

EVIDENCE

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"There's no distance put between us safe enough for you to hide.
I'm watching all your secrets. The camera never lies."

- Sir Elton John

TITLE SEQUENCE:

The MUSIC is dark and unnerving as we watch fleeting images of the LAS VEGAS POLICE scour a CRIME SCENE. We can only make out a few important elements:

-- A SHUTTLE BUS abandoned on the side of the road with shattered windows.

On the side of the bus is a GAPING HOLE with burnt edges all around it, like the devil himself punched through the metal with his fiery hand.

-- A GAS STATION plopped in the middle of the Nevada desert. Part of the building in ruins, still smoldering from what must've been a huge explosion.

The rusted sign exclaims, "SANDCO GAS: YOUR LAST STOP".

-- BODY BAGS. At least five of them. Dark stains of blood soak through the sheets.

We focus on one of the bodies which has been dismembered. It's a woman. And on her dirt-caked finger she wears a faded green SHAMROCK RING.

-- A curious POLICEMAN lifts a charred WELDER'S MASK from the rubble. It seems odd and completely out of place here.

-- Another POLICEMAN picks up a battered VIDEO CAMERA and places it into a plastic bag with some other PERSONAL ELECTRONICS.

CLOSE ON: A word written on the side of the bag...

EVIDENCE

FADE TO:

EXT. LAS VEGAS POLICE DEPARTMENT - NIGHT

A modern brick structure on the outskirts of Sin City. A dozen sedans and squad cars jockey into the lot. It's the middle of the night but this place is a beehive of activity.

BURQUEZ (V.O.)
I just need to know what happened out there. Are you sure you didn't see anything else?

INT. INTERROGATION ROOM - SAME

A cold room with a large table and two chairs. Seated on one end, asking the questions, is DETECTIVE BURQUEZ (50s), macho, stern, and stubborn.

Across from him, cowering like a scared child, is RACHEL BRODI (20s). She looks like she's been through hell and back. Lips still cracked and bleeding. Blonde hair caked with dirt. Eyes red from all the tears.

Whatever she's been through was beyond traumatic, but Burquez doesn't seem to care. He just keeps prodding.

BURQUEZ

What about his hair? Was it long or short? Did he have any scars or tattoos?

Rachel can't stop shaking. Her head stays low as she whispers to herself, mumbling, terrified. We detect a slight BRITISH ACCENT when she speaks.

RACHEL

... he came for us...

BURQUEZ

Did you see his face?

RACHEL

... you don't know when he's coming... but he is... there was nothing we could do...

BURQUEZ

Who's coming? Who was it?

Rachel whispers even softer. A name. But Burquez can't make it out so he leans in closer to finally hear her say...

RACHEL

... *Death*...

Burquez looks at her, frustrated. He realizes that he's not getting anywhere.

BURQUEZ

We're gonna have some people take you over to county and check you out, okay?

And with that, Burquez pops up and exits. Rachel just keeps her head down as her body shakes and the tears continue to fall.

INT. POLICE STATION HALLWAY - SAME

Burquez walks out, still shaking his head, upset. He turns to walk down the bustling hallway when someone stops him...

REESE (O.S.)
She say anything?

Burquez pivots to find DETECTIVE DANIEL REESE (40s), approaching. Years ago he was at the top of his game, but now he's just a shell. He carries a mix of sadness and determination in his eyes, like a runner in a marathon with no finish line in sight.

BURQUEZ
Aren't you supposed to be on vacation or something?

REESE
I heard about the case. Thought I could help.

Burquez stares Reese up and down. He's a total mess.

BURQUEZ
I got this one.

Burquez starts to walk away when Reese GRABS him.

REESE
(off his look)
Sorry, I just...

Out of habit, Reese fidgets with a pink TINKERBELL WATCH wrapped around his wrist with duct tape. It's tiny and tattered. His security blanket.

REESE
I really need this one.

Before Burquez can reply, a uniformed officer approaches. This is OFFICER JENSEN (22), the rookie.

OFFICER JENSEN
(to Burquez)
We're ready when you are, sir.

BURQUEZ
 (re: Rachel)
 Good. I just hope we can get more
 from her camera than we got from her.

REESE
 What camera?

Burquez takes another moment, then turns to Reese.

BURQUEZ
 This is my case, you understand? We
 nail this bastard it's my collar.

Reese nods. He's on the team. As they walk...

BURQUEZ
 Chief's already on his way back from
 Palm Springs, and when he gets here
 in the morning we better have some
 answers or we're all gonna be on
 vacation.

INT. VIDEO ROOM - LATER

A modern room filled with computer equipment. Against the
 far wall, a large PLASMA MONITOR.

Seated at a glass desk with a state-of-the-art video system
 resting on it, is GABE WRIGHT (late 20s), a sarcastic
 forensics tech.

Gabe calibrates his custom keyboard and joystick while
 hooking up the BATTERED VIDEO CAMERA we saw in the title
 sequence.

GABE
 I put a stabilization filter on the
 input so it should make viewing a bit
 easier. All I need now's some
 popcorn.

Reese sits at the table, going over the case file. Burquez
 and Officer Jensen join him.

BURQUEZ
 Forensics is still at the scene but
 so far we got nothing, just a pile of
 dead bodies. Couple of 'em were
 burnt so bad we still can't tell if
 they're male or female.

REESE

There was no other identification?

BURQUEZ

No ID's, wallets, luggage, zip --

OFFICER JENSEN

We're running prints and background checks, just waiting on the results.

BURQUEZ

This monster's still out there and all we've got to catch him with are these...

Burquez pulls out some personal electronics from an evidence bag. TWO CELLPHONES AND A FLIP-CAM.

BURQUEZ

A video camera, two cell phones and a Flip-cam.

Reese immediately finds something curious in the file.

REESE

This passenger list only has six names on it. I thought there were seven people --

BURQUEZ

Somebody's unaccounted for.

Now Reese is fully engaged. Gabe finishes hooking up the video camera. Ready to go.

GABE

Playback's up.

THE VIDEO begins to play on the PLASMA SCREEN.

BURQUEZ

Just a bus load of people headin' out for a weekend in Vegas, had no idea the hell they were in for...

Reese fidgets with his Tinkerbell watch as he leans forward, determined and focused.

GABE

We're just gonna start from the beginning...

WE MOVE INTO THE PLASMA SCREEN as the video begins to take over the frame and we...

FADE TO BLACK:

LEANN (V.O.)
 ... Our whole lives were in front of us but death had come unexpected and with a fury...

INT. VINE STREET THEATRE - NIGHT (HANDHELD CAMERA POV)

We're inside one of those tiny LA theatres tucked in a strip mall, right next to a Chinese restaurant and a dry cleaners. This place seats fifty on a packed night and right now... it's packed.

First thing we notice is that WE'RE WATCHING THROUGH A HANDHELD VIDEO CAMERA.

(** NOTE: EVERYTHING THAT DOES NOT INVOLVE THE POLICE WILL BE FROM A PERSONAL ELECTRONICS POV AND MUCH OF THE DIALOGUE WILL BE IMPROVISED.)

Our viewpoint is from the side of the stage as we watch LEANN HOODPLATT (20s) perform. She's gorgeous and full of charisma as she speaks directly to the audience, breaking the fourth wall.

LEANN
 And that's when the truth hit me like a cold wind...

Her passion and talent permeates the scene. The audience, like us, is in the palm of her hand.

LEANN
 Fate can be evil. Death can be sudden. Time spent in fear, or regret, or obsession is time wasted. All we have are moments. Just moments...

The audience is right on cue. A massive applause as the curtain closes. The play was a huge success.

After a moment, Leann runs over towards the camera, beaming like she just won the Academy Award.

LEANN
 So what'd you think?

We hear the VOICE of the person operating the video camera and we immediately recognize her British accent.

It's RACHEL.

RACHEL (O.S.)

It was great. Best performance by far --

LEANN

Did you see that guy from William Morris? I kept looking, but...

RACHEL (O.S.)

I think he was in the back.

Leann glows. Still on a high from the show.

LEANN

(re: camera)

So how's the footage?

RACHEL (O.S.)

The rise of Leann Hoodplatt, writer and star of "A Cold Wind". America's next great talent!

Leann takes a breath. Lets it all sink in.

LEANN

I can't wait till we get to make our own movie one day. Me and you living the dream --

RACHEL (O.S.)

It'll be a masterpiece!

Back out front we hear the audience still clapping.

RACHEL (O.S.)

Your fans are waiting.

Leann gathers herself with a smile and moves back to the stage. Ready to take a bow.

Rachel TURNS the camera on herself and we see how different she looks from the last time we saw her. Cute as a button with her porcelain skin and hipster glasses. So happy and full of life.

RACHEL

(whispering to camera)

Okay Tyler you're up.

She gives us a conspiratorial little wink as we hear Burquez's VOICE chime in --

BURQUEZ (V.O.)
Let's just fast forward through this stuff...

Suddenly -- everything FAST FORWARDS as we...

CUT TO:

INT. VIDEO ROOM - PRESENT DAY

Back with the cops as they watch the video FAST FORWARDING on the plasma screen.

REESE
I really think we should watch it all.

BURQUEZ
This crap could be from a month ago. None of it matters.

Reese looks over, completely sincere.

REESE
Everything on this tape matters.

Burquez takes a moment. He knows Reese is right.

BURQUEZ
(to Gabe)
Fine, go back and let it run...

Gabe REWINDS the VIDEO and it begins right where we left off, back at the theatre...

TRANSITION TO:

INT. VINE STREET THEATRE - DAY (RACHEL'S CAMERA POV)

Rachel films Leann from behind as the curtain slowly opens in front of her. Her silhouette is center frame as the audience stands in the background, still clapping.

As soon as she steps onto the stage, we see someone else already standing there.

TYLER MORRIS (20s). Ruggedly handsome, muscular. He's the bad boy with a tender smile. Tyler carries flowers in one hand while the other hand is behind his back. Nervous.

LEANN
 (complete surprise)
 Tyler? What are you doing?

The audience remains on their feet as we ANGLE around to get a closer look. The whole place goes silent.

TYLER
 You're the one who's always telling
 me I should do more romantic stuff.

Leann looks at Rachel quizzically then turns back to Tyler.

LEANN
 Seriously, you're freaking me out.

And that's when Tyler gets down on one knee. A few women in the audience gasp. The moment is perfect.

TYLER
 Look... I know I'm not some big
 Hollywood type, shit, I can barely
 make ends meet at the shop. And I
 probably can't give you everything
 you ever dreamed of, but if you marry
 me I swear to God I'll spend every
 day of the rest of my life trying...

Tyler takes his hand out from behind his back and we see that he's holding a small, but beautiful DIAMOND RING.

TYLER
 Whaddya say?

The silence is deafening. Everyone holds their collective breath. On pins and needles as the moment stretches on...

TYLER
 Leann?

We ZOOM in on Leann as the tears well in her eyes. But we soon realize that it's not joy on her face... but fear.

Finally, she shakes her head just a tiny bit. The answer is a shocking no. The audience is frozen.

TYLER
 (trying to play it off)
 Didn't see that coming...

Tyler gets back on his feet. Humiliated. Angry.

LEANN
 I'm sorry, Tyler.

He drops the flowers to the ground and jumps off stage.

LEANN
Tyler wait...

He doesn't. He just slams through the door, smashing his fist into the wood.

LEANN
Tyler!

The camera CUTS TO --

INT. RACHEL'S APARTMENT - DAY (RACHEL'S CAMERA POV)

A small artsy space filled with movie posters ranging from classic cinema to B-movie horror. Rachel has the camera on a tripod so she can film Leann, who fidgets with the faded SHAMROCK RING around her finger. It's the same one we saw on the dismembered body in the beginning.

LEANN
Hey Tyler... I uh... I guess this is the only way you'll hear me out. I've tried to call and Rachel said you'd watch this so... I'm sorry, I just... you caught me off guard, but we can't end it like this...

RACHEL (O.S.)
Just ask him.

LEANN
I am, relax.
(back to camera)
Rachel's freaking out about the Vegas trip. She won't stop talking about those tickets she got --

Rachel squeezes into frame for a second...

RACHEL
It's a new shuttle service. They were practically free. We don't have to pay for gas and no driving hungover.

Leann tries to smile. Still pleading with Tyler.

LEANN
Please Tyler, we've been planning this trip for months and it just won't work without you.

LEANN (CONT'D)
 (then)
 I still love you...

Abruptly -- the camera CUTS TO --

EXT. HOLIDAY INN PARKING LOT - DAY (RACHEL'S CAMERA POV)

Rachel films Leann as she fidgets on the sidewalk next to a pile of luggage and bags. She scans the parking lot, desperate, nervous.

LEANN
 I told you he wouldn't come.

RACHEL (O.S.)
 There's still time.

One of the other passengers approaches. This is VICKI SCRUGGS (30s). Strong, sexy. The way she's dressed she must be a stripper.

We notice a large wrapped GIFT BOX under her arm.

VICKI
 (to Rachel, re: camera)
 My son Thomas would love something like that. He skateboards. Him and his friends are always taking pictures and video and stuff.

RACHEL (O.S.)
 It's super light and the picture quality is amazing.

VICKI
 So what's this for?

RACHEL (O.S.)
 (re: Leann)
 It's a documentary, sort of, about her. She's an actress and I'm just following her around, like a "before they were stars" kind of thing.

LEANN
 (still scanning the lot)
 She's lying, she films everything.

We notice another passenger standing beside Vicki.

This is STEVEN LEE (18), thin, black T-shirt, headphones and multiple piercings. He's completely engulfed in the music coming from his touchscreen cell.

VICKI
 (to Steven)
 Wanna be in a documentary movie?

Steven looks up and shakes his head. Ignoring her.

VICKI
 Must be camera shy.

Vicki smiles as the SHUTTLE BUS approaches the curb and parks. We remember it from the title sequence... but there's no fiery hole in its side, yet.

VICKI
 (shaking hands)
 I'm Vicki by the way.

RACHEL (O.S.)
 Rachel, that's Leann.

We ZOOM in on Vicki's wrapped GIFT BOX.

RACHEL (O.S.)
 That for your son?

Vicki shifts the box to her other arm, a soft spot.

VICKI
 It was supposed to be but --

BEN (O.S.)
 Alright let's go! Everyone in line!

Meet the bus driver, BEN TUTTLE (40s), rough around the edges, intense, bitter. Life has not been good to him.

Steven's first in line as Ben looks him up and down.

BEN
 Bags?

STEVEN
 Don't have any.

Ben gives Steven a curious look, then wraps a cheap YELLOW BRACELET around his wrist before he enters the bus.

It's a "passenger bracelet".

LEANN
 (to Rachel)
 What do you wanna do? Stay or go?

RACHEL (O.S.)
I'm with you.

A moment of decision, then Leann grabs her bags from the curb. But just before she turns to walk away, we hear the RUMBLE of a classic car engine.

We PAN over to the parking lot and see a black '69 Barracuda weave in.

LEANN
Tyler!

Leann smiles and sprints for the car. In the distance, we see Tyler get out. Leann moves to embrace him but he stands back. An awkward moment.

We can't hear anything, but there's definitely some tense words being exchanged.

Finally, Tyler pops his trunk, grabs a bag and walks over.

The camera CUTS TO --

INT. SHUTTLE BUS - LATER (RACHEL'S CAMERA POV)

Through the back window, we see a freeway full of traffic as the bus makes its way out of LA. In the last seat, near the emergency exit, is Tyler and Leann. The tension is palpable as Rachel films them --

RACHEL (O.S.)
-- Kiss and make-up already, I need something good for the tape.

Tyler has no response. Still broken.

LEANN
Are you gonna act like this the whole trip?

TYLER
What did you expect?

LEANN
I don't know, I thought we could just go back to the way it was...

Tyler just stares out the window.

LEANN
Then why'd you come?

A long, awkward pause.

RACHEL (O.S.)
Maybe I'll just cut this part out.

TYLER
(under his breath)
You can't fix this with editing.

RACHEL (O.S.)
I can fix anything with editing.
(then)
Well you two are no fun.

Rachel fumbles with the camera and it CUTS TO --

A MIDDLE SEAT ON THE BUS. Rachel films Steven. Headphones off, touchscreen cellphone still in hand.

RACHEL (O.S.)
-- So, Steven, right? What takes you
to Las Vegas?

STEVEN
You only have to be eighteen to be a
dealer.

RACHEL (O.S.)
Cards, not drugs, I hope. So what do
your parents think of your chosen
profession?

She's obviously struck a chord. Steven turns away.

RACHEL (O.S.)
Oh come on, you can talk to me. What
happened?

Steven takes a minute, then blurts it out like he's been
holding it back for days...

STEVEN
"Nick" happened.

RACHEL (O.S.)
Who's Nick?

STEVEN
Some asshole who's trying to ruin my
life. And my mom, she just lets him
do whatever he wants. She's a total
bitch, that's why I split.

RACHEL (O.S.)
 You ran away? Oh no, you should call
 her.

STEVEN
 Screw that.

RACHEL (O.S.)
 She's your mother. I bet she's
 worried sick right now.

A moment as Steven ponders that thought, then...

STEVEN
 You talk a lot.

And with that, Steven pops his headphones back in.

RACHEL (O.S.)
 Nice chatting with you too.

As Rachel TURNS back, we catch a glimpse of something we
 didn't notice before. Another passenger.

An OLDER WOMAN (50s) sits up front. Baggy clothes and
 mussed hair. Our first thought is she's a junkie or maybe
 homeless.

We notice a large green DUFFLE BAG at her side.

BURQUEZ (V.O.)
 Hold it right there!

The entire image FREEZES.

BURQUEZ (V.O.)
 Who is that?

CUT TO:

INT. VIDEO ROOM - PRESENT DAY

Back at the station with the cops. Frozen image of the
 Older Woman now on the PLASMA SCREEN.

BURQUEZ
 (to Officer Jensen)
 Check the passenger list.

Reese doesn't need to.

REESE

There were three female names.
Rachel Brodi, Leann Hoodplatt and
Vicki Scruggs. She's not on it.
(to Gabe)
Her bag. Can you get closer?

Gabe quickly goes to work. On the screen, we watch as he MOVES in on the image of the Older Woman.

THE VIDEO moves forward, slow, as the Older Woman reaches into her bag.

Gabe ZOOMS right in and this time we see what she's got her hand on: A HUNDRED DOLLAR BILL.

BURQUEZ

Brought her gambling money.

Now we're in EXTREMELY CLOSE and this time when she moves her hand we see what else is in the bag...

A STACK OF HUNDRED DOLLAR BILLS.

GABE

That's alotta dough.

OFFICER JENSEN

Must be a hundred grand easy.

BURQUEZ

That can't be a coincidence.

OFFICER JENSEN

You think the killer was after the money?

Reese shakes his head.

REESE

It's not about money.

BURQUEZ

Then what's it about? We didn't find any cash at the scene.

REESE

Look at the murders. They were brutal, sadistic. Almost like they were personal in nature.

(then)

This guy's trying to make a statement.

BURQUEZ

A statement about what?

Reese doesn't respond. He hasn't got that part figured out yet. Gabe notices something on the screen.

GABE

Hey, check this.

Reese looks up and sees that Gabe has ZOOMED in on the Older Woman's large DUFFLE BAG.

BURQUEZ

That's Army issue.

There's a name STENCILED on its side.

BURQUEZ

Clear that up.

Gabe keeps working as the WORD on the bag slowly comes into view. It's a name. G. FLEISHMAN.

OFFICER JENSEN

G. Fleishman.

GABE

Maybe Gina or Gladys? She kinda looks like a Gladys, minus the Pips.

REESE

(to Officer Jensen)

You should call Fort Irwin and have them run it through their database. Tell them to check all currently enlisted personnel, reserve and retired in both California and Nevada.

Officer Jensen looks to Burquez for approval.

BURQUEZ

I wanna know who she is.

In a flash, Officer Jensen's up from his seat and out the door.

BURQUEZ

(to Gabe)

What're you waiting for? Let's keep it rolling.

Gabe nods and goes back to work as we...

TRANSITION TO:

INT. SHUTTLE BUS - EVENING (RACHEL'S CAMERA POV)

Still filming, Rachel walks towards the front of the moving bus. Through the windshield, we see a deserted road stretched out in front of us for miles. The middle of nowhere. Literally.

Rachel passes the Older Woman who's clutching her bag tightly, mumbling to herself like a crazy person.

RACHEL (O.S.)
 (to Ben)
 -- Much longer?

Ben, the driver, glances back. Already annoyed.

BEN
 What's with the camera?

RACHEL (O.S.)
 I'm a director.

BEN
 Really? You been paid to direct anything?

RACHEL (O.S.)
 Well no, not yet.

BEN
 So you're a girl with a camera.

This makes Rachel pause. Pissed, but she can't argue.

RACHEL (O.S.)
 Why are we going this way?

BEN
 I gotta pick up some lady past
 Kidwell and this is the only road in.
 Boss said she's paying triple so
 unless you wanna pony up some cash --

OLDER WOMAN (O.S.)
 Why don't you just stop your damn
 complaining?

We TURN to see the Older Woman shooting glances at Rachel.

RACHEL (O.S.)
I was just asking a question --

OLDER WOMAN
(re: camera)
Get that damn thing outta my face!

Without warning -- the Older Woman jumps up from her seat and SLAPS at Rachel and her camera!

Rachel almost falls back, trying to keep her away.

RACHEL (O.S.)
Get off me!

BEN
Sit down both of you!

The Older Woman LUNGES like a caged animal and just as she's about to smash her FIST into the camera lens...

BOOOOOMMM!!!

A tire EXPLODES and the shuttle bus CAREENS back and forth!

We hear SCREAMS from the back as Rachel LURCHES forward and her camera SLAMS into the dashboard radio.

BEN (O.S.)
Hold on!!!

The world SPINS. It's violent and loud. Finally, the chaos subsides and the bus skids to a stop.

We can only see FEET as they shuffle up and down the aisle, trying to get out of the bus as quickly as possible.

TYLER (O.S.)
We need an ambulance!

The camera CUTS TO BLACK --

EXT. DESERT ROAD - LATER (RACHEL'S CAMERA POV)

Rachel films Vicki who grips her BLEEDING LEG. Tyler wraps a bandage around it from the first aid kit but it's quickly soaked red. Leann, Ben and Steven just watch, freaked out. The Older Woman stands alone in the distance, still mumbling.

TYLER
-- We gotta get her to a hospital.

BEN
How? Both the tires are shredded and
the radio's smashed to pieces --

LEANN
Can you fix it?

BEN
You see a Radio Shack around here?

LEANN
I meant the tire.

BEN
There's only one spare.

TYLER
What the hell did we hit anyway?

We PAN over to see a large piece of WOOD on the side of the
road with rusted NAILS sticking out.

RACHEL (O.S.)
I'm guessing that might've had
something to do with it.

VICKI (O.S.)
I'm fine. I'll be fine.

We TURN back to see Vicki trying to stand. It's hard but
she's a fighter. She finally gets her balance.

VICKI
So what now?

BEN
There's an old gas station up ahead,
should have an emergency landline.
We'll just call the service and
they'll send out another bus.

LEANN
(shaking her head)
We should wait for someone to drive
by.

BEN
There's not another town for fifty
miles in either direction.

Steven jumps in, scared. Cellphone in hand.

STEVEN
There's no signal --

LEANN

I still think we should wait here.

BEN

You wanna wait here then be my guest.
But it's gonna be dark soon and that
means coyotes, snakes, not to mention
it'll be below freezing tonight.

RACHEL (O.S.)

Don't you have heat on the bus?

BEN

Battery'll be dead in an hour, two
tops. Then what?

TYLER

Whatever we do we stay together.

VICKI

I can walk. Let's just go.

Vicki grabs her GIFT BOX and limps down the road.

Soon, Leann and the others follow. The camera CUTS TO --

FARTHER DOWN THE ROAD. As the fog moves in, Rachel films
the shuttle bus fading into the distance like a ship at
sea. Steven stays back with her.

STEVEN

When that tire blew, I thought we
were dead. Maybe you were right, you
know, about my mom. I mean, I just
kept thinking what if I died and I
never got the chance to tell her I
was sorry...

RACHEL (O.S.)

You'll get your chance.

Steven smiles. Her words seemed to have calmed him down.

BEN (O.S.)

Let's move!

The camera CUTS TO --

EVEN FARTHER DOWN THE ROAD. Steven and the group are up
ahead. Leann hangs back with Rachel as she fumbles with
the camera --

LEANN (O.S.)
 What were you two talking about back
 here?

RACHEL (O.S.)
 Me and Steven? Just... regret.

LEANN (O.S.)
 Regret? That's deep.

Rachel slows down for a moment. Camera at her side.

RACHEL (O.S.)
 I know I've asked like a hundred
 times but are you ever gonna tell me
 what happened with you and Tyler?

Leann takes a moment, but she has no reply.

LEANN (O.S.)
 That's not creepy at all.

Rachel LIFTS up the camera and we see the GAS STATION
 plopped in the middle of the desert like a gravestone.

It consists of three main buildings: A FRONT STORE. A
 MECHANICS GARAGE to the side. And a MASSIVE SHED around
 back.

We immediately recognize the rusted sign: "SANDCO GAS:
 YOUR LAST STOP".

The camera CUTS TO --

EXT. SANDCO GAS STATION - LATER (RACHEL'S CAMERA POV)

Rachel continues to film as we ZOOM in on the Older Woman
 who is now pacing back and forth in a strange figure-eight
 motion.

VICKI (O.S.)
 She used to be a figure skater.

We PAN over to see Vicki on the stoop of the front store.
 Her leg's still bleeding. Gift box under arm. There
 doesn't seem to be anyone else around.

RACHEL (O.S.)
 I think she took gold in Torino.

Vicki smiles, then winces.

RACHEL (O.S.)
 Don't worry, we're gonna get you some
 help --

BEN (O.S.)
 I found it!

Ben hurries over.

BEN
 Either of you got a flashlight or a
 lighter or something?

RACHEL (O.S.)
 You found the phone?

BEN
 It's in a utility closet in that shed
 back there, but it's too dark and the
 wires are all jumbled. I can't see a
 thing.

RACHEL (O.S.)
 My camera has a spotlight --

VICKI
 No, that's for your movie, you can
 use mine...

Vicki RIPS open her wrapped gift and we see a box that's
 been opened and re-opened fifty times.

The FLIP-CAM.

VICKI
 I've put new batteries in this stupid
 thing like three times...
 (handing it to Ben)
 Here. Press record and it should
 come on.

Ben fumbles with the Flip-Cam for a moment, then finds the
 record button. Sure enough a fairly strong SPOTLIGHT
 illuminates from above the lens.

VICKI
 I'm glad someone's getting some use
 out of it.

BEN
 Why don't you two go round up the
 others while I use the emergency
 phone to call for help?

Ben walks back around the store and the camera CUTS TO --

INT. MAIN STORE - LATER (RACHEL'S CAMERA POV)

As Rachel films, we realize we're inside the front store. Toppled aisles with molded food. Spiderwebs dangle from the fluorescent lights that dot the ceiling.

RACHEL (O.S.)
Leann? Tyler? You guys in here?

A sliver of moonlight illuminates Rachel's path as she walks slowly towards a door to the stock room.

RACHEL (O.S.)
Leann?

Her feet CRUNCH dirt and debris as she inches closer.

There's a soft SOUND. It's strange. Like the grinding of a small engine.

RACHEL (O.S.)
The driver found the phone. He wants us all out front.

Rachel slowly reaches a hand out for the door when...

WHIR-WHIR-CLAAAAAANK!!

A bank of fluorescent lights flicker on. Someone must've found the switch.

RACHEL (O.S.)
Get a grip, Rach...

The room is now bathed in an eerie green glow and in this light it looks even more grungy and disgusting.

After a moment, Rachel tries the stock room door again but it's locked.

RACHEL (O.S.)
Where are you two?

Rachel turns and walks towards the back when out of nowhere...

STEVEN APPEARS! Blood gurgles from his mouth as he tries to speak --

RACHEL (O.S.)
Steven!!!

He reaches out his hand and there's more blood! His stomach splayed open like a butchered pig.

He staggers, trying to run somewhere. A strange expression on his face as he stumbles out the back door and into the dusty lot.

RACHEL (O.S.)
Somebody help us! Somebody!!!

Steven folds to the ground as Rachel DROPS the camera and kneels beside him, screaming at the top of her lungs. Ben runs over from the nearby shed and soon, the others have all gathered. Leann, Tyler, Vicki, and the Older Woman.

It's total pandemonium as they try to revive him, but it's no use. His body CONVULSES and more blood spills out.

BEN
What happened?

RACHEL
He came out of nowhere --

TYLER
Put pressure on him!

LEANN
I can't, there's too much blood!

RACHEL
Come on Steven! Stay with us!

Leann stops for a moment. She's frozen like a deer in headlights, gazing at something in the distance --

LEANN
There's someone out there.

She points into the shadows behind the shed but we don't see anybody. Everyone's really freaked out now.

TYLER
Get inside!

RACHEL
We can't just leave him --

TYLER
Now!

The others stare into the darkness. It's like they can sense someone out there glaring back at them.

LEANN
Come on, Rach! We have to go!

Tyler and Leann get up and grab Rachel as they run back into the store. Vicki hobbles to keep up. Rachel picks up her camera as Ben and the Older Woman follow.

TYLER
Hurry!

They make it back INSIDE THE STORE as Rachel falls to the ground. Tyler slams the door shut and Ben helps him barricade it with one of the toppled shelves.

TYLER
The other one!

Ben runs over and blocks the front door, sealing everyone inside. Vicki can barely stand. Her leg's bleeding worse.

RACHEL
He killed him... he's dead.

BEN
Be quiet --

RACHEL
He's really dead.

Trying to comfort Leann, Tyler puts an arm around her but she quickly backs away.

OFFICER JENSEN (V.O.)
We got him!

SMASH CUT TO:

INT. VIDEO ROOM - PRESENT DAY

Back with the cops as Gabe shuts down the video and the plasma screen goes BLACK. Officer Jensen stands at the door with a handful of papers --

OFFICER JENSEN
It's not her name it's his. Gerald
Fleishman. Retired Army vet --

He slams down a PICTURE of GERALD FLEISHMAN (50s) on the table. Gerald is tall with dark circles around his eyes and jagged teeth. The label reads: "Crescent Park Mental Institution".

OFFICER JENSEN

And I found these...

Reese goes to grab the file but Burquez snatches it first. The very next picture is of Gerald Fleishman and the Older Woman from the bus.

BURQUEZ

That's our girl.

He plops the pictures on the table so Reese can finally see. Officer Jensen explains...

OFFICER JENSEN

His wife, Katrina. They've been married almost twenty-years but looks like things went sour after he got back from Iraq. They called it post-traumatic stress and he spent a year at the Crescent Park mental institution.

(then)

Look at his sheet -- guy was a junkie, possession, assault and battery and he spent two years in LA corrections for a robbery charge where two people ended up dead. This is definitely our guy.

REESE

It's circumstantial.

BURQUEZ

(to Officer Jensen)

Check on those autopsy reports, I wanna see if he's one of our John Does, then call Highway Patrol to put out an APB --

OFFICER JENSEN

Already done. And we started running financials.

BURQUEZ

Either way, looks like we got our prime suspect.

REESE

We should check the other camera, the one the driver took around back.

Gabe starts to load up the Flip-Cam.

BURQUEZ

All we need is one clean shot of this asshole.

Reese glances down at the picture of Gerald Fleishman one more time. Those sinister eyes glare back.

GABE

Okay, here's the Flip-Cam...

Gabe hits play as we...

TRANSITION TO:

EXT. MAIN STORE - NIGHT (FLIP-CAM POV)

We're back on the front stoop of the gas station but this time WE WATCH THROUGH THE FLIP-CAM that Vicki just handed to Ben. We remember this from earlier.

VICKI

I'm glad someone's getting some use out of it.

BEN (O.S.)

Why don't you two go round up the others while I use the emergency phone to call for help?

From this angle we can see Rachel with her video camera as she gets up and heads for the store.

OUR FLIP-CAM POV is low as we watch Ben's feet shuffle over the sand. The SPOTLIGHT illuminates the ground in front of him.

We ANGLE up to see someone peering into the broken window of the garage. A peeping Tom.

BEN (O.S.)

(to himself)

What are you looking at you little perv?

It's Steven before he was stabbed. He's filming something inside the garage with his cellphone.

We have no idea what it is... at least not yet.

Ben continues on and enters the double doors of the shed.

INT. SHED - SAME (FLIP-CAM POV)

A large cavernous space with a grid of exposed beams, rotted walls, and various piles of old machine equipment.

At the end of the hall is a small UTILITY ROOM with no windows so it's completely dark save the camera spotlight.

Ben approaches a junction box on the far wall and uses the camera's light to get a close-up of the old rotary-dial EMERGENCY PHONE inside. The wires are bunched up like a bird's nest.

The CAMERA'S LIGHT moves closer and gets right inside the box when suddenly...

A SNAKE slithers out of a small crack --

BEN (O.S.)
Goddamit!

Ben jumps back, shaken. He gathers his breath and sets the camera on a nearby beam so he can work with both hands.

After a moment, we hear a SOFT NOISE from behind. Maybe it's nothing.

BEN
What do we have here?

Ben fidgets with a few wires when...

WHIR-WHIR-CLAAAAANCK! The fluorescent lights power on and bathe the room in an eerie green glow.

Ben goes back to work, twisting a few more wires until he slams his fists against the wall, frustrated.

BEN
Sunuvabitch!

Ben turns and grabs the camera as it CUTS TO BLACK --

INT. VIDEO ROOM - PRESENT DAY

Back with the cops as they stare at the BLANK SCREEN.

BURQUEZ
That it?

GABE
 (checking the connection)
 No, there should be more...

The screen remains black for another moment, until we hear the mumbled VOICE OF A WOMAN come through the speakers.

WOMAN'S VOICE
 (through speakers)
 Comeoncomeoncomeon...

OFFICER JENSEN
 Who is that?

REESE
 The better question is when.

Suddenly -- the FLIP-CAM IMAGE on screen returns and we see a shaky, low angle shot of the ground as the WOMAN walks towards a pile of SCRAP METAL in the back lot.

INTERCUT.

FLIP-CAM POV

The mysterious WOMAN uses the camera's SPOTLIGHT to search for something in the pile.

When HER HAND reaches into frame we immediately recognize LEANN'S SHAMROCK RING as she lifts a piece of metal, revealing a BROKEN WINDSHIELD underneath.

And just beyond the jagged glass there's a CROW BAR.

She slowly pushes HER ARM through the broken windshield, careful not to cut herself.

VIDEO ROOM - PRESENT DAY

Reese and the cops are on the edge of their seats as they watch the monitor.

OFFICER JENSEN
 What's she doing?

GABE
 She's gonna fight.

They watch for another moment, when Reese spots something --

REESE
 There. In the glass.

Now we see what he sees...

The SILHOUETTE OF A MAN inching up from behind.

BURQUEZ
Fleishman.

FLIP-CAM POV

The WOMAN'S FINGERS stretch, just inches away from reaching the crow bar when she jerks slightly and SLICES herself!

Blood seeps from a deep gouge as her breathing gets faster.

The WOMAN muffles herself, trying to remain quiet.

In the reflection of the windshield, we see the DARK FIGURE move closer and closer...

Determined to grab the weapon, the WOMAN reaches her hand back through the glass one last time.

When without warning...

WHAAAAAAM!!!

The Dark Figure SMASHES her face into the windshield!

The camera JERKS wildly as the WOMAN SCREAMS for her life!

We hear the sickening SOUNDS of her face as it crunches metal and the Dark Figure repeatedly beats her.

The FLIP-CAM FALLS to the ground and our view is completely distorted. Just shadows and silhouettes.

WOMAN'S VOICE
Please! Don't!

The woman tries to get to her feet, but then she stumbles.

WOMAN'S VOICE
No... please...

A SPARK in the night. Then another.

And then we hear a strange, unmistakable sound...

CLCK-CLCK-PSSSSSHRRRRRRR!

Suddenly -- the blue-flame of a portable ACETYLENE TORCH burns through the darkness like a falling star.

The ferocious flame ANGLES towards the woman and she SCREAMS...

WOMAN'S VOICE
Ahhhhhhhhhh!!!!

After a long excruciating moment...

HER HAND falls into frame, twitching.

And all we can see is that big, faded SHAMROCK RING.

VIDEO ROOM - PRESENT DAY

Burquez looks ready to jump through the screen as the video goes to BLACK again. Officer Jensen moves for the door.

OFFICER JENSEN
I'm gonna check on those reports.

He leaves. Reese continues to stare at the screen, his mind spinning.

BURQUEZ
I swear to God I'm gonna nail this bastard.

REESE
(to Gabe)
How much detail can you get from these night shots?

GABE
Ask and you shall receive.

REESE
Go back to when we first saw his reflection --

BURQUEZ
It's just a damn shadow --

REESE
(still to Gabe)
His head was in frame...

GABE
I can try to bump the contrast.

Gabe goes back to his console, firing up the system.

He REWINDS the video, then FREEZES on the broken windshield and the silhouette of the Dark Figure.

BURQUEZ
It's too grainy.

GABE
Just wait...

Gabe ZOOMS into the reflection until the silhouette of the Dark Figure takes up the entire screen.

Suddenly -- the COLORS INVERT and the silhouette becomes a strange white.

The colors continue to shift like an infra-red topographical map. Waves of color tweak and change.

BURQUEZ
I still can't see anything.

GABE
I'm isolating the contrasts of his face. Wrinkles, teeth, facial hair. The shadows will give us a clean outline and when the colors invert again we should get a good look at him.

After more configuration, the Dark Figure's "head" turns a deep shade of purple.

GABE
Here we go.

And then suddenly -- the COLORS INVERT again but this time the head is much more distinguished. The picture is as clear as they can get it, but it's not a face we see...

GABE
Shit.

Now we see that the Dark Figure wears a WELDER'S MASK.

BURQUEZ
They found a burnt welder's mask at the scene.

Reese leans back, disappointed. He goes back to the paperwork as Officer Jensen re-enters.

OFFICER JENSEN
(shaking his head)
Dental records didn't match any of the bodies. But we did get some of his financials back.

OFFICER JENSEN (CONT'D)

There was a withdrawal from his joint account three days ago for ninety-thousand dollars.

(then)

Katrina cleared out his entire life savings --

GABE

(chiming in)

And that's why I'm never getting married.

BURQUEZ

So now we've got motive.

(to Reese)

You were right. This was personal.

(to Officer Jensen)

Keep an eye on those other reports.

I wanna know the second you hear anything.

Officer Jensen exits again. Reese looks at the Fleishman folder, then slides it over to Burquez with a little nod.

REESE

(pointing at the file)

He worked 91E in the Army.

GABE

91E? What's that?

BURQUEZ

He's a Goddamn machinist.

They're on the right trail.

BURQUEZ

(to Gabe)

Go back to the girl's camera...

Gabe immediately plugs RACHEL'S CAMERA back into the computer as we...

CUT TO:

INT. MAIN STORE - NIGHT (RACHEL'S CAMERA POV)

Rachel continues to film as the group cowers in the corner right after Steven's murder.

Leann fidgets with her Shamrock ring.

The older woman, who we now know as KATRINA FLEISHMAN, sits against the wall, clutching her bag of money.

Vicki, Ben and Tyler check out all the windows. Still in panic mode.

TYLER

Anybody see anything?

VICKI

Why would he kill him? He was just a kid.

BEN

(to Rachel, re: camera)

Why don't you turn that stupid thing off!?

RACHEL (O.S.)

Because the cops will need this to catch whoever did that to Steven --

BEN

Bullshit. I bet you're happy about all this aren't you? Could be your big break.

RACHEL (O.S.)

Screw you!

TYLER

We can't just sit here like this --

VICKI

You wanna go out there, with him?

BEN

We need to do something. We're sitting ducks --

TYLER

(searching the room)

We need something to fight with in case he comes in --

LEANN

Fight? Are you serious?! What if he has a gun? Or what if there's more than one!?

TYLER

That's just like you to run and hide.

LEANN
And it's just like you to always
wanna fight!

RACHEL (O.S.)
Stop it! We need to stick together!

Tyler and Leann lock eyes. The anger apparent.

VICKI
We should just start running --

BEN
It's pitch black out there now. If
we go running around blind, the
terrain will eat us alive. Some of
these ravines are a hundred feet
deep.

RACHEL (O.S.)
So what? We take our chances here
with whoever killed Steven or we go
cliff diving in the dark?

TYLER
(to Ben)
What about that emergency phone? Can
you fix it?

BEN
Wires are split pretty bad, maybe I
could rig something up with parts
from the bus radio.

LEANN
You said it was too dark --

VICKI
Take my camera.

BEN
A spotlight? Might as well put a
bulls-eye on my ass --

RACHEL (O.S.)
Mine has night vision.

Ben looks at Rachel. A reluctant moment, then he reaches
for her camera, but she's not letting it go without her.

RACHEL (O.S.)
This camera doesn't leave my side.

Ben just glares at her.

LEANN
 (to Rachel)
 You're not going out there.

RACHEL (O.S.)
 It's fine. I want to help.

TYLER
 Okay then, let's do this.

Everyone gets up as the camera CUTS TO --

THE SIDE ENTRANCE OF THE STORE. Rachel holds the camera low like a football as she stands with Ben.

Outside the door, we see the deserted parking lot. Beyond that, it's just darkness.

BEN
 You better not slow me down.

We PAN over to see the others at the far end of the store. Leann nods at Rachel, still worried, as they all look out the windows for any sign of the killer.

After a moment...

LEANN
 There! I see him behind the shed --

TYLER
 (to Ben)
 Alright, go.

That's the cue as Ben and Rachel sneak outside. They take it slow. Ben stays ahead as they both tip-toe through the abandoned lot and enter the shadows of the desert road.

Soon it becomes PITCH BLACK. There's nothing but the SOUND of Rachel and Ben breathing.

BEN (O.S.)
 Now might be a good time.

Rachel FIDGETS with the camera, then flicks on the NIGHT VISION. Everything is now bathed in that haunting pale white. Ben's eyes glow as he sticks out his hand. He can't see a thing.

BEN
 A little help.

Rachel reaches out and grabs him. She uses the night vision to guide them through the darkness in silence.

RACHEL (O.S.)
Stay with me.

They walk for a few moments, when we hear a SOUND.

RACHEL (O.S.)
(whispering)
Did you hear that?

They stop. Total silence.

BEN
The bus should be right over the
hill. Keep going.

Rachel keeps walking forward as they crest the hill and we see the SHUTTLE BUS parked ahead. The interior lights are still on.

Another SOUND from behind them.

RACHEL (O.S.)
Did you hear that?

BEN
Come on!

Ben pulls Rachel forward and they run towards the bus.

The camera CUTS TO --

THE BACK SEAT OF THE SHUTTLE BUS. Rachel fumbles with the camera and FLIPS it from night vision to regular mode --

BEN
I need my tools. Come on, give me
some light.

Finally, the SPOTLIGHT comes on and illuminates Ben who anxiously searches under the seat.

BEN
Down here.

Rachel uses the camera like a flashlight as Ben scavenges through some old bags. He pulls out a SMALL CASE and opens it to reveal nothing inside but a lone SCREWDRIVER.

RACHEL (O.S.)
That's it?

BEN
There was a flare gun.

RACHEL (O.S.)
A flare gun? Why didn't you say
anything before?

BEN
It was a long shot.

RACHEL (O.S.)
Well, where is it?

Ben looks up at her. Fear etched in his face. But before he can say anything, a SOUND comes from the front of the bus.

Rachel shines her light in that direction but there's nothing there.

The BUS DOOR is closed.

RACHEL (O.S.)
We should go back.

Ben grabs the screwdriver and inches past her. He walks slowly towards the front of the bus.

RACHEL (O.S.)
What are you doing?

BEN
Get behind me.

Rachel follows slowly as they make their way up front. The spotlight only illuminates a few feet ahead as the interior lights flicker on and off.

Ben turns around to say something when...

WHAAM! The bus doors SLAM OPEN! Rachel screams! Ben jumps back, wielding his screwdriver.

BEN
Who's out there?!

We TURN to see the EMERGENCY EXIT in the back.

RACHEL (O.S.)
Let's go! Please!

Ben doesn't listen. He just inches out the open doors, ready for a fight.

BEN
You wanna fuck with me?!

RACHEL (O.S.)
Please Ben...

Ben steps down and is now halfway out the door. Part of his body is completely encased by the darkness.

BEN
If something happens --

RACHEL (O.S.)
Let's just go!

BEN
Just listen, if something happens --

Without warning -- Ben gets YANKED out of the bus and into the shadows!

RACHEL (O.S.)
BEN!!!!

Rachel falls back as the DOORS SLAM SHUT! She can see through the glass and into the black night.

RACHEL (O.S.)
BEN!!!

Suddenly -- his body SMASHES into the closed door. Hands press against the window as blood smears down like paint.

Rachel SCREAMS, then scurries for the emergency exit but she spots a shadow right outside.

She turns and drops into a middle seat, cowering and crying.

RACHEL (O.S.)
This can't be happening...

After a moment, she climbs up and looks out the window, shining the camera's SPOTLIGHT into the blackness.

There's nothing out there. And then...

CRAAACK!! A rock flies right at us and SPIDERWEBS the glass!

Rachel SCREAMS and dives to the other side of the bus as...

CRACK-CRACK-CRACK!!! More rocks get hurled at the bus and shatter the windows!

RACHEL (O.S.)
Leave me alone!!!

The SOUND is intense and surrounds us as he toys with her.

Another moment and it gets quiet again.

That's when we hear that familiar SOUND right outside the bus behind Rachel's back.

CLCK-CLCK-PSSSSSHRRRRRRR!

SPARKS begin to fly all around her! Rachel turns to see the acetylene torch RIP through the side of the bus with its intense blue flame!

The metal melts and flickers as someone tears through the bus like it were made of paper.

For a brief second the torch STUTTERS and Rachel uses the opportunity to run for the emergency exit again.

Our POV is frantic and low. We can only see her feet.

Her hand slides the latch.

She's out the back and running.

Still running. Crying.

The spotlight SHUTS off and the night completely swallows us.

We just hear the SOUNDS of Rachel running as...

The camera CUTS TO --

FRANTIC MOVEMENT. We catch a glimpse of the gas station's front door as Rachel BURSTS in and the camera FALLS to the ground.

A crooked ANGLE of Vicki and Katrina, who peak out from behind a toppled shelf.

VICKI

Rachel?

Vicki hobbles over as the camera SLIDES down and we see Rachel sitting there, a complete wreck.

VICKI

What happened? Where's Ben?

Rachel's still in shock. Her head shakes incessantly.

RACHEL

He's gone.

Vicki tries to comfort her.

VICKI
It's okay, you made it. You're still
alive.

RACHEL
(realizing)
Where's Leann?

VICKI
Her and Tyler went looking for you a
while ago. They never came back.

Rachel's on the verge of breaking down.

RACHEL
We're all gonna die aren't we?

Vicki has no answer. A long silent moment as she grabs her
Flip-Cam and sits, defeated, caressing it like a child.

VICKI
(then)
... Thomas turned ten last week.
When me and his dad got divorced he
had to choose who he wanted to stay
with, me or his dad. He chose his
dad. I mean, I can't blame him the
way I was back then. But yesterday I
was right there at his house... just
sitting in my car out front and I
didn't have the balls to walk up and
give him his gift. I could've told
him how sorry I was but I was too
damn scared. I thought he'd reject
me again, you know.

RACHEL
I should've done so many things
different --

KATRINA (O.S.)
Don't matter now.

Rachel and Vicki glance at Katrina, who's standing by the
window. Vicki scurries over and looks out. Her face goes
pale when she realizes...

VICKI
He's here.

Rachel grabs the camera and joins her. We PAN left and right but there's nothing in the front lot. Just the flickering lights.

RACHEL (O.S.)
I don't see him.

KATRINA (O.S.)
He's waiting.

VICKI (O.S.)
Waiting for what?

We ZOOM into one of the shadows and we finally see him clearly for the first time...

THE DARK FIGURE. He moves into the light and just stands there in his WELDER'S MASK and LEATHER JACKET.

KATRINA (O.S.)
For us to die.

The Dark Figure slowly lifts up his hand and points something right at them.

And then, without warning -- he SHOOTS the gun and a bright RED FLARE lasers at the camera!

RACHEL (O.S.)
Get down!!

Sparks streak like a comet as Rachel falls backwards and the flare ROCKETS through the window, shattering the glass as it lodges into the back wall of the store.

Another FLARE blasts towards Rachel as the camera SLIDES across the ground and she dives for cover.

VICKI
We have to get outta here!

Rachel struggles to get to her feet as another FLARE slams into the wall. Smoke and sparks surround us like a war zone.

The camera begins to GLITCH --

VICKI
Come on!

Vicki limps over and grabs Rachel as another FLARE slices into her chest and knocks her back. Vicki's shirt bursts into FLAMES as she rolls to the floor --

VICKI
Ahhhhh!!!!

Rachel runs over and RIPS off the shirt, throwing it the ground, extinguishing the fire.

RACHEL
The garage! Quick!

Rachel GRABS her camera and runs for the side door while Vicki turns back for her Flip-Cam which she left on the floor. She won't leave it.

RACHEL (O.S.)
Hurry!

Vicki grabs the Flip-Cam just as another flare WHIPS past her head and explodes!

Finally, they make it to the side door and stop for a moment. Katrina's now behind them, almost smiling like this was some sort of game.

They wait another moment as the smoke builds. The flares seem to stop, and then...

RACHEL (O.S.)
Go! Go!

They BURST out the door and cross the lot into...

INT. GARAGE - SAME (RACHEL'S CAMERA POV)

They barge in to find Leann cowered in the corner, a bundle of tears and pain. Terrified.

As soon as Rachel sees her, she sets the camera on a shelf and runs over.

RACHEL
Leann!!

The two girls embrace as Vicki BOLTS the door shut, checking out every window to see if they were followed.

Katrina hangs in back, still smiling to herself.

VICKI
I think he's gone.

RACHEL
 (to Leann)
 I thought you were dead. Where's
 Tyler?

Leann can barely get the words out...

LEANN
 We went to look for you... Tyler was
 screaming and when I turned around...
 he grabbed him...

The girls hold each other in a tight embrace.

Just more tears as the camera GLITCHES and then CUTS TO --

RACHEL'S APARTMENT. This must be days or weeks earlier.
 We're not sure, but it comes completely out of nowhere. It
 must be part of a tape they recorded over.

Rachel holds the CAMERA on her and Leann as they sit on the
 couch, singing. They look deliriously happy as they
 harmonize, rehearsing for one of their upcoming shows...

RACHEL/LEANN
 (singing)
*The sun'll come out tomorrow / Bet
 your bottom dollar that tomorrow
 there'll be sun...*

Before we get a chance to enjoy their joyful performance,
 the camera GLITCHES AGAIN and CUTS BACK TO --

BACK IN THE GARAGE. We're still watching through Rachel's
 camera as she tucks it into a corner shelf, draping a rag
 over the lens to cover it slightly.

RACHEL
 -- it's pretty banged up... now it's
 glitching so I don't know how much
 longer it will record.

VICKI
 You really think that's gonna help?

RACHEL
 If he comes in here, the cops will
 need to know what happened. He has
 to pay for what he did.

LEANN
 And what he's going to do.

No one responds to Leann. They know she's right and they're probably next.

After a moment, Katrina walks over and looks right into the camera, whispering...

KATRINA
I know why you're here...

RACHEL
What are you doing?

KATRINA
Just sayin' my piece.

This gets Leann worked up. Suspicious. She walks over.

LEANN
You know something don't you?

KATRINA
I know we're all gonna die. Dunno when or how, but we are.

RACHEL
If you know who's doing this you better tell us --

KATRINA
Or what? You gonna kill me?

Katrina laughs to herself, enjoying her own joke. Leann's about to lose it.

LEANN
You're fucking crazy you know that!?

Katrina smiles, then starts for the door.

RACHEL
Where are you going?

KATRINA
You think stayin' here's gonna change something? Now who's crazy?

Katrina heads out --

RACHEL
Wait!

LEANN
Let her go. Whatever happens she deserves it.

And with that, Katrina is gone.

Vicki stands by the window, still holding her Flip-Cam, as Leann paces like a caged animal.

LEANN

I can't stand this anymore!!
 (yelling out)
 What the fuck do you want?!!!

RACHEL

There has to be some kind of
 explanation --

LEANN

You want an explanation? A reason?
 There isn't one. Maybe it's just bad
 luck, or fate.

(still pacing)

I mean, what if we would've just
 drove off a cliff and everyone on the
 bus died instantly? Would you want a
 reason then? Death is just a part of
 life. Sometimes it's brutal and
 unexpected and twisted, and you never
 know when it's gonna happen, but it
 is.

(then)

You want a reason why? Well, you
 can't have one. So deal with it.

RACHEL

Calm down, Leann --

VICKI

No, maybe she's right. Maybe none of
 it matters. And if we're all gonna
 die anyway then what's there to be
 afraid of?

Rachel tries to keep them all together.

RACHEL

We just need to stay here, someone
 will come and help us, they will.

LEANN

Do you really believe that?!

Rachel doesn't.

Vicki looks at the Flip-Cam in her hand and something in
 her face changes. She glances out the window, determined.

VICKI

(then)

I saw a car out there next to that old junk pile. There's probably some scrap metal, maybe something we can fight with.

RACHEL

Don't go out there, Vicki, please.

Vicki gets up and moves for the door.

RACHEL

Vicki, don't!

VICKI

I have to try.

Rachel looks over to Leann, who's finally calmed down, hoping for some back-up.

RACHEL

Leann, tell her she can't do this.

Leann takes off her SHAMROCK RING and hands it to Vicki.

LEANN

For luck.

Vicki puts the ring on. Before she leaves...

VICKI

If I don't make it and you do... tell Thomas I love him.

And with that, Vicki walks out the door and into the night.

RACHEL

Vicki, come back here!

Frustrated, Rachel grabs the camera as it CUTS TO --

WE'RE LOOKING THROUGH THE WINDOW and across the abandoned lot as Rachel films.

We PAN over to see Vicki as she makes her way towards the broken down car and pile of scrap metal.

RACHEL (O.S.)

I see her...

We watch as Vicki turns on her Flip-Cam. The spotlight illuminates the way as she kneels down and sifts through the scraps.

RACHEL (O.S.)
Come on Vicki, hurry...

And then... the DARK FIGURE emerges from the shadows behind her and inches up slowly as Vicki cuts her arm on the broken windshield glass.

RACHEL (O.S.)
Behind you!

Suddenly -- the Dark Figure SMASHES his foot into the back of Vicki's head and she SLAMS into the glass and falls to the ground.

The FLIP-CAM topples out of her hand.

RACHEL (O.S.)
No!!!!

The Dark Figure grabs a large piece of machinery and lifts it over his head...

RACHEL (O.S.)
Leave her alone!!

And this time we watch as he POUNDS Vicki over and over again until she stops moving. Relentless.

After a moment, he lights his torch and we see him ANGLE the flame into her quivering body.

Nothing distorted this time, just a clean shot of the brutality.

Vicki screams one last time as the Dark Figure uses the torch to CUT HER ARM CLEAN OFF.

It topples to the ground, hand falling right in front of the Flip-Cam's lens.

RACHEL (O.S.)
Nooo!!!!!!!

And then... the camera CUTS TO BLACK --

RACHEL/LEANN (V.O.)
(singing)
*The sun'll come out tomorrow / Bet
your bottom dollar that tomorrow
there'll be sun...*

It's the same song we heard earlier, but now it sounds so sad and full of despair.

LATER IN THE GARAGE. Rachel has the camera turned on her and Leann, seated against the rotted wall of the garage as they continue singing the same song...

RACHEL/LEANN
*Just thinkin' about tomorrow / Clears
 away the cobwebs and the sorrow /
 'Til there's none...*

Their voices quiver and the tears stream as they harmonize.

RACHEL/LEANN
*When I'm stuck a day that's gray, and
 lonely / I just stick out my chin
 and grin, and say...*

After a moment, the song fades, leaving us with just the eerie silence of two girls stuck in hell.

LEANN
 I wish he'd just do it already.

RACHEL
 Maybe we can just stay in here and
 the sun will come up and this will
 all be over.

They share a small smile. The thought is nice.

VOICE (O.S.)
 (from outside)
 Open the door!

RACHEL
 Did you hear that?

The camera DROPS to the ground and we see a LOW ANGLE of the door as Rachel and Leann run over.

RACHEL
 Is that..?

LEANN
 Open it!

The door opens and they walk outside, dragging someone back in with them. We can't tell who it is at first.

RACHEL
 You're alive!!

When they fall to the ground under the strain, we see that it's BEN. The bus driver. He's bleeding badly. Hand clutches his stomach.

LEANN
(re: wound)
You're hurt.

Lean reaches for his stomach, but he bats her hand away.

BEN
I'll live.

Ben sits up straight as his eyes dart back and forth, scanning the garage.

RACHEL
What happened? I saw you -- the bus, you were...

BEN
Fucker stabbed me. Left me out there to die but he didn't know... I'm not dying today. Nope, not today.

LEANN
You sure you're okay?

BEN
I got these.

He lifts up his hand and we see that he's clutching a ball of COLORED WIRES.

BEN
I pulled 'em from the radio. I can fix it. Just red to red and green to green.
(off their looks)
The emergency phone! We can call for help!

Leann and Rachel exchange a hopeful glance.

BEN
Stop sitting there and help me up.

The girls assist Ben to his feet. But before they leave, he glances back at the camera.

BEN
Don't forget your camera.

Rachel runs over and grabs it as the IMAGE suddenly FREEZES for no reason.

BURQUEZ (V.O.)
What the hell happened?

CUT TO:

INT. VIDEO ROOM - PRESENT DAY

Back with the cops. Gabe shakes his head. A satisfied look on his face.

GABE
I stopped it.

BURQUEZ
Why'd you do that?

Gabe holds up one of the CELLPHONES. A small clamshell.

GABE
I was just prepping, and guess whose
phone this is?
(then)
Katrina's.

This gets Reese's attention.

REESE
If anyone got a shot of Fleishman
it'd be her.

BURQUEZ
(to Gabe)
Put it up.

Suddenly, Officer Jensen comes barging back in --

OFFICER JENSEN
We got an address!
(off their looks)
Fleishman's credit card statements.
Last payment was at the Starlight
Motel, Los Angeles, room 315. He's
been staying there. I called LAPD
and they're sending a patrol over
there right now.

BURQUEZ
Who's running point?

BURQUEZ
Sergeant Butler. He said he'd call
you personally.

BURQUEZ

Good.

GABE

(re: screen)

Here comes Katrina's cellphone. I cleaned it up a bit, but it's still grainy...

Gabe hits a button and the CELLPHONE VIDEO begins to play on the screen.

We see Katrina standing in front of a mirror in the gas station bathroom, filming herself, as we...

TRANSITION TO:

INT. GAS STATION BATHROOM - NIGHT (CELLPHONE POV)

The fluorescent lights flicker as WE WATCH THROUGH KATRINA'S CELLPHONE. She must've just left the others back in the garage.

KATRINA

(to mirror/camera)

You watching, pigs?

INTERCUT.

Reese and Burquez lean forward in their seats. It's as if she's talking right to them.

KATRINA

Yeah you. Bunch of pork scrambling all over the desert trying to piece this cluster fuck together. Time for my dying wish and all that. I don't want nothing much, just wanna be with the one I love. His name's Gerry. Gerry Fleishman. You bury me in the same plot you understand? No matter what he done, and no matter what he's gonna do, you do that okay?

BURQUEZ

(to Gabe)

Turn it up!

Gabe hits a few more buttons and the volume increases.

KATRINA

We had our ups and downs but when he got back from Iraq things were finally good. But then that doctor called and ruined everything...

FLASH CUT TO:

EXT. STARLIGHT MOTEL - NIGHT

A dump in the middle of Hollywood. Junkies and prostitutes scatter as three LAPD SQUAD CARS burn into the lot. A HALF-DOZEN COPS swarm for room 315.

KATRINA (V.O.)

It was liver disease. They said he only had a few months left before he rotted away like some piece of bad fruit...

The COPS stand outside his door, guns drawn.

COP #1

Gerald Fleishman!! LAPD! Open up!

KATRINA (V.O.)

It's like God had his little magnifying glass out and he felt like burnin' up one of his ants...

COP #1

(to other cop)

On my count! One, two, three!

The COPS burst into the motel room to find old pizza boxes, beer cans, a full ashtray, needles, drugs... and a large LEATHER JACKET on the bed.

COP #1

Go! Go! Go!

ONE COP stands at the bathroom door. It's locked.

COP #2

Open the door now!!!

KATRINA (V.O.)

I always knew I'd rather die than live without Gerry, but not him...

THE COP smashes in the bathroom door and that's when we see him in the flesh...

It's GERALD FLEISHMAN. HANGING FROM A BELT. Dead.

KATRINA (V.O.)
Gerry said he'd rather die so that I
could live.

THE COPS surround Gerald's limp body as one of them grabs a wrinkled LETTER that rests on the sink.

INT. GAS STATION BATHROOM - CONTINUOUS (CELLPHONE POV)

Katrina moves closer to the mirror. A big smile.

KATRINA
Looks like God's got his magnifying
glass back out...

Suddenly -- she PUNCHES her fist into the mirror and SHATTERS it into a thousand jagged pieces.

Her hand bleeds profusely as she continues to smile.

KATRINA
Maybe I did get lucky babe...

And then... the cellphone camera CUTS TO --

LATER IN THE BATHROOM. Where Katrina was just standing, is now the DARK FIGURE.

He's holding the camera exactly the same way she was, staring into the mirror through his Welder's mask.

We're now watching through the DARK FIGURE'S POV.

BURQUEZ (V.O.)
It's him!

The Dark Figure reaches out and grabs a jagged SHARD OF GLASS with his gloved hand.

He slowly turns and faces one of the closed stalls where we hear a gentle HUMMING sound from behind the door.

HIS HAND reaches out and pushes the door open to reveal Katrina sitting there. Duffle bag of money in her arms.

She looks up and smiles.

KATRINA
There you are.

She stands up and walks towards the Dark Figure.

She reaches her hand into the bag and grabs a fistful of HUNDRED DOLLAR BILLS, throwing them up in the air like confetti.

Katrina shows no fear as she moves towards the Dark Figure.

KATRINA

I've been waiting for you.

Katrina throws another stack and it snows money all around her as she continues to move forward.

The Dark Figure is hesitant, then backs away.

After a moment, the Dark Figure is against the wall and Katrina stands right in front of him.

She stares for a moment and then her expression slowly changes.

At first it looks like confusion, but then it's replaced by amusement and a strange smile.

KATRINA

It's you --

But before she can finish -- the Dark Figure LUNGES forward with the shard of glass and SLICES Katrina's neck!

Katrina falls backwards as the blood spills over her toothy grin.

An anger builds in the Dark Figure as he POUNCES. He DIGS the glass into her face. Over and over.

Her cheek.

Her ears.

BLOOD everywhere as he shreds her to pieces.

Finally, he stops and we see Katrina's body lying motionless on the ground in a pile of bloodied skin.

The Dark Figure reaches out his hand, like he wants to touch her face, when...

RIIIINGG!! The sound of a CELLPHONE interrupts us.

CUT TO:

INT. VIDEO ROOM - SAME

Back with the cops as Gabe FREEZES the video of the Dark Figure's hand on screen. Burquez quickly answers his ringing CELLPHONE.

BURQUEZ
(on phone)
This is Burquez. Sergeant Butler.
Yeah, how long? They're sure?
What'd it say?

Reese's face changes from confusion to dread.

BURQUEZ
Okay... thanks.

Burquez hangs up. The others just stare at him, waiting.

BURQUEZ
They found Fleishman.

OFFICER JENSEN
They got him!

BURQUEZ
(shaking his head)
He was in the bathroom hanging by his
own belt. Dead.

REESE
What?

BURQUEZ
Been that way for over a week.

The air just leaves the room.

REESE
They're sure?

BURQUEZ
(nodding)
He did leave a note for Katrina.
Told her to take out all his money
from the bank and head to Vegas.
Said she was due for some good luck
and since he was dying, he wanted her
to start a new life without him.

The truth hits them all hard. Fleishman is not the killer.

GABE
Well if it's not Fleishman then who
is it?

Burquez has no answer. But Reese... he's quiet. His eyes
locked on the SCREEN. His face frozen.

The others look back at the screen when they notice it for
the first time. It's clear as day.

BURQUEZ
Jesus Christ...

Under the Dark Figure's jacket, wrapped around his wrist,
is a YELLOW BRACELET.

THE "PASSENGER" BRACELET.

REESE
He was on the bus.

BURQUEZ
(to Gabe)
Go back to Rachel's camera! Now!

Gabe quickly loads up the camera, REWINDS it a bit and hits
play, as we...

SMASH CUT TO:

INT. GARAGE - NIGHT (RACHEL'S CAMERA POV)

We re-watch the last few seconds of the scene we saw
previously. The camera's on the ground, LOW ANGLE after
Rachel and Leann just pulled Ben in from outside.

He seems different to us now. Almost sinister.

BEN
... I got these.

He lifts up his hand and we see that he's clutching a ball
of COLORED WIRES.

BEN
I pulled 'em from the radio. I can
fix it. Just red to red and green to
green.
(off their looks)
The emergency phone! We can call for
help!

Leann and Rachel exchange a hopeful glance.

BEN
Stop sitting there and help me up.

The girls assist Ben to his feet. But before they leave, he glances back at the camera with a strange grin.

BEN
Don't forget your camera.

Rachel runs over and grabs it as the camera CUTS TO --

GAS STATION STORE. Ben and Leann are up front as Rachel films from behind. We notice a wisp of smoke from the earlier flare fire.

LEANN
(to Ben)
Are you sure you're okay? You're bleeding pretty bad.

BEN
I told you I'm fine.

LEANN
You're lucky to be alive. I can't believe he just left you there.

The fluorescent lights FLICKER incessantly.

BEN
(re: lights)
Juice is running out, we need to hurry.

We PAN down and see a small stream of water rushing over Rachel's foot.

After a moment, the color changes from a grimy brown to a deep red.

Up ahead, we see the closed bathroom door.

RACHEL (O.S.)
That lady might still be alive.

LEANN
She's gone, Rachel.

RACHEL (O.S.)
What if she's hurt? We have to help her.

BEN
We don't have time for this...

Leann looks at Rachel.

RACHEL (O.S.)
What if it was me, or Tyler?

A moment and then Leann nods.

LEANN
Okay. But let's make it fast.

Ben looks pissed as they all turn and PUSH through the door into...

INT. GAS STATION BATHROOM - SAME (RACHEL'S CAMERA POV)

Lights continue to flicker and we see nothing but cold tile and broken glass on the ground.

Suddenly -- Leann lets out a blood curdling SCREAM.

We TURN to see what's left of Katrina splayed out in the corner. Her stomach punctured like a balloon. Blood everywhere. And that strange smile on her face.

LEANN
Can we go now, please?

Without warning -- the LIGHTS go out, leaving us in complete DARKNESS.

LEANN (O.S.)
Rachel!?

RACHEL (O.S.)
Over here!

Rachel FUMBLES in the dark for a moment. We can't see anything.

Finally, the lights FLASH back on and we PIVOT to find Ben standing right behind us! A massive shard of GLASS in his hand.

A tense moment and then...

BEN
Seen enough?

He just turns and walks out.

Rachel and Leann follow slowly. Destruction and death in their wake.

The camera CUTS TO --

STANDING AT THE BACK DOOR. They're ready to run. Rachel holds the camera under her arm.

Up ahead, we catch a glimpse of Steven's body still lying in the desolate lot. Past him, we can see the MASSIVE SHED towering like a dark sanctuary.

BEN

You two run as fast as you can for that shed. I'll be right behind you.

Leann looks to Rachel. One last comforting smile.

LEANN

Ready?

RACHEL (O.S.)

No, but let's do it anyway.

Another moment... then... THEY RUN. Leann's up front, Rachel follows, and Ben's in back.

LEANN

Hurry!

They dart across the lot, sprinting as fast as they possibly can. The camera is frenetic and wild until finally they SLAM through the door of the shed.

Ben quickly LATCHES it shut and pushes a massive piece of wood over, wedging it into the handle of the door.

BEN

(satisfied)

No way anyone's gettin' in here now.

Ben turns and points down the dark hall with his shard of glass. The fluorescent lights continue to FLICKER.

BEN

Phone's down there. Hurry.

Rachel leads the way as the camera SCANS the narrow hall in front of her. It's quiet. Only the buzz of the lights.

Rachel moves slowly forward when Leann calls out from behind her...

LEANN (O.S.)

Ben?!

We TURN around to see Leann standing alone. She looks terrified as she searches for Ben, but...

LEANN
He's gone.

RACHEL (O.S.)
What do you mean gone?

LEANN
He was right behind me.

Rachel walks back, but there's no one there.

RACHEL (O.S.)
(calling out)
Ben!? Where are you?

Leann turns through a doorway and walks into another long hall with OPEN DOORS on each side. Someone could jump out of any one of them.

LEANN
Ben?

Rachel stays back. She can sense something wrong.

RACHEL (O.S.)
He's here.

Suddenly -- Leann stops in her tracks. She stands frozen in a hallway, staring at something through a door that we can't see.

Whatever she's looking at has her absolutely terrified.

RACHEL (O.S.)
(whispering)
What is it?

Leann's body quivers like a leaf. She can barely get out the words. Just a faint whisper...

LEANN
Run...

Rachel slowly backs away when suddenly...

Leann turns and SCREAMS at the top of her lungs...

LEANN
RUUUNNNNN!!!

We see the complete fear on Leann's face as she BARRELS right towards the camera.

RACHEL (O.S.)
Leann!

We TURN and sprint back down the hallway. The camera BOUNCES wildly.

LEANN (O.S.)
(from behind)
Ahhhhhh!!!!

We TURN again for just a moment to see Leann lying on the ground. Her legs are still inside one room as her arms reach out for Rachel.

RACHEL (O.S.)
Leannn!!!

LEANN
Go!!!

Leann struggles and KICKS before she gets YANKED back inside the room!

RACHEL (O.S.)
No!!!

Rachel has no choice but to just keep running. She dodges wooden beams and stacks of equipment, looking for a place to hide.

Finally, she spots a SMALL ROOM up ahead. She sprints for it when the LIGHTS FLICKER OFF, leaving us in total darkness once again.

All we can hear is the SOUND of Rachel breathing, still moving through the halls. Desperate. Fumbling.

The camera CUTS TO --

WE'RE IN THE SMALL ROOM. Watching in NIGHT VISION as Rachel uses the camera to see in the darkness.

She's absolutely terrified as she tries to keep herself quiet. She can't afford to make a sound. Not with him out there.

And then we HEAR something right outside the door. Just inches away.

A long silent moment... then...

SOMEONE GRABS RACHEL!

The camera FALLS to the ground and we catch a glimpse of who grabbed her.

IT'S BEN!

Rachel SQUIRMS in the dark. Her HAND reaches out to search for the dropped camera but she can't find it.

Ben STUMBLES forward. He can't see either.

He gets closer and closer to Rachel when he TRIPS on something and falls right on top of her!

Rachel SCREAMS as she fights and pushes him off.

Finally, her hand touches the lens as she picks up the camera and uses it to see Ben, who's now lying on the ground.

He doesn't move.

Rachel inches forward slowly, when suddenly he SPINS onto his back and we see his cut face and the blood dripping from his mouth.

Ben tries to speak but only more blood GURGLES out.

RACHEL (O.S.)

Ben?

Rachel PANS down to his stomach and chest. He's been ripped apart.

RACHEL (O.S.)

OhmyGod Ben...

He convulses for a brief second and then takes his last breath. Ben is dead.

RACHEL (O.S.)

Nonononono... Ben...

After a moment, Rachel spots something clutched in Ben's fingers. The pile of COLORED WIRES. She grabs them. It could be her only chance.

Rachel stands and backs out of the door slowly.

The camera CUTS TO --

INSIDE THE UTILITY ROOM. Rachel FUMBLES with the camera and flips it to regular mode with the SPOTLIGHT.

She rests the camera on a beam so it points at the EMERGENCY PHONE that we saw earlier.

RACHEL
(trying to fix it)
Red to red... green to green...

Rachel matches the wires and twists. Desperate. Finally, she connects them and tests the phone.

RACHEL
Pleasepleaseplease...

And that's when we hear it... DIAL TONE. It worked.

RACHEL
ThankyouGod.

Rachel spins the old ROTARY DIAL. Her first number: 9

Clickclickclickclick...

RACHEL
Hurry damnit...

In the metal of the box we can see the warped REFLECTION of a SHADOW growing behind Rachel.

And then we see the DOOR SLOWLY OPEN...

Rachel dials her next number: 1

Clickclickclickclick...

Now we see the DARK FIGURE creep in behind her. He's only inches away.

The last number: 1

Clickclick...

The Dark Figure lifts his arm. He's about to pounce when Rachel turns and sees him -- and just before he attacks, she dives out of the way!

RACHEL
Ahhhhh!!!!

Rachel FIGHTS him off, clawing for her life. It's hard to see anything except the silhouette of their bodies as the struggle continues.

The camera gets KNOCKED back and forth and ends up SLIDING across the ground. Upside down.

We see Rachel get THROWN to the hard floor as the Dark Figure attacks, assaulting her with vicious blows.

RACHEL

Let me go!!!

Somehow, Rachel gets loose and crawls for the only weapon in sight. THE CAMERA.

Just as her fingers reach it, the Dark Figure YANKS her backwards.

The fight escalates for a moment but Rachel gets loose again and this time she grabs the camera and SWINGS it around like a baseball bat...

WHAAAAAMMM!!!

A direct hit into the Dark Figure's mask as Rachel scurries to her feet.

As she makes a break for it, we catch a quick glimpse of THREE PROPANE TANKS in the corner.

The camera is CHAOTIC. It's hard to make out anything. We just see Rachel's feet as she runs down the hallway.

She BARRELS through the door and makes it OUTSIDE.

Still running and running, until...

KA-BOOOOOOOOOWWWW!!!

We hear an epic EXPLOSION that sends Rachel smashing to the ground.

Then, the camera GLITCHES for the last time and we...

CUT TO BLACK:

INT. VIDEO ROOM - PRESENT DAY

The computer monitor is blank as Gabe unplugs the camera.

GABE

That's it. That's all she wrote --

BURQUEZ

So if it wasn't the driver, who the hell was it?

Before anyone can answer, there's a KNOCK at the door and a LARGE COP enters with a thick MANILA FOLDER. He hands it to Burquez.

LARGE COP

Those backgrounds and prints you wanted. Still waiting on the final autopsy report. Should have it real soon.

Burquez puts the folder on the table and Reese picks it up.

GABE

(chiming in)

There's still one camera left.

BURQUEZ

Which one?

GABE

Steven's.

BURQUEZ

Jesus Christ, somebody had to see something!

The frustration bubbles to the surface as Gabe quickly loads up Steven's TOUCHSCREEN CELL.

Reese continues to dig into the paperwork as we...

TRANSITION TO:

INT. STEVEN'S HOUSE - DAYS EARLIER (CELLPHONE POV)

A small, tattered place. A couple of birthday gifts on the table and some half-eaten cake. WE WATCH THROUGH STEVEN'S CELLPHONE as he films his MOTHER (40's), using his brand new present.

MOM

-- So? You like it or what?

STEVEN (O.S.)

(re: cellphone)

The camera on here's awesome.

Steven FLOATS the camera up and down. Then, he turns it on himself and makes some funny faces. He looks so happy.

MOM (O.S.)

And there's more. I got tickets to the Magic Castle!

Steven TURNS the camera back on his mom.

STEVEN (O.S.)
Magic Castle? Mom, I'm eighteen.

MOM
Oh come on, remember last time, that
trick he did with the quarters.

STEVEN (O.S.)
He had them in his mouth. It was
stupid.

MOM
You love magic. Now go get ready,
Nick will be here in a bit.

STEVEN (O.S.)
Nick?

At the mention of that name, Steven DROPS the camera to his
side. They've been through this before.

MOM
Come on, we had a nice day --

STEVEN (O.S.)
I hate magic.

Steven's mom shakes her head.

MOM
Why do you do this, huh? Do you have
to ruin everything --

STEVEN (O.S.)
I ruin everything!? You know what,
fuck Nick! And fuck you too!

And with that, Steven bolts for the stairs as the camera
CUTS TO --

OUTSIDE THE GAS STATION GARAGE. Steven stands by the
window filming something inside.

After a moment, we realize who's in there...

It's Leann and Tyler kissing passionately. Leann looks
towards Steven, almost like she needs help.

And then suddenly -- Leann pushes Tyler back and we realize
that it wasn't passionate kissing, but an angry fight.

LEANN
I said don't touch me!

TYLER
Why don't you make up your mind?!

LEANN
I just wanna go back with the others.

TYLER
You're not going anywhere!

LEANN
What are you gonna do, Tyler? Hit me?

Leann turns to leave when Tyler GRABS her, hard. He's worked up like we've never seen him before.

TYLER
You broke my fuckin' heart! I put it out there and you spit on it!

LEANN
I told you I wasn't ready.

TYLER
You're a tease, you know that?

LEANN
Screw you --

TYLER
A big fucking tease!

Leann just shakes her head, furious.

LEANN
I'd never marry someone like you.

In a flash of rage, Tyler LIFTS his arm like he's about to backhand her -- but he stops when he hears a strange noise.

Tyler looks towards Steven when the camera CUTS TO --

THE BACK GAS STATION LOT. The camera FUMBLES as Steven slowly turns it on himself. He's lying on the ground after he got stabbed. There's blood all over his face as his eyes roll back in his head.

A long moment as Steven stares right into the camera, struggling to get the words out.

Then, just when it looks like he's going to say something...

The camera CUTS TO BLUE:

An "ERROR: Saved to memory card" message flashes on screen.

BURQUEZ (V.O.)
You gotta be kidding me!

CUT TO:

INT. VIDEO ROOM - PRESENT DAY

Gabe fidgets with Steven's cellphone. Burquez looks even more wound-up.

BURQUEZ
What the happened now!?

GABE
There's more video but he must've switched it over and saved the rest to the memory card.

OFFICER JENSEN
Why would he do that?

GABE
I dunno.

BURQUEZ
Well where is it?

Gabe looks around for the MEMORY CARD but it's not there.

BURQUEZ
(shaking his head)
This has been nothing but a big waste of time! We should be back out there canvassing the scene again, doing more interviews --

REESE
I wanna talk to the girl.

This catches Burquez by surprise. He looks to Reese.

BURQUEZ
(what?)
You already read her official statement. She didn't see him.

REESE
I'd still like to talk to her.

BURQUEZ
Fine, whatever...

Reese heads for the door, but before he leaves...

BURQUEZ
If you've got something, you better
fill me in.

Reese stops. His hand clutching the MANILA FOLDER.

REESE
Testimony's as good as evidence.

And with that, he exits.

INT. INTERROGATION ROOM - LATER

A small comfortable space with a worn couch, two chairs and a desk. Reese enters with his folder to find Leann sitting there. She looks cleaned up a little but still broken from her ordeal. A large bandage around her forearm.

REESE
Hi Leann. I'm Detective Reese. How
are you holding up?

LEANN
When can I leave? I wanna see
Rachel.

Reese takes a seat opposite her and offers a smile.

REESE
You can leave as soon as we're done.
And don't worry about Rachel we sent
her over to the county hospital.
Doctor says she suffered some pretty
bad shock, but she's gonna be just
fine.

Leann sits back, relieved.

REESE
Do you mind if I ask you a couple
questions?

LEANN
I've already talked to like five
cops.

REESE
It'll be quick I promise.

Leann nods as Reese puts down the folder.

REESE
We watched the video Rachel took. It helped a lot.

LEANN
That's why she did it.

REESE
I'm just sorry you had to go through all that. It must've been terrible --

LEANN
I should be dead.

REESE
And you didn't see who it was?

Leann just shakes her head. Still closed off.

Reese stares at her for a moment, then reaches into his pocket and pulls out the faded SHAMROCK RING.

He offers it to her and she accepts with a small smile.

REESE
Thought you might like this back.

LEANN
(holding it)
It was supposed to be good luck.

She notices Reese's watch. The PINK TINKERBELL one that we saw in the beginning, all duct-taped and worn.

LEANN
Yours for luck too?

Reese fidgets with it for a moment, then pulls out his wallet and hands Leann something else. A PICTURE.

It's a family PHOTO of Reese, his wife and their young daughter, who's wearing a Tinkerbell T-shirt.

REESE
(re: picture)
My wife, Miranda, and my little girl, Hope.

LEANN
(a little smile)
You have a beautiful family.

REESE
Had.

A bit confused, Leann hands the picture back. Reese can't take his eyes away from it, almost breaking down.

REESE
A couple years ago we were all out shopping and Hope was in one of those little play areas at the mall, you know with the slides and the little bean bags. We were turned around for a few minutes, and when I looked back... she was gone. Just like that. Some guy walked up and took her away forever.

LEANN
Oh my God --

REESE
A few weeks later we found her body. I spent six months looking for the bastard who did it. Miranda left me... I lost everything. And now all I have is the job.

LEANN
Did you ever find him?

REESE
I had one lead. This neighbor of ours who was always poking around. I pushed him hard but never got anything concrete. And one day, out of the blue, he got in a car accident and died right there on the spot. So I'll never know for sure if it was him or not.

LEANN
I'm so sorry.

Reese looks up at Leann, sincere and heartfelt. Pleading.

REESE
That's why I need to know who did this to you, Leann.

REESE (CONT'D)

I need to know for sure so I can stop him from hurting anyone else. You can understand that can't you?

Leann takes a moment. No reply.

REESE

Why did you really say no to Tyler?

Leann pulls back as Reese flips through the manila folder and finds a PHOTO OF AN INJURED YOUNG MAN lying in a hospital bed.

LEANN

(getting defensive)

I was scared. I was too focused on myself and my career and what I wanted --

Reese pushes the photo forward. Leann doesn't look.

REESE

Tyler was a mechanic, right? Worked with heavy Machinery. He loved his cars didn't he?

LEANN

So what?

REESE

That's probably why he put this kid in the hospital for a month --

LEANN

He changed.

REESE

This kid barely put a scratch on Tyler's car and he beat him to a pulp. Guy's like that don't change, Leann.

The tears begin to form in her eyes. Reese is getting through. He leans forward and puts a hand on hers.

REESE

I know you want to protect him, or maybe you think you're somehow to blame for all this, but you're not.

(then)

You can end this now. Just tell me what you saw in that shed...

LEANN
 (still shaking her head)
 I already told them... I was in
 another room and I ran out and then
 there was an explosion...

REESE
 That's pretty good timing... the
 whole place goes up the second you
 get out...

Leann looks up at him. Reese keeps her gaze.

REESE
 How did you know it was gonna blow?

Now the tears really start to fall.

REESE
 Tell me what happened in that shed,
 Leann... please...

Finally, Leann looks down at the photo of the injured man
 for a moment.

Then, she closes her eyes, remembering...

LEANN
 We had all just run inside, me and
 Rachel and the bus driver...

TRANSITION TO:

INT. SHED - FLASHBACK - REESE'S POV

Everything we see now is from REESE'S POINT OF VIEW as
 Leann tells her story and he puts the pieces together in
 his mind. The colors are sharp and saturated. Stylized.

LEANN (V.O.)
 I was following her when I turned
 around and realized Ben was gone...

Rachel is up front with her video camera. She turns to see
 Leann searching the dark hall.

RACHEL
 What do you mean gone?

LEANN
 He was right behind me.

Rachel walks back but there's no one there.

RACHEL
Ben? Where are you?

Leann turns through a doorway and into another hall.

LEANN
Ben?

RACHEL
He's here.

Leann stops in her tracks, frozen as she stares through one of the doors.

But this time we see what she does...

The DARK FIGURE stands in the distance, CHURNING a knife through Ben's torso, twisting and ripping. There's blood everywhere.

Rachel stays back, she can't see them.

RACHEL
(to Leann)
What is it?

Leann's whole body quivers. She can barely get it out...

LEANN
Run...

The Dark Figure looks up at Leann. A long tense moment as he just stares at her.

And then... like a wild animal... he JUMPS up and runs towards her!

Leann turns and SCREAMS at the top of her lungs...

LEANN
(to Rachel)
RUN!!!

Rachel sprints back down the hallway as Leann tries to keep up, dodging wood beams and doorways.

She makes it into the next hallway when she TRIPS and falls to the ground --

LEANN
Ahhhhhh!!!!

Rachel turns to see her lying there. Leann's legs are still inside the room. Her arms reach out for Rachel.

RACHEL
Leannn!!!

Suddenly -- the Dark Figure GRABS Leann as she KICKS and squirms.

LEANN
(to Rachel)
Go!!!

The Dark Figure YANKS Leann back into the room.

RACHEL
No!!!

Rachel turns and runs down the hall, leaving Leann behind with the Dark Figure.

LEANN
Lemme go you piece of shit!

He PICKS her up and SLAMS her into the wall. Hard.

LEANN
Fuck you!!

The Dark Figure CHOKES Leann with one hand. His Welder's Mask is just inches from her face and we can see Leann's reflection in the plastic.

LEANN
What do you want from me?!!!

Without warning -- the Dark Figure BACKHANDS her with his heavy glove and Leann CRASHES to the ground. Out cold.

LEANN (V.O.)
I don't know how long I was out but
when I woke up I was tied up in some
other room...

INT. SMALL ROOM - FLASHBACK - REESE'S POV

Moonlight pierces the slabs of wood against the far wall, illuminating Leann, who's lying in a heap on the ground. Blood and sand caked on her body. Her arms tied with rope.

LEANN (V.O.)
I just kept moving my hands, it hurt
so bad...

Leann works her hands back and forth as the rope DIGS into her skin and draws blood.

She continues to struggle as the rope finally comes loose and she gets free.

She moves for the door and finds a small CRACK in the wood.

At the far end of the hall she can see the UTILITY ROOM.

Leann tries to get out but the door's locked.

She turns and moves for the back wall where the wood is old and rotted.

She YANKS at one of the SLABS and it loosens as more moonlight spills in. She might be able to rip this whole wall apart and get out.

Leann continues to pull at the rotten slabs when her hand SLIPS and a splinter punctures her forearm! She swallows back a scream as the tears well in her eyes, but she keeps working despite the pain.

Finally, she gets a few more boards loose. It looks like there's almost enough room for her to squeeze out when she hears a SCREAM in the hallway.

LEANN

Rachel.

Leann runs back to the door and peeks through the crack where she sees Rachel fighting with the Dark Figure in the utility room!

LEANN

Rachel!

Leann YANKS at the door to no avail. She just screams out as Rachel SMACKS the Dark Figure in the head with her camera.

LEANN

Run!!

Rachel can't hear Leann. She just breaks loose from the Dark Figure and runs out of the shed in the opposite direction.

After a moment, the Dark Figure regains his bearings and slowly stands like a wounded beast.

He looks all the way down the hall in the direction of Leann.

He can see her and she can see him.

A long moment as they just stare. Leann can't turn away.

And that's when it happens...

The Dark Figure slowly lifts his mask off to reveal...

TYLER!

Leann is in complete shock. A million emotions running through her head.

LEANN (V.O.)

It was like it was all some kind of illusion...

The look on Tyler's face is haunted and crazed. He's nothing like we remembered him. A true monster.

LEANN

Tyler!

Tyler smiles and we notice the PROPANE TANKS stacked up behind him. He methodically reaches back and TURNS them on, one by one.

LEANN

What are you doing?! Tyler don't!

Tyler stares at Leann for what feels like minutes. A sad grin spreads across his face as he reaches for his acetylene TORCH.

And then... he tries to spark it.

CLCK...

Leann has to think fast. She runs back to the rotted wall, desperately trying to squeeze out of the small opening.

CLCK...

She finally manages to force her way through the gap and make it outside...

CLCK...

She only gets a few feet away when...

LEANN (V.O.)

It was like a bomb going off. I woke up later and the cops were there...

TRANSITION TO:

INT. INTERROGATION ROOM - PRESENT DAY

Back with Reese and Leann, who's in tears, still shaken.

REESE

You were scared. But of him. Of what he was capable of.

She just nods gently.

LEANN

Tyler could change so fast. One second he was so sweet and the next... that's all I kept thinking when he asked me to marry him. What if he changed?

(then)

Maybe if I would've said yes, or been there for him somehow...

Reese reaches out to comfort her.

REESE

It's not your fault.

LEANN

But maybe I could've --

REESE

It's not your fault.

Reese sits with her for a moment as the emotions flood out.

LEANN

I just wanna see Rachel.

REESE

I'm gonna have them bring over an affidavit for you to sign. When we can confirm Tyler's body this will all be finished.

LEANN

It's over?

REESE

Almost. I promise.

They share a respectful smile as Reese heads for the door.

But before he exits...

LEANN
Detective Reese.

REESE
(turning)
Yeah?

LEANN
I wrote this play once and there was
this line, I know it might sound
cheesy but I never really knew what
it meant until now...

Reese stops, intrigued.

LEANN
"Fate can be evil. Death can be
sudden. Time spent in fear, or
regret, or obsession is time wasted.
All we have are moments. Just
moments..."

Her words seem to hit home for Reese. He nods. There's
something very genuine about it.

And with another small smile, he exits.

INT. VIDEO ROOM - LATER

Gabe goes through some of the footage, logging it into his
hard drive. Reese packs up his papers. Officer Jensen and
Burquez are half way out the door.

BURQUEZ
Autopsy results confirm the body we
found in the shed was Tyler Morris.
And our key witness gave us signed
testimony...
(to Reese)
Nice work Reese.

Officer Jensen moves for Reese. Shakes his hand.

OFFICER JENSEN
You got the right man.

REESE
He can't hurt anyone else, that's all
that matters.

BURQUEZ
(to Reese)
Chief should be back soon.

BURQUEZ (CONT'D)

We're gonna need to do a press conference. This could be good for you.

Reese just shakes his head. He could care less about that.

REESE

I think I'm gonna get started on that vacation.

Burquez gives him a little smile.

BURQUEZ

(to Officer Jensen)

Biggest case of the year closed in record time. Hell, they should make me Chief.

Reese smiles to himself as he finishes with his papers.

INT. MORGUE - NIGHT

A cold brick room in the basement. A TECHNICIAN in a white lab coat combs over one of the dead BODIES, finalizing his report.

As the Technician inspects the charred remains, he flips over the body to reveal STEVEN.

The Technician jots down a few notes when he spots something inside STEVEN'S MOUTH.

The Technician reaches in and extracts a strange PIECE OF PLASTIC.

INT. VIDEO ROOM - NIGHT

Gabe continues to roll through the video as it plays on screen. It's all stuff we've seen before.

Like that strange "glitching" scene of RACHEL AND LEANN SINGING IN HER CLUTTERED APARTMENT.

REESE

What was that?

Gabe stops the tape.

GABE

It's just a gap in the tape, you know, stuff she recorded over.

Just before Gabe hits play again, Reese spots something on the video. He seems intrigued. He moves closer.

REESE
Can you play it again?

GABE
See something?

REESE
I don't know...

We watch the scene ON SCREEN one more time.

RACHEL'S APARTMENT. This is days or weeks earlier. Rachel holds the CAMERA on her and Leann as they sit on the couch, singing, enjoying life.

The two girls look deliriously happy as they harmonize.

Behind them we notice some NOTECARDS AND DRAWINGS PINNED TO THE WALL.

RACHEL/LEANN
(singing, on screen)
*The sun'll come out tomorrow / Bet
your bottom dollar that tomorrow
there'll be sun --*

REESE
Can you move in on that stuff on the wall?

Gabe plays the VIDEO again. This time he slows down and ZOOMS into the NOTECARDS and DRAWINGS.

He clears up the image and then PANS across them. It's a bunch of pencil sketches and notes.

But one of the drawings looks strangely similar to the SHUTTLE BUS.

And another one shows a BUILDING IN FLAMES. They almost look like storyboards for a movie.

And then... we see something tucked in the corner.

Something metal and white that we didn't see before.

Gabe clears up the image and we finally see what it is...

A PROPANE TANK.

REESE
 (realizing)
 Jesus...

Reese falls back in his seat, his mind racing.

GABE
 So what? It's a propane tank.

Reese just shakes his head. He can't even believe what he's about to say...

REESE
 It's plans. Props.

GABE
 For what?

REESE
 The performance of a lifetime...

Gabe looks confused as Reese tries to explain...

SMASH CUT TO:

FLASHBACK:

Back in the tiny theatre from the opening. We watch Rachel using her camera to film Leann backstage:

(** NOTE: All flashbacks are from REESE'S POV as he puts a theory together in his mind. Deep colors. Stylized.)

REESE (V.O.)
 They must've had it worked out from the very beginning...

LEANN
 I can't wait till we get to make our own movie one day. Me and you living the dream.

RACHEL
It'll be a masterpiece.

REESE (V.O.)
 Even right down to who'd be the bad guy...

FLASHBACK:

In Rachel's apartment, Rachel films Leann on the couch as she talks to the camera:

LEANN

Please Tyler, we've been planning this trip for months and it just won't work without you.

REESE (V.O.)

We were just their audience...

FLASHBACK:

Rachel films Leann and Tyler arguing in the shuttle bus:

RACHEL

Maybe I'll just cut this part out.

TYLER

(under his breath)

You can't fix this with editing.

RACHEL

I can fix anything with editing.

CUT TO:

INT. VIDEO ROOM - PRESENT DAY

Back with Reese as he tries to wrap his head around his theory. Gabe isn't so sure.

GABE

But we saw Tyler. He killed Steven and Ben, and what about Vicki? Leann and Rachel were in the garage when she got killed. They were even fighting with him in the shed.

(then)

We saw everything.

REESE

Or maybe we just saw what they wanted us to see...

Reese looks over at Rachel's VIDEO CAMERA as we...

SMASH CUT TO:

SERIES OF SHOTS: FLASHBACKS

We see a quick montage of scenes from REESE'S POV. *It's what he thinks the camera didn't show us, and what happened when the camera wasn't recording.*

OUTSIDE THE GARAGE

Steven stands by the window filming Tyler and Leann arguing inside. There's a noise behind him and when he turns...

THE DARK FIGURE, still wearing the mask and jacket, stabs him in the stomach!

Steven staggers back towards the store, but this time when he looks up it's not the Dark Figure standing there with the knife...

IT'S RACHEL.

INSIDE THE SHUTTLE BUS

Rachel cowers in the seat, camera in hand, when we hear the sound of a torch being lit.

Outside, the DARK FIGURE lights the flame and begins cutting into the metal, sparks fly everywhere!

Suddenly, in a bright flash, the Dark Figure is no longer wearing his Welder's mask and we see his face...

IT'S LEANN.

OUTSIDE THE GAS STATION STORE

The DARK FIGURE stands in the lot, staring at Rachel, Vicki and Katrina through the window.

He lifts up the flare gun and FIRES!

After a moment, we follow the Dark Figure as he walks towards the GARAGE and takes off the jacket and mask to reveal LEANN.

She hides the disguise and slips inside.

INSIDE THE GARAGE

Rachel and Leann sit by the window as Vicki stands.

VICKI
 If I don't make it and you do... tell
 Thomas I love him.

Vicki walks into the night as Rachel grabs the camera and
 STOPS RECORDING.

This time we watch as Leann sneaks outside after Vicki.

And as soon as the coast is clear, Rachel gets into
 position and STARTS RECORDING again.

THE SHED

Leann stands frozen in a hallway, staring at something
 through a door that we can't see. Rachel films her from
 behind.

RACHEL
 (whispering)
 What is it?

Leann can barely get out the words.

LEANN
Run...

But this time we see what Leann was really looking at: An
 empty room.

Leann turns and SCREAMS...

LEANN
RUUUNNNNN!!!

THE UTILITY ROOM

Rachel's on the ground, fighting with the DARK FIGURE. She
 reaches out for the camera and SMACKS him right in the mask
 before she runs out.

After a moment, the Dark Figure just turns and lights a
 rudimentary fuse attached to the PROPANE TANKS.

But this time we see that someone else was lying in the
 corner. Unconscious.

TYLER.

CUT TO:

INT. VIDEO ROOM - PRESENT DAY

Back with Reese as he quickly pulls out his cellphone and dials. Frantic and desperate.

REESE

(on phone)

This is Detective Reese. Our witness, Leann Hoodplatt -- she's already been released? What about the other girl? Shit!

Reese hangs up the phone and starts to dial again. Gabe still doesn't buy it.

GABE

Wait a second -- why would they do something like this?

REESE

-- I gotta call the hospital and stop them...

GABE

There's no motive...

Reese continues to dial and then suddenly, he hangs up...

REESE

Goddamnit!

He shakes his head. Torn.

GABE

Like you said, it's still all circumstantial.

Reese continues to struggle with it. He's unsure of himself and his own theory. Scared to be wrong.

GABE

It's over.

And then, Reese sits still for a moment. Maybe it is over.

LARGE COP (O.S.)

Burquez leave already?

The Large Cop stands in the doorway with a small EVIDENCE BAG in his hand. There's something inside.

GABE

He's got a press conference.

LARGE COP
(re: bag)
Should I leave this?

GABE
What is it?

The Large Cop hands the bag over.

LARGE COP
The tech found it on one of the
bodies. The kid, Steven Lee. Said
it was stuffed inside his mouth.

Gabe reaches into the bag and pulls out a small piece of
plastic. A MEMORY CARD.

GABE
That's from his phone.

Both Reese and Gabe snap to attention. This could be the
final piece they've been missing.

Gabe loads the card up and plugs in Steven's cellphone.

LARGE COP
Something important?

On screen, the VIDEO begins to play.

It's right where we left off with Steven laying on the
ground, bleeding.

TRANSITION TO:

CELLPHONE POV

But this time the video doesn't cut to an error message, it
just stays on him as stares right into the camera,
struggling to get the words out.

Then, finally, he says...

STEVEN
Mom... I love magic...

A tiny smile on his face as the camera FALLS back down and
lands on a WIDE ANGLE of the shed. All we can see is the
empty lot.

After another long moment, we HEAR some commotion in the
distance. It sounds like it's coming from inside.

GABE (V.O.)
There's nothing...

And then... someone bursts out of the shed door, running for their life!

IT'S RACHEL, and she's got her camera in hand.

She only gets a few feet from the shed when...

KA-BOOOOOOOOOWWWW!!!

We finally get to see the building EXPLODE into a million pieces as Rachel gets SLAMMED to the ground.

The black smoke fills the night sky as Rachel just lays there. She looks hurt. Bad.

And then, after another long moment, someone else approaches from the distance...

It's the DARK FIGURE.

He wears his Welder's mask and jacket as he stalks over towards Rachel's body.

VIDEO ROOM

Reese is glued in place. The truth is coming.

CELLPHONE POV

The Dark Figure is right on top of Rachel now.

He lifts his hand, about to strike, when it happens...

He slowly lifts his mask off to reveal...

LEANN!

VIDEO ROOM

Gabe is in complete shock.

GABE
You were right...

With no time left to waste, Reese is out the door.

INT. HALLWAY - SAME

Reese barrels through, pushing past other cops as he dials his phone. Everyone stares at him like he's completely lost his mind.

CELLPHONE POV

The SHED FIRE grows in the background as Leann strips off the jacket and mask, and throws them into the flames.

She helps Rachel to her feet and they both walk slowly towards the camera, like two demons silhouetted by the orange blaze.

INT. POLICE STATION - SAME

Reese yells at Burquez and Officer Jensen as he runs out the front door.

EXT. HOSPITAL - SAME

The front door of an ordinary brick building opens and Rachel exits.

She looks completely different to us now. Her arms are bare and muscular. There's a swagger in the way she walks.

Up ahead, we see a BLACK CADILLAC pull into the lot.

EXT. POLICE STATION - SAME

Reese sprints for the parking lot and the cluster of squad cars.

EXT. HOSPITAL - SAME

Rachel enters the Cadillac to find Leann seated behind the wheel. They share a quick, congratulatory smile.

LEANN

It was a masterpiece.

Rachel takes off her glasses and grins. When she speaks she has NO ACCENT whatsoever.

RACHEL

Ready for the sequel?

Then, she throws her glasses into the back seat and they land on top of a large green DUFFLE BAG.

A name stenciled in its side. G. FLEISHMAN.

EXT. POLICE STATION - SAME

Reese just stands there, realizing it's too late. His face frozen in defeat and sorrow as we...

CUT TO BLACK.

INT. GARAGE - FLASHBACK

We're back in the garage with Rachel, Leann, Vicki and Katrina.

But this time when Leann speaks, it's right to us...

LEANN

You want an explanation? A reason?
There isn't one. Maybe it's just bad
luck, or fate. I mean, what if we
would've just drove off a cliff and
everyone on the bus died instantly?
Would you want a reason then? Death
is just a part of life. Sometimes
it's brutal and unexpected and
twisted, and you never know when it's
gonna happen, but it is. You want a
reason why? Well, you can't have
one. So deal with it.

THE END.