, MAILBOXES - DAY

Eddie opens his mailbox, takes out one envelope, opens it. He pulls out a contract. It reads: EDDIE'S VIDEOGRAPY AND PHOTOGRAPHY. A check falls out of the envelope. Eddie picks it up, puts it in his pocket.

Reaching into his box again, he takes out a DVD shipping package.

INT. EDDIE'S CONDO, OFFICE - MORNING

Eddie opens up the package exposing a DVD. It reads: 1/5 - PRESS PLAY.

Putting the DVD in his computer, Eddie sees one video file. He presses play. (There's no audio on this video clip.)

INT. NANCY'S COLLEGE APARTMENT, LIVING ROOM - EARLY MORNING

(The video is from one wide angle coming from the corner of the living room. The camera does not move)

Standing over Skeleton Hands, Nancy holds a kitchen knife with both her hands in a stabbing position. Skeleton Hands looks up at her. Nancy moves the knife down towards Skeleton Hands who grabs her wrists, forcing the knife out of her hands. It falls to the floor. The video freezes.

INT. EDDIES CONDO, OFFICE - MORNING

Perplexed, Eddie raises the volume, plays the video again. Still no audio.

Leaning back in his chair, Eddie stares at the monitor.

EXT. APRIL'S APARTMENT - DAY

Climbing the steps leading to her apartment, April sees a tightly wrapped package in a brown paper bag sitting in front of the door. Bending down, she picks it up, looks down at it. It reads: TO APRIL. Confused, she looks around.

INT. APRIL'S APARTMENT, BEDROOM - DAY

Sitting on her bed, April opens the package. Reaching in, she pulls out Nancy's student identification card. Perplexed, she stares at it for a moment.

As April rises, the bag falls to the floor. She looks down.

APRIL

What the?

Quickly grabbing her cell phone and scrolling through her contacts, April presses a button, puts it to her ear. It goes straight to voice mail.

APRIL

Hi. Eddie, it's April. Could you please call me back? I have to talk to you about something, It's important. You have my number.

INT. EDDIES CONDO, OFFICE - DAY

Sitting upright in his chair staring at his cell phone, Eddie starts to dial her number. He stops, hangs up, looks up at the ceiling, then down at the phone again.

Beat.

He dials her numbers. After ringing twice, April answers.

APRIL
Hi Eddie.

EDDIE
Hi.

APRIL
Are you OK?

EDDIE
Yes. You?

APRIL
I'm OK.

EDDIE
So what's up? You called?

APRIL
I was wondering if you could meet me and talk for a little while?

EDDIE
I guess. Where and when?

APRIL
What about dinner tonight at the Diner?

EDDIE
What time?

APRIL
How's six?

EDDIE
That works.

APRIL
Good. I'll see you later.

INT. DINER - NIGHT

They look at each other in silence for a moment.

APRIL

I saw you at the memorial service,
Why didn't you say hi?

EDDIE

I had to leave. It brought back so
many memories. I couldn't stay.

APRIL

I understand.

EDDIE

So, how have you been? You're a
senior now, right?

APRIL

Yeah. I graduate in June.

EDDIE

Good. That's really good.

They look at each other awkwardly in silence. A moment later,
Eddie picks up his menu and looks down at it.

APRIL

What happened to you Eddie?

EDDIE

I just... I couldn't take it. I, I
needed to get away. I mean, she's
dead because of me.

APRIL

Eddie... Don't say that.

Eddie looks up at her.

EDDIE

It is my fault. If I picked her up
on time like I was supposed to,
she'd still be alive today. I'm her
twin brother. I was supposed to
look out for her.

Eddie looks away.

APRIL

It was hard on everyone.

Eddie looks at her.

Eddie puts his hands on the table, April puts her hands on top of his. They smile at each other.

APRIL

I missed you

EDDIE

I missed you too.

Beat.

APRIL

I live in her apartment now.

EDDIE

You do? Didn't they close it?

APRIL

Yeah, but it reopened in September. I put my application in late and it was the only one left.

EDDIE

So, what classes are you taking this semester?

APRIL

Well, I'm taking Hammers Intro to Film class?

EDDIE

I loved that class. It was so much fun. You're going to need a Super 8 camera, do you have one?

APRIL

No.

EDDIE

I'll let you borrow mine. It's at my parents house. I'll get it.

APRIL

Great. Thanks.

EDDIE

No problem.

APRIL

So, you never graduated, huh?

EDDIE

No, I have twelve credits left.

APRIL

You should go back and finish up. I mean, it's only one semester. You were a great film maker.

EDDIE

Thanks, but I don't know if I really need to now.

APRIL

Well, I think you should.

EDDIE

I'll think about it.

APRIL

Good.

(beat)

I have to show you something.

EDDIE

OK. What?

Reaching down on her seat, April grabs a brown paper bag, hands it to Eddie.

Reaching in, Eddie pulls out Nancy's student identification card. He looks at it for a second.

EDDIE

Where'd you find this?

APRIL

I didn't. When I got back from class today, it was sitting by my front door wrapped in that bag.

EDDIE

Really?

APRIL

There's one more thing.

Reaching into her pocket, April pulls out a black glove that has white bones painted on it.

APRIL

This was in the bag too.

She hands the glove to Eddie.

APRIL

What do you think it means?

EDDIE

Good question. Can I keep it for a while? Maybe show the police?

APRIL

Of course.

EDDIE

Thanks.

Eddie puts the identification and glove back in the bag.

EDDIE

You know, I got a weird voice mail right after I left the memorial last week.

APRIL

What was it?

EDDIE

It was the message I left on Nancy's voicemail the night she died saying I couldn't pick her up on time.

April leans back in her seat.

APRIL

Jesus. This has to be connected.

EDDIE

I know.

(beat)

You know, I was thinking maybe we could work together, figure out who killed her?

APRIL

Isn't that the cops job?

EDDIE

It's supposed to be, but they've done nothing in the past nine months except interview me. I'm their only suspect.

APRIL

I don't know. I mean...

EDDIE

We can't do any worse than the cops. I mean either they're gonna' figure it out or we are.

April thinks for a moment.

APRIL

OK. Why not. Where do we start?

INT. PRECINCT, DETECTIVE KEVIN'S OFFICE - DAY

Leaning back on his chair, Detective Kevin stares at Eddie who sits facing him.

DETECTIVE KEVIN

What can I do for you?

Eddie hands Detective Kevin the brown paper bag.

EDDIE

Someone put this in front of my ex-girlfriend's front door. She lives in the same apartment my sister was killed in.

DETECTIVE KEVIN

What is it?

EDDIE

It's my sisters old student ID and a black glove with bones painted on it.

Detective Kevin opens the bag, peeks inside.

DETECTIVE KEVIN

OK? What do you want me to do?

EDDIE

Can't you check for fingerprints or DNA or something?

DETECTIVE KEVIN

We can try. Don't get your hopes up because any evidence that might have been on there maybe be tainted or gone.

EDDIE

Well, it's worth a shot.

DETECTIVE KEVIN

Alright, I'll be in touch.

EDDIE

Thanks.

Rising, Eddie walks towards the door, turning left as he exits the office.

EXT. PRECINCT, REAR PARKING LOT - DAY

Standing by his front side passenger door, Eddie picks up an All American Hamburger bag and an empty cup of soda with a straw in it. He lays it on the roof, closes the door.

INT. PRECINCT, HALLWAY - DAY

Detective Kevin exits his office turning right.

Tightly holding the brown bag, Detective Kevin briskly walks towards a stairwell. A sign on the wall reads: EVIDENCE ROOM. An arrow points down the steps.

Hurriedly, Detective Kevin walks down the steps into another hallway.

EXT. PRECINCT, PARKING LOT - DAY

Holding the bag and soda, Eddie walks towards a dumpster. Upon arriving, he throws the garbage in it.

INT. PRECINCT, LOWER HALLWAY

Quickly walking past an open door that reads: EVIDENCE ROOM, Detective Kevin pushes open a door that leads to the rear parking lot.

EXT. PRECINCT, REAR PARKING LOT - DAY

Detective Kevin turns right, heads towards his car.

Turning around, Eddie sees the back of Detective Kevin's shirt as he marches towards his car.

Turning and facing forward again, Eddie walks towards his car. Eddie sees Detective Kevin drive past him in his brown Ford Taurus.

Eddie gets into his car, turns on the engine, drives out of the parking lot into traffic.

INT. EDDIES CAR - DAY

Eddie drives and gets right behind Detective Kevin's car. After a few moments another car gets in between them.

Down the road a little ways, Eddie sees Detective Kevin pull into a gas station and stop his car next to a pump.

As Eddie drives by the gas station he sees Detective Kevin throw a brown paper bag into a garbage can that sits next to the pump.

EXT. GAS STATION - DAY

Eddie drives one block past the gas station, turns right onto a side street.

Detective Kevin stands by his car as he fills it up with gas.

Eddie stares at Detective Kevin while sitting in his car a block away.

Detective Kevin gets in his car, drives past Eddie not noticing him.

Eddie drives over to the gas station, parks in a spot near the garage, gets out and briskly heads over to the garbage can that Detective Kevin was just standing at.

Looking into it, Eddie sees the brown bag.

Carefully reaching into the garbage can, he picks up the bag, looks inside of it.

EDDIE
(angry, to himself)
Son of a Bitch.

INT. COLLEGE CAFETERIA - DAY

Sitting alone eating a salad while looking through the school newspaper, a chiming sound is HEARD coming from April's purse. Reaching in, she pulls out her cell phone. A text message from Eddie reads: DID YOU TAKE PICTURES OF NANCY'S CRIME SCENE?

April sends a text message back. It reads: I DIDN'T, BUT I KNOW WHO DID. SOME OF THE PHOTOS WERE USED IN THE SCHOOL NEWSPAPER. WHY?

Eddie sends a text message back. It reads: I WANT TO LOOK AT THEM. CAN YOU GET THEM?

April sends a text message back. It reads: YES. COME OVER TONIGHT AND I'LL HAVE THEM.

INT. APRIL'S APARTMENT, KITCHEN - NIGHT

April and Eddie sit at the kitchen table. She picks up one photograph.

APRIL

You sure you want to see these?

EDDIE

I have to see them.

APRIL

OK.

April hands Eddie the first picture. Long shot: it shows the outside of Nancy's apartment. Yellow crime scene tape stretches out across the bottom of the stairwell. She gives him a second photograph. Close-Up shot: it shows Nancy lying on the ground face up, a white blanket covers her body. Blood soaks through the blanket near her stomach. They both look at a third photograph. Medium shot: it shows a crowd of about thirty people standing behind yellow crime scene tape looking towards Nancy's body.

EXT. ALEXANDER HAMRAHAN'S HOUSE - NIGHT

Pulling into his driveway, Alexander Hamrahan shuts off his engine, steps out of his vehicle.

A ringing sound is heard. Reaching into an inside pocket of his sports jacket, Alexander takes out his cell phone.

INSERT -- PHONE SCREEN

The caller ID reads: SUZY. Putting it into speaker mode, Alexander leisurely walks towards the front door of the house.

ALEXANDER

Hi Honey. How are ya'?

SUZY (O.S.)

Good. How was it?

ALEXANDER

It went well. Good turn out.

SUZY (O.S.)

Good, I'm glad.

ALEXANDER

So, you wanna' come by tonight?

SUZY (O.S.)

Yes I do. I wanna' to see you.

ALEXANDER

Good.

Walking up three steps leading to his front door, Alexander wipes his shoes on a doormat.

Above his front door is a light that is off. Very well maintained bushes adorn his front yard.

ALEXANDER

I'm gonna' leave the key where I always do. Just come in.

SUZY (O.S.)

OK. See ya' soon.

Alexander hangs up the phone.

Putting a key in the front door knob, Alexander walks inside, leaving the door open.

A moment later, Alexander steps outside, lifts the doormat, drops a key on the cement, drops the doormat over the key. Walking back into the house, he closes the door. A LOCKING sound is HEARD.

On the right side of the door, in the bushes, someone's eyes open.

Slowly rising out of the bushes, Skeleton Hands wears all black. He has a black back pack, that clearly has something in it, a black ski mask with the eyes and mouth cut out, and gloves that have white bones painted on them.

Reaching down, Skeleton Hands lifts the doormat, grabs the key, puts it in the front door. Cautiously stepping inside, Skeleton Hands puts the key in a front pants pocket.

INT. ALEXANDER HAMRAHANS HOUSE, FOYER - NIGHT

Skeleton Hands stands at the bottom of a stairway. To the left is one step that leads into a den.

Reaching into an exterior pocket of the back pack, Skeleton Hands puts on a pair of black framed eyeglasses with a small pinhole on the bridge of them.

Skeleton Hands HEARS a SHOWER turn on.

INT. ALEXANDER HAMRAHAN'S HOUSE, BEDROOM - NIGHT

A door opens. Alexander stands looking in a mirror running his hands through his wet hair. Turning around, he looks at his bed, quickly puts on a pair of glasses.

His facial expression turns from a smile to a look of confusion and fear.

Cautiously walking over to his bed, Alexander picks up a mannequin head that has dark hair with the words NORMAN BATES written in black marker across its shoulders.

He stares at it.

ALEXANDER HAMRAHAN
(quietly, to himself)
How the hell?

A thunderclap is heard. The lights flicker, then go off.

Opening a drawer on his night table, Alexander fumbles around for a moment, grabs a flashlight, turns it on, walks towards the bedroom door.

INT. ALEXANDER'S HOUSE, SECOND FLOOR HALLWAY - NIGHT

Stopping, Alexander shines his flashlight on a closed door. A sign reads: HAMMERS CUTTING ROOM. He opens it.

Immediately, Skeleton Hands grabs him, pulls him into the room.

INT. ALEXANDER'S HOUSE, HAMMERS CUTTING ROOM - NIGHT

Pushing him into a chair, Skeleton Hands holds a Bowie knife to Alexander's throat.

Reaching into a back pocket, Skeleton Hands pulls out two sets of zip tie handcuffs. He puts them on Alexanders wrists and ankles.

Alexander tries to break free.

Standing over Alexander, Skeleton hands grabs the flashlight, shines it across the room.

Filthy, the room has bins of different types of exposed film stock. Sitting on a long wooden table is a film projector, a digital video deck and a television.

Shining the light directly into Alexander's face.

ALEXANDER

What do you want? Who are you?

Skeleton Hands stares at him.

ALEXANDER

You can have anything. Just take it and go.

(When Skeleton Hands speaks, it's going through a Voice Changer. It's very deep.)

SKELETON HANDS

The film.

ALEXANDER

What film?

SKELETON HANDS

You covered it up? Why?

ALEXANDER

I can't tell y... How do you know about the film?

Skeleton Hands holds the Bowie knife up to Alexander's throat.

ALEXANDER

OK. OK. It's in that silver box over there, just take it and leave.

Walking to a bookshelf, Skeleton Hands grabs a silver box, opens it.

Sitting inside is a roll of exposed Super Eight Millimeter film in its spool. Skeleton Hands puts it into his back pack, walks over to Alexander, stabs him in the right thigh, then the left thigh.

Alexander screams.

ALEXANDER

Who are you?

Strolling around the chair, Skeleton Hands stands right behind Alexander holding the Bowie knife to his neck.

ALEXANDER

(crying)

Please, please don't kill me. I'll go show the police right now.

SKELETON HANDS

Last time, why'd you cover it up?

ALEXANDER

I can't tell you. I'm sorry. I just can't tell y...

SKELETON HANDS

Wrong answer.

Skeleton Hands slashes Alexander's neck, nonchalantly strolls out of the room, turns right.

INT. ALEXANDER HAMRAHAN'S HOUSE, HALLWAY - NIGHT

SKELETON HANDS

(singing maniacal)

If I had a hammer, I'd hammer in the morning, I'd hammer in the evening, All over this land, I'd hammer out danger...

INT. ALEXANDER HAMRAHAN'S HOUSE, BEDROOM - NIGHT

Skeleton Hands picks up the mannequin head from Alexanders pillow.

INT. APRILS APARTMENT, LIVING ROOM - NIGHT

Sitting on the couch looking through crime scene photos, April and Eddie HEAR a CHIMING sound.

EDDIE

That's mine.

Lifting his cell phone off the coffee table, Eddie looks down at it. A text message reads: GO TO 1428 McINTOSH STREET, LEAVE NOW.

EDDIE

That's weird. Must be a wrong number.

APRIL

What?

EDDIE

Nothin'. Don't worry about it.

Putting his phone back on the coffee table, Eddie continues to look at the photos.

Eddie's phone chimes again. A text message reads: IF YOU WANNA' KNOW WHAT HAPPENED TO YOUR SISTER GO THE ADDRESS I SENT YOU.

Eddie sends a message back. It reads: WHO'S THIS?

As Eddie reaches over to put his phone back on the coffee table, it chimes again. Another text message reads: LEAVE NOW, EDWARD.

April's phone chimes. She picks it up. A text message reads: IF EDDIE DOESN'T LEAVE NOW, YOU DIE TONIGHT.

Gasping, April drops her phone, puts her hands over her mouth.

EDDIE

What? What's wrong?

APRIL

Look at my phone?

Eddie picks it up, reads the message, looks at her.

APRIL

Who is this?

EDDIE

I don't know.

EXT. ALEXANDER HAMRAHAN'S HOUSE - NIGHT

Getting out of Eddie's car, April and Eddie nervously walk towards the front door. All the lights are out.

APRIL

It doesn't look like anyone's home.

EDDIE

Wait. This is Hammer's house.

APRIL

Hammers house? How do you know that?

EDDIE

He had our class over for a screening of his short film when I was a freshman. I knew the address seemed familiar.

Taped to the door is a note that reads: LIFT THE MAT - THEN COME UPSTAIRS.

Bending down, Eddie picks up the door mat, grabs the key, inserts it in to the front door handle.

INT. ALEXANDER HAMRAHAN'S HOUSE, FOYER - NIGHT

It's pitch black as April and Eddie hesitantly step inside. Eddie reaches for his cell phone, presses a button. The light from the built in flash comes on.

Pointing the phone forward, they see the steps leading up to the top level of the house.

Apprehensively, they start to climb them.

INT. ALEXANDER HAMRAHAN'S HOUSE, SECOND FLOOR HALLWAY - NIGHT

Turning left, they stop just outside Alexander's bedroom.

Eddie shines the light into the room. They both peek their heads inside of it.

Turning around, they walk past the steps, stopping in front of a closed door. Eddie shines the light on it revealing a sign that reads: HAMMER'S CUTTING ROOM.

EDDIE

(quietly)

What the fuck?

Cautiously, Eddie opens the door, they walk into the room.

INT. ALEXANDER'S HOUSE, HAMMERS CUTTING ROOM - NIGHT

Scanning the room with the light, we see the shoulders of a mannequin. The words: NORMAN BATES are written in black marker across the shoulders.

Slowly moving the light up, we see blood dripping.

EDDIE

Oh my God.

APRIL

What?

EDDIE

Look.

Sitting on the mannequins shoulders is Alexanders severed head. April screams loudly, grabs Eddie's arm, looks down.

Eddie's light moves away from Hammer's head. April looks up, she screams again.

The light shines on the mannequin head sitting on the shoulders of Alexander's dead body. It wears Alexander's glasses on its face.

The lights go on. April screams. They immediately turn their heads towards the door.

SUZY, 50, thin, blonde hair, stands in the doorway of the room.

SUZY

Who are you? Where's Alex?

Suzy steps into the room, turns her head to the left. She screams.

EXT. ALEXANDER HAMRAHAN'S HOUSE - NIGHT

A crowd of onlookers stand behind yellow crime scene tape in front of the house. One ambulance, a few police cars, and news vans are parked in the middle of the street.

In handcuffs, April, Suzy and Eddie stand against the front of the house. Expeditiously, Detective Kevin and Officer Joseph head straight for them.

They stop when they reach them.

OFFICER JOSEPH

These are the three that called
911.

DETECTIVE KEVIN

(at Eddie)

You again? I knew it.

EDDIE

Knew what? It wasn't me.

DETECTIVE KEVIN

I wanna' speak to all of them.

As April, Suzy and Eddie are escorted to a waiting police car, April looks at a WOMAN holding a still camera.

WOMAN

April?

April stares at her as she is put into a police car.

INT. PRECINCT, INTERVIEW ROOM - NIGHT

Eddie sits in an interview room staring at a two way mirror. Officer Joseph is in the room with him. Detective Kevin walks in carrying a cup of coffee in one hand and a folder in the other.

DETECTIVE KEVIN

So, Let's go over this again. What were you doing in that house?

EDDIE

I told you, we were told to go there.

DETECTIVE KEVIN

By whom?

EDDIE

I got a text...

MONTAGE

--Detective Kevin keeps talking to Eddie.

--Detective Kevin sits with April's speaking to her in a separate room.

Detective Kevin looks at his watch.

DETECTIVE KEVIN

If you're lying I'll put you and your girlfriend away for life.

EDDIE

(frustrated)

I'm not lying.

Grabbing the folder, Detective Kevin walks towards the door, stops suddenly, turns around.

DETECTIVE KEVIN

(to Officer Joseph)

Keep them for twenty four.

Detective Kevin storms out.

INT. PRECINCT, DETECTIVE KEVIN'S OFFICE - NIGHT

Detective Kevin looks at a framed photograph. Medium shot: it shows Alexander Hamrahan and Detective Kevin shaking hands and smiling in front of a Barbecue in a backyard.

EXT. PRECINCT, PARKING LOT - DAY

Fatigued, April and Eddie exit the front door holding hands. They get into a waiting cab.

EXT. ALEXANDER HAMRAHAN'S HOUSE - DAY

Standing on the sidewalk, April and Eddie see yellow crime scene tape stretched across the front steps.

Turning around, they get into Eddies car.

INT. EDDIES CAR - DAY

Eddie drives while April sits besides him. There's an uncomfortable silence.

Looking over at April.

EDDIE

You gonna' be alright?

APRIL

I'll be fine. I just wanna' to go home.

EXT. APRIL'S COLLEGE APARTMENT - DAY

Standing in front of Aprils open front door, Eddie holds a brown lunch bag.

APRIL

What'd we get ourselves into?

EDDIE

Justice for Nancy.

They hug.

APRIL

Call me later, OK?

EDDIE

Will do.

Turning around, Eddie walks down the steps.

INT. EDDIES CAR, COLLEGE APARTMENT PARKING LOT - DAY

Getting into his car, Eddie sees a DVD sitting in the passengers seat. It reads: 2/5 - PRESS PLAY.

EXT. EDDIES CAR, COLLEGE APARTMENT PARKING LOT - DAY

Quickly getting out of his car, Eddie looks around and sees nothing but parked cars.

INT. EDDIES CONDO, OFFICE - DAY

Inserting the DVD into his computer, Eddie sees two video files.

INT. NANCY/JULIE'S APARTMENT, LIVING ROOM - EARLY MORNING

(The video is from one wide angle coming from the corner of the living room. The camera doesn't move).

There's no audio.

Walking into frame dragging Nancy by her legs, Skeleton Hands' back faces the camera.

Skeleton Hands gets on top of Nancy and chokes her. Reaching up, Nancy scratches at the face area. Skeleton hands lets go of her throat, gets off of her.

Nancy rises, kicks Skeleton Hands in the face. Skeleton Hands falls backwards.

The video ends.

Eddie has his hands over his mouth.

EXT. EDDIES CONDO, MAILBOXES - MORNING

Reaching into his mailbox, Eddie pulls out a padded shipping envelope.

INT. EDDIES CONDO, LIVING ROOM - MORNING

Standing by his living room table, Eddie reaches into the package pulling out a small hammer. Dry blood is spattered on the handle, head and claw.

Eddie quickly drops it to the floor.

INT. EDDIES CONDO, OFFICE - DAY

With the crime scene photos neatly piled next to him on his futon, Eddie sits holding his ipad.

INSERT -- IPAD SCREEN.

A beep is HEARD indicating Eddie has new e-mail. He opens it and sees that it's from April. The subject line reads: ONE CRIME SCENE PHOTO FROM HAMMER'S HOUSE.

Eddie downloads the picture and looks at it.

The picture is taken from across the street. Medium shot: it shows a small crowd gathered in front of Alexander's house looking on. He prints this picture.

Looking at the photo of the crowd shot from Alexanders's crime scene he just printed, Eddie turns his head, looks at a photo from Nancy's crime scene. Medium shot: it shows a crowd of about twenty people standing behind yellow crime scene tape looking towards Nancy's body.

He quickly looks back at the crowd photo from Alexander's house.

Grabbing his cell phone, Eddie presses a button. We HEAR a phone ring once.

No answer.

It rings again.

EDDIE
(anxiously, to himself)
Come on Come on. Pick up Pick up.

No answer

It rings again.

EDDIE
(to himself)
Where are you?

No answer.

It rings again.

APRIL (V.O.)
Hello?

EDDIE
April, It's Eddie.

APRIL (V.O.)
Hello? Anyone there?

EDDIE
It's Eddie.

APRIL (V.O.)
Hello? I can't hear you.

EDDIE
(louder)
It's Eddie.

APRIL (V.O.)
I'm just messin' with ya'. Leave a
message, if I like you, I might
call you back. Bye.

A beep is HEARD.

Hanging up the phone, Eddie types a text message.

It reads: APRIL CALL ME ASAP 911. He presses send. Slamming his fist into a futon cushion, Eddie rises, walks out of the room.

INT. APRIL'S APARTMENT - NIGHT

Opening her door, April runs straight to her bedroom.

INT. APRILS APARTMENT, BEDROOM - NIGHT

April's sees her cell phone sitting in the middle of her bed.

APRIL
Shit.

INT. EDDIES CONDO, LIVING ROOM - NIGHT

Comfortably sitting on his couch watching television, Eddie's cell phone rings. He looks down at it.

EDDIE
It's about time.

He answers it, puts it on speaker.

EDDIE
Hey April.

APRIL
I'm so sorry, I left my phone in
the apartment all day. What's up?

EDDIE
I think I found something.

APRIL
Really?

EDDIE
Do you still have the pictures you
took at the memorial service?

APRIL
Of course. Why?

INT. APRIL'S COLLEGE APARTMENT, KITCHEN - NIGHT

April and Eddie sit at the kitchen table.

APRIL
OK. What do ya' got?

Showing April the crowd photograph from Alexander's crime scene, Eddie points to a man standing in the back of the crowd whose back faces the camera.

This man wears a baseball cap backwards with a picture of a red skull on the face of it. He wears a black, worn out denim jacket that is frayed with holes in the upper left shoulder area.

EDDIE
See this guy?

APRIL
Yeah.

Showing April the crowd photograph from Nancy's crime scene, Eddie points to a man standing in the front of the crowd with his head facing downwards.

He wears a black, worn out denim jacket that is frayed on the right sleeve with holes in the upper left front shoulder area. Covering his head is a baseball cap with a picture of a red skull on the face of it. You can't see this man face.

EDDIE
See this man?

APRIL
Holy shit. Same guy. Who is he?

EDDIE
Don't know. Where's your memorial pictures?

April turns her laptop around.

APRIL
Here.

INSERT -- LAPTOP SCREEN

Scrolling through them, April stops at a photo. Medium shot: it shows a small crowd looking at the camera.

EDDIE (O.S.)
He's not in this one.

APRIL (O.S.)
There's more.

April scrolls through more pictures.

EDDIE (O.S.)
Wait, go back one.

APRIL (O.S.)
You saw something?

EDDIE (O.S.)
Maybe.

They look at another photo. Medium shot: it shows a larger crowd. Standing in the second row, mostly covered by the person in front of him, a man's head is pointed downward looking towards his left.

This man wears a black, worn out denim jacket. There are holes in the left upper front shoulder area above the front pocket.

EDDIE
FUCKIN' A.

APRIL
HOLY SHIT.

Reaching into his jacket, Eddie takes out his cell phone.

INSERT -- PHONE SCREEN

A picture of the mannequin head sitting on Alexander's dead body fills the screen.

APRIL
Oh Jesus.

EDDIE
Sorry.

APRIL
How'd you get this?

EDDIE
I took it when we were there.

APRIL
Gross. OK. What am I looking for?

EDDIE
This mannequin head was in Hammer's office.

APRIL
Oh my G...

April looks up at Eddie.

APRIL
Anything behind door number three?

Reaching into an inside jacket pocket, Eddie pulls out the bloody hammer, puts it on the table.

EDDIE
I got this in the mail two days ago.

INT. COFFEE SHOP - MORNING

Eddie stands against the back wall holding his receipt. He looks to his right. A woman with long black hair stands a few feet away from him on her cell phone. Her face is turned away from him.

CLERK
 (loudly)
 Melanie Addison?

The clerk looks around the room.

CLERK
 Melanie?

The woman on the phone raises her hand.

MELANIE
 That's me.

Melanie, still talking on her cell phone, walks up to the counter, picks up her cup of coffee, heads towards the door.

Eddie watches her as she exits.

EDDIE
 (to himself)
 I know that name.

CLERK (O.S.)
 (loudly)
 Eddie Emerson?

Eddie walks to the counter.

INT. EDDIE'S CONDO, OFFICE - MORNING

Sitting at his computer, Eddie starts typing.

INSERT -- COMPUTER SCREEN

In the duckduckgo.com search box, he types On the screen:
 MELANIE ADDISON.

Scrolling down past a few links, Eddie sees one that reads:
 WOMAN GETS RAPED AND BEATEN IN ROSE PETAL PARK.

EDDIE (O.S.)
 That's who it is.

He clicks the link. Another page opens.

An article reads: A LONG ISLAND WOMAN, MELANIE ADDISON,
 PICTURED BELOW, WAS RAPED AND BEATEN IN ROSE PETAL PARK AT
 DUSK ON MONDAY.

Quickly scrolling down to the bottom of the page, a picture
 appears.

Medium shot: it shows Melanie lying in a hospital bed holding hands with a man who wears a baseball cap backwards. He's looking down so his face cannot be seen.

A caption written on the side of the picture reads: MARK ADDISON, MELANIE'S BROTHER, LOOKS ON AS SHE IS BEING TREATED FOR WOUNDS SHE SUSTAINED DURING HER ATTACK.

Eddie goes back to duckduckgo.com. In the search box, he types On the screen: MARK ADDISON. Slowly, Eddie scrolls down the page clicking on a link that reads: MARK ADDISON INTERVIEWED ABOUT SISTERS RAPE.

A transcription of that interview appears on the screen. Eddie quickly scrolls to the bottom of the page.

A picture very, very slowly starts to appear. We see the words: MARK ADDISON.

Eddie reaches back to the futon, grabs his ipad, sets it up next to his computer keyboard.

After pressing a few keys, a different article about the rape and beating of Melanie Addison appears on the screen.

INSERT -- IPAD SCREEN

A headline to an article reads: MELANIE ADDISON SPEAKS ABOUT HER RAPE AND BEATING.

Eddie's phone chimes. A text message from April reads: DID YOU GET THE SUPER 8 CAMERA YET?

EDDIE

Shit.

Eddie picks up his phone, opens the text message application, presses the microphone at the bottom of the keyboard so he can speak his texts.

EDDIE

(into phone)

Mom, Do you know where Dad's Super Eight camera is?

He presses send.

Eddie looks to his computer screen. The top of a baseball cap starts to appear.

Eddie's phone chimes. A text message from Eddie's mom reads: WE HAD A GARAGE SALE, I SOLD THAT CAMERA, ALONG WITH THE PROJECTOR.

EDDIE
 (into phone)
 What? Why?

He presses send.

Eddie turns towards his ipad. The beginning of the article reads: I DON'T WISH THIS ON MY WORST ENEMY. I DID NOTHING TO DESERVE THIS.

Eddie receives another text message. It reads: IT WAS SITTING IN YOUR ROOM FOR YEARS. NOBODY WAS USING IT. I MADE THIRTY DOLLARS FROM IT.

EDDIE
 (into phone)
 How long?... Do you remember who bought it?

He presses send.

A knock is HEARD coming from the front door. Eddie grabs his cell phone, trots down the steps, looks in the peep hole, opens the door.

EXT. EDDIES CONDO, FRONT DOOR - MORNING

A MAILMAN stands outside.

Eddie opens the door, steps outside. The Mailman hands Eddie a pen and clipboard with a piece of paper on it.

Eddie puts his phone into his back pocket.

MAILMAN
 Can you please sign here?

As he begins to sign it, Eddie's phone chimes.

EDDIE
 Here a little early today?

MAILMAN
 Yes sir.

Eddie hands the pen back to the Mailman.

The Mailman hands Eddie a DVD envelope. Looking up at the Mailman's face, Eddie sees a mole near his right eye.

MAILMAN
 Thanks. Have a good day.

EDDIE

You too.

As the Mailman smiles, Eddie sees one missing front tooth and another front tooth that is brown and chipped.

The mailman walks towards the parking lot, Turning around, Eddie walks inside his condo.

INT. EDDIES CONDO, TOP OF THE STAIRS - MORNING

Opening the package, Eddie sees a DVD. It reads: 3/5 - PRESS PLAY.

INT. EDDIES CONDO, OFFICE - MORNING

Walking into his office, Eddie tosses the DVD onto the futon, takes his phone out of his pocket, sits down, looks down at the phone. A text message from his mother reads: IT WAS A MAN WITH A MOLE NEAR HIS RIGHT EYE. HE WAS ALSO MISSING A TOOTH IN THE FRONT AND ANOTHER ONE WAS BROKEN. IT WAS ALSO BROWN.

Slowly lifting his head, Eddie looks in the direction of his computer monitors.

EDDIE

Holy Shit.

Immediately, Eddie rises and darts out of the room.

He is HEARD RUNNING down the steps.

Displayed on his computer monitor is a picture. Medium shot: It shows a man, with a mole near his right eye, sitting in a chair looking directly into the camera.

He wears a black, worn out denim jacket with holes in the left upper front shoulder area above the front pocket. Covering his head is a baseball cap with a picture of a red skull on the face of it.

EXT. EDDIES CONDO, PARKING LOT - MORNING

Eddie stands turning his head left then right. In the distance he sees the back of a mail truck driving away and out of sight. Mark Addison is gone.

INT. EDDIES CONDO, OFFICE - MORNING

Eddie grabs the DVD from the futon, puts it into his computer.

INSERT -- COMPUTER SCREEN

Three video files appear. He grabs all three with his mouse, drags them onto his desktop.

He opens a software program called *META DATA*. Eddie drags the first video file into the program. A second later the words: NO DATA appear on the screen. Eddie drags the second video file into the program. A second later the words: NO DATA appear on the screen.

Eddie drags the third video file into the software. Words and numbers flash across the screen for a few seconds. A new box opens and displays the words: RECEIVED: 12/19/12 - TIME: 4:43 AM - ADDRESS: 1801 WEST END STREET - LENGTH: 1 MINUTE 47 SECONDS - FORMAT: QUICKTIME

EXT. EDDIES CAR, SUBURBAN STREET - DAY

Stepping out of his car, Eddie looks around as he hurries across the street towards a house.

EXT. HOUSE - DAY

Quickly walking up the driveway, then along the side of the house, Eddie bends down as he makes a left turn into the backyard.

Stopping underneath a slightly open window, Eddie HEARS the television playing a game show. Lifting his head just above the windowsill, he peeks inside.

KATHRYN, 72, sits on a couch watching television. Eddie stares at her for a moment, then starts to move past the window towards the middle of the back of the house. We HEAR the PHONE RING inside the house.

Eddie stops, backs up, listens.

KATHRYN (O.S.)

(on phone)

Hello?... Hi Mary... Yes we're going... I'm going with my son and daughter... We'll be there around seven thirty... OK, see you Saturday... You too... Bye dear.

She hangs up the phone.

Eddie crawls along the back of the house looking in every window. Each room is dark or the blinds are down.

Turning left at corner of the end of the back of the house, Eddie sees a slightly open window. He peeks inside.

A laptop computer sits on a wooden desk. All of the lights are off except for a bankers lamp that sits on a corner of the desk.

Under the lamp sits a framed photograph of Mark and Melanie standing and smiling in front of a backyard pool wearing bathing suits. You can see the missing front tooth as well as the brown and chipped one in Mark's mouth.

Two video monitors face the window from which Eddie is looking through.

One monitor has a live shot of the outside of Eddie's condo. The other one has a live shot of the outside of April's college apartment.

Picking up his cell phone, Eddie puts it in video mode. He starts shooting the inside of the room.

Eddie sees an obese, full sized naked female mannequin standing next to the desk. Another female mannequin stands next to bookshelves. It wears a dirty brown wig. A film projector sits on one of those book shelves.

Bending down, he crawls along the side of the house towards the front of it.

INT. EDDIE'S CAR - DAY

Sitting in the drivers seat with the engine running, Eddie speaks a text.

EDDIE
(into phone)
April, meet me at the Diner in 45
minutes.

He presses send.

INT. DINER, COUNTER - DUSK

Sitting down, Detective Kevin looks at a menu.

Doug, who now has long dark hair, unshaven, sits one seat away from Detective Kevin eating a sandwich.

A waitress, KELLY, 29, walks over to Detective Kevin.

KELLY

Hello. Can I get you a cup of coffee?

DETECTIVE KEVIN

Yes. Milk and sugar.

Doug turns his head towards Detective Kevin.

DOUG

Kevin West is that you?

DETECTIVE KEVIN

Doug? How are you?

INT. DINER, TABLE - DUSK

Melanie and Mark Addison sit at a booth table. They see Doug and Detective Kevin hug.

INT. DINER, COUNTER - DUSK

DOUG

Great to see you?

DETECTIVE KEVIN

You too. How's things?

DOUG

Pretty good. Just came back to visit mom for a few days.

DETECTIVE KEVIN

That's great. How is she?

DOUG

She's doing OK, considering.

(beat)

How about you?

DETECTIVE KEVIN

I'm good. Been going to the gym a little. Trying to get back in shape.

Detective Kevin taps his belly a few times.

DOUG
Good for you.

INT. DINER, MELANIE'S/MARK'S TABLE - DUSK

A waitress puts down a check, walks away.

MELANIE
I'll pay the bill.

Rising, Melanie walks to the cash register and gets in line behind two other partons.

Kelly walks towards April. She stops next to a dividing wall by the cash register next to where April stands, she leans on it.

Doug walks to her.

DOUG
I'm going to the bathroom, when I
get back, I'll take the check, OK
Sweets?

Melanie quickly turns her head in Doug's direction. She sees him walk away with his back turned towards her.

FLASHBACK TO:

EXT. ROSE PETAL PARK - DUSK

Doug lies on top of Melanie as she tries to get out from underneath him.

DOUG
Stop moving Sweets, you won't enjoy
this.

Screaming, Melanie hits Doug continuously on his back.

BACK TO PRESENT

INT. DINER - DUSK

April and Eddie enter the Diner. A HOSTESS walks them to a booth table on the other side of the restaurant from Mark, Melanie, Doug and Detective Kevin. They sit down.

HOSTESS
Your waiter will be right with you.

INT. DINER MELANIE/MARK'S TABLE - DUSK

Sitting down at her table with the check still in her hand, Melanie's hands shake as she looks like she is about to cry. Mark's head is down reading a newspaper.

MELANIE

It's him.

There's no response.

MELANIE

It's him. It's him.

MARK

Him who?

MELANIE

The guy who raped me.

Mark lifts his head.

MARK

What?

MELANIE

He's here. In the bathroom. Let's get out of here.

Mark looks towards the bathroom signs for a moment, then looks back at Melanie.

MARK

Are you sure?

MELANIE

Yes I'm sure. It's him God Dam it.

MARK

What's he wearing?

MELANIE

I don't know. Let's get outta' here.

Looking up, Melanie sees Doug shaking hands with Detective Kevin. Doug walks to the cash register.

MARK

Is that him walking towards the register?

MELANIE

Yes. I just want to get out of here.

MARK

OK. You're goin' to wait here. When he leaves, wait two minutes, pay the bill and go home.

Reaching into his pocket, Mark takes out car keys. Pointing them towards a car that is parked next to the window they sit next to, he presses the unlock button on the car remote.

Mark places the keys on the table.

MARK

I'll call you later.

Rising from his seat, Mark takes two steps, Melanie grabs his arm.

MELANIE

What are you gonna' do?

MARK

It's a lovely evening. I'm gonna' go for a walk in the park.

Mark heads towards the front doors.

INT. DINER, CASH REGISTER - DUSK

Doug pays his bill, grabs some mints from the counter, looks at the woman at the register.

DOUG

See ya' Sweets. Thanks.

Doug opens the entrance doors. Melanie's eyes follow him until he exits and can no longer be seen.

EXT. DINER, PARKING LOT - DUSK

Doug walks down the steps, stops, zips up his jacket.

Wearing a red back pack, Mark comes up from behind Doug, sticks a bowie knife against the back of Doug's jacket.

MARK

Put your hands behind your back right now or I gut you right here.

EXT. DOUG'S CAR, DINER PARKING LOT - DUSK

Mark opens the back passengers side door.

MARK

Get in.

DOUG

What the fuck is this all about?

MARK

We have some unfinished business.

Mark forces Doug into the back seat.

MARK

Don't try and move.

Closing the door, Mark walks to the drivers side.

INT. DINER, APRIL/EDDIE'S TABLE - DAY

As April and Eddie look at the menu, we see, through the window next to their booth, Mark getting into the drivers seat, backing up, and pulling away. Eddie looks out the window, sees the car pull into traffic.

APRIL

Well?

EDDIE

He's watching us.

APRIL

What?

EDDIE

He has a camera outside my place and yours.

APRIL

So he can see and hear everything we say and do?

EDDIE

Well, as far as I can tell, there's no video inside your apartment or mine.

APRIL

Are they bugged?

EDDIE

Don't know.

APRIL

So now what?

EDDIE

We're goin' back Saturday night.

EXT. ROSE PETAL PARK, PARKING LOT - DUSK

Doug's car pulls into a spot near the entrance.

DOUG

What? Why are we here?

Reaching over to the front passengers seat, Mark grab his back pack.

EXT. ROSE PETAL PARK - DUSK

Mark walks behind Doug in the empty park. The Bowie knife pressed up against Doug's back.

Reaching into Doug's jacket, Mark takes out Doug's cell phone, puts it in his own pocket. He reaches into Doug's back pants pocket pulling out Doug's wallet. He puts it in his own pocket.

MARK

Does this park look familiar?

DOUG

Of course.

Arriving at a place where the grass is a little higher from the grass in the rest of the park.

MARK

Stop.

Mark turns Doug's around so they face each other.

After putting the knife in it's holster that is on Mark's belt buckle, he reaches into his bag, grabs an eye glass case, opens it. The inside cover reads: EYE-SPY. Mark takes out a pair of black framed eyeglasses with a tiny pinhole on the bridge of them.

Pointing to the tiny pin hole.

MARK

See this? This is a camera.

Mark takes the Bowie knife out of it's holster.

Quickly, dropping to his knees, Mark stabs the top of Doug's right foot through his shoe.

Doug screams loudly.

Slowly taking the knife out of Doug's right foot, Mark stabs Doug's left foot leaving the knife in its place.

Screaming, Doug falls to the ground.

Reaching into his back pack, Mark grabs a pair of zip tie handcuffs, attaches them to Doug's ankles.

Mark takes the knife out of Doug's foot.

Doug screams again.

DOUG

What the fuck?

MARK

Ssshhh. Quiet. Remember Melanie Addison?

DOUG

Who?

MARK

She's my sister. You raped and beat her right here.

DOUG

What are you gonna' do?

MARK

I'm not goin' kill you. That would be too easy. I want you to live like my sister has, everyday thinking about that afternoon and what you did to her.

DOUG

It wasn't me.

MARK

(sarcastically)
Really?

Mark smiles at Doug. Doug sees the missing front tooth and the one that is brown and chipped.

Sticking his knife into the ground, Mark grabs a pair of pruning shears from his back pack.

Mark cuts one of Doug's fingers off with the pruning shears. Doug screams in agony. After showing Doug his finger, Mark drops it to the ground.

DOUG
You're a dead man.

Mark grabs Doug's hand again, cuts off another finger. Doug screams.

DOUG
FUCK!

Mark raises the pruning shears up against Doug's closed mouth.

MARK
Open up, say Aaahhh.

Doug remains silent.

MARK
Open your fuckin' mouth.

Doug does nothing.

Pushing the pruning shears up against his lips, Doug reluctantly open his mouth.

DOUG
Please. Don't do this. I'm so
sorry.

MARK
You finished?

After sticking them around Doug's tongue, Mark closes the pruning shears.

Doug lets out a blood curdling scream.

INT. DOUG'S CAR, ROSE PETAL PARK PARKING LOT - DUSK

Sitting in the drivers seat, Mark pulls out Doug's wallet, opens it. He looks at the drivers license.

INSERT -- DRIVERS LICENSE

The name on it reads: DOUG HAMRAHAN.

Dropping his hands to his knees, Mark stares out the window in disbelief for a moment. He throws the wallet onto the passengers side front floor.

EXT. DOUG'S CAR, ROSE PETAL PARK PARKING LOT - DUSK

Rummaging through the trunk, Mark sees a rolled up white jacket with dark sleeves. He spreads it open, looks at the back of it. (We don't see the back of the jacket). He throws it over his shoulder.

Mark picks up an unopened package of different colored permanent markers that sits next to other art supplies.

Slamming the trunk closed, Mark walks back into the park.

INT. DINER EDDIE/APRIL'S TABLE - DUSK

April and Eddie sit eating dessert. A CHIME is HEARD from Eddie's phone. A text message reads: LEAVE THE DINER NOW. GO TO ROSE PETAL PARK.

EDDIE

Shit. Here we go again.

EXT. ROSE PETAL PARK - DUSK

Cautiously, April and Eddie trek in the park.

After walking a few moments, April suddenly stops.

APRIL

Look.

She points to what looks like a mans body sitting on some rocks. They look at each other.

They stand in front of Doug's body. It sits in an upright position against some rocks.

All but the middle fingers are cut off from both of Doug's hands. Slightly sticking out of Doug's mouth is half his tongue. Wet blood is on the top of his shoes. A long, deep cut extends over his eyes.

A jacket, with the back side facing up, is strategically placed over Doug's groin area. The words WORLD'S GREATEST LOVER is sewn in red letting over a white background.

Underneath those words, written in red marker, are the words NOT ANYMORE.

April and Eddie look at each other.

APRIL
You don't think?...

EDDIE
Only one way to find out.

Bending down, Eddie puts his hands on the jacket. He stares at it for a moment, lifts it off Doug's body, stands up.

April turns around with her hands over her mouth.

Doug's groin area is full of wet blood. His pants are pulled down to his knees.

EDDIE
Jesus.

Walking to one side of Doug's body, Eddie bends down, grabs one of Doug's wrists, takes his pulse.

EDDIE
You're not going to believe this,
he's still alive.

INT. EDDIES CONDO - DAY

Slowly climbing his steps, Eddie walks through his living room into the kitchen. Putting his keys on a counter, he reaches into his pocket, lifts his head up, freezes.

Turning around, Eddie walks to a small cork board hanging on the wall by the kitchen's entrance.

Hanging by one push pin, Eddie stares at a DVD in a see through DVD sleeve. It reads: 4/5 - PRESS PLAY.

Eddie pulls the DVD down with so much force that the push pin goes flying.

INT. EDDIES CONDO, BEDROOM - DAY

Standing at the edge of his bed, Eddie stares at a black glove with white bones painted on it sitting on his pillow.

INT. EDDIES CAR - NIGHT

Parked a few houses down and across the street from Mark's house, April and Eddie see Mark and his mother get into a car and drive away.

APRIL
Ready?

EDDIE
Abso-fuckin'-lutely.

Getting out of the car and glancing around, Eddie quickly walks towards the house as he puts on his blue tooth headset. He wears a dark blue back pack and gloves.

EDDIE
(into the headset)
Can ya' hear me?

APRIL (O.S.)
Loud and clear.

EXT. MARK'S HOUSE - NIGHT

Eddie pushes up on the window that leads into the room with the video monitors. It does not open. He tries again. Same result.

EDDIE
Shit.

APRIL (O.S.)
What?

EDDIE
The window's locked.

Walking around to the back of the house, Eddie sees a slightly open window where he heard Mark's mother talking on the phone.

Slowly, Eddie opens the window, looks around, climbs into the house.

EDDIE
I'm in.

INT. MARKS HOUSE - NIGHT

Cautiously walking through the living room, Eddie stops by a closed door. Slowly opening it, he sees a stairway leading down to the room with the monitors and mannequins.

INT. MARK'S HOUSE, BASEMENT - NIGHT

Turning on a flashlight, Eddie carefully walks down the steps. Stopping in the middle of the room. He looks around.

Eddie hurries to the closed window, unlocks it, opens it.

EDDIE

April, come to the side open window.

Eddie walks to the book shelves, looks at the projector.

EDDIE

(quietly, to himself)
My projector.

Lifting it off the shelf, Eddie walks to the open window, handing it to a waiting April. She walks away.

Walking back to the same shelf, Eddie opens a brown camera case with the letters E.E. printed on it in yellow marker. A Super Eight camera sits in it.

He puts the camera case inside his back pack.

Standing behind the mannequin that wears the dirty brown wig, Eddie sees the letters N.E. written in faded red nail polish on the bottom of its neck.

EDDIE

(to himself)
Emmy.

He starts to lift it up.

APRIL (O.S.)

Shit. Get...

Hearing this through his headset, He puts the mannequin down.

EDDIE

What? April are you there?
(beat)
April?

No answer

EDDIE

Shit.

INT. EDDIE'S CAR - NIGHT

April looks at her phone shutting off.

APRIL

No No No. Not Now.

Frantically she reaches into her purse, quickly pulling items out of it. She pulls open the glove compartment, moves stuff around, pulls out a phone charger. After plugging one end into the car's USB port, April plugs the other end into her phone.

Silence.

Looking towards the steering wheel, April sees there's no key in the ignition. She looks up.

APRIL

Oh Shit.

INT. MARKS HOUSE, BASEMENT - NIGHT

We HEAR the FRONT DOOR OPENING.

MARK (O.S.)

(yelling)

Be right back. I know exactly where it is.

Looking towards the other side of the room, Eddie sees two doors that could be closets. He also sees the obese naked female mannequin.

The door to the room opens. Light shines through it.

We HEAR the FOOT STEPS of someone walking down the stairs.

Walking to the shelves, Mark grabs a DSLR camera, looks around the room.

He sees the window to the room is closed.

Walking to the desk, Mark pushes the chair back, opens the top drawer, looks in it for a moment. Opening another drawer, he reaches in and grabs an SD card.

Leaving the drawer open, Mark lifts his head, looks around the room. Slowly, he walks over to the oversized mannequin, looks behind it. Nothing is there.

Mark walks to one of the closet doors, opens it, looks inside. Nobody's there. He opens the other door, nobody's there. He walks back to the desk.

Pulling the chair closer to him, Mark sits down.

Under the desk, Mark's shoes are about one centimeter away from touching Eddie's shoes. Sitting in the fetal position, Eddie does not move.

Mark sits at the desk trying to put the SD card into the camera. It slips out of his hand falling onto the floor in front of him under the desk.

Eddie sees it hit the ground.

Without looking, Mark reaches his hand under the desk, almost touching Eddie's knee.

Feeling around for the SD card, Mark's hands almost touch Eddie's shoes. Mark finds the SD card, picks it up.

Inserting the SD card into the camera, Mark rises, pushes the chair up against the desk, climbs the steps, closes the door.

Underneath the desk, Eddie slowly starts to move his legs away from his chest. He HEARS The DOOR to the room open. He freezes.

MARK (O.S.)

(yelling)

I think something's wrong.

WOMAN'S VOICE (O.S.)

(yelling)

Nothing's wrong, we're already late. Let's go.

We HEAR the DOOR close.

Sitting under the desk, Eddie does not move.

A few moments pass. We HEAR the CAR drive away.

Getting out from under the desk, Eddie walks to the closed window and opens it.

Eddie carries Nancy's mannequin to the window. He stands it up right outside the window against the house.

Eddie opens the bottom drawer of the desk he was sitting under.

Looking into the drawer, Eddie sees a few pairs of black gloves with white bones painted on them. He takes his phone out, snaps a picture of the gloves.

Turning around, Eddie sees a white film spool, with film wound in it, sitting on top of one of the monitors.

Standing over the monitors, Eddie looks at the film. The words EDDIE EMERSON are written in red permanent marker on the spool. He grabs it, puts it in a jacket pocket.

Reaching in to his back pack, Eddie takes out two mini black receivers. He reaches behind one of the monitors.

EXT. MARK'S HOUSE - NIGHT

Eddie picks up the mannequin. Walks towards his car.

INT. EDDIE'S CAR - NIGHT

Eddie sits in the drivers seat.

EDDIE

I got the Super Eight camera.

The car pulls away.

INT. MARK'S HOUSE, BASEMENT - NIGHT

With a puzzled look on his face, Mark stands by the two monitors. He turns them on.

One monitor has an exterior shot of the window that Eddie crawled through to get into the house. The other monitor has a shot of the obese mannequins naked ass.

MARK

What the...

Looking to his right, Mark sees an envelope sitting on the desk. Picking it up, he opens it.

Mark pulls out thirty dollars in cash and a piece of paper. It reads: RECEIPT: ONE FILM PROJECTOR, ONE SUPER 8MM FILM CAMERA PLUS CASE, ONE ROLL EXPOSED SUPER 8MM FILM ON SPOOL, ONE FULL SIZED FEMALE MANNEQUIN NAMED "EMMY", ONE DIRTY BROWN WIG. WE THANK YOU FOR YOUR BUSINESS AND HAVE A PLEASANT DAY.

EXT. PRECINCT, PARKING LOT - DAY

Walking out of the front door, Detective Kevin heads towards his car.

Getting out of his parked car holding pictures, Eddie quickly walks towards Detective Kevin.

EDDIE
(speaking loudly)
Detective?

Detective Kevin looks Eddie's way.

DETECTIVE KEVIN
You again?

EDDIE
That's right.

DETECTIVE KEVIN
What do you want now?

EDDIE
Mark Addison.

DETECTIVE KEVIN
What?

EDDIE
Mark Addison.

DETECTIVE KEVIN
Who's that?

EDDIE
He's the one that killed my sister.

DETECTIVE KEVIN
(sarcastically)
Oh really?

EDDIE
You wanted proof, I got it.

DETECTIVE KEVIN
What proof?

Eddie shows Detective Kevin the crowd crime scene photos.

EDDIE

(pointing)

This piece of shit was at my Sisters crime scene, Hammers crime scene and my sisters memorial at the college.

DETECTIVE KEVIN

So, that doesn't prove anything.

EDDIE

Oh, there's more.

Eddie shows Detective Kevin a picture of the monitors from Marks house that show Eddie's condo and Aprils college apartment.

DETECTIVE KEVIN

What's this now?

EDDIE

This man was watching April and I from his house.

DETECTIVE KEVIN

OK. What else?

Eddie shows the Detective the photo he took of the gloves in the drawer in Mark's house.

EDDIE

He wore these gloves when he killed my sister. These match the glove I gave you. You know, the one you threw out along with my sisters ID five minutes after I left your office.

DETECTIVE KEVIN

Bullshit. I didn't throw them out.

EDDIE

Then why the hell did I find them in a garbage can at a gas station about a mile from here? Explain that to me.

Staring at each other.

DETECTIVE KEVIN

You can't prove that?

EDDIE

Yes I can.

DETECTIVE KEVIN
Be careful what you say.

Reaching into his pocket, Eddie pulls out Nancy's Student ID, the black glove and the brown paper bag.

DETECTIVE KEVIN
Give me that.

Detective Kevin reaches for it. Eddie pulls it away from him.

EDDIE
Look, he broke into my house and left a glove just like this one on my pillow.

DETECTIVE KEVIN
When?

EDDIE
Yesterday.

DETECTIVE KEVIN
Oh I see. You think this Mark guy killed Your Sister, killed Alex Hamrahan, broke into Your house, put a glove on Your bedroom pillow, and had time to go and mutilate Doug Hamrahan? Get real.

EDDIE
You don't think... Wait, what's his name?

DETECTIVE KEVIN
Doug Hamrahan. He's Hammers son?

EDDIE
Holy Shit.
(beat)
You don't think there's a connection there?

DETECTIVE KEVIN
It's an ongoing investigation...

EDDIE
Yeah Yeah Yeah, I know that bullshit. Are you going to at least question this guy?

DETECTIVE KEVIN

No. I can't just go and question anyone I want, I need probable cause.

EDDIE

I just showed you probable cause.
(beat)
You better do something fast,
BECAUSE he's PROBABLY going to kill again.

Frustrated, Eddie storms off towards his car.

DETECTIVE KEVIN

(yelling)
Stop playing cop. You're not Jack Bauer. Go back to shooting weddings.

Eddie turns around, gives Detective Kevin the finger.

DETECTIVE KEVIN

(to himself)
You too buddy, you too.

INT. APRIL'S COLLEGE APARTMENT, KITCHEN - NIGHT

The film projector, which Eddie took from Mark's house, sits on the kitchen table. Eddie turns it on, shuts the lights, walks to the couch, sits next to April. They stare at the white living room wall.

EXT. ROSE PETAL PARK - DUSK

A wide shot of a sign that reads: WELCOME TO ROSE PETAL PARK appears. The camera zooms in then out of that sign.

APRIL (O.S.)

I can't hear anything?

EDDIE (O.S.)

It's film, there's no audio.

The scene cuts to shots of various types of flowers. The camera shows wide shots, close up shots, zooms, rack focus, etc...

APRIL (O.S.)

What was this for?

EDDIE (O.S.)

It was our first assignment for Hammer's intro to film class. I had to shoot a sunset, some flowers, close-ups of some little bugs, stuff like that.

The film shows the camera following Doug and Melanie walking side by side. The back of Doug's jacket reads: WORLD GREATEST LOVER.

APRIL (O.S.)

Look, he has the same jacket as the guy we found in the park.

The camera moves up and down fast as it's being moved. After a moment, the camera is aimed at a place where the grass is a little higher than the rest of the grass in the park.

Melanie and Doug walk into the frame. They stand, laugh, begin kissing each other. It turns passionate.

APRIL (O.S.)

That's nice.

Melanie pushes him away. Doug pulls her to him, they begin kissing again. Melanie pushes him away again. Doug stops her, looks around, smiles.

Doug strikes Melanie in the face, twice, Blood comes out of her mouth. Screaming, Melanie tries running away. Grabbing her hair, Doug pulls her closer to him, punches her in the stomach. Melanie spits up blood.

Tearing her shirt to expose her bra, Doug throws Melanie to the ground, gets on top of her, lifts her skirt, pulls her panties down to her ankles, covers her mouth with his hand.

He rises, starts to remove his pants. Melanie tries to stand up. Tripping over her underwear wrapped around her ankles, she crashes to the ground on her stomach.

Bending down, Doug flips Melanie over. The back of her head faces the camera. Doug gets on top of her. Melanie crosses her legs.

Forcefully pulling her legs apart, Doug pulls down his pants, lies on top her, violently penetrates her over and over again.

Leaning her head back, Melanie looks directly at the camera. Tears run down her face. After thirty seconds she looks away from the camera towards Doug who is still on top of her.

Screaming, Melanie hammers and scratches at Doug's back. She pulls his hair. As Doug lifts his head for a moment, she scratches his eyes.

Grabbing her wrists, Doug pushes them to the ground and continues to rape her.

Melanie looks back at the camera and stares at it again.

Moments later Doug stops, gets up on his knees, straddles her, wipes his face with his jacket, turns his head away, spits on the ground.

Without hesitation, Melanie rolls to her side, grabs a rock, surges upward, clobbers Doug in the face with it. Collapsing to one side, Doug covers his face with his hand. Blood seeps through his fingers.

Quickly lifting up her panties, Melanie rises, kicks Doug in the groin three times, runs out of frame screaming.

Face bloody, Doug lies in the grass holding his head.

APRIL (O.S.)

Holy shit.

EDDIE (O.S.)

What the fuck was that?

The camera cuts to the Rose Petal Park entrance sign. Eddie walks into frame, stands next to it holding his own sign that reads: HOW DID I DO HAMMER? Eddie smiles.

The picture cuts away. The light from the projector shines on the wall.

Getting up, Eddie hurries to the kitchen, shuts off the projector.

EDDIE

Jesus Christ. I had no idea.

APRIL

How did you not know? She was looking right at the camera begging for help.

EDDIE

The camera was on a tripod. I put it on some rocks.

APRIL

Don't you need to press a button or something so it shoots?

EDDIE

No, there's a switch. When you turn it to the on position, the camera starts shooting. I must've hit it and turned it on by accident.

APRIL

What else do you remember?

EDDIE

I remember eating a snack, listening to my ipod. I walked behind the rock to take a leak and get out of the sun for a minute. I also had a little snack. I swear I didn't see it. I had no fuckin' idea. I would've done something.

APRIL

You never saw the film when Hammer gave it back to you?

EDDIE

No. He put the footage on digital tape so we can edit with it. He only put the flowers, the bugs and the sunset.

APRIL

We have to tell some...

EDDIE

Melanie Addison

APRIL

Who?

EDDIE

She was raped and beaten in that park. It was in the news. It was a big story. That was her on my film. Holy Shit.

APRIL

You think it's her?

EDDIE

I know it's her.

APRIL

Jesus.

EDDIE

So, she gets raped and beaten, goes to the cops, nobody believes her, nothing is ever done.

APRIL

Sounds familiar.

EDDIE

Hammer gives the film back to me, I put it in my camera case. My mother has a garage sale. Melanie's brother Mark, buys it. He finds the film in the case, watches it. He kills my sister to get back at me. Hell, he may have even thought I raped her. Now he's going around killing and hurting anyone who had anything to do with the rape and the film.

APRIL

But why Hammer?

EDDIE

He developed the film. He saw it. He didn't say anything.

APRIL

Holy Shit.

EDDIE

That's why Mark killed Hammer and attacked that guy in the park a few days ago.

APRIL

Why?

EDDIE

He's the one that raped his sister and Hammer knew it. That's why Hammer wouldn't say anything. He was protecting his son.

Eddie runs his hands through his hair.

EDDIE

It's my fault. My sister's dead because of me.

APRIL

No. You didn't kn...

EDDIE

It's my fault. Oh My God. It's my fault.

(beat)

I have to show this Detective Kevin.

(beat)

It's my fault.

In a daze, Eddie starts to walk towards the front door. April follows.

She places her hands on Eddie's waist, turns him around, walks with him towards her bedroom.

INT. APRIL'S COLLEGE APARTMENT, BEDROOM - NIGHT

Eddie is under the covers in April's bed with his eyes closed. She kisses him on the forehead.

Opening his eyes, Eddie stares at her lovingly.

APRIL

You need sleep.

Eddie slowly closes his eyes. April walks to the bedroom door, turns out the lights, walks out, closes the door.

EXT. DONUT SHOP - NIGHT

Walking out, Detective Kevin has a box in one hand and a cup of iced coffee in the other. Stopping at his car, he opens the door, slides in.

INT. DETECTIVE KEVIN'S CAR - NIGHT

Placing the cup of iced coffee in a cup holder and the box of donuts on the passengers seat, Detective Kevin closes the door, starts the car.

Looking in the rearview mirror, he sees a black glove that has white bones painted on it, taped to his interior back window. A male mannequin head sits directly underneath it.

He quickly turns around.

Skeleton Hands pops up from the floor of the backseat wearing black framed eye glasses, a black ski mask with holes cut out by the eyes and mouth and black gloves that have white bones painted on them. He holds a Bowie knife to Detective Kevin's neck.

(When Skeleton Hands speaks, it goes through a Voice Changer. It's very deep.)

SKELETON HANDS
Give me your gun.

DETECTIVE KEVIN
Fuck You.

SKELETON HANDS
Give it to me now, or you die right here.

Detective Kevin hands over his gun.

SKELETON HANDS
Now the other one.

DETECTIVE KEVIN
What other one?

Skeleton Hands pushes the knife into Detective Kevin's skin on his neck.

SKELETON HANDS
Don't fuck with me.

Opening the glove compartment, Detective Kevin takes out a gun in its holster.

SKELETON HANDS
Good boy. Now drive.

DETECTIVE KEVIN
I'll do what you want, just Don't hurt me.

Detective Kevin pulls out of the parking lot.

DETECTIVE KEVIN
Where we going?

EXT. PARKING LOT, THE POUR HOUSE - NIGHT

Detective Kevin's car pulls into a spot in the back near a row of big trees.

SKELETON HANDS
Unlock the doors.

Detective Kevin presses a button, the doors unlock.

Handing Detective Kevin a pair of handcuffs.

SKELETON HANDS

Put one on your wrist, one on the steering wheel.

DETECTIVE KEVIN

No fucking way.

SKELETON HANDS

Do it now or I slice you up like I did Hammer.

Detective Kevin gives Skeleton Hands a dirty look.

DETECTIVE KEVIN

OK. OK.

Detective Kevin handcuffs himself to the steering wheel.

Skeleton Hands gives Detective Kevin another pair of handcuffs.

SKELETON HANDS

Handcuff your other hand to the steering wheel.

Reluctantly, Detective Kevin does it.

Grabbing a back pack, Skeleton Hands gets out of the car, hastily walks to the front passengers side, opens the door, moves the box of donuts to the floor, gets in, slams the door.

Reaching into the back pack, Skeleton hands grabs a pair of zip tie handcuffs. Bending down, he wraps them around Detective Kevin's ankles. Skeleton Hands sits back up, stares at Detective Kevin.

DETECTIVE KEVIN

What are you doing?

SKELETON HANDS

Shut Up. Just shut the fuck up.

DETECTIVE KEVIN

You're dead. You know that, right?

SKELETON HANDS

My sister was beaten and raped five years ago. We came to you for help. You have done nothing, nothing about it.

DETECTIVE KEVIN

What beating? What rap...

SKELETON HANDS

Shut up. You know what I'm talking about. She deserves justice so I'm going to give it to her.

Lifting the knife up against Detective Kevin's throat.

SKELETON HANDS

Meet your maker.

Skeleton Hands stabs Detective Kevin in the thigh. Detective Kevin screams.

SKELETON HANDS

Why were no arrests made?

DETECTIVE KEVIN

I don't know what you're talking about.

SKELETON HANDS

Bullshit. Maybe this will jog your memory.

Skeleton Hands removes the ski mask. It's Mark Addison. He looks at Detective Kevin.

Mark reaches into his shirt, underneath his neck, pulling out a little square box with a small microphone attached to it. He puts it in on the floor.

MARK ADDISON

I'm Mark Addison. My sisters is Melanie Addison.

Reaching into his back pack, Mark takes a photo of Melanie, shows it to Detective Kevin.

DETECTIVE KEVIN

OK OK. I remember now. I'll find him and arrest him.

MARK ADDISON

I took care of him already. He won't be walking, talking, seeing or fucking anytime soon.

DETECTIVE KEVIN

(under his breath)
Emerson was right.

MARK ADDISON

What did you say?

Taking a roll of Duct tape out of his bag, Mark wraps it tightly over Detective Kevin's mouth.

Stabbing Detective Kevin in the chest, Mark leave the knife in him.

MARK ADDISON

You could've done something.

Pulling the knife out of Detective Kevin's Chest, Mark plunges it in and out of his neck five times really fast. (We never see the knife enter Detective Kevin's neck). Blood spatters all over Mark's face and shirt.

With blood covering Detective Kevin's shirt, face and neck, his head goes limp.

Sitting there for a moment looking at Detective Kevin's lifeless body, Mark wipes blood off his face with his shirt.

Reaching into the box, Mark pulls out a chocolate donut. He takes a bite, picks up the cup of iced coffee, takes a sip through the straw.

MARK

This is good. I hope it's decaf. I want to be able to sleep tonight. You know I need my eight hours.

Smiling, he takes another bite from the donut and another sip of the iced coffee.

INT. APRIL'S APARTMENT, BEDROOM - MORNING

Opening his eyes, Eddie wakes up, look around April's room. She is not there. He slowly gets out of bed, heads towards the door.

INT. APRILS APARTMENT, LIVING ROOM - MORNING

Eddie stands over the couch where April sleeps. He bends down, sits on the edge of one of the cushions, runs his fingers through her hair, kisses her on the forehead, smiles down at her.

EXT. PRECINCT, PARKING LOT - MORNING

Parked next to Detective Kevin's car, Eddie gets out, heads towards the front entrance with the film spool in his hand.

INT. PRECINCT, LOBBY - MORNING

Nervously standing at the front counter, Eddie sees a POLICE WOMAN walking towards him.

EDDIE
I need to see Detective West
immediately.

POLICE WOMAN
Detective West is not in yet.

EDDIE
Well, I'm parked right next to his
car.

POLICE WOMAN
Hold on a minute.

Picking up a phone, the Police Woman dials some numbers.

INT. APRILS APARTMENT, LIVING ROOM - MORNING

Sitting on her couch drinking a cup of coffee watching television, April's cell phone chimes. She picks it up, looks at it.

INT. PRECINCT, LOBBY - MORNING

Eddie's phone vibrates. Removing it from its protective case, he puts it up by his ear.

EDDIE
Hey honey, how are you?

APRIL
I just got a text message.

EDDIE
What's it say?

APRIL
It says tell Eddie to throw his
empty All American bags away again.

Slowly lifting his head, Eddie looks straight forward with a look of horror.

APRIL (O.S.)
Eddie are you there?

Silence.

APRIL (O.S.)
Eddie? Hello?

Eddie turns to the Police Woman at the counter.

EDDIE
(loudly)
CALL AN AMBULANCE NOW.

Forcefully, Eddie pushes the front door open, runs out into the parking lot.

EXT. PRECINCT, REAR PARKING LOT - MORNING

Running towards the dumpster at full speed, Eddie stops in front of it. There is one black shoe sticking out right above the top of it. He slowly moves his head and looks inside.

A full male mannequin wears a suit and tie. A bloody hole appears in the shirt by its chest. It's neck and one of its thighs are drenched with blood. Duct tape covers the mannequins mouth.

Eddie looks over next to the mannequin.

Detective Kevin lays there with the same suit and tie he was killed in. His mouth is wrapped in bloody Duct tape. There is blood all over his clothes and a bitten into jelly donut sits on his stomach.

EDDIE
(yelling)
SOMEONE CALL AN AMBULANCE.

A few POLICE OFFICERS run towards the dumpster as Eddie walks away from it.

Eddie's phone vibrates. He picks it up.

EDDIE
Detective West is dead.

Sirens are HEARD in the distance.

INT. EDDIE'S CONDO, BEDROOM - NIGHT

The door handle of the closet by the entrance of the bedroom, turns slowly. It opens.

Skeleton Hands, dressed in all black, wears a ski mask and black gloves with white bones painted on them, quietly steps out and walks towards the bed.

Stopping just short of it, Skeleton Hands stands over Eddie as he sleeps.

INT. EDDIE'S CONDO, BEDROOM - MORNING

Waking up, Eddie turns his body towards the night stand. Opening his eyes, he quickly sits up.

A DVD sits on his bed. Picking it up, Eddie turns it over. It reads: 5/5 - PRESS PLAY.

EXT. ALL AMERICAN HAMBURGER - DAY

Eddie stands at the counter talking to a FEMALE CASHIER.

CASHIER
How can I help you?

EDDIE
I'll take one Double Double, one
Cheeseburger, a large French Fries
and a medium Root Beer.

CASHIER
OK. That'll be Eight Twenty Seven.

Eddie hands the cashier a ten dollar bill.

The cashier reaches into her drawer, hands Eddie back his change and receipt.

Another EMPLOYEE hands the Cashier Eddie's drink.

CASHIER
Your order will be up in a moment.

She hands Eddie his drink.

EDDIE
Thanks.

Walking to the side of the cashier's window, Eddie sips his drink from a straw waiting for his number to be called.

CASHIER
(loudly)
Order number sixteen. Sixteen.

Eddie looks down at his receipt.

A man walks up to the counter grabs his bag and drink.

CASHIER
(loudly)
Order number eighteen. Eighteen.

A woman walks up to the counter grabs her bag and drink.

CASHIER
(loudly)
Order number twenty. Number twenty.

Eddie walks to the front counter.

EDDIE
What happened to mine? I'm number
17.

CASHIER
I'm sorry sir. Things must have
gotten out of order. Let me check.

Slowly lifting his drink towards his mouth, Eddie stops just as his lips are about to touch the straw.

EDDIE
(to himself)
Holy Shit. That's it.

The cashier walks back to the window.

CASHIER
Sir?

Eddie does not move.

CASHIER
Sir? Your food is ready.

Eddie looks down, grabs his bag of food, speedily walks out the door into the parking lot towards his car.

INT. EDDIE'S CONDO, OFFICE - DAY

Sitting at his computer with the editing software open, Eddie deletes fifteen clips from a timeline.

Looking to the right monitor, he drags the audio file onto the front of the timeline. He drags a video file entitled ENTERS APARTMENT onto the timeline above the audio file. He presses the spacebar. The video clip starts to play.

(The point of view for the following scene is from a camera about 5 feet 7 inches up, in the corner of the living room, looking towards the front door and the bedrooms.)

Slowly, Nancy's front door opens. Skeleton Hands walks through the door, closing it quietly. Skeleton Hands walks into the living room, turns on the television, moves the couch against the front door, walks towards Nancy's bedroom, slowly opens her bedroom door, walks into her room, closes the door.

A SCREAM is HEARD from Nancy's bedroom.

The clip freezes on the closed door.

Looking to the right monitor again, Eddie searches for the next clip to put on the timeline.

MONTAGE

-With a very serious look on his face, Eddie moves all of the clips to the timeline one by one.

--Glancing out the window, Eddie sees it is now dark. He looks at the time on his computer.

TIME ON CLOCK: 1:34 a.m.

Turning on the television that is in the room, Eddie presses the spacebar on the keyboard.

(The point of view for the following scenes is from the same angle as the first clip.)

INT. NANCY'S APARTMENT, LIVING ROOM - EARLY MORNING

This video clip starts at the end of the first clip.

A SCREAM is HEARD from Nancy's bedroom.

Quickly opening her bedroom door, Nancy races towards the front door. Seeing the couch blocking her way, she turns towards the kitchen, stumbles a bit, regains her balance, runs towards the kitchen, out of frame. We HEAR a drawer opening and cutlery being picked through.

Sprinting out of the bedroom, Skeleton Hands stops for a second by the couch, looks towards the kitchen area, slowly walks towards it, out of frame.

The sound of FIGHTING, then a KNIFE HITTING THE KITCHEN FLOOR, is HEARD.

Coming back into frame dragging Nancy by her legs, Skeleton Hands stops in the living room, straddles her, chokes her.

Reaching up, Nancy scratches at the face area. Skeleton Hands lets go of her throat and gets off of her.

Quickly rising, Nancy kicks Skeleton Hands in the face. She runs towards the kitchen, out of frame. Skeleton Hands holds his face, drops to the floor.

Walking back into the frame, Nancy stands over Skeleton Hands holding a steak knife with both of her hands in a stabbing position. Skeleton Hands looks up at her.

Rapidly, Nancy moves the knife towards Skeleton Hands who grabs her by the wrist, forcing the knife out of her hands. It falls to the ground.

Skeleton Hands' tackles Nancy to the floor, gets on top of her, puts his knees on her shoulders. Skeleton Hands reaches over, grabs the knife.

NANCY
(crying)
Please don't kill me.

Skeleton Hands stabs Nancy in the stomach once, pushing the knife deep inside of her. Nancy gasps for air. A GURGLING sound is HEARD coming from Nancy's mouth.

Nancy lets out one last breath.

Silence.

Skeleton Hands rips the knife out of her stomach.

Rising, Skeleton Hands walks straight towards the spy camera.

The camera is moved towards the wall behind the television set so the window can be seen.

Standing in front of the spy camera, Skeleton Hands bends down, lifts something from the bottom to the top that covers the camera for a moment.

Bending down out of frame, the sound of a person changing clothes is HEARD.

Getting up, Skeleton Hands appears in the frame opening the window shades and the window. He walks out of frame.

Walking back into frame carrying Nancy, who now wears the red dress, Skeleton Hands leans her body up against the wall, near the window.

After ripping a piece of the bottom of the red dress off, Skeleton Hands lifts Nancy and throws her out of the window.

A THUD is HEARD.

Skeleton Hands picks up the camera, sticks it out the window. Nancy lies face down with a pool of blood forming around her stomach.

Skeleton Hands brings the camera back inside, closes the window, leaving the blinds open.

Quickly placing the camera back to its original location, Skeleton Hands starts to move the couch back into the living room.

We HEAR a CAR pull into the parking lot.

Skeleton Hands stops, listens. A CAR DOOR OPENING then CLOSING is HEARD.

JULIE (O.S.)
Thanks for the ride Mary.

We HEAR the car PULLING AWAY. Soon after, Julie can be HEARD WALKING UP THE STEPS.

She opens the door. The couch is back in its place.

Walking into the apartment, Julie glances to her left looking at the window. Turning her head a drop to the right, she sees the naked mannequin.

Julie walks towards the window, out of the frame.

A moment passes.

The sound of the BLINDS GOING DOWN VERY FAST is HEARD. We HEAR Julie SCREAM.

Taken aback, Julie quickly walks backwards into the frame staring at the window in disbelief. Stopping abruptly, she turns her head towards the mannequin.

Grabbing her from behind, then moving in front of her, Skeleton Hands covers Julie's mouth with his gloved hands. A MUFFLED SCREAM is HEARD.

Battering Skeleton hands in the arms, chest and face, Julie bites down on one of Skeleton's hands' hand. Skeleton Hands pulls the hand out of her mouth as Julie rips the ski mask off.

Since Skeleton Hands' back is towards the camera, we see the back of a head.

They fall to the floor, out of frame.

Skeleton Hands, who is on top of Julie as they roll back into frame, stop near the front door. Skeleton Hands' hands cover Julie's mouth and nose. They are held there until Julie stops moving.

Quickly getting off of Julie, without looking at the camera, Skeleton Hands crawls out of frame.

INT. EDDIES CONDO, OFFICE - MORNING

The video freezes. Eddie stares at the screen.

Looking right, Eddie sees the photo of Nancy standing next to her mannequin. The mannequin has the red dress on.

Rising out of his chair, Eddie walks out of the room, turns left.

INT. EDDIES CONDO, LIVING ROOM - EARLY MORNING

Walking towards his kitchen, Eddie stops abruptly in the middle of the living room. He sees the crime scene photos scattered all over the living room table.

Sitting down, Eddie flips through the pictures very fast.

EDDIE

Son of a Bitch.

Eddie picks up his cell phone.

APRIL (O.S.)

Hello?

EDDIE

April.

APRIL

Eddie? Is that you?

EDDIE

Yes.

APRIL

What time is it?

EDDIE

Almost two.

APRIL

What's up?

EDDIE
 Can you come over here right now?
 This can't wait.

INT. EDDIES CONDO, LIVING ROOM - EARLY MORNING

Sitting at the living room table, Eddie hands April all of the crime scene photos.

EDDIE
 I want you to look at all these
 photos very carefully.

APRIL
 OK. Why?

EDDIE
 I'll tell ya' in a second.

April looks at the photos while Eddie walks into the kitchen. A moment later Eddie walks back holding two glasses of water.

APRIL
 I'm done.

EDDIE
 What did you see? Or didn't see?

APRIL
 What do ya' mean?

EDDIE
 Let's try this.

Eddie moves his ipad in front of April and presses a button.

INSERT -- IPAD SCREEN

INT. NANCY AND JULIE'S APARTMENT, LIVING ROOM - DAY

NANCY
 April could you carry Emmy for me?

EDDIE
 Emmy? Who's Emmy?

NANCY
 My mannequin.

Quickly turning around, Eddie points his camera at a female mannequin standing behind the couch next to a big window.

INT. EDDIE'S CONDO, LIVING ROOM - EARLY MORNING

April looks away from the video and turns to Eddie.

APRIL

So why are you showing me this?

EDDIE

You carried that mannequin to her class that day, correct?

APRIL

Yes.

EDDIE

Did you carry it back after her class that day?

APRIL

Yes. But we stopped at the house on the way back. I had to help get the house ready for the party that night.

EDDIE

When she left, did she take it with her?

APRIL

Yes.

Eddie picks up a pile of the crime scene photos.

EDDIE

Where is it? It's not in any of these photos.

April looks down at the photos again.

APRIL

You're right.

EDDIE

Addison took it with him after he killed her.

(beat)

Why?

APRIL

His fingerprints were on it?

EDDIE

No. He was wearing those gloves he sent you, no fingerprints.

APRIL
How do you know?

EDDIE
There's something I have to tell
you?

APRIL
OK.

EDDIE
A few months ago I started
receiving DVD's in the mail.

APRIL
DVD's? What DVD's?

EDDIE
Video clips of Nancy's murder.

INT. EDDIES CONDO, OFFICE - EARLY MORNING

Nancy's murder video comes to an end as April sits on the
futon with tears in her eyes.

APRIL
Why didn't you tell me about this?

EDDIE
I don't know. I'm sorry. I just got
the last DVD two nights ago. He
broke into my house. When I woke up
it was on my bed.

APRIL
He was in your house while you were
sleeping?

EDDIE
Yes. He could've killed me.

APRIL
That's disturbing.

EDDIE
I know. I was going to tell you
about the DVD's once I put it all
together.

APRIL
Promise?

EDDIE
Yes. Of course.

Wiping tears off of her face.

APRIL
How'd he get the video?

EDDIE
That's what I couldn't figure out,
until tonight.

APRIL
OK. Well?

EDDIE
The mannequin.

APRIL
What do you mean?

EDDIE
There's a camera in that mannequin.
He had to take it with him. If the
cops took it, eventually they
would've found it and the
transmitter from the camera
would've led them right to his
front door.

APRIL
Holy.

EDDIE
I bet you anything that if I open
the head of that mannequin, there's
a camera inside.

INT. EDDIE'S CONDO, LIVING ROOM - EARLY MORNING

April and Eddie stand in front of the mannequin. He has a
little saw in his hands. There is no wig on the mannequin's
head.

EDDIE
Ready?

APRIL
Let's do it.

April holds the mannequin in place while Eddie cuts along the
seam connecting the front and back of the head. When Eddie
reaches the bottom of the seam, he stops cutting.

Pulling the front of the head downward, Eddie looks inside it.

EDDIE
FUCKIN' A. I KNEW IT.

A small camera with a transmitter is attached to the back of the head with black Velcro. Both eyeballs have been removed. A tiny lens sits in one eye, a microphone in the other.

APRIL
This is crazy. Now what?

EDDIE
I have an idea. He's not going to stop until we are both dead. As far as the cops are concerned, I'm still their number one suspect. We have to prove otherwise.

APRIL
How?

EDDIE
We're gonna' set up spy cameras in your apartment to catch him in the act. It's the only way the cops are ever goin' to believe me.

APRIL
So you want to use me as bait?

EDDIE
I will never let anything happen to you. I promise. I'll be watching you the whole time from the live feed from the cameras. As soon as he shows up, I'll be there.

APRIL
I don't know, I mean this is so dangerous.

EDDIE
I have to show you something.

Eddie walks to his dining room table, moves some papers around and picks up an envelope. He walks back to April, hands it to her.

EDDIE
Read this.

April opens the envelope, takes a piece of paper out, unfolds it, looks down at it.

APRIL

Congratulations. I am pleased to inform you that you have been accepted for admission for the upcoming spring semester. The faculty, staff and students welcome you. Sincerely Michael Steven...

April drops the paper on the floor, walks towards Eddie. They hug and kiss.

They separate after a few moments.

EDDIE

You see. As soon as this is all done with, we can start our lives and never look back. Nothing is gonna' happen to you.

APRIL

Promise?

EDDIE

I promise.

April hugs Eddie again.

Walking hand in hand into Eddie's bedroom, they close the door.

INT. APRIL'S COLLEGE APARTMENT - DAY

Walking into her apartment, April closes the door, takes her coat off, looks to her left. Nancy's mannequin stands in the same place it stood when we first saw it, by the window looking out towards the living room. April walks towards her bedroom, turns left towards the bathroom area.

She is grabbed by Mark Addison. He has his gloved hands over her mouth. He doesn't wear a ski mask.

Pushing her into her bedroom, he slams the door.

INT. APRIL'S APARTMENT, BEDROOM - DAY

With zip tie handcuffs on her wrists and ankles and Duct tape covering her mouth, April sits on the floor.

April is seen through the LCD monitor of a DSLR camera that Mark is pointing at her.

MARK ADDISON (O.S.)
So, you know my name huh?

April moves her head up and down.

MARK ADDISON (O.S.)
Good work detective.

Turning the camera towards his own face, Mark smiles. Through the LCD monitor, we see a close up of his brown tooth that's chipped and his missing front tooth.

He turns the camera towards April.

MARK ADDISON
I have to run some errands. Don't
you go nowhere now.

INT. EDDIES CONDO, BEDROOM - NIGHT

Lying in his bed face up, Eddie rubs his eyes, rolls over to his left. Opening his eyes, he sits up very quickly.

Standing next to the television is a full sized male mannequin, wearing Eddie's shirt with the fake blood on it from the night of Nancy's murder. It wears the ripped sweatpants that Eddie was wearing when he was sitting on his trunk in Rose Petal Park.

The mannequin has Eddies DVD remote control taped to its right hand with Duct tape. The words PRESS PLAY are written in red on the mannequins forehead.

Quickly rising, Eddie rips the remote control from the mannequins hand, turns on the TV, presses play.

The exterior of Aprils apartment is displayed on the screen. The video cuts to April sitting on the floor with zip tie handcuffs around her wrists and ankles. Her mouth is covered by Duct tape.

The video cuts to Mark Addison sitting on April's couch.

MARK ADDISON
You have one hour to get here or
she dies. If I hear one siren, she
dies. Don't forget, I can see you.

The video goes black. Eddie looks at the mannequins eyes.

EDDIE
(to himself)
I can see you too asshole.

EXT. APRILS APARTMENT, PARKING LOT - NIGHT

Getting out of his car holding a big steak knife, Eddie quickly walks towards Aprils apartment.

EXT. APRIL'S COLLEGE APARTMENT, STAIRWELL - NIGHT

Slowly, Eddie climbs the steps leading to April's apartment.

There's a sign on her door. It reads: COME IN, MAKE YOURSELF AT HOME. Quietly, Eddie opens the door, steps inside leaving the door open.

INT. APRIL'S COLLEGE APARTMENT - NIGHT

Carefully looking around the living room and kitchen, Eddie sees nobody. He walks towards the bedroom area.

He turns left around the corner, there is nobody there. He opens Aprils bedroom door, it's empty.

He walks to the other bedroom, opens that door, It's empty.

Peeking inside the bathroom, Eddie sees nobody. He carefully moves the shower curtain to the left, nobody's there.

Putting his arms down by his side, he turns around, walks towards the living room.

Just as he turns the corner by the sinks, Mark Addison jumps on him. Eddie's knife falls to the floor.

INT. APRIL'S BEDROOM - NIGHT

Sliding and stopping in the middle of the room, Mark is on top of Eddie punching him in the face numerous times.

Face bloodied, Eddie punches Mark in the nose. We HEAR a BONE BREAK. Grabbing his nose, Mark falls to the side.

Getting on top of Mark, Eddie rams the back of his head into the floor repeatedly.

Reaching down to his belt, Mark grabs his Bowie knife out of its holder and slashes Eddie in the side near his ribs. Spitting blood, Eddie falls to the side.

Quickly rising, Mark stands over Eddie with the Bowie knife in his right hand.

MARK

This is it asshole.

Mark moves his right arm down towards Eddie in a stabbing motion.

Just as he is going to be stabbed, Eddie quickly rolls to his right. The knife misses Eddie and sticks into the floor. Eddie punches Mark in the groin, Mark screams in pain.

Eddie gets up, pulls the knife out of the floor, runs out of the room leaving the door open. Mark holds his groin.

EDDIE

(screaming)

April? April where are you?

INT. APRILS APARTMENT, LIVING ROOM - NIGHT

Standing by the open front door, Eddie is tackled by Mark.

As they wrestle on the ground, Mark gets on top of Eddie.

Mark takes the knife out of Eddie's hand and punches him in the face, Eddie spits blood up at Mark.

Reaching in his back pocket, Mark pulls out an old kitchen steak knife with some very old, dry blood stains on it.

MARK

See this knife? See this blood?
This is the knife I killed your
sister with. This is her blood.

Eddie spits blood up at Mark again.

Putting the knife up against Eddie's neck.

MARK

You never told anyone, why?

EDDIE

I didn't know. I didn't...

MARK

Bullshit?

Grabbing Mark's wrist with both of his hands, Eddie pushes the knife away from his neck.

Eddie and Mark wrestle each other over and out of the open front door.

EXT. COLLEGE APARTMENT, STAIRWELL - NIGHT

They hold each other as they fall down the two flights of steps.

Rising, Eddie holds his ribs and starts to run with a limp. He makes a right turn.

EXT. COLLEGE APARTMENT, OUTSIDE - NIGHT

Running right behind Eddie, Mark catches up, jumps on Eddie's back. They roll around.

Stopping, Eddie is on top of Mark. He puts his knees on his shoulders so Mark can't move his arms very much. Helplessly, Mark flails his arms and legs.

Eddie grabs the knife out of Mark's Hand, moves it towards Mark's neck.

MARK

You won't kill me.

EDDIE

You're right. I'd rather see you rot in a jail cell the rest of your life.

Eddie plunges the knife into Mark's stomach.

EDDIE

Oh. I'm sorry, my hand must have slipped.

Pulling the knife out, Eddie stares at Mark.

Holding the knife that killed Nancy, Eddie rises and kicks Mark over onto his stomach. Eddie limps away towards the apartment.

EXT. APRIL'S COLLEGE APARTMENT - NIGHT

Standing in front of her door, Eddie looks over at the other apartment on the same floor a few feet from April's. The door is slightly ajar.

Limping over to that door, Eddie kicks it open.

INT. APARTMENT - NIGHT

EDDIE

April? Are you in here?

Eddie limps towards the bedroom doors. Opening the first one, he finds it's empty. He limps over to the second one, opens the door.

INT. BEDROOM - NIGHT

April lies on a bed, with her hands and ankles zip tied, her mouth Duct taped shut.

EDDIE

I got you. Don't worry. It's all over. We got him.

Eddie cuts off the zip tie handcuffs and the Duct tape. They hug.

EDDIE

We have to call the cops.

APRIL

Not yet.

They keep hugging.

INT. APRIL'S COLLEGE APARTMENT, LIVING ROOM - NIGHT

Standing by the window in the living room looking outside, April and Eddie see Mark laying motionless in the same spot Nancy did nine months earlier. Blood, coming from Mark's stomach, is starting to pool.

INT. APRIL'S COLLEGE APARTMENT, LIVING ROOM COUCH - NIGHT

Eddie and April sit holding hands. A knock is HEARD on the open door of the apartment, Officer Joseph stands there.

OFFICER JOSEPH

You called about an intruder?

Eddie and April sit on the couch.

EDDIE

He's outside. He's goin' to need an ambulance. He could be dead.

Turning around, we HEAR Officer Joseph walk down the steps.

A few moments later, Officer Joseph stands by the front door again.

OFFICER JOSEPH
Ummm, is this some sort of a joke?

Eddie and April lift their heads.

EDDIE
No. What do ya' mean? The guy
layin' outside tried to kill us.
He's lying right outside the
window.

OFFICER JOSEPH
Please come with me.

Rising, April and Eddie follow Officer Joseph out of the apartment.

EXT. APRIL'S COLLEGE APARTMENT - NIGHT

April, Eddie and Officer Joseph stand at the spot where Mark was laying.

A male mannequin, dressed in black wearing a ski mask, lays on the ground in the same position Mark was. A blood trail leads to the rear of the grass ending by a fence.

EDDIE
No. No. No. FUCK! He was just here.

Limping to where the blood trail ends, Eddie looks over the fence and sees more wet blood on the ground.

APRIL (O.S.)
Eddie. Look at this.

Standing a few feet from Eddie, April looks over the fence into the wooded area.

EDDIE
What is it?

APRIL
Just look.

With Officer Joseph, Eddie limps to where April stands. They all look over the fence.

Sitting on the ground is a pair of black gloves with white bones painted on them.

EDDIE
Shit. He got away.

OFFICER JOSEPH
Who?

EDDIE
The guy who tried to kill us. His name is Mark Addison. He can't be far.

OFFICER JOSEPH
OK, we'll have officers patrol the area.

EDDIE
You have to find him.

Walking towards the parking lot where there's an ambulance and a few Police cars parked, Eddie looks towards Nancy's memorial plaque.

A bouquet of flowers wrapped in wrapping paper sits next to it.

EDDIE
I'll be right back.

Eddie limps towards the memorial plaque.

Arriving, Eddie bends down, rips off a little piece of paper, with a note written on it that was stapled to the flowers wrapping paper.

JULIE (V.O.)
Nancy, I miss you & love you
always. Roommates and Sisters
Forever. Rest in peace. Julie.

Nancy's sorority letters are written after Julie's name.

Turning around, Eddie looks towards April who stands next to the police officer.

EXT. EDDIE'S CONDOMINIUM COMPLEX, PARKING LOT - MORNING

SUPER: A MONTH AND A HALF LATER

Sitting in his car, Eddie speaks into his phone.

EDDIE

April call when you get up. I
wanna' know what we're doin'
tonight.

Eddie closes the door, starts the engine.

INT. EDDIES CONDO, OFFICE - NIGHT

Eddie has his phone next to his ear.

EDDIE

April. This is not funny. This is
like the tenth time I called you
today. I'm worried. I drove by your
place this afternoon and your car
wasn't there. Where are you? Call
me back ASAP. Bye.

Eddie looks down at his phone.

INSERT -- PHONE SCREEN

TIME ON CLOCK: 9:34 P.M.

Rising from the chair, Eddie walks out of the room. We HEAR
him run down the steps.

EXT. APRILS APARTMENT, PARKING LOT - NIGHT

Getting out of his car, Eddie closes the door, looks around
the parking lot. With his cell phone in his hand, Eddie
nervously takes a step heading towards April's apartment.

EXT. APRILS APARTMENT, FRONT DOOR- NIGHT

Eddie knocks on the door a few times. No answer. He presses a
button on his phone.

Positioning his ear against the door, Eddie HEARS a PHONE
RINGING inside the apartment. After four rings, April's voice
mail answers. Eddie hangs up. Frustrated, Eddie pounds on the
door a few times.

Disconcerted, he stands restlessly for another thirty
seconds. Turning around, Eddie hurries down the steps.

EXT. APRIL'S APARTMENT - NIGHT

With his head down, Eddie rapidly marches along the side of the apartment. He suddenly comes to a halt as he reaches the corner of the building.

After standing there frozen for a few seconds, he hesitantly turns right, around the corner. He reluctantly lifts his head up, opens his eyes. April is not lying there. He let's out a sigh of relief.

Turning around, Eddie jogs back towards his car.

EXT. PARKING LOT, EDDIES CONDO - NIGHT

Getting out of his car, Eddie walks around the back, presses a button on his key. No sound is heard. He tries again. Same result.

Stopping by the passengers side back door, Eddie faces the car, points the key directly at it, presses a button very hard. The tail lights and head lights blink on then off as a BEEPING SOUND is HEARD.

Walking up the path to his condo, Eddie gets to his front door, puts the key into the lock, rubs his shoes on the door mat.

A PIECE OF PLASTIC is HEARD moving on the ground.

Eddie looks down and sees a DVD in a jewel case on the front door mat.

He grabs it, opens it up. It reads: BONUS FEATURE: PRESS PLAY. Quickly opening the door, Eddie hurries into his condo.

INT. EDDIE'S CONDO, LIVING ROOM - NIGHT

Nervously, Eddie stands in front of the television. He opens the tray to his DVD player, puts the DVD onto it, closes it.

After a few moments, a DVD menu appears on screen. Four different choices are on it. The first choice reads: HAMMER'S DEATH. The second choice reads: DETECTIVE KEVIN'S DEATH. The third choice reads: DOUG'S BEATING. The fourth choice reads: MELANIE'S RAPE.

On the bottom right hand side of the television screen, the words: BONUS FEATURE are displayed in big white letters. Eddie highlights those words, presses play on his remote control.

EXT. ROSE PETAL PARK, DUSK

A close up of an eye fills the screen. A head slowly pulls back until we see Melanie Addison's face.

Looking directly into the camera.

MELANIE

Hi. It's me again. You can see me really well now, can't you? Not like before. But you could still see me then, couldn't you? You were there. The only person who could help. And although my eyes pleaded for you to come, you didn't. At first I thought you were an apparition, a vision of my salvation. But the more I looked the less real you became, and I knew that the only reality I was seeing was this monster attacking me. After it happened, I became passive, a shell of my former self. I was scared of everything and everyone.

(beat)

Except for my brother. He was always there for me. Like I was always there for him. I didn't know what was happening all this time with you, the videos, until he showed me recently as I was nursing him back to health. After seeing it and understanding everything that happened, I am no longer scared, but angry, very, very, angry. He is my brother, I am his sister, and now we become one in our quest for vengeance. Look for the innocent young girl and you will find me no more. I am now your apparition. You may think you see me, and I may be there. But I can just as easily be somewhere else. Just know that we are coming after you and we will never stop until I feel justice has been vindicated.

Beat.

Slowly, Melanie moves her head towards the lens until her eyes cover the entire frame.

MELANIE

Oh, I believe you two know each other.

Melanie moves her head away from the lens.

(The camera is at the same angle and distance as Melanie's rape scene was.)

April lies on her back as a Skeleton hands, dressed in all black wearing a black ski mask with the eyes and mouth cut out and black gloves with white bones painted on them, straddles her. April leans her head back, looks directly at the camera. Tears run down her face.

Skeleton Hands looks directly at the camera, smiles, lifts his right hand up which has a knife in it. He holds the knife up pointing down at April for a few moments.

After a moment, Skeleton Hands slowly starts moving the knife downward towards April's stomach in a stabbing motion. The camera zooms into April's right eye very fast stopping when it fills up the whole screen. The video freezes.

Silence.

The DVD turns off, the opening screen comes back on.

INT. EDDIE'S CONDO, LIVING ROOM - NIGHT

Eddie stares at the screen in horror for a moment. He runs towards his bedroom.

INT. BEDROOM, BATHROOM - NIGHT

Eddie is on his knees vomiting in the toilet bowl.

Slowly rising to his feet, Eddie stands up by the sink, splashes cold water on his face, walks out of the bathroom into his bedroom.

INT. EDDIE'S CONDO, BEDROOM - NIGHT

Slowly walking past his closed walk in closet doors and out of the bedroom door, Eddie heads for the living room.

INT. EDDIES CONDO, LIVING ROOM - NIGHT

As Eddie slowly walks towards the window, The sound of a CAR ALARM is HEARD. He looks out of the window and sees his cars tail lights and head lights blinking on and off.

Quickly turning around, Eddie hurries towards the kitchen, turns into it and out of sight.

Reappearing after a moment with his car keys in his hand, Eddie heads towards the window again.

Pointing the key towards his car, he presses a button on the key. The alarm does not stop. Trying again, but getting the same result, Eddie presses the button a third time only harder. The alarm is still blaring.

Turning around, Eddie runs towards his steps and starts to descend them very quickly.

EXT. EDDIES CONDO, PARKING LOT - NIGHT

Eddie stands very close to his car next to the passengers side front door.

Pointing the key towards his car while pressing the button on his key again, the alarm goes off.

Frustrated, Eddie turns around, heads towards his condo.

INT. EDDIE'S CONDO, TOP OF THE STEPS - NIGHT

Eddie stands looking to his right towards his bedroom. The closet door that's closest to the bedroom door is open with the lights on.

Hesitantly, he walks towards it.

INT. EDDIES CONDO, BEDROOM - NIGHT

Walking into his bedroom, Eddie stops in front of the open closet door.

Looking forward, he sees Emmy (Nancy's mannequin) wearing a dirty brown wig as well as the sweat pants and T-shirt that Nancy was killed in. Dry blood and stab hole still present in the shirt.

Eddie stands there for a second with his hand over his mouth.

EDDIE

Oh my God.

INT. EDDIES CONDO, LIVING ROOM - NIGHT

Eddie stands looking at his DVD player.

The tray is open, the DVD and its case are gone. The television is on. Eddie runs towards his office.

INT. EDDIES CONDO, OFFICE - NIGHT

Eddie sits at his computer.

INSERT -- COMPUTER SCREEN

Eddie double clicks on a folder entitled: VIDEO EVIDENCE. Three video files appear.

Eddie Double clicks the first one.

(The following video is shot from a wide angle in April's living room.)

INT. APRIL'S COLLEGE APARTMENT - DAY

April walks into her apartment, closes the door, takes off her coat, looks to the left, stares into the camera for a moment. Turning, she walks towards her bedroom, turns left by the sink area.

The video goes black. A moment later the words: WE ARE EXPERIENCING TECHNICAL DIFFICULTIES appears on the screen in big white letters. A picture of a black ski mask and two white gloves with bones painted on them appear on the screen over those words. We hear the sound of laughter coming from the computer speakers.

A moment later the laughter stops, a voice is heard.

(When Skeleton Hands speaks, it's going through a Voice Changer. It's very deep.)

SKELETON HANDS

Do you really think you can beat me at my own game. Come on, Eddie, I'm too smart to let that happen. You're not the only one who took that asshole Hammer's film class. Taught us some good stuff too, huh? Enough to play this game together.

INT. EDDIE'S CONDO, OFFICE - NIGHT

Eddie double clicks the second video clip. The same screen appears. He double clicks the third video clip. The same screen appears.

EDDIE
(angrily)
NO. NO. NO.

We HEAR the ENGINE OF A TRUCK turn on.

Rising, Eddie walks over to the window, looks out of it. Slowly a mail truck drives past, disappearing into the darkness.

EXT. EDDIE'S CONDO - NIGHT

Eddie continues to stare out of the window with a look of despair on his face.

FLASHBACK:

A video starts to play with no audio.

EXT. ROSE PEDAL PARK - DAY

Smiling, Eddie and Nancy as children, hold hands to complete the chain in a Red Rover line. They wear Camp Monchatea T-shirts with name tags affixed to their shirts over their hearts.

Another male child, on the opposite line, yells out EDDIE.(We can read his lips)

Unhappy, Eddie hesitantly, almost in slow motion, lets go of Nancy's hand one finger at a time. As he breaks free, Nancy looks at him forlorn. He looks back at her for a second, runs towards the child that called his name.

As he gets closer, Eddie speeds up with a look of determination on his face.

Eddie tries to break through the chain formed by a boy and girl who hold each other's wrists tightly. He cannot do so.

Knowing he failed, Eddie stops trying to push through. The boy and girl smile and high five each other as Eddie stands in the middle of them. The name on name tag of the girl reads: MELANIE, the name on the name tag of the boy reads: MARK.

Looking back towards Nancy, Eddie has a look of despair on his face.

The video freezes on Eddie's face.

MICHAEL (V.O.)

The worst was when you couldn't get through because you were caught in the grips of two people. No matter how hard you tried. You just couldn't break through.

(beat)

It was like the world was coming to an end and you thought that nothing would ever be good again.

THE END

FADE OUT

A chorus of children sing the following lyrics over black.

Childhood was for fantasies, for nursery rhymes and toys

The world was much too busy to understand small girls and boys

As I grew up I came to learn that life is not a game

That heroes are just people that we call another name

Today's the day I take my stand, the future is mine to hold

Commitments that I make today are dreams from days of old

I have to make the way for generations come and go

I have to teach them what I've learned so they will come to know

That the old shall dream dreams, and the youth shall see visions, and our hope shall rise up to the sky

We must live for today, we must build for tomorrow,

Give us time, give us strength, give us life.