

# YOU'RE NEXT

a screenplay by  
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FADE IN

EXT. ERIK HARSEN'S HOUSE - NIGHT

An isolated cedar house is positioned a short distance from a narrow paved road. Barren trees surround the rear of the house.

Several lights are on inside the house, shining out into the dark front yard. A car is parked in the driveway.

INT. ERIK HARSEN'S HOUSE - BEDROOM - NIGHT

Sweating, TALIA, a woman in her 20s, rolls over onto her back, naked. She is lying on a queen size bed.

A man in his early 40s, ERIK Harsen, lies next to her. They both stare silently up at the ceiling. Erik is somewhat out of breath. Neither of them looks particularly satisfied.

Talia abruptly sits up.

TALIA

I'm going to go get a drink. You want one?

Erik shakes his head. Talia rises and exits the room.

INT. ERIK HARSEN'S HOUSE - FRONT ROOM - CONTINUOUS

Naked, Talia walks from the bedroom into the front room. She hits a couple of buttons on the stereo and LOUD ROCK MUSIC begins playing.

Nodding her head and swaying slightly to the music, Talia heads for the kitchen.

INT. ERIK HARSEN'S HOUSE - BEDROOM - NIGHT - CONTINUOUS

Erik is still lying on the bed. The music Talia put on the stereo is audible from the bedroom, echoing throughout the house.

With a sigh, Erik rises to his feet and heads towards a bathroom adjoining the bedroom.

A moment later, the sound of the SHOWER turning on is audible from the bathroom.

INT. ERIK HARSEN'S HOUSE - KITCHEN - NIGHT - CONTINUOUS

In the kitchen, Talia pours vodka from a bottle into a glass partially filled with orange juice and ice. She bobs her head to the song that is playing as she screws the cap back on the bottle.

Sipping at her drink, Talia starts to exit the kitchen. Then she stops moving, looking at something in front of her.

A pair of glass doors lead out from the kitchen into the backyard. One of the doors is OPEN, just an inch or so, as if it slipped off its latch.

Talia appears to consider this. She moves forward and shuts the door, LOCKING IT.

Talia hesitates, then peers outside through the glass door, into the dark yard of the house.

EXT. ERIK HARSEN'S HOUSE - BACKYARD - NIGHT

From outside the house, Talia's nude form is clearly visible illuminated within, the music inside just barely audible. She looks out through the glass doors into the dark yard, lifting a hand to shield her reflection on the glass so she can see more clearly.

The back yard of the house is dark and empty.

INT. ERIK HARSEN'S HOUSE - BATHROOM - MINUTES LATER

Erik washes himself in the shower, rubbing shampoo through his hair. The room is filled with steam. The shower curtain is opaque, so that Erik cannot see the rest of the bathroom.

There is a noise from outside the bathroom, in the hallway.

Erik hesitates. He lowers his head under the shower faucet, rinsing the shampoo from his hair. He then calls out:

ERIK

Talia? That you? You can come in here if you want.

There is no response. The bathroom door, which is slightly ajar, creaks open further, just a few inches.

Erik does not notice the door move. He listens for a reply, then shrugs and continues bathing himself.

INT. ERIK HARSEN'S HOUSE - BEDROOM HALLWAY - NIGHT

Erik steps out of the bathroom, holding a towel wrapped around his waist. The same rock song is still playing distantly, on repeat.

Erik looks up and down the hallway.

Near the doorway to the dark bedroom, a small amount of what looks like orange juice mixed with vodka is spilled on the floor. A couple of melting ice cubes rest in the center of the spill.

Erik frowns down at this, puzzled.

ERIK

Talia?

Erik moves towards the bedroom, stepping over the puddle in his bare feet.

INT. ERIK HARSEN'S HOUSE - BEDROOM - NIGHT - CONTINUOUS

The lights in the bedroom are off. Erik comes to a stop facing the window.

Most of the illumination in the room comes from the backyard light, which shines in through the window.

The words "YOU'RE NEXT" have been written on the inside of the bedroom window in blood.

Beneath the window, Talia's DEAD BODY lies crumpled on the floor, her back to Erik. Her hair, matted with dark blood, covers her features.

Erik, standing naked, stares speechlessly at Talia's body in front of him. His towel has dropped from his waist to the floor. He does not appear to be aware of this.

A DARK FIGURE is now standing DIRECTLY BEHIND ERIK, only about a foot away. Its face is not visible in the darkness.

In a quick movement, the figure REACHES FOR ERIK.

CUT TO:

EXT. EDELWEISS DRIVE - DUSK

A couple, PAUL and AUBREY DAVISON, white, 60s, drive their polished Jeep down a winding rural drive. The sun is beginning to set through the trees behind them.

They drive the Jeep past Erik Harsen's cedar house. His car is still parked in the driveway.

INT. PAUL'S JEEP - DUSK - CONTINUOUS

Aubrey glances over at Erik's house as they near it.

AUBREY

Looks like Erik Harsen's here. That's strange.

Paul looks over, following her gaze. All of the lights in Erik Harsen's house are still on.

PAUL

I think I heard something about him and Linda getting separated. He might be living here now.

Aubrey makes a disappointed noise.

AUBREY

That's a shame.

(pause)

We should check in on him later, see how he's doing.

Paul nods. They continue driving, past Erik's house.

EXT. DAVISON MANSION - EVENING - MINUTES LATER

Paul pulls the Jeep into the driveway of a large, isolated mansion. He and Aubrey climb out and walk to the house carrying luggage.

Paul fumbles for a key in his pocket. He moves to unlock the front door, then turns the key loosely in the lock.

PAUL

That's odd.

AUBREY

What?

PAUL

It's unlocked.

Paul turns the doorknob and pushes the heavy front door open.

INT. DAVIS MANSION - ENTRYWAY - EVENING - CONTINUOUS

Paul steps into the doorway, peering into the house. It is dark and empty. Paul steps inside, leaving the door open. Aubrey follows him.

The house is partly in a state of disrepair. Protective sheets are draped over the furniture.

Paul switches on the light in the entryway and looks around.

PAUL

Huh. Doesn't look like anyone's been in here. Guess the workers must have left it unlocked the last time they were here.

(joking)

Safe neighborhood.

Aubrey is taking in the dim front room to the house.

AUBREY

This place still needs so much work. Why couldn't we have all just got together at the condo instead?

PAUL

We discussed this. Crispian didn't want to drive the extra three hours. And this is just as close to the airport.

AUBREY

(sighs)

Yes, I know.

Paul's cell phone BUZZES in his pocket. He takes it out and looks at it, hitting buttons.

PAUL

Speaking of Crispian.

AUBREY

What's going on?

PAUL

Oh... I guess he and this new girl are running late. They won't get here until eleven or so.

AUBREY

At least that gives us a couple of hours to clean up around here.

PAUL

That's the spirit. I'll go bring the groceries in, then check on the furnace. You want to start on this floor?

AUBREY

Might as well.

Paul nods and exits. Aubrey sets her bags down and heads towards the front room.

INT. DAVISON MANSION - FRONT ROOM - EVENING - CONTINUOUS

Aubrey approaches a large dining table that is covered with a white sheet. She takes a corner of the sheet and pulls it off the table, sending motes of dust wafting into the air.

Aubrey waves the dust away from her face, then begins folding the sheet.

INT. CRISPIAN'S CAR - EVENING

CRISPIAN, a bearded man in his mid 30s, drives a sedan along a dark highway. In the passenger seat is ERIN, 20s, attractive. She scrolls through her cell phone in the dark car.

CRISPIAN

We should be there pretty soon. I think I remember this from when dad showed us this place.

Crispian glances at a passing sign.

CRISPIAN (CONT'D)

No, maybe not.

ERIN

So your parents are pretty loaded?

CRISPIAN

I guess so. When my dad retired from KPG last year, he got some insane severance package. He was a V.P. for like, twenty years. I don't know the number, but my mom said something about mid seven figures.

ERIN

KPG? Like, the defense contractor? You never told me your father worked for them.

CRISPIAN

Yeah, he was just in marketing, though. Why? Is that a problem for you, baby? Having dinner with fascists?

ERIN

Not at all. I told you, I wanted to meet your family. I hope this means there's going to be some good booze at your place, though.

CRISPIAN

Probably not. My mom's on medication.

ERIN

Oh. We should stop off somewhere and get some.

CRISPIAN

Good thinking.

They continue driving down the dark highway.

INT. DAVISON MANSION - KITCHEN - NIGHT

Aubrey enters the kitchen. She wets a rag at the kitchen faucet, then begins wiping down the counter.

Above Aubrey, the ceiling CREAKS. She ceases her work, listening.

The sound of FOOTSTEPS is clearly audible on the floor above Aubrey, not overly loud but distinct, like someone trying to walk quietly in heavy boots.

The sound moves across the ceiling to the corner nearest the outside wall, then ceases. The house is silent.

Aubrey resumes wiping the counter.

PAUL (O.S.)

Hey.

Aubrey spins around, startled, dropping her rag. Paul is standing directly behind her, in the doorway to the kitchen.

PAUL (CONT'D)  
I'll need your help putting together the  
beds-

Paul notices the look on Aubrey's face.

PAUL (CONT'D)  
What?

AUBREY  
You weren't- Were you just upstairs?

PAUL  
No, I haven't been up there yet. I had to  
light the furnace.

AUBREY  
Did you hear that? Just now?

PAUL  
Hear what?

Aubrey speaks rapidly.

AUBREY  
I heard footsteps upstairs. There's  
someone here in this house. Some homeless  
person or squatters or something.

Paul hesitates.

PAUL  
Are you sure? It's an old building-

AUBREY  
It was footsteps, Paul! We need to get  
out of here right now!

PAUL  
Okay, okay.

Paul allows Aubrey to lead him out of the kitchen.

INT. DAVISON MANSION - ENTRYWAY - NIGHT - MOMENTS LATER

When Paul and Aubrey reach the entryway, Paul stops.  
Aubrey continues moving for the front door, then looks  
back at Paul.

PAUL  
Listen, you go outside. Go wait in the  
car or something. I'm just going to go  
check upstairs.

AUBREY

No! Come with me!

PAUL

It's probably just the house settling,  
Aubrey.

Aubrey stares at Paul. Paul sighs.

PAUL (CONT'D)

Here, I'll take this, okay?

Paul lifts a HEAVY WALKING STICK from where it is leaning near the door.

PAUL (CONT'D)

Happy?

Aubrey says nothing.

PAUL (CONT'D)

Go wait out in the car. Listen to the radio or something. I'll be right out.

Paul moves towards the stairs leading up the second floor. Aubrey hesitates, then slowly steps outside.

EXT. DAVISON MANSION - UPSTAIRS HALLWAY - CONTINUOUS

Paul climbs the stairs to the dark second floor, holding the walking stick out in front of him.

At the top of the stairs, Paul hesitates, looking up and down the hallway. Several doorways extend from the hallway, leading into dark bedrooms.

Paul moves a distance down the dark hallway, then flicks on a light switch, illuminating it.

Paul hesitates, then, looking somewhat embarrassed, calls out down the hallway:

PAUL

Is anyone up here?

The floor is silent. Paul's voice echoes slightly throughout the empty floor.

Paul waits for a moment, then shakes his head. Relaxing his posture slightly, he continues moving forward.

EXT. DAVISON MANSION - FRONT YARD - NIGHT - CONTINUOUS

Aubrey stands on the front lawn, near the Jeep, her arms crossed in front of her, shivering in the cold.

A strong breeze moves the leaves in the trees on either side of the yard. Aubrey looks up at the shifting leaves.

A RUSTLING sound comes from nearby. Aubrey starts, turning around. A cluster of dead leaves tumbles across the driveway, pushed by the wind.

Aubrey turns back towards the house.

AUBREY

Paul?

INT. DAVISON MANSION - MASTER BEDROOM - MOMENTS LATER

Paul steps from the hallway into a large bedroom featuring a king size bed, with sheets and a blanket on it. The bed is made, a lamp next to it.

Paul flicks on the wall light switch and looks around the room. He is the only person in the room.

Paul starts to turn back into the hallway when a CREAKING SOUND comes from behind him.

Frowning, Paul slowly turns back around, facing into the bedroom.

The bedroom closet door is open a couple of inches. Inside, the closet is dark. Nothing is visible within.

Paul frowns, as if trying to remember if the closet was open before.

No further sound comes from the closet. Hesitantly, Paul takes a step forward.

A HAND SLAPS DOWN on Paul's shoulder. Paul spins around with a YELL, raising the walking stick.

Crispian is standing behind Paul, holding a bottle of whiskey. He raises it defensively.

CRISPIAN

Whoa, dad!

Paul quickly lowers the walking stick. He puts his other hand on his chest.

PAUL  
Jesus Christ, Crispian.

CRISPIAN  
Yeah.

Crispian takes a step back towards the hallway, his eyes still on the walking stick in Paul's hand.

CRISPIAN (CONT'D)  
Um. Dad, not to get off on the wrong foot or anything, but why is mom standing in the front yard and crying?

EXT. DAVISON MANSION - FRONT YARD - CONTINUOUS

Erin is standing next to Aubrey in the front yard, one hand on her shoulder. Aubrey's mascara is streaked. She looks up as Paul and Crispian approach.

Paul moves to stand by his wife. She snuffles.

PAUL  
It's fine. Crispian and I looked in every room on the second floor. There's no one there. It's just an old house. They make noises.

AUBREY  
(to Crispian)  
I'm so silly. You're probably so embarrassed.

CRISPIAN  
No, mom, it's fine. Dad, uh, this is Erin.

PAUL  
Lovely to meet you, Erin.

ERIN  
Likewise, Mister Davison.

They shake hands. Pause. Crispian hefts the bottle he is holding.

CRISPIAN  
We brought whiskey!

INT. DAVISON MANSION - GUEST BEDROOM - NIGHT

Erin and Crispian, slightly tipsy, get undressed for bed. Erin looks around the sparse bedroom.

ERIN

So your dad bought this place to fix up?

CRISPIAN

Yeah. Supposed to be his retirement project or something, give him something to work on. Except so far I think he's just been paying other people to work on it.

ERIN

Your folks seem cool. I mean, for people with money. You're lucky.

CRISPIAN

I guess so.

ERIN

You are. You don't know what most people would give to have folks like yours.

CRISPIAN

Whatever that means.

They climb into bed. Erin snuggles up to Crispian, whose eyes are open, looking up at the ceiling.

ERIN

Your brothers and sister are getting in tomorrow?

CRISPIAN

Yeah. Tomorrow's my parents' actual anniversary.

ERIN

(sleepily)

Thirty-five years. Can you imagine?

CRISPIAN

I can't, really.

ERIN

Well, I'm looking forward to meeting the rest of your family tomorrow.

CRISPIAN

Yeah. They're something. It's the first time we've all been together in awhile. It should be interesting.

ERIN

How so?

CRISPIAN

Eh. You'll see.

Erin closes her eyes.

INT. DAVISON MANSION - MASTER BEDROOM - NIGHT

In the spacious bedroom down the hall, Aubrey and Paul lie next to each other on a king-sized bed. Paul is wearing a sleep mask.

There is a CREAKING outside the room, like that of a HEAVY WEIGHT shifting on floorboards. Aubrey frowns in her sleep but does not open her eyes.

The noise comes again, the sound of SLOW, DELIBERATE FOOTSTEPS moving down the hall outside their bedroom, like someone large trying to walk quietly.

Aubrey's eyes open. She listens as the sound of the footsteps RECEDES down the hallway.

AUBREY

(whispering)

Paul.

Paul does not move. Aubrey reaches out and shakes his shoulder, still whispering softly.

AUBREY (CONT'D)

Paul.

Paul rolls onto his back but does not remove his eyemask.

PAUL

What?

AUBREY

Did you hear that?

PAUL

Hear what?

AUBREY

Footsteps. In the hallway.

PAUL

It's probably just Crispian or his girlfriend.

Paul rolls back onto his side.

AUBREY

Their bedroom's at the other end of the hall.

PAUL

Maybe what's her name, Erin, is looking for something.

AUBREY

It didn't sound like Erin.

PAUL

(sighing)

Go back to sleep, Aubrey. Please. We locked every door and window before we went to bed, and we're out in the middle of nowhere. Nobody's going to break in here.

Aubrey looks at Paul's masked face for a long moment, then turns onto her other side and reaches for a prescription bottle of pills on her bedside table.

Aubrey taps out a pill, considers, then taps out a second one. She reaches for a glass on the table.

The glass is empty. Only a few drops of water remain at the bottom.

AUBREY

(muttering)

Drat.

INT. DAVISON MANSION - UPSTAIRS HALLWAY - NIGHT

Aubrey, wearing a robe and slippers, exits the master bedroom, holding her empty glass in one hand.

Aubrey anxiously looks up and down the dark hallway, then shakes her head, as if embarrassed with herself, and steps forward.

She walks slowly down the hallway, moving quietly. The floorboards creak slightly under her feet, much softer than the noise she heard in bed.

Aubrey hesitates, as if considering this, then continues past the guest bedroom, towards the stairs.

INT. DAVISON MANSION - KITCHEN - NIGHT

Aubrey walks through the dark dining room, into the kitchen.

As Aubrey turns, a FACE is visible in one of the kitchen windows behind her, barely discernible. A figure wearing some sort of ANIMAL MASK over his face is peering inside the kitchen from the dark front yard, watching Aubrey.

The figure is still, only just visible in the corner of the window frame.

Aubrey does not notice the face in the window. Still moving quietly, she steps into the kitchen and crosses to the counter.

Aubrey begins to fill a glass with water from a glass bottle. As she does so, the figure in the window suddenly DUCKS OUT OF SIGHT.

A second later, a light TURNS ON outside, illuminating a patch of the front yard, as if a security light with a motion sensor was just triggered. Nothing is visible through the illuminated window.

Aubrey still does not notice this. She tosses her two pills into her mouth and swallows them with a long drink of water. She then blinks, as if already feeling the pills take effect.

AUBREY

Mmm.

Dreamily, Aubrey turns around. She does not appear to register that the security light is on outside, until it suddenly GOES DARK when she is halfway across the room.

Aubrey stops, frowning. Still holding her glass of water, she steps to the window.

Aubrey looks out into the dark front yard of the house, her breath fogging the cold windowpane.

Nothing is visible outside. A light breeze moves the barren branches of the trees in the yard.

Aubrey watches the wind move the limbs of the tree. She blinks slowly, then turns and exits the kitchen.

INT. DAVISON MANSION - UPSTAIRS HALLWAY - NIGHT

Aubrey sleepily walks down the dark hallway and enters the master bedroom. Paul is still lying on his side in bed, facing away from her.

INT. DAVISON MANSION - MASTER BEDROOM - NIGHT

Aubrey shuts the door behind her and crosses to her side of the bed. She sets down her glass of water and climbs under the covers, curling up next to Paul.

Aubrey is almost immediately asleep, her face relaxing, her breathing soft and regular. Paul's breathing is quiet as well, muffled by his pillow.

INT. DAVISON MANSION - GUEST BEDROOM - NIGHT

In the guest bedroom, Erin is curled up next to Crispian, asleep.

Crispian is seated in bed, propped against his pillow. He is reading a book with a small reading light clamped to its cover, making notes in its margins with a pen.

Crispian looks tired and restless. He flips a page, adjusting his reading light.

A CREAKING SOUND comes from across the room.

Crispian looks up at the noise.

The closet door, across from the bed, is just slightly ajar, so that Crispian can see into the closet. The interior of the closet is completely dark.

Sitting in bed, Crispian looks into the dark closet for a long moment, frowning.

In bed next to him, Erin suddenly shifts, rolling over onto her back. She mumbles inarticulately.

Crispian looks at her, startled, the moment broken. He watches Erin sleep for a moment, then reaches out and brushes a strand of hair from her face.

Erin frowns in her sleep at his touch, then resumes sleeping quietly.

Crispian smiles, switches off his light and shuts his book. He lies down in bed next to Erin, draping one arm over her, and shuts his eyes.

INT. DAVISON MANSION - GUEST BEDROOM - MORNING

Crispian's eyes snap open. He is alone in the bed. Morning light is streaming in through the windows.

Crispian looks around the room in bleary confusion, blinking sleepily.

INT. DAVISON MANSION - LIBRARY - CONTINUOUS

In the house's library, Erin is seated on the sofa, opposite a couple in their mid-30s, DRAKE and KELLY, who are wearing expensive clothing and wedding rings. They are all watching a football game on a large television.

Crispian, now dressed in jeans and a sweatshirt, enters the library, rubbing his eyes. Drake looks up at Crispian's approach.

DRAKE

Hey, little brother! Get a good night's sleep?

CRISPIAN

Yeah, I guess I did.

Drake and Crispian awkwardly shake hands.

CRISPIAN (CONT'D)

Hey, Kelly. When did you guys get in?

DRAKE

Just an hour ago.

CRISPIAN

Cool.

Crispian sits down next to Erin, who leans up against him.

INT. DAVISON MANSION - KITCHEN - AFTERNOON

Aubrey works in the kitchen, washing dishes. Erin appears in the doorway behind her.

Aubrey does not seem to notice Erin. Erin politely clears her throat.

Aubrey looks back at Erin.

ERIN

Hey. I was just wondering if I could help you in here with anything.

Aubrey smiles thinly.

AUBREY

No, I think I've got it under control. Thank you.

Erin nods politely and moves to exit. Aubrey hesitates, then calls after her.

AUBREY (CONT'D)

Erin!

Erin reappears in the doorway.

AUBREY (CONT'D)

Actually, we're almost out of butter. Or margarine. I have enough to cook with, but not enough for the table. The store's too far, but I was wondering if you could drive over to our neighbor's and see if he has some. His name's Erik. He knows us.

Erin smiles brightly, as if relieved to have a task.

ERIN

Sure thing! I saw the house when Crispian and I drove in. I'll just walk there if it's not too urgent. I could use to stretch my legs.

AUBREY

That's fine.

Aubrey turns back to the sink. Erin exits the kitchen.

INT. DAVISON MANSION - LIBRARY - MOMENTS LATER

Erin walks through the library, using a WOODEN DOOR hidden in the wall to step out onto the back porch.

EXT. DAVISON MANSION - BACKYARD - AFTERNOON

On the back porch, Paul and Crispian are treating boards with wood stain, positioned across two sawhorses. Crispian brushes the boards while Paul watches his work.

Drank stands nearby, watching them both, drinking from a bottle of beer. Erin emerges from the house behind them.

ERIN

Hey, guys.

All three men turn to look at Erin.

ERIN (CONT'D)

Your mom asked me to walk over to the neighbor's, see if I could borrow some margarine. Anyone need anything?

Paul and Crispian look up at Erin. Paul shakes his head.

CRISPIAN

We're fine.

Crispian smiles at Erin. Erin smiles back at him and quickly takes a small DIGITAL CAMERA out of her pocket.

ERIN

Hold that.

Crispian continues smiling. Paul and Drake face the camera with Crispian, somewhat awkwardly.

Erin quickly snaps a photo of Crispian, Paul and Drake. She checks the view screen on the back of her camera. The three men look slightly uncomfortable in their poses.

ERIN (CONT'D)

Great! Okay, then. See you guys in a bit!

Erin steps back inside the house. Drake drains the rest of his beer.

DRAKE

I'm going to go check on Kelly.

Paul nods. Drake goes inside, leaving Paul alone with Crispian. They work in silence for a moment.

PAUL

How's that fellowship thing coming along?

CRISPIAN

Oh... I didn't get it.

PAUL

No?

CRISPIAN

No. I guess they had a lot of applicants.  
And I haven't exactly been published  
recently.

PAUL

Uh-huh. Well, I'm sorry to hear that.

CRISPIAN

There's always next year.

Paul says nothing, focusing on his work.

INT. DAVISON MANSION - SPARE BEDROOM - CONTINUOUS

Drake steps inside the spare bedroom on the second floor.  
The shower is running in a bathroom adjoining the spare  
bedroom. Drake looks around the bedroom.

The sound of the water running in the bathroom comes to a  
stop. Drake looks up at this.

INT. DAVISON MANSION - SPARE BATHROOM - CONTINUOUS

Drake opens the door to the spare bedroom's bathroom.  
Kelly is toweling off in the shower.

DRAKE

Hey.

KELLY

Hey. Shut the door.

Drake shuts the door behind him. Kelly continues drying  
her body. Drake wipes steam off the mirror and examines  
his reflection.

KELLY (CONT'D)

Where did your brother find that girl,  
anyway?

DRAKE

What, Erin?

KELLY

Yeah.

DRAKE

I think she took one of his classes.  
(off her look)

Yeah, I know.

(MORE)

DRAKE (CONT'D)

Maybe she was his teaching assistant. I get the stories confused. At any rate, she's a grad student now.

KELLY

That's kind of weird. So he was her professor?

DRAKE

(indifferent)

Yeah. Well, adjunct professor.

Kelly moves next to Drake and begins rubbing moisturizer on her face in small circles.

KELLY

I guess it's probably hard for him to meet women his age, given his career prospects.

DRAKE

Not every man gets as lucky as me.

Drake reaches out to cup one of Kelly's bare breasts. Absently, she swats his hand away, continuing to apply moisturizer.

KELLY

Well, it helps that you're not a complete loser.

DRAKE

(mildly)

That's true. Do you have any Vicodin?

KELLY

In my purse.

Drake exits the bathroom.

EXT. ERIK HARSEN'S HOUSE - FRONT YARD - AFTERNOON

Humming to herself, Erin walks down the road towards Erik Harsen's house. His car is still parked in the driveway and the lights in the house are still on, despite it being daylight out.

Erin takes this in, then walks up the path to the front door of Erik's house. She knocks on the door.

The rock song playing in Erik Harsen's house is faintly audible from outside. Erin waits several seconds, then knocks again.

There is no response. Erin moves forward and peers in through a window on the side of the door.

Erin can only see part of the front room of Erik's house from her vantage point. The lights are on, but no one is visible inside. She can just see the corner of the sofa in the living room.

Erin steps back. She hesitates, then calls out:

ERIN  
Excuse me? Anyone home?

Again, no response.

Erin waits for another moment, then shrugs. She turns and heads back up the road.

INT. ERIK HARSEN'S HOUSE - FRONT ROOM - CONTINUOUS

In the living room, just outside of view from the window, the back of Erik Harsen's head is visible. He is seated on the sofa, facing the stereo. The hair on the back of his head is matted and dark.

The pop song that is playing on the stereo comes to an end, then begins again, on repeat. Erik does not move.

EXT. DAVISON MANSION - FRONT YARD - EVENING

A rental car pulls up in the driveway of the Davison vacation house. Its engine turns off.

Four people are in the car. In the driver's seat is TARIQ, a handsome Arab-American man in his late 20s. In the passenger seat is AIMEE, mid-30s, pretty.

In the backseat are FELIX, a young man in his early 20s with a shaved head, and ZEE, a young woman, same age, with short-cropped hair in a trendy punk style.

They all climb out of the car. Felix immediately takes out a cigarette and lights it. Zee makes a CLICKING sound with her tongue and Felix tosses the pack to her over the car. Zee catches it one-handed and takes out a cigarette for herself.

Aimee and Tariq look back at the younger couple.

AIMEE  
Well... We're going in.

Felix gestures at his cigarette.

FELIX  
Right behind you.

AIMEE  
Okay...

Aimee rolls her eyes and she and Tariq head up to the house. Just then the front door opens and Aubrey comes out, drying her hands on a dish towel.

AUBREY  
Aimee!

AIMEE  
Hi, mommy!

Aubrey and Aimee embrace. By the car, Felix looks over at Zee and shrugs. They both grind out their cigarettes underfoot.

Aubrey turns to Tariq.

AUBREY  
And you must be Tariq...

TARIQ  
Yes, ma'am.

AUBREY  
Well, it's very nice to meet you.

Felix and Zee approach.

AUBREY (CONT'D)  
And Felix!

FELIX  
Hey, mom.

Aubrey hugs Felix, who grimaces.

FELIX (CONT'D)  
I'd like you to meet Zee.

AUBREY  
"Z"? Is that short for...?

FELIX  
It's just Zee, mom. Two "E"s.

Zee nods.

AUBREY

Oh. Well, that's unique. Nice to meet you, Zee. Come inside, everyone come in.

They all file inside, Aubrey leading Tariq and Aimee in front of her, Felix following behind.

Zee is the last one to go inside. She pauses before she does so, looking around the front yard and the barren trees that surround it.

Nothing appears to be visible. Zee blinks slowly, then turns and goes inside.

INT. DAVISON MANSION - ENTRYWAY - EVENING

Aimee, Tariq and Felix are already in the entryway with Crispian, Erin, Aubrey and Paul, exchanging greetings. Aimee gives Erin a quick hug while Crispian and Felix clasp hands.

CRISPIAN

It's good to see you, Felix. And Zee, always a pleasure.

Zee smiles at Crispian and nods quickly.

FELIX

And you're Erin.

ERIN

That's right. Nice to meet you.

Erin and Felix shake hands politely.

FELIX

Yeah, good to finally put a face to your name. I've heard a lot about you from Crispian. All of it flattering.

Erin smiles, blushing, and turns to Zee.

ERIN

Zee, right? I'm Erin.

ZEE

I know.

Erin and Zee shake hands. Paul clears his throat.

PAUL

Well, it's good to finally have the whole family together again. Anyone want a drink? We've got wine.

Felix and Crispian speak simultaneously.

CRISPIAN

Yeah, I will.

FELIX

I'll take some wine.

PAUL (CONT'D)

Well. I'll get right on that.

Paul moves into the kitchen. Aubrey clasps her hands together.

AUBREY

It's just so great to see everyone!  
Dinner will be ready in less than an hour. I hope you're hungry!

Aubrey turns and follows Paul into the kitchen.

INT. DAVISON MANSION - FRONT ROOM - EVENING

The entire family - Paul, Aubrey, Crispian, Drake, Kelly, Aimee and Felix - and their guests - Erin, Tariq and Zee - sit crammed around a large dining table. The table is packed with food. A large window faces the front yard.

DRAKE

Everything looks great, mom.

Aubrey beams.

PAUL

Yes, it does. So let's get started.

Paul bows his head. Aubrey, Aimee, Drake and Kelly immediately follow suit. Tariq looks around, then does the same.

Crispian, Erin, Felix and Zee keep their heads upright. Felix and Crispian exchange a look. Crispian grimaces. Felix rolls his eyes.

Paul speaks quickly.

PAUL (CONT'D)

Our dear heavenly father, we thank thee for this food. Feed our souls on the bread of life and help us to do our part in kind words and loving deeds. Amen.

Everyone raises their heads. Paul stands and begins serving out food. He turns to Zee, who is seated next to him.

PAUL (CONT'D)

Zee, would you prefer white or dark meat?

ZEE

I'm vegan.

AUBREY

You are? Felix, you never told me that!

FELIX

I didn't?

Meanwhile, Drake and Tariq are engaged in conversation.

DRAKE

So, Tariq, what do you do?

TARIQ

I'm a filmmaker.

DRAKE

Oh? Anything I've seen?

TARIQ

There's a series not far from here, the Cleveland Underground Film Festival. Did you go to that?

DRAKE

No, I guess I must have missed it.

TARIQ

Oh. I had a short film there last year.

DRAKE

Ah. Have you ever thought about directing commercials?

Aimee and Tariq speak simultaneously.

TARIQ

I haven't really-

AIMEE

He doesn't want to direct commercials, Drake.

DRAKE (CONT'D)

Okay, then.

Before Tariq can continue, Drake turns away.

DRAKE (CONT'D)

Erin.

Erin looks up, having not been paying attention.

ERIN

Yeah?

DRAKE

How about you? Are you still in school?

ERIN

Yeah, this is my last year. I'm finishing my master's.

Tariq, distracted, frowns at something outside the window. Drake gestures at Crispian.

DRAKE

And are you two still working together?

CRISPIAN

No, Erin is no longer my T.A. We didn't think it was appropriate.

Erin and Crispian exchange a smile.

DRAKE

(nodding)

Yeah, probably not too professional.

Crispian turns and sets down his fork. Tariq is still staring outside.

CRISPIAN

What's that supposed to mean?

DRAKE

What?

CRISPIAN

"Probably not too professional."  
Something on your mind?

DRAKE

No, I mean, you said it wasn't appropriate, and I agreed with you.

CRISPIAN

I don't think you're in a position to be judging my moral decisions.

PAUL  
Now, boys...

AUBREY  
Can't we have a dinner  
without you two arguing?

Felix takes a drink of wine. Ignored by everyone, Tariq rises and moves over to the window.

DRAKE  
I'm not going to rise to the bait on that. I was just agreeing with you. That's all.

CRISPIAN  
Okay, fine. Let's drop it.

DRAKE  
Fine.

TARIQ  
Hey. What is that guy doing?

Everyone looks over at Tariq, who is standing in front of the window.

At that exact moment, a short crossbow ARROW smashes through the glass pane of the window and HITS TARIQ SQUARE IN THE FOREHEAD.

Aimee gasps. Tariq takes a step back, then turns to face the family. There is an arrow sticking out of his head. BLOOD is flowing down his face.

Everyone is silent, in shock. Tariq, his eyes looking upward, reaches up tentatively to touch the arrow that is protruding from his forehead.

His fingers almost reach it, then he pitches forward.

As Tariq drops, the arrow in his head hits the edge of the kitchen table, driving it FURTHER into his brain.

Beneath the dining room table, Tariq's face IMPACTS THE FLOOR, JAMMING the point of the arrow out through the back of his SKULL.

Everyone stares at Tariq's corpse. Felix is the first to move.

FELIX  
Holy fuck!

Felix leaps out of his seat as another arrow CRASHES THROUGH THE WINDOW and EMBEDS ITSELF in the back of Paul's chair with a THUNK.

Yelling with surprise, Paul throws himself to the floor.

Suddenly, the room is SCREAMING PANDEMONIUM as everyone tries to get away from the windows. All the family scramble in different directions, running to the side and crawling along the floor.

THREE MORE ARROWS fly into the room in quick succession as everyone flees. Two of them hit the wall, and the third sticks into DRAKE'S SHOULDER as he runs into the kitchen. He is the last to leave the dining room.

Drake hits the entryway floor and skids across the linoleum.

Everyone is suddenly quiet, staring around. Aimee, huddled on the entryway floor, shrieks:

AIMEE

What the fuck is happening?!

Everyone is quiet for a moment in the darkness. Aubrey, somewhere in the front room, calls out:

AUBREY

Nine-one-one!

Everyone fumbles for their cell phones.

ERIN

I don't have a signal.

Crispian squints down at his smartphone.

CRISPIAN

Me neither, but that's nothing new.

Felix is squinting at his cell phone. Behind him, in the entryway, Kelly is tending to the wounded Drake.

FELIX

Nothing.

(to Zee)

Zee, check your burner.

Zee pulls out a disposable cell phone and checks it; no signal.

ERIN

Nobody has anything?

PAUL

I had a full signal earlier today. How is this possible?

FELIX

They must be using a jammer.

PAUL

What?

FELIX

A cell phone blocker. They're illegal, but you can get a battery-powered one off the internet for about thirty bucks. Usually the portable ones have a maximum range of a few hundred feet.

Everyone looks outside.

Nothing is visible through the windows. It is quiet all down the dark street.

AUBREY

I don't think we should go out there.

PAUL

If it's some signal blocking device, all we'd have to do is make it down the road.

AUBREY

You don't know that! A tower could be down in this area or something! That happens! We're not even sure what's going on! Maybe it's just some accident!

Paul looks at Aubrey. She is quiet.

FELIX

We parked in the driveway. We're blocking you in, but it's not that far.

AIMEE

Tariq has the keys.

Everyone looks down at Tariq's corpse.

Crispian clears his throat.

CRISPIAN

We're not blocked in. The drive's not that far. I think I could make it.

Erin looks outside. Nothing is visible.

ERIN

Why would anyone do this?

INT. DAVISON MANSION - ENTRYWAY - CONTINUOUS

In the entryway, Kelly and Zee are kneeling next to Drake. Drake is examining the arrow in his shoulder.

KELLY

Should we pull it out?

DRAKE

Yes!

ZEE

No, that's a bad idea. You're not supposed to remove anything sharp before you get to the emergency room. You don't know what kind of tendons or veins could be caught up in there.

Drake looks down at the arrow in his shoulder.

DRAKE

So I just have to leave it like that?

ZEE

We could clip the end off with shears or something.

DRAKE

Do you have any?

Zee is silent.

KELLY

Are you in a lot of pain?

Drake looks at her incredulously.

Kelly reaches into her purse and pulls out a prescription bottle. Drake nods and she taps out one pill. Drake holds his fingers up: two.

Kelly shakes her head. Drake frowns and points at the arrow sticking out of his shoulder.

Kelly shrugs and pours out another pill. She hands Drake the two pills. He dry swallows them.

DRAKE

Thanks.

INT. DAVISON MANSION - FRONT ROOM - CONTINUOUS

Back out in the living room, Crispian has moved over to Erin. Paul is looking around. Aubrey is quietly crying.

CRISPIAN

Do you think they're gone? Maybe it was just a drive-by thing.

ERIN

Could be.

PAUL

Who can run fast? Get out to a car?

CRISPIAN

I'm pretty fast.

DRAKE

No, you're not.

Crispian looks over at Drake, in the entryway.

CRISPIAN

Yes, I am.

DRAKE

Nah. I'm probably the fastest runner, but not with this thing in my shoulder.

CRISPIAN

What does your shoulder have to do with your legs?

DRAKE

You move your arms when you run, Crispian. Which you'd know if you'd ever jogged farther than the distance from your couch to your refrigerator.

CRISPIAN

I'm not fat anymore, Drake! I haven't been fat since the eighth grade!

DRAKE

Whatever.

(to Zee)

Wait, what?

ZEE

(confused)

What?

DRAKE  
Did you say something?

ZEE  
No.

DRAKE  
Huh.

ERIN  
I'm pretty fast.

AIMEE  
Me too.

Everyone looks at Aimee. She swallows. She is staring at Tariq's corpse.

AIMEE (CONT'D)  
I do two hours on the elliptical every day.

DRAKE  
Shit. That beats me. Go for it.

PAUL  
Aimee, you'd just have to get to your car. Our neighbor Erik is staying at his house, just a little ways down. It's the only other house on the street. If you drive there, I'm sure he's got a phone that works, and you can call the police. Do you think you can do that?

Aimee exhales.

AIMEE  
Probably.

The sound of a WINDOW SHATTERING comes from the LIBRARY. Everyone starts.

Erin reaches for a broken shard of a plate on the floor and rises to her feet, facing the back room.

PAUL  
(urgently)  
Aimee. Go!

Aimee nods, lowers her head, and MOVES.

Aimee races through the front room, DROPS TO A KNEEL by Tariq's body, and takes the KEYS from his pants pocket. She then rushes for the entryway.

INT. DAVISON MANSION - ENTRYWAY - CONTINUOUS

As Aimee races into the entryway, Felix quickly moves to one side of the front door. He nods anxiously as Aimee moves towards him. Felix yanks the door OPEN.

Without hesitating, Aimee SPRINTS past her brother, into the open doorway.

As soon as she leaps over the threshold, she comes to a sudden stop.

Aimee stands unmoving in the front doorway. Only her silhouette is visible from inside the house.

Paul, Erin and Aubrey have all moved forward, into the entryway.

PAUL

Aimee?

Aimee makes a small noise.

INT. DAVISON MANSION - ENTRYWAY - CONTINUOUS

A THIN PIECE OF PIANO WIRE has been strung horizontally across the front doorway of the Davison mansion and coated with shoe polish. It is EMBEDDED in the front of Aimee's NECK, halfway back to her spine.

BLOOD GUSHES down the front of Aimee's body.

Aimee, dying, tilts her head back and drops. Blood sprays upward.

The wire gives off a low bass note as Aimee's neck falls free from it.

Aimee's body falls. Her head lolls to one side, exposing its arteries. Blood sprays out, soaking Aubrey's shoes.

Paul leaps for Aubrey, quickly covering her eyes with his hands, but he is too late. She SCREAMS once, quickly, then begins breathing shallowly, hyperventilating.

Erin looks away from this, then begins moving towards the library. She glances down at the shard of porcelain in her hand, then tosses it to the carpet, crossing quickly to the fireplace rack.

Erin takes the same FIRE POKER that Paul carried and hefts it, stepping towards the library.

CRISPIAN

What are you doing?

ERIN

Quiet.

Erin, holding the fire poker in one hand, walks quietly towards the library.

Crispian follows Erin. She glances back at him, then continues forward. In the entryway, Aubrey can be heard SOBBING.

INT. DAVISON MANSION - LIBRARY - CONTINUOUS

Erin steps into the library. One of the windows is SHATTERED. Broken glass litters the floor.

Erin looks down at the broken glass.

ERIN

No one came in.

CRISPIAN

What?

ERIN

They're trying to make us do something stupid. They're trying to make us run.

She turns to face Crispian.

ERIN (CONT'D)

We need to board up all of the doors and windows. Right now they're outside. We're inside. We keep them outside.

CRISPIAN

Um. Okay.

Erin turns and quickly strides out of the room. Crispian, looking shaken, follows her. They head for the stairs to the second floor.

INT. DAVISON MANSION - UPSTAIRS HALLWAY - MOMENTS LATER

Erin strides from room to room upstairs, LOCKING THE WINDOWS. Crispian follows her, assisting as needed.

Erin walks down the upstairs hallway, taking out her cell phone. She begins rapidly punching buttons.

CRISPIAN

What are you doing?

ERIN

Some places, if you text nine-one-one, they get it as a voicemail. If you even have one bar, you can send a text.

Erin finishes typing "13 Edelweiss Dr - two dead - help please." She hits "SEND."

Erin starts to pocket her phone when it BEEPS. She lifts it to peer at the screen, which bears an error message reading: "SENDING FAILED. TRY AGAIN?"

CRISPIAN

Those things are useless.

Erin exhales.

ERIN

I'll have it keep trying.

Erin hits the "SEND" button again, pockets her phone, and moves quickly for the stairs. Crispian follows her.

INT. DAVISON MANSION - ENTRYWAY - MOMENTS LATER

Erin hurries down the stairs, into the entryway. She addresses Paul.

ERIN

The second floor looks clear. We should get her up there. And Drake, we need to take care of his shoulder.

Drake and Felix are pulling Aimee's body away from the front door so they can close the front door. Neither of them look directly at her corpse as they do so.

Felix moves across the front room quickly and pulls the tablecloth off the dining table. He comes back into the entryway and drapes it over Aimee's corpse, covering her from sight.

Paul, seated next to Aubrey on the floor, nods at Felix.

PAUL

Thank you.

Felix nods stiffly. Behind him, Drake locks the chain on the door.

DRAKE  
My shoulder's fine.

ERIN  
Are you sure?

Drake reaches up and taps the arrow sticking out of his shoulder. Everyone else winces; he doesn't react.

DRAKE  
Yeah, totally.

ERIN  
Okay. We should cover up the windows.

Paul rises to his feet, helping Aubrey to stand. Paul looks suddenly much older.

PAUL  
Thank you, Erin.

ERIN  
Sure. We're all going to get out of this.

Paul moves past Crispian and Erin on the stairwell, helping Aubrey with each step. Aubrey appears practically catatonic.

Crispian is looking at Erin strangely.

CRISPIAN  
I've never seen you act like this before.

ERIN  
(shortly)  
It's a unique situation.

Erin moves down the stairs.

FELIX  
I think someone should make a run for the cars.

ERIN  
No. That's a bad idea.

FELIX  
Are you sure? We need to call the police. Besides, whoever did this is probably gone, right?

ERIN  
(shrugs)  
You can try it.  
(MORE)

ERIN (CONT'D)

I'm going to stay in here. Lock this place up until the police come by. In fact, we should hang a sign out an upstairs window so they can find us. "S.O.S." or something.

CRISPIAN

Good thinking. I can pull a sheet off a bed upstairs.

Crispian heads upstairs.

INT. DAVISON MANSION - MASTER BEDROOM - CONTINUOUS

Paul helps Aubrey over to their bed. She allows him to lie her down and pull the covers up over her.

Paul sits down on the side of the bed, looking down at Aubrey. She watches him.

PAUL

I'm sorry. I don't know what's happening.

Aubrey nods slightly.

PAUL (CONT'D)

Stay up here. You'll be safe.

AUBREY

Stay with me.

PAUL

I can't. I have to take care of our kids. But I'm going to lock the door, okay? It'll be locked from the inside.

Aubrey nods. Paul rises to his feet and moves to the door.

PAUL (CONT'D)

Try to get some rest.

Paul switches off the light to the room. He turns the key on the inside of the door's lock, steps out of the room, and rattles the doorknob from the outside, to make sure that it is locked.

Aubrey lies still in bed in the dark room. The sound of Paul moving down the stairs is just audible.

Aubrey begins softly crying, using her pillow to muffle her sobs.

There is a sound from somewhere in the room. Aubrey abruptly stops crying.

Aubrey stays very still, frozen, listening. The sound does not come again.

Aubrey turns her head, looking around.

At the foot of her bed, a figure RISES UP in the darkness, that of a LARGE MAN.

The man is dressed in black and is wearing a cheap, plastic ANIMAL MASK that covers his face, that of a FOX. He straightens, standing at the end of the bed. He is holding a MACHETE.

Aubrey stares, paralyzed with terror.

EXT. DAVISON MANSION - GUEST BEDROOM - CONTINUOUS

Crispian is stripping the sheets off the bed that he slept in.

A brief SCREAM comes from nearby on the floor, Aubrey's voice. The scream is abruptly cut short.

Crispian stands still for a moment, frozen. Then he hurries for the door.

INT. DAVISON MANSION - FRONT ROOM - CONTINUOUS

Paul, Drake, Kelly, Zee and Felix are engaged in piling furniture in front of the large windows in the living room.

They all stop when they hear the noises upstairs.

FELIX

That sounded like mom.

They all rush for the entryway.

INT. DAVISON MANSION - KITCHEN - CONTINUOUS

Erin is in the kitchen, locking the windows. She has a sharp kitchen knife tucked into the back pocket of her jeans.

Erin LOCKS one window, moves to the kitchen's other window, and finds herself face to face with a man wearing a TIGER MASK who is standing outside the window. He stares in at her.

In a swift movement, the tiger-masked man punches his gloved fist through the window, SHATTERING THE WINDOW from the outside.

The tiger-masked man reaches through the window and GRABS ERIN'S HAIR.

He yanks Erin's head forward, as if trying to cut her throat on the BROKEN GLASS jutting up from the window frame.

Erin jams the BLADE of her KNIFE up through the tiger-masked man's forearm. The blade comes out of the top of his arm, jammed between the radius and ulna bones.

Erin spins and SLAMS the exposed blade into the wall, PINNING THE MAN'S ARM to the inside kitchen wall.

The tiger-masked man, the rest of his body outside the house, HISSES QUIETLY in pain.

Erin spins away and runs into the kitchen. She throws open two drawers before she sees what she wants: A LARGE MEAT CLEAVER.

Erin grabs the meat cleaver and turns back towards the broken window.

The tiger-masked man is GONE. The knife is now missing from the wall, though the paint on the wall is wet with blood from where he pulled his arm away.

Erin stands, holding the meat cleaver, breathing heavily.

INT. DAVISON MANSION - UPSTAIRS HALLWAY - EVENING

Crispian is trying to open the door to the master bedroom, which is locked. Drake and Kelly come running up the stairs behind him, followed by Paul, Felix and Zee.

CRISPIAN

It's locked.

DRAKE

Move over.

Drake kicks the door twice, near the doorknob. The door begins to crack. He kicks it again and the DOOR FLIES OPEN.

INT. DAVISON MANSION - MASTER BEDROOM - CONTINUOUS

Drake's momentum carries him into the bedroom, where he freezes with shock.

Aubrey is lying on the bed, the MACHETE PROTRUDING FROM HER HEAD at an angle. Blood is everywhere.

On the wall above Aubrey, the words "YOU'RE NEXT" are written in blood.

The room's window is open. The curtains billow in the breeze.

Drake stumbles back, turning away, staggering out into the hallway. Felix, Zee and Paul all crowd past him.

PAUL

No. No.

Felix moves to his father, turning him away from Aubrey's body.

INT. DAVISON MANSION - UPSTAIRS HALLWAY - EVENING

Kelly remains out in the hallway. Drake stumbles past her.

KELLY

What is it?

DRAKE

She's dead.

Drake shakes his head and moves past Kelly, down the stairs. A moment later, Crispian and Felix come out of the room, carrying their father between them. Felix's face is streaked with tears.

Zee follows the men out of the bedroom. She stares at Kelly.

ZEE

They must have got in through the window.

Zee shakes her head, then hurriedly follows everyone else downstairs.

Kelly starts to follow Zee, then looks into the bedroom. She frowns.

INT. DAVISON MANSION - MASTER BEDROOM - CONTINUOUS

Kelly considers the open window in the bedroom. She crosses over to it.

EXT. DAVISON MANSION - FRONT YARD - CONTINUOUS

Kelly sticks her head out of the open window and looks down.

It's about a ten foot drop from the window to the ground.

INT. DAVISON MANSION - MASTER BEDROOM - CONTINUOUS

Kelly pulls her head back into the room and shuts the window. She looks over at the bedroom's closet door.

Kelly walks over the bedroom closet and pulls it open. The closet is dark, filled with clothes on hangers.

Kelly pushes the clothes to the side, revealing the back wall to the closet.

She turns away, looking around the room, then glances at the bed.

Kelly crouches down to the floor and lifts up the blankets to look under the bed.

The masked face of the FOX-MASKED MAN STARES OUT AT HER from under the bed, his eyes wide and crazed through the mask's eyeholes. He LUNGES OUT FOR HER.

Kelly SCREAMS.

INT. DAVISON MANSION - KITCHEN - CONTINUOUS

Erin is emptying a bottle of VEGETABLE OIL into a pot on the STOVE when Kelly's scream comes from upstairs. Erin looks up.

INT. DAVISON MANSION - ENTRYWAY - CONTINUOUS

Drake, Crispian and Felix are all leaning over Paul, who is sitting in a chair, holding his chest. Zee stands behind them.

Drake reacts to Kelly's scream.

DRAKE

Kelly?

A moment later, Kelly appears on the stairwell, racing down the steps, still SCREAMING.

Kelly rushes past them. She runs straight to the front door, flings it open, and RACES OUTSIDE.

Kelly, shorter than Aimee, ducks neatly under the piano wire and continues running out into the yard, out of view.

DRAKE (CONT'D)

Kelly!

Drake races after Kelly.

When Drake reaches the doorway, Drake ducks down low to avoid the piano wire. Instead, the ARROW protruding from his shoulder CATCHES the side of the doorway, stopping his momentum.

Drake spins and falls to the floor with a HOWL OF PAIN.

DRAKE (CONT'D)

Goddamnit!

Drake reaches up and, in a furious movement, RIPS THE ARROW OUT OF HIS SHOULDER.

Drake stares down at the arrow in his hand for a moment, as if realizing what he just did. Blood GUSHES from the torn wound in his shoulder.

DRAKE (CONT'D)

Whoa.

Drake falls back onto the floor, PASSING OUT, still holding the arrow.

Erin, Zee, Crispian and Felix all turn and look up the stairs in the direction Kelly came from.

The upstairs hallway is silent and dark.

Paul is staring blankly in the other direction, at the open door, where Kelly just ran out.

PAUL

Wasn't that door locked?

Everyone turns to look at the open front door.

EXT. EDELWEISS DRIVE - NIGHT - CONTINUOUS

Kelly runs down the street, moving with remarkable speed. She does not look back.

As Kelly speeds down the street, a MASKED FIGURE is briefly visible running through the trees near the road, on a parallel course to her.

Kelly immediately comes to a complete stop. She stares over at the trees. No one is visible.

Kelly looks around the dark road as if suddenly realizing how exposed she is. The sky is overcast and the woods around her are black.

A breeze moves the branches of the trees around her.

In the distance up ahead, Erik Harsen's car is visible parked in front of his house. The lights are on inside the house, shining out onto his yard.

Kelly begins running towards Erik Harsen's house.

INT. DAVISON MANSION - ENTRYWAY - CONTINUOUS

Crispian slips the locks back on the front door.

ERIN

Wait.

Crispian turns to look at her. Everyone is gathered in the entryway. Zee is holding a bloody rag to the unconscious Drake's shoulder.

ERIN (CONT'D)

Kelly just made it out there. Nothing stopped her. Maybe I was wrong. Maybe we should just run for it. We can all make it to a car at the very least.

Crispian exhales, nodding.

CRISPIAN

I'll try it. You guys stay in here.

ERIN

No. I'll go with you.

Crispian shakes his head.

CRISPIAN

We'll need to carry Drake, and dad... dad can't run right now. I'll bring the car around, right up to the front door. Then you, Felix and Zee help dad and Drake out. Make sense?

Crispian looks at Erin. Hesitantly, she nods.

ERIN

Be careful. Here.

Erin hands Crispian the meat cleaver she has been holding. He hefts it.

CRISPIAN

I'll be right outside. Only a few feet away.

Crispian gives Erin a reassuring smile. She returns the smile weakly.

EXT. ERIK HARSEN'S HOUSE - FRONT LAWN - CONTINUOUS

Kelly runs up the front lawn to Erik Harsen's house. She immediately tries the front door; it is LOCKED.

Kelly hits the doorbell, then HAMMERS ON THE DOOR.

KELLY

Help! Help me!

ROCK MUSIC is faintly audible from within the house.

EXT. DAVISON MANSION - FRONT YARD - CONTINUOUS

Crispian emerges from the front door of the Davison vacation house. Through the doorway, Erin and the others can be seen watching him.

Crispian exhales, then runs for his car, parked right in front of the house, at the curb.

He races across the lawn, reaches the car, and runs around it, to the driver's side.

Crispian tries the door. It is locked. He fumbles for his keys, unlocks the door, and quickly climbs inside.

INT. CRISPIAN'S CAR - EVENING - CONTINUOUS

Crispian slams the door shut after him and quickly locks it. He looks around quickly, checking the car's mirrors; no one can be seen anywhere outside.

INT. DAVISON MANSION - FRONT ROOM - CONTINUOUS

Through the front windows, Crispian is just barely visible in the front seat of his sedan.

Erin and the others watch him. Zee and Felix are holding hands.

INT. CRISPIAN'S CAR - EVENING - CONTINUOUS

Breathing rapidly, Crispian inserts his car key into the ignition and TURNS IT.

Nothing happens.

Crispian tries it again, cranking the ignition. Nothing. The car is silent.

Crispian looks up at the house.

EXT. ERIK HARSEN'S HOUSE - FRONT LAWN - CONTINUOUS

Kelly continues POUNDING on the front door of Erik Harsen's house for a moment. Getting no response, she runs a few feet over, to peer into the front windows.

From her angle, Kelly cannot see the sofa in the front room. But she can hear the MUSIC louder.

Kelly turns and runs to the side yard, heading to the rear of the house.

EXT. ERIK HARSEN'S HOUSE - BACKYARD - CONTINUOUS

Kelly sprints up to the glass doors that face the house's backyard and tries to open them; they are locked.

Inside, Kelly can now see Erik Harsen on the couch. He is still, his face turned away from her. She pounds her fists on the glass.

KELLY

Hey! Help me!

Erik does not move.

Kelly turns around, her hands open, as if looking for something to break the glass doors with.

She finds herself face to face with a MAN WEARING A LAMB MASK, standing right behind her in the backyard.

The man steps forward and PUNCHES Kelly in the face, hard.

She staggers back and SMASHES THROUGH THE GLASS DOORS, landing inside Erik Harsen's house.

INT. CRISPIAN'S CAR - EVENING - CONTINUOUS

Crispian takes a breath, grabs the meat cleaver off the passenger seat, then quickly exits his car, running back to the house.

EXT. DAVISON MANSION - FRONT YARD - CONTINUOUS

Crispian runs through the dark front yard, ducks under the piano wire, and enters the house through the open front door.

INT. DAVISON MANSION - ENTRYWAY - CONTINUOUS

Crispian comes to a stop just inside the entryway, gasping for breath, still holding the cleaver. Erin quickly embraces him. They hold each other for a long moment while Crispian regains his breath.

CRISPIAN

The car won't start. They did something to it. The battery. Or something.

FELIX

(nodding)

Easy enough.

CRISPIAN

I think it's safe to assume the other cars are out. But.

(to Erin)

I didn't see anyone else out there. Maybe Kelly... Maybe she got past them. It gives us a chance.

ERIN

What do you mean?

CRISPIAN

I'm going back out there. I didn't see anyone. Maybe it's over.

Felix, Paul and Zee all look towards the stairwell leading up to the second floor. It is still dark and quiet.

CRISPIAN (CONT'D)

I'm going to get to our neighbor's house. As soon as I'm a distance away, I'll try to make calls or text. You guys stay here. Keep each other safe. I'll come back with the police.

ERIN

Are you sure that's a good plan?

CRISPIAN

Yes. I am.

Crispian looks over at Felix. Felix frowns, but then slowly nods.

INT. ERIK HARSEN'S HOUSE - BACK ROOM - CONTINUOUS

Kelly skids across the wood floor of Erik's back room on her back, surrounded by broken glass.

Inside the house, the song on the stereo is booming.

Kelly, dazed, rolls over and begins crawling towards where Erik is seated on the couch. She staggers to her feet.

KELLY

Help... Help me...

The lamb-masked man enters the house behind Kelly. He looks around the back room, then lifts a GOLF CLUB out of a bag propped against the wall.

The song on the stereo comes to an end and repeats as Kelly limps into the front room.

INT. ERIK HARSEN'S HOUSE - FRONT ROOM - CONTINUOUS

Kelly stumbles over towards Erik.

KELLY

Help...

As Kelly moves in front of him, she can see that PART OF ERIK'S HEAD IS MISSING, as if the side of his forehead was lopped off by a blade. The front of his shirt is soaked with blood.

Kelly stops, staring down at Erik's corpse.

The lamb-masked man RUSHES UP at her from behind, SWINGING THE GOLF CLUB into her head.

The club impacts the side of Kelly's face. She falls straight down into a GLASS COFFEE TABLE, shattering it.

As Kelly impacts with the table, the CD player on the stereo begin SKIPPING, loudly repeating one glitchy, PERCUSSIVE SOUND.

The lamb-masked man KICKS Kelly, rolling her over onto her back on the floor. She is unconscious.

The man puts one foot on Kelly's face, holding her head still. He switches his grip on the golf club, then SWINGS IT DOWN, like a genuine golf swing.

The lamb-masked man swings the club down, AGAIN AND AGAIN. BLOOD SPATTERS the wall behind him.

On his final swing, the man releases the club. It remains STANDING UPRIGHT, as if embedded deeply into Kelly's skull.

The lamb-masked man steps back, breathing hard. He regards the golf club for a moment, then turns and EXITS THE HOUSE, walking out through the shattered back door.

INT. DAVISON MANSION - DINING ROOM - CONTINUOUS

Erin pulls Crispian into the dining room, where they are alone.

ERIN

Don't go. I'm serious.

Crispian gently holds Erin away from him to look at her.

CRISPIAN

Nothing's going to happen.

ERIN

You don't know that. What if...

Erin trails off, as if unwilling to articulate her thoughts. Crispian smiles at her.

CRISPIAN

I'll be fine. Okay?

Erin nods slowly. She does not look convinced.

CRISPIAN (CONT'D)

I'm going now, while I have a good shot.  
I need to get help. This is our best  
chance.

Erin swallows. Crispian leans forward and kisses her.

CRISPIAN (CONT'D)

I'll be fine out there. You just take  
care of yourself in here. Be safe. Stay  
close to Felix and Zee.

Erin nods quickly. Crispian pulls Erin closer to him.  
They hold each other for a moment. Crispian whispers in  
her ear:

CRISPIAN (CONT'D)

I'll come back soon, okay? I promise.

Crispian draws back, Erin hesitantly releasing him. He  
leads her back out into the entry way, holding her hand.

INT. DAVISON MANSION - ENTRYWAY - CONTINUOUS

Crispian and Erin step back out into the entryway.  
Crispian moves for the front door. He looks back at Erin,  
smiles, then addresses the others.

CRISPIAN

Okay. Everyone be careful.

Crispian whacks at the piano wire in the doorway with the  
meat cleaver, SNAPPING IT, then runs outside. He turns,  
heading up the street, disappearing from view.

Erin exhales, watching him go. She then steps forward and  
shuts the door.

Erin wipes her eyes quickly on the back of her  
shirtsleeve, then turns to look at Felix, Zee and Paul,  
blinking.

ERIN

No point in locking it. We should just  
assume at least one of them is inside  
here with us at this point.

Erin turns towards the stairwell leading upstairs. Paul follows her gaze, then looks back at her.

PAUL

You think the person who killed my wife  
is still in this house?

Erin hesitates, then nods.

ERIN

I think we should assume so, yes.

Paul is silent. Erin turns to Zee, who is crouched over Drake, binding a torn piece of her shirt over his wound.

ERIN (CONT'D)

How is he?

ZEE

Looks like the bleeding's stopped.

Erin turns to the dining room.

ERIN

We should move him into there. Hide him  
someplace safe.

Zee nods. Erin, Felix and Zee take hold of Drake's arms and begin pulling him into the dining room, leaving Paul seated in the entryway.

INT. DAVISON MANSION - DINING ROOM - CONTINUOUS

Felix, Zee and Erin drag Drake into the dining room. Erin looks over towards curtains that cover a window alcove.

ERIN

There.

Erin, Felix and Zee manage to carry the prone Drake into the alcove. Erin pulls the curtains shut, obscuring his body from view. She turns to Felix and Zee.

ERIN (CONT'D)

What's the best room for us to all be in?

FELIX

I don't know. They all have windows.  
Except the basement.

ERIN

Basement's a bad idea. They could just pour gas down the stairs, throw in a match. We want a place with multiple points of exit.

Erin nods to the front room.

ERIN (CONT'D)

We should stay in there.

Felix and Zee stare at Erin. Erin looks towards the kitchen, as if remembering something.

ERIN (CONT'D)

Oh, speaking of.

Erin exits the dining room.

ZEE

She's... interesting.

Felix nods.

INT. DAVISON MANSION - KITCHEN - CONTINUOUS

Erin walks quickly into the kitchen. The large pot of VEGETABLE OIL she created is BOILING RAPIDLY on the stove.

Erin quickly switches off the burner, yanking her hand away to avoid getting splattered. She moves away from the stove.

Erin looks up at the broken kitchen window and the patch of blood on the wall next to it.

Erin considers it for a moment.

INT. DAVISON MANSION - FRONT ROOM - MOMENTS LATER

Erin strides into the front room. Her arms are filled with CUTLERY and a METAL MEAT TENDERIZER MALLET. Felix and Zee are standing, having pulled Drake into the front room with them.

ERIN

Okay, we should each carry a weapon. I've got-

KELLY'S DEAD BODY SMASHES through the large windows to the side of Erin, as if thrown.

Kelly's corpse hits Erin's legs, KNOCKING HER into the dining table.

The knives Erin was holding go FLYING everywhere.

Erin falls beneath the dining table, her arms curled up to protect her head.

The TIGER-MASKED MAN steps into the front room through the shattered window. He is holding an AXE.

Erin, beneath the table, reaches for the closest KNIFE, in front of her. It is just out of reach.

Just before Erin's fingers can close around the knife, the tiger-masked man GRABS ONE OF HER ANKLES with his free hand and DRAGS HER OUT FROM UNDER THE TABLE. The knife slides from her grasp.

The tiger-masked man pulls Erin out, exposing her. With a SNARL, he lifts the axe up, then BRINGS IT DOWN.

Erin rolls onto her side. The blade SMASHES into the wooden floor, within inches of her head.

The tiger-masked man snarls again with annoyance and YANKS THE AXE BACK, ripping it out of the floor.

Erin rolls onto her back, lifts one leg straight up and KICKS the man IN THE GROIN.

The tiger-masked man GRUNTS.

In his moment of hesitation, Erin rolls to the side and grabs the METAL MEAT TENDERIZER MALLET off the floor.

Lying on her side, Erin swings the mallet, HARD, into the man's KNEE.

The tiger-masked man HOWLS and LURCHES FORWARD, his kneecap audibly CRACKING. His head SMACKS DOWN on the dining room table.

Erin quickly comes to her feet and grabs the man's head, pushing it back down on the table.

Holding him in place, Erin begins HAMMERING the side of the man's face with the steel mallet, keeping him pinned to the table.

Two blows with the spiked mallet take the flesh and skin off the man's head, EXPOSING HIS SKULL.

Erin's third blow CAVES IN HIS SKULL.

Erin lets the man fall to the floor. She is breathing hard.

Zee, cowering in the front room, looks pale and terrified.

ZEE

Is he dead?

Erin leans down and grabs the man's shattered head with BOTH HANDS. She braces her knee against his back, then pulls back his head, BREAKING HIS NECK.

Without letting go, Erin removes the man's tiger mask and lifts him up by his collar so that Zee and Felix can see his face. He is an average-looking man in his twenties.

Erin is out of breath.

ERIN

Anyone know this guy?

Felix is standing behind Zee on the other side of the living room. They both shake their heads.

FELIX

Though it's kind of hard to tell...

Erin looks down at the man she is holding up. Half of his face is MISSING.

ERIN

Eh.

Erin lets the man's body drop and wipes her hands on her jeans. She looks down at Kelly's dead body.

There are now four corpses on the floor of the two adjoining rooms: Tariq, Aimee, Kelly and the tiger-masked man.

Erin's attention remains focused on Kelly.

FELIX

I'm sure Crispian is fine.

Erin looks up at him. Felix is looking at Kelly.

FELIX (CONT'D)

Crispian's a tough guy.

ERIN

No, he's not. But thanks. And thanks for the help, by the way.

Felix holds up his hands.

FELIX

Hey. You seemed to have a handle on it.

ERIN

Yeah, don't worry about it. I probably would've run if I were you. So that's something.

Erin moves into the living room.

ERIN (CONT'D)

Where's your dad?

Felix and Zee look around.

INT. DAVISON MANSION - UPSTAIRS HALLWAY - EVENING

Paul moves slowly from the upstairs hallway into the master bedroom. He is holding a KITCHEN KNIFE.

INT. DAVISON MANSION - MASTER BEDROOM - EVENING

Paul moves into the room with Aubrey's body on the bed. He stares at it for a long time.

Suddenly the LIGHTS IN THE ROOM GO OUT.

EXT. DAVISON MANSION - NIGHT - CONTINUOUS

The lights in the entire house are abruptly dark.

INT. DAVISON MANSION - FRONT ROOM - CONTINUOUS

Erin looks around the suddenly dark room. Felix is looking upstairs.

ERIN

Where's the circuit box?

FELIX

I don't know. I think it's in the basement? Why don't you look there. I'm going to go upstairs and try to find dad.

Erin nods quickly. Felix exits the front room, followed by Zee.

INT. DAVISON MANSION - MASTER BEDROOM - EVENING

Paul turns to the light switch near the room's door. He flicks it down, then back up. The room remains dark.

INT. DAVISON MANSION - UPSTAIRS HALLWAY - EVENING

Paul moves from the master bedroom out into the hallway. He opens a small closet door in the hallway.

Inside the closet is a CIRCUIT BREAKER BOX. Its master switch is in the OFF position.

Paul makes a noise, then flips the switch to ON.

The lights in the hallway come on.

Briefly, something is visible in the open doorway to the guest bedroom, QUICKLY MOVING OUT OF VIEW. The figure is dark, with a PALE FACE.

Paul turns around in the hallway, slowly raising the knife in his hand. He moves in the direction of this bedroom.

INT. DAVISON MANSION - GUEST BEDROOM - CONTINUOUS

Paul moves into the guest bedroom, wielding the knife in front of him.

The room appears empty, but the closet door is AJAR.

Paul quietly walks to the closet door. He pulls it open.

The closet is mostly empty. On the floor are a bunch of ENERGY BAR WRAPPERS and an almost empty bottle of water.

Paul's eyes widen as he sees this.

Behind Paul, the door to the bedroom MOVES SILENTLY. The FOX-MASKED MAN steps out from behind it.

Paul does not notice. He shifts some hanging clothes to the side, checking to make sure nothing else is in the closet.

THE LIGHTS IN THE ROOM GO OUT.

Paul spins around. He is alone in the dark bedroom.

Paul hurries towards the hallway.

INT. DAVISON MANSION - BASEMENT- CONTINUOUS

Erin makes her way through the dark basement, using a small FLASHLIGHT on her key chain to illuminate her path.

Erin stops under a bare light bulb that hangs from the ceiling from a cord. She pulls on the chain attached the bulb. The basement remains dark.

Erin shines her flashlight beam around the basement, searching the walls for anything resembling a circuit box. She frowns seeing nothing.

Abruptly, the light bulb above Erin turns ON, illuminating the basement room.

OMITTED

INT. DAVISON MANSION - UPSTAIRS HALLWAY - EVENING

In the dark hallway, Paul pushes the master switch in the circuit breaker box back to ON.

As Paul does so, a DARK FIGURE quickly moves up behind him, silhouetted in the light.

Paul spins around to face the figure, brandishing his knife.

The figure behind him is FELIX. Zee is crouched behind Felix, also holding a knife, looking scared.

FELIX

Whoa, dad!

Paul speaks quickly.

PAUL

One of them's in the bedroom! They were here for days, watching us while we slept! This wasn't a random attack.

FELIX

Okay, okay! Calm down.

INT. DAVISON MANSION - BASEMENT - CONTINUOUS

Erin blinks in the sudden light of the basement, staring at the glowing light bulb above her with surprise.

Erin moves to exit the basement, then notices a TOOL BENCH against one wall in the lit basement room. Several tools are scattered across the bench.

Erin quickly moves towards this.

INT. DAVISON MANSION - UPSTAIRS HALLWAY - EVENING

Paul continues speaking rapidly to Felix and Zee. A shadow shifts in the hall behind him.

PAUL

Don't you understand, Felix? Our family's being targeted by someone. This isn't-

Felix, eyes wide, looks over Paul's shoulder. Paul, seeing this, stops speaking.

The FOX-MASKED MAN is standing right behind Paul in the hallway.

Paul turns around, raising his knife, just as the man raises his MACHETE.

The fox-masked man swings and SLICES the blade down into the side of Paul's neck.

Paul, dazed, takes a step back, and the blade SLIDES OUT through the front of his neck.

BRIGHT RED BLOOD PAINTS THE WALL to Paul's side. He stumbles and turns, SPRAYING FELIX in the face with the blood shooting from his severed carotid artery.

Paul falls to the floor, his hands pressed to the side of his neck. Blood begins pooling from between his fingers.

Felix stares down at the twitching Paul. He then looks blankly up at the fox-masked man. Felix's face is covered with blood.

FELIX

Really? You had to do that right in front of me?

The fox-masked man hesitates, then reaches up under his mask and removes an iPod earbud from one of his ears. Tinny, loud HIP HOP MUSIC is audible blaring from it.

FOX-MASKED MAN

What?

FELIX

You know what? Never mind.

Felix looks back down at Paul. Paul is staring up at Felix, his eyes wide with horror.

Paul's mouth opens as if he is trying to speak but cannot. He reaches out with one hand to clutch at Felix's pants leg, leaving bloody smears on Felix's jeans.

Felix quickly takes a step away. Paul's hand falls to the floor. His fingers twitch, then he dies.

Felix looks down at Paul's still body, then quickly looks away. He slowly raises one hand to his face. Zee is watching him with wide eyes.

ZEE

You okay?

FELIX

Yeah, I... I just got blood in my eye, thanks a lot. I need to get washed up.

Felix abruptly exits the hallway, heading into one of the bedrooms, leaving the fox-masked man and Zee facing each other in the hallway, Paul's bloody corpse between them.

The fox-masked man nods at Zee awkwardly.

FOX-MASKED MAN

Hey, Zee.

ZEE

Hey, Tom.

FOX-MASKED MAN

How's it going?

Zee shrugs.

INT. DAVISON MANSION - BASEMENT - NIGHT

Erin makes her way towards the basement stairs, now holding a SCREWDRIVER from the tool bench out in front of her like a weapon.

Abruptly, FOOTSTEPS are audible above her head, like someone in boots walking slowly. The floorboards creak directly above Erin.

Erin stops moving, listening.

INT. DAVISON MANSION - FRONT ROOM - CONTINUOUS

On the floor above Erin, the lamb-masked man walks slowly from the entryway into the front room, carrying his CROSSBOW.

The lamb-masked man looks slowly around the room. His eyes move over Tariq and Kelly's corpses, then stop when he sees the dead body of the man who was wearing the tiger mask.

The lamb-masked man slowly walks over to the corpse of the tiger-masked man.

The lamb-masked man tucks his crossbow into a holster on his back. He kneels next to the tiger-masked man and gently touches his face, turning his head to one side, revealing the body's shattered skull.

A sound somewhere between a MOAN and a SOB emerges from behind the lamb mask.

The lamb-masked man is still for a moment, then he SCREAMS with rage and grabs the tiger-masked man's AXE up from the floor.

Rising to his feet with a HOWL, he SMASHES the axe DOWN on the dining table, SPLITTING the table top in half.

INT. DAVISON MANSION - BASEMENT STEPS - CONTINUOUS

Erin is crouched on the basement steps, just outside the closed door leading up the first floor of the house. She can hear the sounds of the lamb-masked man SCREAMING AND SMASHING from the other side of the door.

A few miscellaneous objects are nearby Erin, including a kite and some string. She tightly grips the screwdriver she is holding, her knuckles white.

A warded lock keyhole shines a thin ray of light onto Erin's wide eyes, but she can see nothing outside.

INT. DAVISON MANSION - ENTRYWAY - CONTINUOUS

The lamb-masked man, still SCREAMING, storms into the entryway, wielding the AXE.

With a muffled HOWL, he swings the axe blade into a lamp, SHATTERING IT.

The lamb-masked man abruptly goes silent, breathing heavily, his shoulders heaving as he holds the axe in both hands. He lowers his head as if listening for something.

INT. DAVISON MANSION - BASEMENT STEPS - CONTINUOUS

Erin, still positioned just inside the basement door, is quiet, holding her breath. Outside the door, the sound of the lamb-masked man's panting is just barely audible.

Erin, frowning, peers out through the keyhole.

Immediately, the lamb mask FILLS ERIN'S VISION. The lamb-masked man is on the other side of the keyhole, staring in at her. His visible eye is wide and insane.

Erin and the lamb-masked man both SCREAM at the same time. His scream is one of fury.

INT. DAVISON MANSION - ENTRYWAY - CONTINUOUS

The lamb-masked man grabs onto the doorknob with one hand and tries to yank the basement door open. Encountering resistance, he SNARLS WITH RAGE.

INT. DAVISON MANSION - BASEMENT STEPS - CONTINUOUS

On the other side of the door, Erin has the doorknob grasped with both hands, one knee raised and BRACED against the door frame.

Erin strains with all her physical power, keeping the door shut.

The next moment, the AXE BLADE BURSTS through the wooden door, directly in front of Erin's face.

She SCREAMS again.

INT. DAVISON MANSION - ENTRYWAY - CONTINUOUS

The lamb-masked man is CHOPPING into the basement door, swinging the axe again and again, creating a hole in the door's center.

Erin's face is visible through the hole. She is still SCREAMING.

Behind the lamb-masked man, Drake stumbles out from the dining room, holding his bloody shoulder and looking confused.

The lamb-masked man does not notice Drake. Drake regards the man's back, hazily watching him chop into the basement door.

DRAKE

Hey.

The lamb-masked man stops, turns and looks at Drake. Drake, for the first time, sees the man's mask.

Drake takes a slow step away. He holds up one hand.

DRAKE (CONT'D)

Whoa.

The lamb-masked man is entirely focused on Drake now. He takes a step towards Drake, raising his axe.

Drake takes another step backward, stumbles and FALLS onto his back, trying to scramble away. The lamb-masked man moves quickly to stand over Drake, lifting his axe.

The basement door swings open and Erin rushes out, the SCREWDRIVER thrust in front of her.

She stabs the point of the screwdriver into the lamb-masked man's BACK, above his holstered crossbow. She jabs the screwdriver in deep, leaving it sticking out of his back.

With a roar of pain and surprise, the lamb-masked man drops the axe, turns and KNOCKS ERIN DOWN with a flailing arm.

The lamb-masked man spins, reaching behind his shoulder to grab the CROSSBOW on his back. He grasps the butt of the crossbow and tries to pull it up, then SCREAMS WITH PAIN.

The screwdriver jammed between the man's shoulder blades is PINNING THE CROSSBOW into its holster. Every time he tries to lift the crossbow, it CATCHES on the screwdriver handle.

The lamb-masked man makes a noise like a SOB OF FRUSTRATION. He turns away from Erin to face Drake.

Drake, rising shakily to his feet, has the AXE in both hands. He is facing the lamb-masked man.

The lamb-masked man stares at Drake, makes a noise somewhere between a laugh and a snarl, then TURNS AND RUNS out through the front door, the screwdriver still stuck in his back.

Drake and Erin stare at each other. Erin gets up off the floor, propping herself against the wall.

Drake clears his throat, then gestures unhappily behind himself with the axe.

DRAKE (CONT'D)

I, um, I woke up in the dining room.

ERIN

Yeah, you blacked out. I put you there to hide you.

DRAKE

Oh.

(pause)

Thanks?

ERIN

You're welcome.

Drake looks around the shattered entryway. Aimee's body is on the floor, covered by the sheet.

DRAKE

Where's Kelly?

Erin looks at Drake, then looks to the front room. Kelly's body is lying on the floor near the window, blocked from sight by the wreckage of the dining room table.

Erin stares at the table for a moment, then quickly looks back at Drake.

ERIN

Um... We don't know.

DRAKE

Do you think she got away?

ERIN

(awkwardly)

I hope so.

Drake slumps against the wall. He sets the axe down and grabs his shoulder.

DRAKE

But you don't think so?

Erin looks hesitant, again glancing in the direction of Kelly's body.

INT. DAVISON MANSION - ENTRYWAY - CONTINUOUS

Erin begins to answer Drake, but is interrupted when Felix and Zee emerge on the stairwell.

FELIX

Are you guys okay? What's going on?

Erin and Drake stare at Felix.

FELIX (CONT'D)

We heard noises, so we stayed upstairs. What happened?

ERIN

One of them came in and attacked us. I stabbed him and he ran away.

Felix blinks.

FELIX

You stabbed him?

ERIN

Yeah. With a screwdriver.

FELIX

Do you think you might have killed him?

ERIN

No. It didn't get past the muscle. It just hurt him. Was there anyone upstairs?

FELIX

We didn't find anyone. Whoever was there could've climbed out the window.

ERIN

Where's your dad?

FELIX

He, uh... He needed to lie down.

Erin nods sympathetically.

ERIN

He's probably just as safe up there as he would be down here, honestly. We need to get together some weapons before they come back.

ZEE

How many are there?

Zee seems on the verge of panic.

ERIN

We shouldn't make any assumptions, but there have to be at least two more of them.

ZEE

Maybe they're gone. Maybe you scared them off.

ERIN

Maybe. Let's not count on it. I saw some tools we can use in the basement.

Erin heads down into the basement, followed by the staggering Drake.

Felix and Zee exchange a look. Felix shrugs. They head down into the basement, after Drake and Erin.

INT. DAVISON MANSION - BASEMENT - NIGHT

Once at the bottom of the basement steps, Erin heads straight over to the tool bench, Drake stumbling behind her.

As Felix and Zee come down the stairs, Erin gathers up some SCRAPs OF WOOD, mostly flat pieces. She also pockets a SCREW HOOK.

ERIN

Zee, can you help me with these? This is enough to get started.

Erin hands the wood over to Zee, who holds it with both arms. Erin grabs a hammer and a box of THREE INCH NAILS from the bench. She addresses Felix and Drake.

ERIN (CONT'D)

Grab anything sharp or heavy that might make a good weapon. But don't stay down here long. We need to be up where there are windows.

(MORE)

ERIN (CONT'D)  
(to Zee)  
You come up with me.

Zee follows Erin back upstairs, carrying the wood, leaving Felix and Drake alone in the basement.

INT. DAVISON MANSION - FRONT ROOM - MOMENTS LATER

Upstairs, Erin pulls the blanket that is covering Tariq's corpse over so that it also covers Kelly's bloody body. Blood immediately begins soaking through the blanket over Kelly's head.

Erin looks up. Zee, holding the wood in her arms, is watching her. Erin blinks.

ERIN  
Drake doesn't need to see her like that.  
Here, give me one of those.

Erin takes a piece of wood from Zee and braces it against the wall. She then hammers a nail all the way through the wood, so that the point protrudes from the other end.

Erin looks up at Zee, who is still watching her intently.

ERIN (CONT'D)  
See, like that. Just make sure the nail goes all the way through.

ZEE  
Okay.

Zee takes the hammer from Erin, looks at her, then gingerly takes a nail and hammers it through the wood.

ZEE (CONT'D)  
Like that?

ERIN  
Yeah, that's good. Keep them a few inches apart, not too close together, but don't leave any big spaces, either. Do as many as you can.

Zee nods quickly, then hesitates.

ZEE  
Can I ask you something? How did you learn this stuff?

ERIN  
What do you mean?

ZEE

You're good at fighting. I wouldn't have expected that from just meeting you.

ERIN

Oh, well... I haven't even told Crispian about this yet, but I had kind of a weird childhood. I, uh, grew up on a survivalist compound.

ZEE

You grew up on a survivalist compound?

ERIN

Yeah.

ZEE

(thinking)

That's a good answer.

ERIN

To hear my mom tell it, my dad got kind of paranoid when I was born. He was convinced that the world was going to run out of resources in a matter of years. Not just oil and coal and the stuff everyone talks about, but like, food and potable water. He found a lot of guys who agreed with him, and we all moved out to some land in the outback. Basically, if things got too overpopulated even out there, he wanted me to be able to take of myself. I left for the States with my mom when I was fifteen, but I learned a lot beforehand.

ZEE

Wow. That's crazy.

ERIN

Yeah. I guess so.

Erin shrugs and turns away. Zee stares after her.

INT. DAVISON MANSION - BASEMENT - NIGHT

Drake picks up a hatchet and tests the blade against his thumb. He sets it down, shaking his head.

DRAKE

Too dull.

Behind Drake, Felix is looking around the tool bench, as if searching for something. He is wearing a pair of cloth WORK GLOVES.

DRAKE (CONT'D)  
So Crispian's gone, too?

FELIX  
Yeah. He ran out right after Kelly did.

DRAKE  
But no one's heard anything from them? If they're okay?

Felix looks over at Drake as if puzzled. Drake is staring down at a rubber mallet in his hand.

DRAKE (CONT'D)  
I think I should go looking for them. I can't just wait around here, wondering if she's okay.

FELIX  
Huh? Kelly's dead, man.

Drake looks up and stares at Felix blankly.

DRAKE  
What?

FELIX  
Kelly's dead. They threw her body in through a window upstairs. She's up there on the floor. You didn't know that?

Drake looks stunned. He puts a hand on the table as if to support himself.

DRAKE  
No... I... Erin said she hadn't come back...

FELIX  
Oh, um. Well, I guess that's a matter of perspective. But her body's definitely upstairs. She got killed. Erin was probably just trying to be nice about it.

Drake just stares at Felix.

DRAKE  
No.

FELIX

Yeah. Totally.

Drake starts to speak, then his face crumples and he begins QUIETLY CRYING. He puts one hand over his face, sobbing into it.

DRAKE

No... Kelly...

Felix regards Drake uncomfortably for a moment. He looks down at the work gloves on his hands awkwardly.

FELIX

Hey, um, I'm sorry, Drake. Look... I thought you knew. I mean, I know you cared about her a lot...

Drake looks up at Felix with sudden fury. His face is streaked with tears.

DRAKE

Oh, and what would you know about that, you spoiled little shit? Have you ever loved anything else in your selfish life? If mom and dad-

Drake abruptly stops speaking, grunting slightly. He looks down at his chest.

Felix has STABBED DRAKE IN THE CHEST with a WOOD KNIFE. Blood flows out from around the blade.

FELIX

I'm sorry.

Drake gapes at Felix. The wood knife is jutting out of his upper chest.

Felix tries to yank the wood knife out to stab Drake again but encounters resistance; the blade is lodged in Drake's ribs.

Felix, with a SOB of frustration, grabs a METAL FILE off the table and JAMS THE SHARP END into Drake's stomach.

Drake is still standing, tearfully staring at Felix. He opens his mouth, gasping.

DRAKE

What-?

Felix whimpers, running his hands over tools on the bench.

He begins GRABBING TOOLS AT RANDOM and STABBING DRAKE with them, leaving each tool imbedded in Drake's flesh.

Felix stabs Drake with SEVERAL MORE TOOLS, panting, his shoulders shaking.

Drake stares down at the implements protruding from his chest. The front of his shirt is soaked with blood.

DRAKE (CONT'D)

Felix...

FELIX

(crying)

Would you just die already? This is hard enough for me!

Felix picks a wooden ICE PICK up off the table and PLUNGES IT into Drake's chest, right over his heart.

Drake looks down, snorts, and BLOOD BURSTS from his nostrils. He pitches back onto the floor and does not move.

Felix turns away from Drake's body and takes a long, slow breath. He carefully removes his bloody work gloves and looks at his clean hands, as if trying to regain his composure.

Felix takes two deep breaths, then puts his hands over his face and starts WEEPING.

INT. DAVISON MANSION - FRONT ROOM - NIGHT

In the front room, kneeling by Tariq, Kelly and the tiger-masked man's bodies, Erin is examining the floor beneath one of the windows. She has a dark CLOTH NAPKIN from the dining table in one hand.

Behind Erin, Zee approaches, holding a board with nails driven through it. She wields the board in both hands, like a weapon.

Zee moistens her lips with her tongue, looking at Erin's back. Her hands are TREMBLING slightly.

Erin turns back and glances at Zee. Zee stops moving.

ERIN

You finish that one?

ZEE  
(faltering)

Yeah.

ERIN

Cool. Might not be a bad idea to do at least one more. I'm going to go check on their father upstairs while you do that. When the guys come up, make sure they have some rope or something.

ZEE

I, um... You probably shouldn't go up there. He might be sleeping.

Erin, picking up the meat tenderizer MALLETT from the floor, rises to her feet and moves towards the stairs.

ERIN

I won't wake him up.

ZEE

I'll go up! I'll do it!

Erin looks back at Zee strangely.

ERIN

If you're scared of being alone, Zee, go down and check on Drake and Felix. See what's taking them.

Zee hesitates, staring up at Erin. Erin's expression softens.

ERIN (CONT'D)

Or you can come up with me if you want. But it'll only take a second.

ZEE

(awkwardly)

No. That's okay. I'll do another board.

Erin nods and heads for the stairs. Zee stares after her, then crosses into the entryway, where she unlocks the front door.

INT. DAVISON MANSION - UPSTAIRS HALLWAY - NIGHT

Erin enters the upstairs hallway, holding the metal mallet. She immediately notices the dark patch of BLOOD on the wall and floor at the end of the hallway. Paul's body is nowhere to be seen.

Frowning, Erin cautiously moves to the bloody end of the hallway, towards the master bedroom. She lifts her mallet in front of her.

INT. DAVISON MANSION - MASTER BEDROOM - EVENING

Erin steps slowly inside the master bedroom. A thick trail of SMEARED BLOOD on the carpet leads within.

Paul's BODY is slumped facedown on the floor near the foot of the bed. Aubrey's corpse is still on the bed, beneath the bloody writing on the wall. The machete is now missing from her head.

Erin moves further into the room, staring.

ERIN

Jesus.

Behind Erin, the fox-masked man appears in the bedroom doorway, machete in hand.

The fox-masked man regards Erin as she slowly moves to check Paul's body.

Erin carefully rolls Paul over. His dead, glassy eyes stare up at her.

Erin takes a step back, then turns around to face the FOX-MASKED MAN, who is still standing in the doorway, blocking her exit.

Erin freezes.

The fox-masked man takes a step forward, raising his machete.

Erin looks down at the mallet in her hand, then looks at the fox-masked man and his machete. She THROWS HER MALLET at him.

The mallet flips through the air and hits the fox-masked man IN THE FACE. He hunches forward with a yell of pain and surprise.

Erin moves to run past the fox-masked man, but with an angry grunt, he straightens up and lifts his machete, again BLOCKING HER PATH.

Erin hesitates, then turns around, takes two running steps and JUMPS OUT THE BEDROOM WINDOW, SMASHING THROUGH THE GLASS, her arms up to protect her head and neck.

EXT. DAVISON MANSION - FRONT YARD - NIGHT

Erin falls through the air and LANDS HARD on the grass, broken glass raining all around her. She immediately goes into a ROLL to lessen her impact, coming up crouched on her feet.

Erin sways for a moment, trying to catch her breath.

A small group of trees line the outskirts of the house's yard. Erin staggers towards these trees, LIMPING BADLY.

INT. DAVISON MANSION - MASTER BEDROOM - NIGHT

The fox-masked man, standing in front of the broken window, watches Erin limp over to the trees and disappear into the darkness.

He regards the ground beneath the window, as if thinking it over.

EXT. DAVISON MANSION - SIDE YARD - NIGHT

Erin, reaching the shelter of the trees, quickly looks back at the broken window, where the fox-masked man is visible, framed by the bedroom's light.

Erin sees the fox-masked man turn away, disappearing from the window, exiting the bedroom.

ERIN

Shit. Zee.

Erin looks down at her leg.

A SHARD OF BROKEN GLASS is protruding from one of Erin's thighs.

ERIN (CONT'D)

Ah. Fuck.

Erin considers, then takes hold of the piece of broken glass.

Moving slowly but without hesitation, Erin begins to PULL OUT the shard of broken glass.

It is embedded deeply in her leg. An inch of bloody glass emerges, then another inch, before the pointed end of the shard is free. BLOOD FLOWS FREELY from the wound.

ERIN (CONT'D)

Ha. Whoo.

Erin lets the bloody piece of glass drop to the ground in front of her. She glances down at it, then stops.

A BLOODY SCREWDRIVER rests on the dirt next to the base of the tree nearest to her. It is the same screwdriver that she stabbed the lamb-masked man with.

Erin freezes. Slowly, she turns and looks behind her, into the darkness of the trees.

Nothing is visible.

Erin takes her keys out of her pocket. Her keychain is a SMALL FLASHLIGHT.

Positioning her hand over the bulb of the flashlight so its light will not give her position away, Erin switches the light ON. She then slowly spreads her fingers apart, allowing a DIM RAY OF LIGHT to shine on the trees around her.

The beam immediately falls upon the tall LAMB-MASKED MAN, who is standing between two large trees, watching her. He has his CROSSBOW loosely aimed at her.

As soon as the light falls on his face, the lamb-masked man RAISES THE CROSSBOW, pulling its TRIGGER.

Erin GASPS AND DUCKS DOWN QUICKLY, dropping her keychain. The trees and the lamb-masked man go dark.

A CROSSBOLT BOLT IMBEDS ITSELF INTO THE TREE behind her, just over her head.

The lamb-masked man snarls, reaching back into his holster for another ARROW, striding forward towards Erin.

Erin turns and RUNS, towards the Davison mansion. Her wounded leg is not fully operational, and she drags it as she lurches towards the front yard.

EXT. DAVISON MANSION - FRONT YARD - NIGHT

Just as Erin reaches the front door to the Davison mansion, the LAMB-MASKED MAN appears behind her, coming around the corner of the house, holding his now-loaded crossbow. He is also limping badly, clutching his lower abdomen with his free hand.

Erin does not look behind her. She opens the front door, steps inside and slams it closed.

INT. DAVISON MANSION - ENTRYWAY - NIGHT

Erin quickly locks the DEADBOLT on the front door, then turns around to survey the room.

Zee, Felix and the fox-masked man are nowhere to be seen. Erin staggers into the front room.

INT. DAVISON MANSION - FRONT ROOM - CONTINUOUS

Erin enters the front room, searching for something. Her eyes fall on the BOARDS WITH NAILS through them that Zee created. Two boards are resting on the floor.

EXT. DAVISON MANSION - FRONT YARD - NIGHT

The lamb-masked man reaches the front door, still carrying his loaded crossbow. He tries the front door. It is locked.

With a GROWL of frustration, the man moves over to the shattered front room window. Inside, the room is dark. Nothing is moving within.

The lamb-masked man can see the body of the tiger-masked man inside, on the floor. He stiffens at the sight of it.

The lamb-masked man starts to step into the room, then looks down inside the window.

INT. DAVISON MANSION - FRONT ROOM - NIGHT

A BOARD with NAILS STICKING UP out of it is resting on the floor, a foot or so away from the wall, right beneath the sole of the lamb-masked man's shoe. It is plainly visible.

The lamb-masked man stops moving and EXHALES, sighing, looking down at the board with nails beneath his foot. He adjusts his foot so that he is stepping straight down near the wall, where the floor is dark and shadowed. Nothing is visible there. He shifts his weight forward.

The man's foot comes down hard on the SECOND BOARD WITH NAILS, which is hidden under a dark cloth napkin just beneath the windowsill. The napkin draped over it disguises it completely from sight.

The nails sink deeply into the sole of his shoe, PIERCING UP THROUGH HIS FOOT and out through the top of his sneaker.

As the nails STAB THROUGH his foot, the lamb-masked man's FINGER involuntarily TIGHTENS on the TRIGGER of his crossbow.

An arrow SHOOTS from the crossbow, straight into the HEAD of the tiger-masked man's CORPSE a few feet away. It KNOCKS his head to the side, the arrow protruding from the side of his bloody forehead.

The lamb-masked man, frozen, lets his empty crossbow fall from his hand. He tilts his head up to the ceiling. He takes a deep breath, then another. A soft WHINING NOISE OF PAIN comes from behind his mask.

The man breathes for another second, then reaches down, gripping his leg. He slowly starts to pull it upward, off the nails.

INT. DAVISON MANSION - MASTER BEDROOM - NIGHT

Felix, Zee and the fox-masked man are gathered around the broken bedroom window, looking outside.

FELIX

Well, she can't have fucking gone far, right? We spread out now, search the backyards and streets. We'll get her.

A masculine SCREAM OF PAIN comes from downstairs. They all three exchange a glance.

FELIX (CONT'D)

Would you mind checking on that?

The fox-masked man hesitates.

FELIX (CONT'D)

I believe this is what I'm paying for you for.

The fox-masked man nods quickly and exits.

Felix sits down on the bed, next to Aubrey's dead body, his head in his hands.

FELIX (CONT'D)

What a fucking disaster.

Zee quickly straddles him on the bed, wrapping her arms around him, comforting. Felix, exhaling, returns her embrace, holding her tightly.

Zee begins biting the side of Felix's neck. Felix sighs.

FELIX (CONT'D)

I'm not really in the mood right now,  
Zee.

ZEE

Come on. I can make it really quick.

Zee, on top of Felix, lifts up her shirt. Small-chested, she is not wearing a bra.

ZEE (CONT'D)

I want to fuck you on a bed right next to  
your dead mom.

FELIX

What? No!

Felix lifts Zee off of him and moves away to stand by the bed. Zee leans back against Aubrey's legs.

FELIX (CONT'D)

Why would you even say something like  
that?

ZEE

(disappointed)

You never want to do anything  
interesting.

FELIX

I... I don't think that's a fair  
criticism.

Zee sits up eagerly.

ZEE

Fuck me next to your dead mom, then!

FELIX

This conversation is over.

Felix exits the room.

Zee, sitting on the bed, despondently rubs at the crotch of her jeans for a moment, then gives an exasperated sigh. She pulls her shirt back down and follows Felix out into the hallway.

INT. DAVISON MANSION - FRONT ROOM - NIGHT

Felix moves into the front room. The fox-masked man is helping the lamb-masked man pull the board with nails on it off of his foot.

The nails slide out through the sole of the lamb-masked man's shoe. He makes a hissing sound as the fox-masked man tosses the board aside.

The lamb-masked man sits back on the floor with a moan of pain. He removes his sneaker and upends it. BLOOD POURS OUT onto the floor.

FELIX

Whoa, hey! Don't do that.

The lamb-masked man looks up at Felix.

FELIX (CONT'D)

You don't want your DNA here, man.

INT. DAVISON MANSION - DINING ROOM - CONTINUOUS

Erin is crouched behind the curtains in the dining room, listening. She is holding very still, breathing softly.

Erin reacts to the sound of Felix's voice, staring straight ahead in the dark.

INT. DAVISON MANSION - FRONT ROOM - NIGHT

The lamb masked man glares up at Felix, his eyes gleaming behind the mask's holes.

LAMB-MASKED MAN

I'll clean it up later. Just like the rest of this fucking mess.

Tossing his perforated sneaker to one side, the lamb-masked man rises, leaning heavily to keep his weight off his wounded foot.

Felix walks forward into the room. Zee appears on the stairs behind him.

FELIX

You say that like it's my fault.

The lamb-masked man grunts.

FELIX (CONT'D)

Listen, so we're perfectly clear, I just had to kill my own brother because you guys keep getting beat up by some girl! I had to stab my brother! You were supposed to do that! And the police could be on the way here right now! Did you even take care of everyone outside?

With a grunt of pain, the lamb-masked man takes a dragging step towards Felix. His eyes are fierce.

LAMB-MASKED MAN

You want to talk about brothers?

The lamb-masked man points to the tiger-masked man on the floor.

LAMB-MASKED MAN (CONT'D)

That's my brother, lying dead right there. And unlike you, I liked my brother.

Felix takes this in, regarding the tiger-masked man's corpse with vague curiosity.

FELIX

I'm sorry. I didn't know that. I mean, I knew you guys served together. I didn't know you were related, though.

(pause)

Did you shoot him in the head?

In a swift movement, the lamb-masked man grabs Felix by the front of his neck and SLAMS him against the wall, holding him there.

Felix struggles for breath. The fox-masked man steps forward as if to intervene, then stops when the lamb-masked man looks at him.

The lamb-masked man returns his attention to Felix.

LAMB-MASKED MAN

I'm just trying to think of reasons I shouldn't kill you.

Felix struggles to speak. Zee is watching this all take place with interest.

FELIX

Pay... you... more...

LAMB-MASKED MAN

What's that?

Felix cannot speak. The lamb-masked man releases him.

Felix slumps forward, sucking in air. He gasps:

FELIX

You kill me, you get nothing. You pull this off, I'll give you four hundred thousand.

The lamb-masked man regards Felix.

FELIX (CONT'D)

I was going to give you two, right? But you should have your brother's share. That's only fair.

The lamb-masked man looks over at his dead brother. Felix speaks quickly.

FELIX (CONT'D)

Plus I'll throw in an extra hundred. Each. If you can finish this. So that's a half million for you.

(to the fox-masked man)

Three hundred thousand for you. I won't be able to pay you until my inheritance comes through. But I'll have it soon! We just need to finish this.

The lamb-masked man looks over at the fox-masked man, who shrugs.

FOX-MASKED MAN

We've come this far.

The lamb-masked man glances at Zee, who is watching silently, then jabs Felix in the chest with a finger.

LAMB-MASKED MAN

You two better be getting enough money to pay us.

FELIX

Would I be doing this if I wasn't?

The lamb-masked man nods and steps away. Suddenly, an electronic BEEPING noise comes from the DINING ROOM.

Felix, Zee, and the two masked killers all turn to look in this direction of this sound.

INT. DAVISON MANSION - DINING - NIGHT

Behind the curtain, Erin fumbles frantically for her BEEPING cell phone, trying to silence it. She takes it quickly from her pocket. Its screen is glowing.

A notice reads: "MESSAGE SENT."

Erin holds her breath, silently slipping her phone back into her pocket. She looks up.

The curtains in front of her are YANKED OPEN. The FOX-MASKED MAN stands in front of Erin, staring at her. He is holding his machete in his right hand.

Erin promptly PUNCHES the fox-masked man in the face, cracking his mask.

FOX-MASKED MAN

Ow!

The fox-masked man takes a step back, startled, and Erin RUNS PAST HIM, fleeing the dining room.

EXT. DAVISON MANSION - ENTRYWAY - NIGHT

Erin runs around the fox-masked man, into the entryway. Felix, Zee and the lamb-masked man are all in the front room, staring at her.

Without even glancing at them, Erin RUNS for the library.

There is a moment of confused hesitation, then Felix runs after Erin.

FELIX

Get her!

Zee and the fox-masked man follow Felix. The lamb-masked man also awkwardly gives pursuit, limping after the others. He reaches the entryway and picks up the AXE from the floor, headed for the library.

EXT. DAVISON MANSION - BACKYARD - NIGHT

Erin runs from the back door in the library, onto the back patio, moving quickly.

Once outside, Erin immediately turns and leaps through the shattered window of the front room, jumping back INTO THE HOUSE. She disappears from view within.

A moment later, Felix emerges from the back door, followed by Zee and the fox-masked man. Not seeing Erin anywhere, they run into the darkness of the backyard in pursuit.

Staggering slowly behind them, the lamb-masked man stumbles out onto the back patio, unable to put any weight on his wounded foot. He comes to a stop just outside the door, examining his injured foot and cursing softly.

INT. DAVISON MANSION - FRONT ROOM - NIGHT - CONTINUOUS

Inside the front room, Erin has grabbed one of the BOARDS WITH NAILS driven through it.

Gripping the board, Erin takes off running for the rear of the house.

INT. DAVISON MANSION - LIBRARY - NIGHT - CONTINUOUS

Erin races through the entryway, into the library, where the lamb-masked man is standing out on the back porch.

EXT. DAVISON MANSION - BACKYARD - NIGHT - CONTINUOUS

The lamb-masked man looks out into the darkness of the backyard. Felix, Zee and the fox-masked man are nowhere to be seen, searching for Erin in the distance.

Hearing footsteps behind him, the lamb-masked man turns around. Erin is rushing towards him through the back door, raising the board with nails driven through it over her head.

The lamb-masked man flinches in surprise.

LAMB-MASKED MAN

Hey, what-

As Erin SWINGS THE BOARD DOWN at the lamb-masked man's head, he raises one hand defensively.

The nails in the board go through the palm of his hand and then down into his scalp, NAILING HIS HAND TO HIS HEAD.

The lamb-masked man staggers back, dropping his axe, using his free hand to try to pry the board off his head and pinned hand. He drops to his knees on the porch, struggling to free his arm.

Erin grabs the axe up off the floor. Straightening, she SWINGS IT SIDEWAYS.

The blade hits the man's exposed neck, DECAPITATING HIM.

The lamb-masked man's severed head falls forward, then SWINGS DOWN by his side as his arm extends, hitting the floor. His head is still attached to his hand by the board.

The man's body falls on its side, his free hand falling forward to land on top of his severed head.

When he comes to rest, it looks like he is holding his lamb-masked, severed head in both hands LIKE A BALL.

Erin blinks at this odd sight. She then turns and runs back into the house, carrying the axe.

INT. DAVISON MANSION - ENTRYWAY - NIGHT - MOMENTS LATER

Erin rushes into the entryway. She yanks open the basement door and grabs the folded KITE inside, along with its spool of KITE STRING.

Erin then takes a wooden chair and drags it over to the front door. She removes the screw hook from her pocket and begins DRIVING it into the ceiling right ABOVE THE DOOR.

EXT. DAVISON MANSION - FRONT YARD - NIGHT

Zee, Felix and the fox-masked man stand in front of the Davison vacation house, near the street, looking around for Erin. The entire road is dark and empty.

FELIX

The cops could be driving here right now for all we know! What if they come across her running down the road?

FOX-MASKED MAN

Calm down.

FELIX

Why should I calm down? This entire situation's out of control! We don't even know what's going on!

FOX-MASKED MAN

Try to think positive, okay?  
(to Zee)  
(MORE)

FOX-MASKED MAN (CONT'D)

You guys look out here. She's hurt. She's not faster than you. Stick to the road. If you don't see her, head back here.

Zee nods.

FELIX

Where are you going?

FOX-MASKED MAN

Back into the house to check on Craig and see if she doubled back on us.

FELIX

Why would she do that?

FOX-MASKED MAN

(shrugs)

It's what I'd do.

The fox-masked man turns away, towards the house.

FELIX

Hey. Give us the crossbow.

The fox-masked man turns back.

FELIX (CONT'D)

We don't have any weapons.

The fox-masked man looks down at the crossbow. He LOCKS A BOLT into it, then proffers it to Felix.

FOX-MASKED MAN

You know how to use this?

Felix takes the crossbow, hefting it.

FELIX

I pull the trigger, arrow shoots. Right?

FOX-MASKED MAN

Yeah... Be careful with that. There's two more bolts on the base there. That's three shots, got it? You see her, you be sure to aim carefully.

FELIX

Of course.

Felix takes off running down the street.

The fox-masked man looks at Zee, who smiles at him and runs after Felix.

The fox-masked man sighs and walks up to the house.

INT. DAVISON MANSION - ENTRYWAY - NIGHT

Erin, standing on the chair, finishes tying a piece of string attached to the ceiling with a SLIPKNOT. She steps off the chair to admire her work.

Using the hanging hole in the bottom of its handle as a fulcrum, Erin has SUSPENDED THE AXE FROM THE CEILING with kite string.

The string is attached the door handle, then tied to the door's deadbolt lock. The other end of the string winds up, looping from the blade of the axe to the ceiling's light fixture. The base of the axe is held by the SCREW HOOK, and the back of the blade is braced with a BRICK.

So that:

If someone opens the front door, the slipknots will pull tight, come undone, and the weighted axe will swing down into their face.

Erin smiles, satisfied at this set-up. She then looks towards the front room as the FOX-MASKED MAN steps in through the broken window.

They stare at each other.

ERIN

Shit.

Erin runs for the basement door.

INT. DAVISON MANSION - BASEMENT - NIGHT

Erin races down the basement steps.

Reaching the bottom of the stairs, she grabs a LOG off a woodpile. In a swift movement, she swings it up towards the BARE LIGHT BULB hanging from the ceiling, BREAKING THE BULB.

The basement goes completely dark.

A moment later, the fox-masked man appears at the top of the basement steps, holding the FIRE POKER. He is illuminated by light from the hallway.

The fox-masked man flicks the light switch on the wall, off and on. Nothing happens.

He chuckles.

FOX-MASKED MAN

I've got pretty good night vision, you know. Not a lot of streetlights out in the desert. Just the moon and the stars.

The fox-masked man begins slowly making his way down the stairs, into the dark basement.

He reaches the bottom of the stairs and turns to survey the dark basement, listening carefully.

Suddenly, a PALE LIGHT FLASHES, briefly illuminating the room.

Erin is standing on the other side of the room, holding out her DIGITAL CAMERA, using its FLASH to see.

The light dies and the basement is dark again, except for the DIM LIGHT of the camera's VIEW SCREEN.

On the screen is the image of the FOX-MASKED MAN, on the other side of the room, facing towards Erin; the photo she just took.

The fox-masked man, seeing the light of the camera screen and hearing motion behind it, CHUCKLES again. He cannot see Erin, but he can see the dim light moving slightly, then going still. He begins slowly making his way towards it.

The camera FLASH GOES AGAIN. This time, the image on the screen is of the man's MASKED FACE, right in FRONT OF THE CAMERA.

With a YELL, the fox-masked man JABS THE FIRE POKER above the camera, where Erin's face should be. Instead, he hits the WALL.

A moment later, the fox-masked man GRUNTS as he is hit from behind.

The FLASH goes again, filling the room with WHITE LIGHT.

The camera is CLAMPED into a VISE on the TOOL SHELF. Its CAMERA TIMER is on, taking photos every ten seconds.

The fox-masked man is on his knees. Erin, standing behind him, BRINGS THE LOG DOWN ON HIS HEAD.

The room goes dark. The sound of WOOD HITTING FLESH comes repeatedly.

The camera flashes again. The fox-masked man is on the floor in a POOL OF BLOOD. His hands spasm, trying to protect his face.

Darkness. More POUNDING.

The camera flashes again.

The fox-masked man's face is a BLOODY PULP, smeared across the concrete floor.

Erin is standing in front of the vise, reaching for the camera. Her face is SPATTERED WITH BLOOD.

The room goes dark again as Erin audibly unlocks the vise, releasing her camera. Visible in the dim light from the screen, she makes her way for the stairs, panting from exertion.

INT. DAVISON MANSION - ENTRYWAY - NIGHT

Erin emerges from the basement. She looks around. The house is quiet.

Erin heads for the front room.

INT. DAVISON MANSION - FRONT ROOM - NIGHT

Reaching the front room, Erin picks up a knife from the floor. She then straightens and turns towards the window to climb outside.

A CROSSBOW ARROW hits Erin in the SIDE OF HER CHEST, knocking her to the floor.

EXT. DAVISON MANSION - FRONT YARD - NIGHT

Felix is crouched in the front yard, aiming the crossbow. Zee stands next to him. They watch as Erin falls back inside the house, disappearing from view.

Felix straightens up, looking grimly satisfied.

FELIX

How about that? First try.

Felix hands the crossbow to Zee.

FELIX (CONT'D)

Go make sure she's dead, okay?

Zee nods, grinning, as Felix heads over towards the rental car parked in the driveway.

Zee walks through the front yard to the Davison vacation house, strapping ANOTHER BOLT into the crossbow. She reaches the broken front room window and looks inside.

Erin's body is NOWHERE TO BE SEEN. Tariq's corpse is the only one on the floor.

The tiger-masked man's body is also missing; Zee does not appear to notice this.

ZEE

Oh, you've got to be kidding me...

(calling out)

Felix! She's alive!

Keeping the crossbow in front of her, Zee steps through the shattered window, into the house.

INT. DAVISON MANSION - FRONT ROOM - NIGHT

As Zee enters the front room, a distant NOISE comes from the kitchen. Zee aims the crossbow towards the entryway; nothing is there.

Moving quietly, Zee walks into the entryway, towards the kitchen, her crossbow in front of her.

EXT. DAVISON MANSION - DRIVEWAY - CONTINUOUS

Felix is standing behind the rental car. Its trunk is open. He is holding a SIX-CHANNEL CELLULAR JAMMER, basically the size of clock radio. He tosses it back in the trunk.

FELIX

(muttering)

What, seriously?

Felix takes a BUCK KNIFE out of a bag, then slams the trunk shut. He walks back to the house, FLICKING THE KNIFE BLADE OPEN.

INT. DAVISON MANSION - KITCHEN - NIGHT

Zee moves inside the kitchen, aiming the crossbow around.

The kitchen appears empty. Zee's eyes narrow, scanning the darkness.

From around the kitchen counter, the SILHOUETTE OF A BODY SLUMPS INTO VIEW, seated on the floor.

The head turns, as if peering towards Zee. An ARROW VISIBLY PROTRUDES from the body's chest.

Zee smiles. She immediately takes aim and FIRES.

The ARROW HITS the body in its head.

Zee's smile widens.

The body slumps down onto the floor, now in clear view. Zee stops smiling.

The corpse is that of the TIGER-MASKED MAN.

Behind his dead body, Erin rises up from behind the counter, facing Zee. She is holding a MEAT CLEAVER.

ERIN

Hey, Zee.

Zee quickly scrambles, trying to reload the crossbow.

Erin rushes towards Zee, raising the cleaver.

At the last moment, Zee realizes she cannot load the crossbow in time and raises it defensively, dropping the arrow to the floor.

Erin swings the cleaver. Zee blocks it with the crossbow. The cleaver EMBEDS ITSELF in the wooden stock of the crossbow.

Erin releases the cleaver and GRABS ZEE by her hair, dragging her further into the kitchen.

Behind them, FELIX appears in the kitchen doorway, holding his knife. He sees the two girls struggling.

FELIX

Hey!

In a swift movement, Erin grabs the POT OF OIL off the stove and FLINGS ITS CONTENTS at Felix, splashing him and half the room with oil.

Felix flinches, then stares down at himself.

FELIX (CONT'D)

Huh? It's not hot anymore, you dumb bitch.

Felix takes a step forward, SLIPS ON THE OIL, and falls, catching himself on the counter.

Zee HISSES, clawing at Erin's face. Erin spins the pot around in her head on BRINGS IT DOWN on Zee's head.

Zee sprawls to the floor, sliding on the slick linoleum.

Felix rises to his feet, raising his KNIFE.

Erin swings a CABINET DOOR open, HITTING Felix with it, then grabs a JAR out of the cabinet and throws it at his head.

Felix manages to duck. The jar hits the wall behind him and shatters.

Zee leaps on Erin from behind. Erin bashes Zee's head against the wall and lets her drop to the floor again.

Felix's KNIFE stabs down into Erin's SHOULDER. He wrenches it out to STAB HER AGAIN in the same place.

Erin grabs a GLASS BLENDER off the counter with her unwounded arm, spins and SMASHES IT on Felix's head, breaking the glass.

Felix slumps to the floor and Erin STABS HIM IN THE FACE with the broken, jagged glass of the blender's top, jamming the BLADES OF ITS BASE into his head.

Felix struggles. Erin grabs the blender cord and PLUGS IT into a wall socket.

Erin stomps down on the bottom of the blender with her foot, holding it in place and pinning Felix to the kitchen counter. She reaches towards her foot and SWITCHES THE BLENDER ON.

The blender's blades SPIN, BLOOD GUSHING OUT around the glass as the blender DESTROYS FELIX'S SKULL.

Zee, seeing this, rises up, SCREAMING, grabbing a ROLLING PIN.

Still holding the blender in Felix's head with her foot, Erin turns, wrenches the knife out of her shoulder, and STABS IT DOWN into the top of Zee's head.

Zee's eyes roll up and she falls back to the floor, DEAD.

Felix, seated on the floor with the blender drilling into his head, is also obviously DEAD.

Erin unplugs the blender from the wall and lets Felix fall to the floor, the blender still stuck in the remains of his face.

Erin is soaked with blood. Blood flows from the wounds in her shoulder and chest.

Covering her wounds with one hand, Erin starts to limp out of the kitchen. She is pale and looks faint.

Erin stops moving when she hears a CELL PHONE RING behind her.

Erin turns back towards Felix's body. His cell phone is RINGING.

Erin carefully kneels down and removes the cell phone from Felix's jacket pocket. She flips it open and holds it to one ear.

CRISPIAN'S VOICE comes from the phone.

CRISPIAN (ON PHONE)

Felix?

EXT. DAVISON MANSION - FRONT YARD - NIGHT

Crispian, dressed as before, makes his way up through the front yard, towards the front room window of his family's vacation house. He is talking into his smartphone.

CRISPIAN

Hey, Felix, is it all done in there or what? I saw that my signal came back. Is it over?

Silence on the other end of the line. Crispian sighs.

CRISPIAN (CONT'D)

Look, I know you're pissed at me for not helping out. I just couldn't do it, man. I told you this might happen.

Crispian steps into through the front room window.

INT. DAVISON MANSION - FRONT ROOM - NIGHT

Crispian avoids the boards with nails on the floor, regarding them with confusion. He continues speaking into the phone.

CRISPIAN

Jeez. What do you want me to say?

The phone disconnects. Crispian looks down at it, puzzled.

CRISPIAN (CONT'D)

Felix?

Erin steps into the front room, holding Felix's cell phone. In her other hand, she has a STEAK KNIFE.

Crispian blinks, then breaks into a wide smile.

CRISPIAN (CONT'D)

Erin! You're okay!

Erin says nothing. She lets Felix's cell phone drop from her hand to the floor.

CRISPIAN (CONT'D)

Um... Where's Felix?

ERIN

I stuck a blender in his head and killed him.

CRISPIAN

Oh.

(pause)

Okay...

Erin sways on her feet, looking weak from blood loss.

ERIN

I can't believe it. You were in on it.

Crispian shrugs weakly.

CRISPIAN

Come on, baby. You do know how broke I am, right?

ERIN

You would have killed me.

CRISPIAN

(serious)

No. That was never supposed to happen.

Crispian takes a step closer to Erin.

CRISPIAN (CONT'D)

You were supposed to be the witness. A person with a clean record who could attest that our parents and older siblings were murdered by unknown lunatics. It was, in fact, a very important part of my plan that you be unharmed. We needed someone with no motive to see what had happened here. Someone other than Zee, obviously.

Crispian hesitates, looking around.

CRISPIAN (CONT'D)

Where is Zee?

ERIN

I killed her too.

CRISPIAN

Ah. Listen, I'm sorry things got out of control. How were we supposed to know that you were, um, really good at killing people? Which is actually sort of weird, by the way. If you'd reacted, well, normally, my parents and older siblings would have been killed, you would have been untouched, and I'd be rich. We'd be on our way to, like, a vacation in Paris.

Erin regards Crispian with empty eyes.

CRISPIAN (CONT'D)

There is a silver lining here, by the way. I'm now the sole inheritor of my family's estate, baby. We're talking millions.

Crispian takes another step forward, now arm's length from Erin.

CRISPIAN (CONT'D)

Look, regardless of, like, us, or whatever happens with us, it would be insane to throw that away.

Crispian gestures around at the dead bodies that surround them.

CRISPIAN (CONT'D)

I mean, look at all that would be wasted.

Erin stares at him.

ERIN

Even if you hadn't meant to kill me, you must have known, I could have died.

CRISPIAN

I could have died, too!

Erin blinks. Crispian reaches out, hesitantly, and puts his hand on Erin's uninjured shoulder.

CRISPIAN (CONT'D)

I understand it might take awhile to make this up to you. But in the meantime, I know you've got your student loans. How would five hundred thousand dollars go towards fixing that problem? You could quit your bartending job, just study full-time. You know you hate that job.

Erin just stares at Crispian. He shakes his head.

CRISPIAN (CONT'D)

You could have five hundred thousand within the month. Or I go to jail, and you get nothing. You go back to counting every penny. And what does that get you? The damage is already done. You're okay, baby. You're alive. That's what matters.

Erin looks down at herself. She is covered with blood, most of it hers.

Crispian nods quickly.

CRISPIAN (CONT'D)

You're right. You got involved. You should have at least a million. At least. Tell me what you need. But you could have one million dollars. Think of what that would mean.

Erin looks up at Crispian and smiles. Not recognizing the strangeness of her smile, Crispian smiles back.

CRISPIAN (CONT'D)

Hey. I promised you I'd come back, didn't I? I always keep my promises, baby.

In a quick motion, Erin raises the steak knife and STABS CRISPIAN in the side of his neck.

Crispian clutches his neck, BLOOD GUSHING out around his fingers. He falls forward, to his knees, staring up at Erin.

Erin raises the bloody knife. Crispian tries to speak.

CRISPIAN (CONT'D)

Why...?

ERIN

Why the fuck not?

Erin stabs Crispian again, this time in the eye, PIERCING HIS BRAIN.

Blood BURSTS from Erin's RIGHT SHOULDER with the SOUND OF A GUNSHOT. She is knocked against the wall.

Erin slumps to the floor next to Crispian's dead body. She has been shot in the shoulder. In shock, she stares out the window.

EXT. DAVISON VACATION HOME - NIGHT

A uniformed police officer in his late 20s, OFFICER TRUBIANO, stands outside in the front yard, holding his smoking .38 revolver in a firing stance, aiming it in through the window.

Behind Officer Trubiano, his squad car is visible, parked on the street. Its lights are off.

Officer Trubiano shouts in at Erin:

OFFICER TRUBIANO

Do not move! Do you hear me?

Erin, slumped on the floor inside, clearly could not move even if she wanted to. She does not react to the officer's words, looking out at him blankly.

Moving closer to the dining room window, Officer Trubiano looks inside and sees Aimee, Kelly and Tariq's bodies. His face crumples.

OFFICER TRUBIANO (CONT'D)

Jesus Christ...

Keeping his gun aimed at Erin through the window, Officer Trubiano makes his way to the front door of the house. He transfers the gun to his left hand and turns the doorknob.

INT. DAVISON VACATION HOME - DINING ROOM - EVENING

Erin watches the doorknob turn on the inside of the front door. Blood is soaking her left arm and she is breathing shallowly. She blinks slowly, focusing her eyes.

The doorknob is still attached with a slipknot to the string leading up to the ceiling.

Erin's eyes widen slightly.

ERIN

No... Don't...

Erin's voice is barely a whisper, almost inaudible.

Officer Trubiano opens the front door, moving his gun quickly to cover Erin. Above him, the string whips up from the door frame.

The weighted AXE above the door SWINGS DOWN, into Officer Trubiano's FACE. His head splits in half.

**INSERT TITLE: "YOU'RE"**

**INSERT TITLE: "NEXT"**

**END CREDITS**

FADE OUT