

THROUGH THE EYES OF A KILLER

by

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EXT. FOREST - DAY

A clear beautiful day in the Catskills Mountains, mid July. In the distance a beat up old sedan comes speeding down a dirt road in a remote area, heavy metal music is blasting. The car gets closer and closer. The car stops abruptly, skidding. Dust fly's. AXEL emerges, mid 30's well built, strong, like a construction worker, green eyes with a fire burning in them, shoulder length hair, wearing flannel and jeans. Confident, psychotic, sadistic and sarcastic, with an odd love of golf. His torn boots head for the back of the car. He opens the trunk and a WOMAN is tied up and gagged, age unknown, she is bloody and dirty. She is squirming in her jeans and low cut top. He grabs her and throws her to the ground with a thump. The sun glistens hot as he wipes his brow filled with sweat. He begins to drag her through the brush deeper into the woods. She struggles but to no avail. He mutters to himself, the woman is crying, as her mascara and eyeliner drip, but she cannot scream. Deeper into the woods they go as twigs, branches and leaves are dragged along in her blonde locks, there is a trail of blood forming as she is pulled.

FADE TO BLACK

EXT. FOREST - DAY

A group of campers walk happily, side by side, through a trail, they are talking and laughing. They have outdoor gear, including tents and backpacks, not a care in the world. The four of them seek a waterfall deep within the forest. PAM, age 26, brunette, sculpted body, beautiful, she doesn't stand for foolishness, she carries herself with confidence, knowing she is attractive, but she doesn't flaunt it. CHARLIE, in good shape but not built, he spends a few days a week at the gym, age 25 wears rock t-shirts, very calm demeanor, intelligent and he has a great deal of love to share. Pam and Charlie are a couple, five years strong. JOHNNY, a chubby little fellow, age 22, kinky red hair, is the troublemaker, wise ass, cocky, he wears imported beer t-shirts. JAY, tall and thin, long brown hair, a hippie, wears tie dye, he is sex starved. He is the black sheep of his family, but he has learned to deal with it, age 24, he is Pam's brother. They are tired from walking. They are sweating, breathing heavily. They stop momentarily for a break.

JAY

Shit Johnny, do you know where we are going, we've been walking since dawn, I'm getting tired, I need a drink.

JOHNNY

I have the map right here and I have a GPS, so yeah I know where the fuck we are going. Once we get to that waterfall you'll be thanking me.

JAY

Thanks for the update Daniel Boone, and please remind me why we are doing this on our vacation instead of being in sunny Cancun with a cold beer, beautiful women, and hot sex?

JOHNNY

If I remember correctly, you voted for this along with all of us. So if you please, shut up.

CHARLIE

Shit Jay, cut Johnny some slack. I know he's a dick, but c'mon.

PAM

He is right I think you need to mellow out, Johnny knows exactly what hes doing. Ain't that right Johnny?

JOHNNY

Damn straight.

JAY

Whatever. Dammit, hang on a second I gotta take a shit.

JOHNNY

We'll walk a little ahead you can catch up, and watch out for bears, they love the smell of shit...

All laughing as Jay runs off holding his ass, he runs deeper into the woods, with the crunch of leaves and twigs. The three move forward with smiles on their faces, the wilderness air fills their lungs. Puzzled, they come across a dirt road not on the map.

JOHNNY

Check this out, this road isn't on the map.

All huddle around Johnny, interested, questioning looks.

PAM

I have a bad feeling about this,
let's follow our planned path. We
don't need to get lost.

JOHNNY

Oh come on. It won't do any harm
walking the road for a mile or so.
Remember, map, GPS. We're good.

PAM

All right, just wait for Jay.

Jay comes running out quickly of the woods while he pulls up
his pants. He waves behind himself to get rid of the smell.
The others turn their heads and laugh as he comes closer.

JAY

Man I think I just polluted the
forest, what's with the road Lewis
and Clark?

JOHNNY

I don't know but we are going to
follow it for a bit.

JAY

Shit, once we begin to experience
back road hick mother fuckers, I'M
OUT.

The group continue to walk and casually pass a no
trespassing sign that is covered in vines. As they talk, no
one sees it.

JOHNNY

Ok, next year Jay decides
where we go.

JAY

About time, now where could we go,
the Bahamas, Europe, Hawaii,
anywhere I can get a piece of ass.

PAM

Fucking pig, is that all that men
think about?

JAY
Basically, yes, Well at least me.

JOHNNY
Whoa hold on. There's a car.

A beat up sedan is stopped on the dirt road. The trunk and front door is open.

PAM
I thought you said this area was uninhabited.

JOHNNY
That's what the camping store told me.

They reach the car, curious, and notice blood leading into the woods.

CHARLIE
Is that blood in the trunk and on the ground?

JOHNNY
I think so, and its fresh.

Johnny puts his finger on the blood, rubbing it between his fingers. Then wiping it off on his jeans.

PAM
I think we should get the hell out of here right now.

JOHNNY
Someone may need help or it's just a hunter.

A blood curdling female scream is heard from the woods.

JAY
Holy Shit, we need to go man, like now, that ain't no hunter.

JOHNNY

I'm going to see, you can wait here. Or are you too afraid to add some spice to this adventure.

Johnny heads deeper into the woods, cautiously, taking his time to where the scream came from, pushing away bushes and tree limbs. The rest stand for a moment, look at each other puzzled, then follow single filed. Slowly they walk.

CHARLIE

We should be real quiet, no talking, watch where you step. Johnny especially you, keep your mouth shut. We don't know what we are going to find.

JAY

This is fucked up, can't we just get the fuck outta here like now.

PAM

Sssh, listen, we are close.

More agonizing screams are heard.

CHARLIE

The sound is coming from right over that small hill.

The four move slowly up the hill. They begin to crawl quietly. Once at the top there is Axel, dismembering the woman with an axe. The group, all with horrified looks, move back a bit whispering.

JAY

Holy Shit, I'm outta here.

Jay begins to move away and breaks a large twig. Axel turns his head quickly and sees the four looking at the massacre, Axel drops an arm, and gets up, he begins running at them.

CHARLIE
Time to go, he saw us.

Terrified, the four start running as fast as they can out of the woods towards the dirt road.

JOHNNY
Run to the car!

PAM
That sounds good to me.

JAY
Ah shit ah shit.

PAM
Oh my god, here he comes!

Axel runs towards the campers with the axe held high, full of rage. Johnny makes it to the car, climbs in, and he tries to start it. His hands are shaking. He turns the key.

JOHNNY
Shit, the car wont start.

CHARLIE
Fuck the car we only have a few seconds, here he comes and he don't look happy.

The four start running down the road, side by side, constantly looking back, Axel is in the distance pursing.

JOHNNY
Maybe we can outrun him, go, go, go!

Jay trips and falls flat on his face. The others haven't noticed. He looks around in confusion. The others then notice he's missing.

PAM

Where is Jay, Where is Jay? Hang on
he fell.

All see while Jay looks up, he is on his knees. Axel steps
up behind him. He licks his finger and raises it to check
the wind.

AXEL

Fore!!!!

Axel chops Jay's head off. The body stands on its knees for
a few moments, blood squirts, and then collapses. Axel holds
up the head by the hair, examines, twisting it around.

AXEL

Damn, I sliced that one.

Axel then drags the body and head and throws them into the
car trunk. The others keep running until Axel and the car is
no longer seen. They stop, panting. Pam on her knees, throws
up.

CHARLIE

Ok, its Ok, well get outta this,
What the fuck just happened.

JOHNNY

I'm pretty sure if we don't get
moving we will be next on the
chopping block. Pam are you ok to
keep moving.

Pam is crying, hands on face.

PAM

He killed Jay.

She runs at Johnny, grabs him and starts hitting him.

PAM

Its all your fault.

CHARLIE

Break it up, what just happened wasn't Johnny's fault. And I think right now we need to regroup and make a plan.

JOHNNY

Pam, I'm really sorry about your brother, he was like a brother to me too, but Charlie is right. We should make a plan and get the hell outta here alive before that psycho finds us.

PAM

Well it better not be your plan. Cause right about now I'm thinking that should have been you instead of my brother getting his head hacked the fuck off.

CHARLIE

Ok, everyone better now? Ready to find help? Good.

Pam crosses her arms and turns away from Johnny.

PAM

Just keep that fuck away from me.

JOHNNY

Let me check the map.

PAM

Any other hidden roads on your map Columbus?

JOHNNY

It looks like there is a set of dead end roads to the east, probably with houses at the end. We can go for help.

PAM

Lead the way asshole.

CHARLIE

You better be right about this Johnny, we don't have any more time for fuck ups.

JOHNNY

Everyone stay calm, what happened, happened. Now let's walk, and keep your eyes and ears open.

The three walk, wider side by side formation. There is silence that cuts amongst them. The sound of their walking and the wildlife are all that is heard.

FADE TO BLACK

EXT. HOUSE - NIGHT

BEGIN FLASHBACK SEQUENCE

Pam, Johnny, Jay and Charlie are on a backyard deck sitting in a hot tub on a cool summer night. The sky is clear, the stars shine bright, it's a full moon. They are drinking, talking and laughing.

CHARLIE

So whats the plan Johnny?

JOHNNY

Alright you guys, its very simple. It's a twenty mile walk. We camp halfway. Then the next morning we find the waterfall, camp there two nights, then back half way we camp again. But I'll tell you now, we don't need anyone slowing us down. Pam, I mean you.

CHARLIE

Chill man, we'll all be there together, everyone pulling their load. No need to be worried about Pam, I don't see this being a problem.

PAM

You really are a fuck Johnny, you know that I run five miles everyday, run. You're a lazy burnout. It's you who should be worried about slowing us down. So just knock it off with the trash talk and let's enjoy The night, jeez, someone shut him up.

JOHNNY

Right, right. You run, wow. That Doesn't mean you'll get any sympathy from me, lets just see how you do. Now, hope all you had some boy and girl scout training, because you'll need it.

CHARLIE

How'd you learn of this place?

JOHNNY

My friend GUS did it a few years ago and said it was amazing. He stayed there a week with a bunch of people from his job.

JAY

Cool, Sounds good to me. Who wants a drink?

JOHNNY

Beer. Make it two.

CHARLIE

I'll take a beer too.

PAM

Rum and coke on ice please.

JAY

Coming right up my friends.

Jay hops out of the hot tub, dripping wet, the pit pat of his feet echo, he heads inside the house to get the drinks.

PAM

I'll be honest with you guys, I'm nervous, we are going to be into no mans land, alone, no way to get help if we need it. I know I voted for this but I may sit this one out.

CHARLIE

Darling, its a simple camping trip in an area where there is no one, no hunters, no axe wielding psycho's, just wilderness and its beauty. You pull out now your gonna piss everyone off.

JOHNNY

Yeah Pam, no turning back now,
you're coming. You really want to
miss this?

PAM

No, I guess not, but aren't any of
you worried?

JOHNNY

Nothing to fear here, simple hike
and camping, you can't handle that?

PAM

It's not that, I just don't like
the idea of the four of us alone in
an unfamiliar place. What if we get
lost, what then?

JOHNNY

We are not going to get lost, map,
GPS, Walkie talkies. Foolproof.

PAM

You idiot, how are you going to get
a signal for the GPS?

JOHNNY

This isn't a cell phone, it will
work. Now why don't you give
Charlie over here a big hug so he
could comfort all your fears.

PAM

You know Johnny, I grow to hate you
each passing day.

JOHNNY

Huh, figures. Charlie take care of
your woman, shes starting to piss
me off.

PAM

Asshole.

Jay comes back outside, hands full with the drinks and hands
them out, he climbs back into the hot tub wearing swimming
trunks.

JAY

What'd I miss?

JOHNNY

Only Pam trying to chicken out of
the trip.

CHARLIE

Enough Johnny, she's coming, as much as that may upset you. She could hold her own, no need to badger her.

JOHNNY

Yeah right.

JAY

Johnny why you giving her shit?

JOHNNY

To tell you the truth I don't think a woman could do this.

PAM

Chauvinist pig.

JOHNNY

Damn straight, woman just drag men down, no offense to you and Charlie, but relationships turn men into pussies and woman into demanding annoying bitches. And it only gets worse after you get married and pop out a few little babies. You all know I have a little girl, worst thing that ever happened to me, so needy, clingy, and downright unreasonable.

JAY

How could you say that about your child?

JOHNNY

Shut up Jay.

PAM

Me and Charlie's relationship is our business, sorry to hear you failed at relationships with the opposite sex, but that's because your an arrogant prick.

JOHNNY

Oh, I failed, NOT, I don't have the patience for a bitch, getting their nose all up in my shit, masturbation is fine for me and I don't feel comfortable sharing everything with a woman, don't trust them, don't need them, end of story.

JAY

Damn Johnny, you should lighten up, woman ain't as bad as you make it seem. I applaud Pam and Charlie, whats it now five years together?

PAM

Yep. And counting.

CHARLIE

Really, that is long, damn, I must love you.

JOHNNY

Save your sentiments Charlie. You got reeled in and now there's no turning back.

CHARLIE

So what if I found a mate, tell you the truth man, you'd be much better off with someone.

JOHNNY

No way, I'm done.

JAY

Check back in three years, Johnny will be married, guaranteed, don't believe his bullshit.

PAM

Thank you Jay, always cool and collective. Did you tell mom and dad about this trip?

JAY

Yes, they just said be careful, enjoy yourself, yadda yadda yadda.

PAM

Well we can't call them for help if we need to, did they seem concerned in the least?

JAY

They said watch out for the wildlife, that's it, oh and take a lot of pictures.

PAM

Good ole mom and dad, Charlie you bringing the camera?

CHARLIE

Yes.

JOHNNY

Mr. photographer over here, how about this, every time you take pictures of me, I give you the middle finger, sound good?

CHARLIE

Oh god, why are we friends with this buffoon.

JOHNNY

Stop with the dramatics, I'll be one my best behavior, promise.

PAM

I don't trust you for a minute, don't fuck with me Johnny or I'll fucking beat your ass down.

JOHNNY

Really? Then maybe I should be naughty.

JAY

Johnny, c'mon, back off.

CHARLIE

Johnny, she will kick your ass and leave you for dead. She is a strong one, hell she could kick my ass, so don't take her lightly.

JOHNNY

Cant any of you mother fuckers take a joke? I'm the dick of the group, you should expect this of me. But I'll tell you now, all of you best do this right, cause I'll be laughing as you slowly die. Now are we clear?

The group just stare at him, silence.

JOHNNY

Fuck you all, really, fuck you.

CHARLIE

I've known you for ten years, never ever have I seen such a transformation of cool guy to a fucking asshole we choose to keep around. No Johnny, fuck you.

JOHNNY

Ah, you all can suck my dick.

PAM

What that three inch thing you poke around with, nah I'll pass.

JAY

Suck my dick Johnny, you're obviously gay, so no more secrets, come out the closet and find yourself a nice guy, and you could play with another penis as much as you play with yourself.

JOHNNY

Oh for fucks sake, you all are a bunch of shit that I accidently stepped in and wiped on your doormat.

CHARLIE

Oh my god, will you please stop.

JOHNNY

For you Charlie, I'll reign it in. But Pam, you fuck this up in anyway, I will leave you to die, sure Charlie will be there for you, but I'm clear out of there, no regrets, no feelings, numb, and I will continue our adventure, maybe pass your dead body on the way out.

CHARLIE

For the last time Johnny back off, cause I'm getting pissed now.

PAM

Dick.

JOHNNY

Ok, ok, jeez, everyone take a second and breathe.

JAY

Ok, lets toast to a successful and fun trip.

The four all clink glasses and bottles, the drinks spill out a bit as they drink down a gulp.

JAY

That's more like it, just think tomorrow morning we head out. Who's car we taking?

CHARLIE

We already decided that, I get the best mileage and have room to spare, I'm driving.

JAY

How long is the drive?

CHARLIE

About five hours, give or take.

PAM

I call shotgun, like that wasn't going to happen.

JOHNNY

Ok princess, we'll sit in the back and listen to you two idiots as you talk about how much your in love, and how precious it is, get the fuck out of here.

CHARLIE

No, she sits up front, have a little courtesy Johnny.

JOHNNY

Whatever, just get us there, I don't give a fuck where I sit.

JAY

Hey, we could play road games, yes, no?

JOHNNY

Like what?

JAY

I don't know games, like I see an A, what do I see, that kinda shit.

JOHNNY

Lame, I'm going to put in my earplugs and listen to some music, so don't interrupt me. Hate driving far, bores me, but I'll be fine, just keep your games to yourselves.

JAY

Have it your way as we ride to the trip of our lives.

JOHNNY

Right, trip of our lives. You all down to have some fun?

PAM

I'm in.

CHARLIE

Me too.

JAY

All the way into this mother
fucker.

JOHNNY

Well that's good to hear. Now
everyone, let's get fucked up,
first person to puke gets to set up
the tents.

CHARLIE

Bastard, we all set up the tents,
you wanna puke tonight, just make
sure to get it in the bowl.

JOHNNY

I'm drinking a few beers, well
maybe too much, but I don't puke, I
can handle my liquor, you'll be the
ones puking tonight.

PAM

Here you go, the town idiot
pronouncing he will be sober enough
to not puke. As far as I could
remember, you're the one ALWAYS
puking, so shut the fuck up.

JOHNNY

You listen here little lady, I can
drink all day, no effect, not
feeling anything right now as I
polish my twelfth beer.

CHARLIE

A twelve pack, by yourself, you are
an alcoholic man, you do this
almost every night, think you may
have a problem?

JOHNNY

Problem, no no no, a nice little
escape from the real world man. I
drink to remove myself from this
scum runned country. I want to move
man, to a state where pot is legal
and you don't pay out your ass with
living costs.

JAY

There he goes with the pot shit, we get it, we all enjoy it, so no need to think of a happy place where all are high and chilling together. Just remember to bring a nice big fat bag of the shit, and well be just fine.

JOHNNY

Speaking of that. I'm going to light up this blunt, Don't worry, I'll share.

PAM

Keep that away from me, they do random drug testing at my job and I don't plan on losing it because of taking a hit off a blunt.

JOHNNY

Fear not, we shall make sure, not a toke taken from you, so relax, but I'll tell you now, we be rocking the weed every hour so don't be jealous. C'mon girl you sure you don't want a part of this?

PAM

Well maybe, it's only for the weekend. Yeah I'm into it, but you best make sure it's good shit. Not going to smoke anything that isn't.

JOHNNY

You don't worry your silly little head, I pay top dollar to get stuff that gets you so high you'll be wondering where you are.

PAM

Well I want to know where I am, I guess I'll just smoke a little.

CHARLIE

If you want to enjoy this, smoke it up.

JOHNNY

Look deep in my eyes Pam, you will get high, you will get high, then it wears off and you gotta do it again. I got us, I'm laying out four hundred bucks for this weed. It will be magical.

JAY

Magical, well I'm all for that.

JOHNNY
Exactly.

CUT TO:

INT. BEDROOM - NIGHT

Charlie and Pam holding each other are in the bedroom talking.

CHARLIE
Oh Pam, these have been the
happiest years of my life.

PAM
I feel the same Charlie.

Charlie gets on his knees, reaches into his pocket and presents a ring to Pam.

PAM
Oh my god.

CHARLIE
Pam Miller I am on my knees, and
all I ask, is that you marry me.

PAM
Oh Charlie, yes yes, of course I
will marry you.

Charlie takes the engagement ring and puts it on Pam's finger. She moves her hand around staring at it, smiling.

CHARLIE
Do you like it?

PAM
Its beautiful, I hope you didn't
spend your life's savings on this.

CHARLIE

Nope, made payments for the last year, that's two carats you have on your finger.

PAM

Jeez Charlie, you've made me so happy, this is just what I wanted for us.

CHARLIE

Glad you like it, I want to spend my dying days with you.

PAM

Oh Charlie, always the romantic, I love you.

CHARLIE

Love you babe.

The two embrace and begin to caress each other, falling back onto the bed, then the door fly's open and they are interrupted by Johnny.

CHARLIE

What the fuck Johnny!

JOHNNY

Well while you love birds build a nest, we're out of beer. We need more.

CHARLIE

Alright, I'll drive, you got cash?

JOHNNY

Yeah, I would like some nice imported beer, so we need to go to that store at the end of main.

CHARLIE

Ok, Pam, I'll be right back, keep the bed warm.

PAM

Johnny you have an amazing knack of fucking things up, thank you.

JOHNNY

Bitch.

Charlie, pissed off and Johnny, a bit drunk as usual, get into his black jeep and drive to the store to get more beer.

CUT TO:

INT. CAR - NIGHT

JOHNNY

Charlie, what do you see in her? I mean shes a looker but c'mon, you need to diversify.

CHARLIE

I love her, you we're in love, CINDY right? Yeah, she stole your heart so leave Pam outta this, And you better start taking care of your kid man, when's the last time you saw her?

JOHNNY

I dunno, a year, all I have now is a hefty child support payment.

CHARLIE

Why didn't you marry her?

JOHNNY

Fuck that, like I said I'm very content by myself.

CHARLIE

Just do the right thing man, ok? Finally, here is the store.

JOHNNY

Yeah, yeah, I hear you.

The two emerge from the black jeep and head into the store. The door swings open.

CUT TO:

INT. STORE - NIGHT

Johnny and Charlie head towards the refrigerated section. The store looks like it hasn't been cleaned in twenty years, the shelves are bare, an old MAN stands behind the counter.

JOHNNY

What the fuck is this shit, no imports, I gotta deal with Budweiser?

CHARLIE

Fuck your fine taste, just pick a beer and let's go.

JOHNNY

Alright, alright, here we go, some belgium beer, that would work.

CHARLIE

Then c'mon lets go already.

JOHNNY

Ok, Ok, damn your on my ass.

CHARLIE

Its beer Johnny, just buy some and let's gets the fuck out of here, this is a bad part of town.

They go to the beaten up checkout counter and purchase the beer, dropping a dollar into the tip jar, then head back to the car.

CUT TO:

INT. CAR - NIGHT

JOHNNY

I'm not sharing this.

CHARLIE

Whatever you want Johnny. You sure this trip is safe?

JOHNNY

No worries man. We good.

CUT TO:

INT./EXT. HOUSE - NIGHT

Johnny heads to the hot tub happily after putting his beers in the refrigerator, Charlie heads back to the bedroom with Pam.

CUT TO:

INT. BEDROOM - NIGHT

PAM

Back from your journey into the weirdness that is Johnny.

CHARLIE

Relax, he's cool, he only has us, so deal with his crap. Now where were we.

The two look into each others eyes and slowly, they begin to kiss.

CUT TO:

EXT. HOUSE - NIGHT

JOHNNY

So Jay all ready for this?

JAY

Hell yeah my man, going to be awesome.

JOHNNY

Good, good, keep an eye on those love birds.

JAY

That's my sister bro, I got her back.

JOHNNY

I hope so, cause we need to be all together on this, no slackers, like were on a mission, with the spoils being that majestic waterfall.

JAY

I got you all the way. Could I get a beer.

JOHNNY

Fuck I just got back in this hot tub, and I claimed that beer, Whatever. Ok, ok, I'll be right back.

Johnny heads inside, then returns. Charlie and Pam finished with their love making, meet up back at the hot tub.

CHARLIE

Ok, you fucking jack offs, in six hours we move out, be ready, I'm not a babysitter, so get it together, get a good sleep and we head out at 3am.

PAM

Johnny try not to oversleep you fucking bum.

JOHNNY

Charlie try to keep control of Pam. I'll be ready.

CHARLIE

Would you two shut up already.

JAY

This is going to be interesting.

END FLASHBACK SEQUENCE

FADE OUT

EXT. FOREST - DAY

Johnny, Pam and Charlie continue down the road and hear a car coming with heavy metal music blasting.

PAM

Hang on, listen.

Charlie focused looks back down the road.

CHARLIE

Ah shit, it's him.

JOHNNY

Get into the woods.

The three hide in the woods overlooking the dirt road. Then Axel's car speeds by leaving a cloud of dust behind, then stops, the music cuts off.

PAM
He just stopped.

CHARLIE
Deeper into the woods, come on.

As all three run into the woods, stumbling, their gear is heavy, they start to get disoriented as to where they are in relation to the road, Johnny, nervous and scared at this point doesn't notice that he just dropped the GPS.

PAM
Oh Shit, which way.

JOHNNY
This way, I think.

PAM
Where is the GPS?

JOHNNY
Shit, where is it? I can't find it.

CHARLIE
Well that's just the best news I've heard in weeks, what the fuck is wrong with you Johnny, you're the fucking expert, and now we're in the middle of these mountains with an axe wielding psycho tracking us, great job.

PAM
Fucking asshole. Wait, I hear something.

JOHNNY
He found us, follow the sun to the west, and if we get separated use your walkie talkies.

The three run deeper into the woods. Johnny without care, trips over a log and injures his ankle. He holds it wincing in pain.

JOHNNY
Fucking shit, keep running I'll hide over here.

PAM
We'll come back, soon.

JOHNNY
Just go, go.

Charlie and Pam move forward. Johnny then begins to talk to himself, guilty about Jay, he does not see Axel coming up behind him. Johnny is resting on a tree stump with his upper body being visible smoking a cigarette. Axel comes up from behind and starts to use a metal wire on his throat.

AXEL
What's wrong buddy, all choked up?

Johnny struggles, then his facial expression goes blank and his neck has been severed deeply, his body falls to the ground.

AXEL
We got a gusher!

Axel picks up his cigarette, takes a drag.

AXEL
Parliaments, fucking pussy.

He flicks the cigarette away. Then hauls the limp body into his trunk. Deep in the woods Pam and Charlie holding each other, work on a plan.

PAM
Charlie, where should we go?

CHARLIE
We need to get help for Johnny, we can't carry him. I think our only option is to go back to that dirt road and find help. Let me try and reach him with the Walkie Talkie. Johnny, you there, Johnny...(nothing)

Axel looks through Johnny's bag and finds the walkie talkie. He puts it in his pocket. His car starts up, tires spinning, with heavy metal music blasting, he speeds away with a cloud of dust. Pam and Charlie are deep in the woods, crouching. They wonder why Johnny isn't answering.

PAM

You don't think.

CHARLIE

Could be, lets go back it's been awhile.

The two head back through the woods, getting hit by branches along the way. They find the spot where Johnny was and see a large amount of blood.

PAM

Oh please god no.

CHARLIE

He got him...Shit, we should have stayed with him.

Suddenly on the walkie talkie.

AXEL

Check, Check, Good morning ladies and gentlemen. This is your master of ceremonies. I'm sorry to break the bad news to you. But you won't make it out of this forest alive. I guess you didn't see the no trespassing sign. Well, anyway, enjoy your day in the beautiful landscape of the Catskills, see you soon.

PAM

That sick mother fucker, are we all going to die today?

CHARLIE

If we play it right, I don't think so. We have to out smart him. Let's follow the dirt road.

PAM
Have a weapon?

CHARLIE
Yes, I brought my hunting knife.

PAM
What the fuck are we going to do
with that?

CHARLIE
It's what we got, I'm pretty good
with it.

PAM
Charlie, I'm scared.

They both follow the road through the forest. Cautiously. At the end of the road is a house, old, not well maintained. Shutters hang. There is a fire pit and it is full of heads on stakes, some new some old. Flies swarm everywhere. Heavy metal music is blasting from the house. Axel's car is parked behind the house.

PAM
What is that smell?

CHARLIE
That's the smell of death. We
should split up.

PAM
What?

CHARLIE
You stay here, I'll be right back.
If I'm right, there are things you
don't want to see up ahead.

PAM
Please be careful.

CHARLIE
I will.

PAM
I Love you Charlie.

CHARLIE
I love you too baby, we'll get
outta this, I promise. Stay hidden.

They hug and kiss like it's their last. Pam hides herself in the woods, crouching down, Charlie is running, looking all around as he goes. Headed towards the house. Suddenly a hand grabs his leg out of the brush and he falls. He rolls over and Axel is standing over him.

CHARLIE

Please, Ill give you whatever you want.

AXEL

Hmmm. Lets see, how about your leg?

Axel takes an axe and with energy chops off one of his legs, blood begins to go everywhere. Charlie is screaming in pain. He reaches into his bag and picks up the walkie talkie.

CHARLIE

Pam, Run, Run!

AXEL

And then, how about an arm?

Axel hits Charlie again with the axe, chopping off his arm. Charlie in agony is wriggling around.

AXEL

Times up, Party's over.

Charlie is finally finished off with chop to the head. The body is then dragged close to the house. Pam tries the walkie talkie.

PAM

Charlie, Charlie, can you hear me, Charlie. Shit where are you. What should I do what should I do? Charlie!

Pam starts to run towards the direction Charlie ran. Looking all ways. As Pam is running she runs right into Axel, who knocks her out with the wood end of the axe.

FADE TO BLACK

INT. HOUSE - DAY

Pam slowly wakes up, her head bobbing about. She looks around, confused, scared. It is a fairly large room, probably the living room. Pictures hang sideways, a couch torn up and a broken lamp are there. The smell of death is in the air. She is tied to a chair with duct tape with a ball in her mouth. She sees heads on the wall, like deer trophies. She looks to the left and sees Jays, Johnny's and Charlie's heads on the wall. She tries to scream but cannot. She keeps trying to get free, lurching back and forth, sweat drips down her dirty face. There are footsteps coming from the other room. Pam lowers her head and plays like she is still out cold. Axel brushes his hand through her hair. He is breathing heavy.

AXEL

Saving the best for last my dear.

Pam still with her head down, slowly raises it, she watches as Axel leaves the room. She starts to look for something to set her free. Pam sees a broken window, with some glass still on the floor. She begins to try moving herself towards it. She keeps trying but the agony only gets her a few inches. She then falls over. She continues to struggle and using all of her strength tries to get to the glass. Axel hearing this returns and starts to dance wildly around Pam.

AXEL

Well, well, look what we have here.
A punky one.

Axel stands her up and removes the gag and tape. Pam spits in his face.

AXEL

Now now. Didn't yo mama tell you
never to spit. Shame, so beautiful
but so filled with disrespect.

Axel slaps her and starts to dance. Blood trickles from her mouth.

PAM

Fuck you bastard, is that the best you got.

Axel continues dancing. Slapping.

AXEL

Now wait a minute here, isn't it you who are fucked? Don't you worry now love, I got no dick. Chopped off long ago, so I ain't trying to have my way with you like that.

He slaps her again, then stands in front of her, staring her dead in the eyes.

AXEL

But I like to play. It can go two ways. You can cooperate with me or you can really piss me off.

PAM

Why are you doing this?

AXEL

Hmmm, well I enjoy the smell of death and the beauty of blood flowing freely.

PAM

You are a sick fuck.

AXEL

Sick, no, Psychotic maybe. I bet you're starting to think what I'm going to do with you. Yes?

PAM Y

You'll never get away with this.

AXEL

Honey, I've been getting away with this for a long time.

Axel continues dancing and slapping Pam. Her face full of bruises, blood. She is slowly passing out. She looks right into Axel's eyes.

PAM

Just do it.

AXEL

Now its not that simple my pretty thing. I have plans for you. First I'm going to cut your restraints. Don't even think about running cause there is no where to go. Then we are going to explore you in the basement.

Axel cuts the restraints and Pam jumps up and with haste tries to run. She opens the front screen door and is pulled back in by Axel.

AXEL

I told ya not to run.

Axel throws her to the ground, then drags her by her foot to the basement stairs while she fights the entire way, and hits a switch that turns the stairs into a slide, he throws her down. It knocks her unconscious. He pulls the switch again and goes down the stairs. The basement has low light and the walls are full of tools, weapons and news clippings, photos of those killed, it is musty, dusty. The sun shines in like rays through a window. He pulls her across the floor, then puts her head in a vice. Axel goes upstairs and has lunch. Takes a swig of Jack Daniels. He eats a sandwich. The kitchen is filthy with dishes, garbage, beat up furniture, flies swarm.

AXEL

Now this is the life!

Once finished he goes outside to a fire burning in a pit. He sits throwing numerous body parts into the fire. He is surrounded by backpacks and other material. He searches through them all, including pants and jackets, then throws the waste into in the fire.

CUT TO:

EXT. PARKING LOT - NIGHT

Axel gets in his car to go to a secluded rest stop, where he meets with the SHERIFF, in his late 50's, overweight, with a beard, he is in plain clothing.

SHERIFF

How ya doing?

AXEL

Its all good here. Oh yeah, I have this for you.

Axel hands an envelope to the sheriff. He shuffles through the money inside.

SHERIFF

Thank ya much.

AXEL

Anytime. See you soon, two weeks.

SHERIFF

See you then.

The transaction over, Axel returns to the house, gets some rest, wakes, then heads to the basement.

CUT TO:

INT. BASEMENT - DAY

AXEL

Well, I see we've woken up.

PAM

Please, Please let me go, I don't want to die.

AXEL

I highly doubt that, I'm sorry, I just cant, but I promise I will make your death as painful and long as possible.

PAM

You mother fucking piece of shit, kill me already, or are you scared you pussy.

AXEL

You have to understand, I want your death to be climatic and there are many things I need to do before finally killing you.

PAM

You don't have the balls unic.

AXEL

Ok, now that was below the belt. I think its time to get to the business at hand.

Axel walks up to his tool wall and takes a knife, a hammer, a drill, wire cutters, pliers and a bucket of water with a sponge. He places all of these next to Pam's head.

AXEL

I think I'm ready now, how about you?

PAM

Go to hell freak!

AXEL

Whoa, check out those nails. I think I'm going to have to take a closer look.(Picking up her hand) Look at that diamond. I think I'll take that. This little piggy went to market, this little piggy went home and this piggy...is mine!

Axel cuts off her finger. It falls to the ground and blood spurts. She is screaming.

PAM

Oh God, please, stop.

AXEL

No can do sweety, aren't you having fun? Damn I'm loving it. You ever play golf?

PAM

Are you fucking kidding?

AXEL

No really, have you ever played?

PAM

No. Let me go already, I've had enough of your games.

AXEL

Too bad. Great sport. If you like a hole in one or a bogey, its all good, fun, right? Now this little piggy went to market, this little piggy got stoned and this little piggy fucking fell off.

Another finger is cut off. Drops to the floor, more blood is squirting. She begs.

PAM

Don't you have mercy?

AXEL

Nope. Now back to the issues at hand. Check this knife out. I sharpen it everyday. Lets give it a try.

The killer cuts Pam in numerous parts on her body, she is screaming in pain with each cut. A large pool of blood is gathering under her. Pam finally passes out.

AXEL

You rest, I'll be back.

CUT TO:

EXT. HOUSE - NIGHT

Axel goes back to throwing body parts into the fire, singing to the music playing, dancing around the fire. He begins to roast marshmallows on the fire. He slips into a dream.

BEGIN DREAM SEQUENCE

Axel is walking through the woods at night. AGNUS, his dead mother comes floating to him with arms reaching out, as he reaches out she floats away into the mist. Suddenly he is surrounded by all of the people he has killed in a zombie like state. They surround him, coming closer and closer. They take him to the ground and grab his limbs and tear them off. While tearing him apart, he is screaming, then he breaks out of the dream.

END DREAM SEQUENCE

CUT TO:

INT. BASEMENT - DAY

Pam wakes up and looks around, her head still in the vice, she is getting weak from blood loss. She hears footsteps above. She begins crying knowing death is near. The footsteps then come down the stairs.

AXEL

Well Well, awake again. Isn't life precious? How are you? You don't look so good. Oh, you've been crying. I'm sorry, some are weaker than others. Here let me clean you up.

Axel cleans Pam's face with sponge and water. Pam continues to cry.

AXEL

My father and mother used to do a lot of this but became too frail to continue, so I took over.

FADE OUT

INT. HOUSE - DAY

BEGIN FLASHBACK SEQUENCE

Axel in his childhood. He is 8, short, thin, a handsome boy. He is talking to his mother Agnus, 45 years old, very thin, wearing a dress, frail, and slowly dying from cancer, she is very giving and loves her children dearly.

AXEL

Mother. Why does daddy kill people?

AGNUS

Well, its our job. We get paid to do it, They call it snuff. Everything filmed.

AXEL

Couldn't we get into trouble?

AGNUS

Oh yes, you have to be careful and not let anyone get away so they can tell. One day this will be your job, but for right now let's get some reading done and study your Anatomy.

AXEL

I love you Mother.

AGNUS

I love you too son, now scat so I can fix dinner.

FADE OUT

FADE IN:

INT. HOUSE/BASEMENT - NIGHT

Axel now age 13 beginning to sprout up in size, HERB, age 19 wearing glasses and very lanky, he is highly intelligent, EDWARD, business smart, age 17, medium build, long hair, and BOBBY, age 15, is on the chubby side, but carries his weight well, the creative child, are called by Agnus.

AGNUS

Bobby, Edward, Herb, bring Axel to the basement.

In the basement is a MAN age unknown, dripping in blood and sweat, tied, gagged and bound, he hangs dead. Axel sees this and questions his mother.

AXEL

Could you tell me again, Why do we do this?

AGNUS

To survive. This is our livelihood, with each death we get paid more, but it has to be on video so we can sell it.

AXEL

I think I understand.

AGNUS

I'm afraid I'm going to have to do something so you wont be tempted by female flesh, it will make you weak, and open to mistakes. I will meet you up in the bathroom.

AXEL

What are you going to do?

AGNUS

I'll see you in the bathroom.

INT. BATHROOM OF HOUSE - NIGHT

AGNUS

Pull down your pants and underwear. The penis is evil, it will cloud your judgment. You need to feel pain to understand pain. Should have done this to your father before he started raping teenagers, stupid man.

Agnus cuts off Axel's penis. It falls to the floor with blood. Axel never flinches or cries. She has medical training so she sews up the wound leaving the urethra out so Axel could still urinate.

FADE OUT

FADE IN:

EXT. HOUSE - DAY

Axel now age 15, big sprout in height, runs around the house kicking a ball with Bobby, Herb and Edward. Edward throw a ball at Axel hitting him and knocking him down. Agnus watches.

AXEL

You jerk, why are always picking on me.

EDWARD

Because you're nothing. You will never amount to anything. Your a wimp, why don't you go cry to mommy.

AGNUS

Axel, come here.

AXEL

Yes mother.

AGNUS

Your father has been very busy, and needs to go on a trip.

AXEL

Where is he going to go?

AGNUS

I don't know honey. But I need you to be the man of the house now.

AXEL

But I'm the youngest, why me?

AGNUS

You are the strongest of the children. Lead your brothers. I don't have much more time on this world, I'm sick son, and soon I'll be dead. Don't get upset. Now go back and play, I'll call you for dinner.

AXEL

Ok mother.

CUT TO:

EXT. FOREST - DAY

Axel has set up numerous traps to catch animals. He goes to check a trap and finds a Raccoon. With his pocket knife he stabs it many times and kills the animal cutting off its head. He tastes the blood then discards the animal and heads back to the house.

INT. BASEMENT - NIGHT

Axel comes back inside and is lead into the basement where a WOMAN is tied to a chair.

AXEL

Who's this mother?

AGNUS

The name means nothing. They are all the same. I have shown this to your brothers. What do you think I should do with her?

AXEL

Take a knife and cut her throat?

AGNUS

Excellent method. Do you think we should torture her a bit? So she feels pain before she dies?

AXEL

Is that the way to do things?

AGNUS

You're on the right track. Why don't you hit her. Here is a stick.

Axel hits her numerous times as the woman cries out. He kicks her numerous times.

AGNUS

How did that feel?

AXEL

It felt good.

AGNUS

Excellent. Now watch this. She takes a large knife and slices her throat open.

Blood sprays freely.

AGNUS

Go ahead Axel taste the blood, its warmth, its texture.

AXEL

It's still warm mother, and sweet.

AGNUS

Yes it is. But as you can see cutting ones throat leads to a fast death, leaving no real fun. To have fun you must torture and torment to the breaking point. Understand?

AXEL

Yes Mother.

AGNUS

What shall we do with the body?

AXEL

Not sure.

AGNUS

You take it to the fire pit and throw it in after you've removed any valuables and searched their bags. Once you smelled death, you'll never forget it. Get used to it my son.

FADE OUT

FADE IN:

INT. HOUSE - DAY

Axel now age 19, tall and strong, stands boldly in front of his mother.

AXEL

Mother, I'm ready. Ready to make my first kill.

AGNUS

I knew this day would come,
remember all I've taught you, and
make me proud son. Never let anyone
get away. Show them sheer terror
and make them scream, make them
beg.

AXEL

Goodbye mother.

Agnus closes her eyes and Axel stabs her through the heart.
Her body falls down and Axel drops the knife.

CUT TO:

EXT. FOREST - DAY

There is a makeshift grave for Agnus, with Axel on his knees
head down. He grabs an axe and makes it a tombstone for his
mother.

END FLASHBACK SEQUENCE

INT. BASEMENT - DAY

Pam is still in peril as Axel continues to work on her,
walking around her in thought.

PAM

Please, Please. Let me go.

AXEL

I don't think so. One of my
favorite tools. A hammer, this is a
nice one don't you think? They say
if you hold the handle close to the
bottom you can get more power out
of a swing.

PAM

Please no more, just kill me, I
cant take the pain.

AXEL

Sorry, its show time.

He smashes her knee with the hammer, sounds of bone
breaking. Pam screaming.

AXEL

Ouch, I bet that hurt. Let's take a look at your teeth.

Axel opens her mouth while she is trying to bite him.

AXEL

Oh my, you have a cavity this one needs to be pulled.

He grabs pliers and pulls a tooth using his foot on her body as leverage.

AXEL

Nurse, could get me some suction over here...I guess not.

Pam is spitting blood.

AXEL

It's time, are you ready.

Axel lights a cigarette. Pulls out his drill showing Pam.

AXEL

You know I've had this for so long and never used it. Let's give it a try.

He plugs it in, gives the button a few pushes and puts it on Pam's forehead. He begins to drill, blood gushing, her body shudders until he hits brain matter and then she hangs dead.

AXEL

Finally a place to put my Cigarettes.

He places the cigarette in the hole in Pam's head. Then up the stairs, he drags her to the fire pit and throws her in.

CUT TO:

EXT. FOREST - DUSK

Herb, now with a balding head, steps forward into view.

HERB

Cut! That's a wrap, great job everyone, this is going to be one hell of a film, cast and crew thank you, eat then we film the final night scene.

Axel heads to a RV, Bobby picks up a video camera, takes some shots of cast and crew and then follows Axel. The actors and crew line up to get food and beverage. One by one they sit at tables. ELIZABETH, who played Pam, TIM, who played Jay. VICTOR who played Johnny. JOHN, who played Charlie. LAURIE, in charge of make up, thin, unattractive. DONALD, in charge of special effects, mid 50's, an expert in the field. HENRY, cameraman, mid 20's, long hair and a beard. Alex, soundman, mid 40's but looks older. BUB, HENRY and OTIS, the drivers, all overweight wearing beat up clothing and baseball hats. FIDO and CLAUDE, interns, learning the business, college students. BLAIR, caterer, old, with a hair net and apron. Everyone chatting. Bub gives Bobby the finger.

HERB

And wheres our killer?

Otis stands and answers.

OTIS

I think I saw him go into the RV.

Bobby heads to the RV with Herb. They enter and Axel is sitting.

INT. RV/OFFICE - DUSK

AXEL
Are you ready Bobby?

BOBBY
Yep.

AXEL
Herb make sure all the people are there.

HERB
Right, I think were good now, so begin asap.

AXEL
You know the drill. Follow me everywhere Bobby, get the best possible angles, make sure to capture all the gore, shit why am I telling you, your a master at this.

BOBBY
Yeah I am pretty good.

AXEL
I'll be out in a couple of minutes, Turn the camera off for now and start filming as soon as I exit.

Bobby and Herb leave, close door. Axel makes a phone call.

INTERCUT

EDWARD
Whats up killer, hows it going?

AXEL
No problems we are about to start taping.

EDWARD
Start with the shotguns, then its all up to you. As brutal as possible of course. No one left.

AXEL
Consider it done.

EDWARD
Call me when its over.

AXEL

I'm running low on cash to make this happen, don't fuck with my cut this time. You picked on me my whole life, I'll never forget that.

EDWARD

A young man with his older brother picking on him. C'mon Axel, you're my brother. The money, clerical error won't happen again.

AXEL

Good.

EDWARD

Have fun.

AXEL

Don't I always. Talk later brother.

Axel hangs up phone, as does Edward. Axel takes a golf score card off the table with everyone's name on it, puts in pocket. Axel equips himself with two shotguns and a large amount of bladed weapons. He exits the RV and Bobby starts filming. Tim notices first as Axel comes towards the cast and crew.

EXT. FOREST - DUSK

TIM

Going hunting killer?

AXEL

Good idea, a hunt sounds just about right.

CHRIS

Whatcha after Bigfoot?

Laughs at the table as Axel moves closer.

HENRY

He looks like the fucking terminator... hasta la vista baby.

More laughs from cast and crew.

BLAIR

Come on and have some food honey.

AXEL

My appetite isn't for food. Does anyone have any last words?

JOHN

Ok we get the joke, very funny, come on and eat with us. We still have the night scene to shoot.

AXEL

Shoot? Why not.

Axel opens fire, killing Henry, Blair, John, and Alex who fall face first on the tables. Everyone is starting to scatter, trying to use their cell phones. As Axel continues to shoot, Victor get wounded and while running Donald gets shot and his body goes flying. Laurie, Elizabeth and Fido run into house. Otis and Bub run behind the house. Claude makes a run at Axel. Axel grabs a knife spins and slits his throat open.

AXEL

Hey look, I made a pez dispenser. Now that's what I call a collectors item, I think I'll sell it on EBay.

Bobby follows Axel in his every step, trying different angles, a number of yards behind, showing Axel as he works.

AXEL

Ollie Ollie oxen freed? Marco? Marco?

Axel walks up to Victor who has been wounded in the leg. He's crawling.

AXEL

Hi Victor, hows things?

VICTOR

I'm going to rip your black heart out and have it for lunch.

AXEL
No need for threats, that legs
looking pretty bad. Let's make
things even.

Axel shoots Victor's other leg. He screams.

VICTOR
You mother fucker.

AXEL
Sorry I can't fuck. But I do love
using my guns.

He shoots Victor's left arm. More screams.

AXEL
One more left.

He shoots Victor's right arm. He is flinching all over
trying to understand what's happening.

AXEL
It was so much fun killing you the
first time for the movie. I wanted
to make this special.

Axel lowers gun to Victor's crotch, he looks terrified.

AXEL
Did you want any children?

VICTOR
Fuck you.

Axel shoots him in his crotch and Victor becomes limp, dead.

AXEL

Now lets see, time to check the traps.

Axel walks into the backyard and finds Bub and Otis in a deeply dug hole with no way to get out.

AXEL

Hello, welcome to your grave. But I have to ensure you can't get out.

Axel shoots Bub and Otis in their legs. They fall.

AXEL

I'll be back to start covering you up in just a second, enjoy your last few breaths of life.

Bub and Otis struggle to get out of the pit. Axel heads to the front of the house, as he walks he is checking off his golf card.

AXEL

According to my records here, Elizabeth, Laurie and Fido all ran in the house. I don't remember sending out an invitation. How rude. It's my house and you are not welcome. So go ahead, find your hiding place. I'll be back, I gotta fill a hole in the back.

Axel heads back to the pit in the backyard with Bub and Otis in it.

AXEL

Hey guys you ready?

No comments from either man. Axel starts to throw dirt into the hole. Singing, dancing. He fills it up to their heads.

AXEL

How you feeling guys? That dirt getting in your mouth must be uncomfortable. Probably most unpleasant. Wait until the dirt hits you lungs with your final breaths.

Axel slowly fills the last few throws of dirt over the men's heads. He goes back to the house. Goes to his stereo and cranks up some heavy metal music.

INT. HOUSE - NIGHT

AXEL

Fe fi fo fum, I smell the blood of uninvited guests. Prepare to meet your maker.

Laurie, Elizabeth and Fido are in the house. Laurie and Elizabeth are in the basement and are picking up weapons. Fido is searching the house.

AXEL

I bet you've been to the basement, good, I love a fair fight.

LAURIE

Where is he?

ELIZABETH

I cant tell with the music.

LAURIE

Look at the wall.

ELIZABETH

They must be news clippings and photos of all the people he's killed.

LAURIE

There's hundreds. Holy shit.

Axel slowly moves around the house. Peeking around every corner.

AXEL

Fido, here boy, here boy.

Fido comes up quickly behind Axel and grabs him. Axel breaks free, turns and gives Fido a clothes line which flips him over making him unconscious. Axel drags the body and throws it into the basement. Both Elizabeth and Laurie hold back their screams. Axel walks down the steps and sees the two women huddled in a corner, frightened.

AXEL

Well hello ladies, mind if I join you?

As he begins to walk down the steps Elizabeth pulls a lever making the steps a slide. Axel flips over and lands at the bottom on top of Fido. He slowly gets up on his hands and knees. Spits some blood.

AXEL

Ok bitches, I think I've had just about enough of you. Laurie you think you could help me up?

LAURIE

Not in this lifetime shit head.

AXEL

Have it your way.

Axel stands up and looks at the women. Takes another look down at Fido grabs his head and snaps his neck.

AXEL

We need to even this out.

He takes a hand knife and throws it at Laurie hitting her right between the eyes. She falls dead.

ELIZABETH

I'm getting out of here alive.

AXEL

Now that's just about the funniest thing I've heard in years. Do you do stand up?

FADE TO BLACK

INT. KITCHEN - NIGHT

BEGIN FLASHBACK SEQUENCE

WILBUR 55 years old, a mass murderer, rapist, head of household, husband, father. He is stern and will settle for nothing less than excellence. He wears overalls with a pot belly, he and Agnus sit at the dinner table with the four children.

WILBUR

Before we enjoy this bounty of food in front of us I need to talk to you boys. You all know that we make money by killing people. I am about to get captured because I was sloppy. You boys will carry my legacy on. I have it all figured out now boys. In a few years as you become men you will reap the the rush of killing. Edward, you're the smartest, go to school, you will head to a big city and be in charge of production and distribution.

EDWARD

Production and distribution of what?

WILBUR

Snuff films, simple and plain, there is a big market and they pay top dollar. Bobby, you will be the cameraman, your photos of the family show you are prepared for that. Herb, you will direct. I forgot to mention. The plan is to set up a horror movie shoot, then take out the cast and crew, Understood?

All nod.

WILBUR

Ok. lastly we have you Axel, your thirst to kill fills you, I can see it. You will be the killer. Have fun, think of me as I rot in a jail cell, kill for me boy, do you understand?

AXEL

Yes father, I will be the killer and I'll make you proud, We will go down in history.

WILBUR

Well that's the plan boys, do it right, you'll be rich beyond your greatest imagination.

The sound of sirens come closer. Wilbur stands.

WILBUR

They are here for me. Take care of your mother. Make me proud and be successful. Goodbye my family.

Wilbur gives Agnus a kiss, shakes hands with all the boys and heads to the door where he awaits the authorities.

END FLASHBACK SEQUENCE

FADE TO BLACK

INT. BASEMENT - NIGHT

Elizabeth pulls out a chainsaw from behind her and pulls the starter and it runs.

ELIZABETH

Like I said I'm getting out of here alive.

AXEL

You'd be the first. I hope you know how to handle one of those. Looks like its just you and me Elizabeth or aka Pam, whatever or whoever you are.

Axel searches for a weapon and finds a long metal pipe.

AXEL

I guess this is what you would call Heavy Metal. Ready for a throw down.

ELIZABETH

Who the fuck are you? Your nothing fucker. I'm going to cut you into pieces.

The two walk circles around the basement, taunting each other with their weapons.

AXEL

Shall we dance?

ELIZABETH

Bring it on you dickless freak.

Elizabeth runs at Axel full speed with chainsaw above head. Axel deflects swing, sparks fly. Elizabeth trying to control the chainsaw takes a lower swing more sparks. Elizabeth getting tired leaves herself vulnerable to Axel's swing of the pipe and gets hit in the head. Dazed, the chainsaw digs into her leg. She screams and crawls backwards and grabs a sword. She gets up and starts swinging wildly. Axel deflects each swing, but one gets through and nicks his arm. Axel swings with passion and knocks the sword out of her hands.

AXEL

Had enough yet?

ELIZABETH

I've just started.

AXEL

Good.

Axel drops the pipe. Elizabeth looks for another weapon, she finds a shovel and runs right at Axel and knocks him down. She starts to run to the stairs. Axel runs and pulls the lever and Elizabeth slides down She is now face to face with Axel.

AXEL

So what now Elizabeth. Let's weigh your options. Hmm, shit you got none.

Elizabeth kicks him, grabs a knife and slashes Axel across the face. He steps back examining his wounds as Elizabeth backs into a corner.

AXEL

You're quick. I like that.

Axel takes a hand full of blood from his face and tastes it. Elizabeth finds a ball and chain on the wall.

AXEL

I see, you're going all medieval on me, you want to play some ball?

Axel grabs a bat. Takes a few practice swings.

AXEL

New York at the plate and Boston on the mound. And here comes the pitch.

Elizabeth runs at Axel swinging the ball and chain with little control. Axel swings and misses. Elizabeth makes a hit and it dazes Axel.

AXEL

Shit, strike one.

Elizabeth makes a second attack, and hits Axel in the chest, he swings and misses again. The shot to the chest knocked the wind out of Axel. He stands, spits blood.

AXEL

I'm getting bored with your games.

He holds the bat tight.

ELIZABETH

You're going down.

She attacks running madly again with ball and chain. Axel ducks, swings the bat with passion and smashes Elizabeth's head. She falls to the ground and her skull opens up.

AXEL

Fucking bitch.

He drags her body up the stairs, takes it outside to be thrown in the fire pit. Bobby who has been filming the whole time speaks.

BOBBY

Wow that was a rush.

AXEL

Hope you got it all Bobby, you sort of messed up the last one.

CUT TO:

EXT. HOUSE - NIGHT

Axel takes a hot iron rod from fire and cauterizes his wounds. He stands up and shakes off the feeling. He makes his way back to the house and makes a phone call.

INT. HOUSE/OFFICE - NIGHT

INTERCUT

AXEL

I'm done

EDWARD

Already, that was quick work.

AXEL

I was par for the day, easy group, one bitch gave a really good fight, should look great on video. Bobby will edit it up and get it to you asap.

EDWARD

Excellent news, the next group will be there in 2 weeks, the film is called Through the eyes of a killer.

AXEL

I'll be ready.

EDWARD

Was the Sheriff paid?

AXEL

In full.

EDWARD

Hows it feel to be a rich man?

AXEL

I'm not in it for the money like you, you are greedy, I don't think dad would approve, you sitting there in your stuffy office, getting the majority of the profit, doing the least work.

EDWARD

Wait one second, do you know how much I have to do to run this business, while your out there slaughtering people, I'm sitting here dealing with so much bullshit and red tape you couldn't begin to fathom.

AXEL

Whatever, listen up, after the next one I need time to set up a camera and audio system here, going to make things a little more dramatic. Need some new traps too.

EDWARD

Not a problem, you deserve the time off.

AXEL

Yes. Goodbye Edward.

Phone hangs up on both ends.

FADE TO BLACK

ASH, TAYLOR, LIZ and RANDALL walk down a trail, their attributes the same as Pam, Charlie, Jay and Johnny's.

EXT. FOREST - DAY

ASH

Check this road out, its not on the map.

TAYLOR

Spooky...

LIZ

Yeah lets follow it, who knows where it goes.

RANDALL

I got a bad feeling about this.

They pass the no trespassing sign. Entering into Axel's world.

FADE TO BLACK

INT. HOUSE - DAY

Axel, Herb and Bobby sit at the kitchen table talking.

AXEL

I'm getting real tired of this, Edward always pressuring us, same shit different day with these killings. You know what, I may need to get out of this. This isn't a way to live. I need to figure out something here.

HERB

What are you talking about?

AXEL

I don't want to do it anymore Herb.

HERB

Oh no, Its not going down like that, the family tradition must stay intact.

BOBBY

Yeah brother, no quitting this now, you need to get rethinking about this, you are the killer we are supposed to go down in history can't do that without you.

AXEL

Just give me some time. I need to evaluate things, but as of right now, I'm done.

FADE TO BLACK

INT. OFFICE/HOUSE - DAY

INTERCUT

Edward's assistant, LINDA answers the phone.

LINDA

Mr. Johnson, There is a call on line two for you.

EDWARD

Who is it?

LINDA

Think it's your brother Axel.

EDWARD

Put it through. Hey, Axel didn't expect to hear from you.

AXEL

I've been thinking long and hard about this gig Edward. Its time for me to retire. I can't do this anymore.

EDWARD

Whoa Whoa, hold on a minute, I cant believe what you're saying, your job is done when I say its done, what would dad think?

AXEL

Who the fuck do you think you're talking to?

EDWARD

Ok, hang on a second, I'm sorry, lets reason for a moment. How about this; one final group. The grand finale if you will. Five professionals, assassins. All are experts in their fields, talk to Bobby, get your camera system working correctly. Herb needs to get out of town, tell him.

AXEL

You better be sending me one hell of a challenge, its been too easy.

EDWARD

You can count on it.

AXEL

I expect the pay to be equal to the challenge, so I could finally get out of this. Talk soon.

Both hang up phone.

INT. OFFICE - DAY

EDWARD

Linda, get me the Fab Five, its time for a conference.

INT. BASEMENT - NIGHT

Axel takes inventory of weapons, ensures video systems and cameras are working. He calls to Bobby and Herb.

AXEL

Guys, yo guys, come down here.

Bobby and Herb come to the basement.

BOBBY

Whats up brother?

AXEL

Bobby, Herb, take a seat, we need to talk.

HERB

I hope this isn't bad news.

AXEL

Well it sort of is, so relax, listen. I've had enough.

BOBBY

Wait what are you saying?

AXEL

They are sending one more group for us, our last, its over I'm not going to kill anymore, I need to live.

HERB

But this is our life.

AXEL

Not anymore. Herb, get out of town, this isn't a film shoot, Edward is sending professionals, Bobby ensure all the filming and video systems are working, I checked, but check again.

BOBBY

What are you going to do with yourself Axel?

AXEL

I don't know, get a job, a nice apartment, whatever, I need out.

HERB

I don't support this, dad would never let you just quit.

AXEL

Dad is dead, I don't want a chance to get sloppy. I'm getting out as soon as we finish these quote Professionals. I'm hitting the road. You guys could do whatever you want, Your experience could get you jobs doing what you do, Directing, camera work, you guys are prepared to move on.

BOBBY

Wait, so you retire and now we are left looking for jobs, I won't have it. You can't stop, we were bred to do this, mom and dad taught us everything, they decided you would be the killer. We can't do this without a killer. You are not calling it quits you'll have to kill me.

AXEL

Bobby, think about it for a second, Herb you too. We've been doing this for a long time and you two are rich. I see no reason to continue this, we could all end up in jail. You want that? Do you know how many people have been killed at our hands. The faces, the fear in the eyes, all the blood and gore. I know this is what we are expected to do, but don't you think there is more out there?

HERB

Your a traitor Axel, I hope they do catch you, I'm leaving tonight, heading to the city. Fuck you Axel.

AXEL

Good luck Herb.

BOBBY

What is going on with this next group, am I going to get killed by them?

AXEL

Just stay close to me, you should be ok.

BOBBY

Oh Axel this is not cool, how are you going to stop them.

AXEL

Leave that to me, leave that to me.

Herb already upstairs is followed by Bobby. Axel looks through his weapons, and lies them all out.

AXEL

Need some ammo, explosives. Time to contact the sheriff.

Axel picks up the phone to make a call to the sheriff. He places his order.

AXEL

Yes sheriff, ammo and an explosive. Talk soon... Ok Edward, I'm ready for your games.

As Axel takes a final look at the weapons, the clippings of all the missing people adorn the wall. He runs his hand across them and heads upstairs. He bumps into Herb.

INT. HOUSE - NIGHT

AXEL

See ya Herb.

HERB

Fuck you asshole. Rot in hell.

BOBBY

Goodbye Herb, stay in touch.

HERB

Fuck you too, you untalented pussy.

Herb storms out of the house with a suitcase and drives away.

AXEL

Don't worry about him Bobby, he'll find his way.

BOBBY

But what of me?

AXEL

You stay here at the house, it's all yours, I'll drop in from time to time.

BOBBY

Axel keep me safe, I don't want to die.

AXEL

Not on my watch will that happen.

BOBBY

Ok, I'm taking your word on it.

AXEL

Why don't you rustle up some dinner, I'm going to take a nap.

Axel heads to the bedroom while Bobby begins to cook.

FADE TO BLACK

INT. CONFERENCE ROOM - DAY

Edward and his assistant Linda. KARL and WINSTON, the camera men, mid 20's, inexperienced but eager, wearing loose fitting clothing. BAD ASS MOMMA, black, wearing tactical gear, the leader, a hefty woman in her 40's, heaving breasts. CYRUS, hand weapon expert, mid 30's stocky, wearing camouflage. JACK, gun expert, in his 50's tall and very cocky also in camouflage. WALKER, stealth expert, mid 30's, trained in the Navy Seals, and TOSHIO, japanese, a martial artist, in his 40's, dressed in a ninja outfit, are all present.

EDWARD

Karl, Winston, make sure you are always filming, got that, never turn the camera off. I will take for granted that all I'm about to tell you is confidential. As promised I am giving you a chance to hunt one of the most infamous killers of all time.

JACK

Who is this man you speak of.

EDWARD

Ever hear about all those missing people in the Catskills?

JACK

Yes.

EDWARD

Well let's just say I know who and where he is.

TOSHIO

I thought he was a myth to scare campers.

EDWARD

I can assure you. It's no myth, he lives in the Catskills in a house in the middle of nowhere. Now he wants to retire. Here is a video clip of some of his work. Linda, please dim the lights.

Linda dims the lights and all watch as Axel kills person after person. The film ends and the lights are turned back on.

CYRUS

Seriously talented.

The seven are all in awe, their faces blank. They stare back at Edward.

EDWARD

He's killed hundreds of people. You seven have been recruited due to your knowledge of leadership, combat, weapons, stealth and of filming. Your orders are to kill him. End his reign. Then burn his house down take all video equipment and recordings. Then we blow his cover, to news sources. National news, see where I'm coming from?

JACK

Wouldn't they come after you if that happened, shit your filming right now, your face will be on screen.

EDWARD

No worries, that will all be edited out and destroyed, I have the camera rolling now to get Karl and Winston familiar with their task of capturing as much footage as possible. Isn't that right boys.

KARL

Yes sir, I got this.

WINSTON

Wouldn't miss it for the world.

BAD ASS MOMMA

So we are the assassination squad?

EDWARD

If you wish to call it that. Be very weary, he is a true professional, some of you will not make it back. Linda, the contracts please.

The seven read over the contracts and all sign and pass the contract to Linda. It is a contract that keeps confidentiality and details of their mission.

EDWARD

You understand that any breach of confidentiality will be dealt with immediately. You are all scheduled to start in a week. I will give you a Hummer for transportation and any supplies you request. Once there, you will not be able to make any contact to the outside world. Keep an eye out for the Sheriff. The killer has him in his pocket.

EDWARD

All the contracts look good?

LINDA

Yes sir.

EDWARD

Excellent. I wish you the best. Prepare to meet Death Incarnate.

FADE TO BLACK

EXT. FOREST - DAY

Axel followed by Bobby with video camera hunt deer. As they approach one, Axel pulls out his bow and arrow and shoots. The deer runs, they follow until they find it exhausted, dying. He drags the carcass to the house.

EXT. HOUSE - DAY

AXEL

Good fight my friend, but I gotta eat.

The sound of a car approaches. It's the sheriff. Axel meets him on the front porch.

SHERIFF

Hey killer, nice buck. Heres the ammo you requested. An explosive? You must have something big planned.

AXEL

Thank you my friend. Soon the next group is coming. They are not like the rest, no fake film shoot. They are all stone cold killers.

SHERIFF

You ready for that?

AXEL

I'll call if there's a problem.

He throws deer waste into fire.

SHERIFF

Be alert.

AXEL

As always. All the traps are set and I have the video cameras everywhere. So it seems I have the advantage.

The Sheriff leaves. Axel and Bobby take a long walk around the property and check to make sure everything is ready.

INT. BASEMENT - DAY

Axel and Bobby head to the basement and check all the video monitors. They look at each other and shake hands.

EXT. FOREST - DAY

Axel and Bobby walk into the woods and gets on their knees in front of his mothers grave.

AXEL

Mother, I cannot do this anymore.
If I am to perish in the next few
days, I look forward to being at
your side. I've done all you've
taught me. But I grow tired of this
game. They are sending
professionals this time. It will
truly be a test of all my skills
and wits. Please guide me and Bobby
so I can fight my way through the
challenge and end up the last
standing. I miss you and love you.

As Bobby continues to film a bright light shines upon them,
Agnus is in the center of it.

AGNUS

You have made me so proud boys.

AXEL

Mother?

AGNUS

Yes Sons.

AXEL

We may meet soon mother, Edward is
trying to kill me.

AGNUS

He always was the rotten apple.
Stop him, its not your time. Show
no mercy, don't forget what you've
been taught.

AXEL

Yes mother.

The light fades and Axel turns to Bobby.

AXEL
You capture that?

BOBBY
Every second, that was some weird
shit, funny how she comes to us
now, why never before?

AXEL
It's a sign, she knows what's about
to happen.

FADE OUT

INT. HOUSE - DAY

AXEL
Its time. Bring it on mother
fuckers.

Axel goes to the stereo and cranks some heavy metal.

AXEL
That's some real music Bobby, you
digging it?

BOBBY
You know I do, I've told you a
million times rock hard or get out
of town.

CUT TO:

Axel and Bobby watch the video monitors awaiting for the Fab Five. One of the cameras picks up a Hummer speeding down the dirt road. Axel waits patiently and then triggers an explosion that flips the Hummer on it's side. The seven begin to emerge. Toshio holding an injured arm, Walker holds his head. Cyrus shakes his hand. Bad Ass Momma licks the blood off of her wound. Jack is fine as is Karl and Winston. Axel welcomes them over the speakers.

AXEL

Welcome, sorry about the Hummer.
How are you all feeling? Just a
guess, but I bet you feel like
shit. You are a brave bunch to come
into my realm with the intent to
kill me. I'll let you collect your
thoughts. Accept nothing but expect
everything. See you soon.

BAD ASS MOMMA

Alright all you fuckers, front and
center. Let's take inventory of
injuries.

TOSHIO

I have a slight wound to my arm, it
should not hold me back.

WALKER

I hit my head pretty good, but I'm
ready to go.

CYRUS

Nothing to worry about, hand hurts
though.

JACK

No injuries here.

BAD ASS MOMMA

Karl, Winston, you ok? How's the
cameras looking.

KARL

Already filming.

WINSTON

Let me check.

Winston goes through the gear finds the video camera and
tries it.

WINSTON

All good here.

BAD ASS MOMMA

Walker, find us a way to the house.
There are probably traps
everywhere. Keep in contact. We
will each take a turn at this,
Karl, Winston you follow, get it
all like Mr. Johnson asked.

KARL

Yes, no problem.

WINSTON

Got it.

BAD ASS MOMMA

Toshio let's get everything out of the Hummer. Cyrus and Jack stay put. Walker, scope the area. Shoot out all of the speakers and video cameras you can see. Mark the traps.

Walker heads into the woods, followed by Karl. Winston is also now filming. Walker looks for safe passage. He moves cautiously. He notices a foot noose trap, walks over it.

WALKER

Film that shit Karl.

KARL

Yeah yeah I got it.

They then find a spiked log trap that would kill instantly. As Walker goes he leaves yellow flags showing the safe passage ways. And Red for the traps. He finds a few speakers and cameras and shoots them out. Axel sitting in front of the monitors sees them all go black one by one. Toshio has gathered all the supplies and hands them out to the team. They all wear headsets to communicate.

BAD ASS MOMMA

We wait for Walker to return before we proceed. Check your gear, get ready, time to do what we do best.

WALKER

Can you hear me?

BAD ASS MOMMA

Yes, loud and clear.

WALKER

Getting closer its starting to smell like the burning of bodies.

BAD ASS MOMMA

Have you made a safe route to the house?

WALKER

Yes, the house is 100 yards from me.

BAD ASS MOMMA
Come back to our location so we can
start.

WALKER
Ten four.

Walker and Karl return to the hummer.

BAD ASS MOMMA
Alright you pussy's its time to get
the job done. Follow Walker. Let's
move out.

The team forms a line as they walk. They all move with caution, looking around the entire time. Axel gets together all the guns and ammo and few other weapons that may come in handy. The windows are covered, but the doors are open. The team moves closer, following Walkers flags. They are approximately one hundred yards from the house. The fire burns strong with death. The smell fills the air, which makes it hard to breath.

BAD ASS MOMMA
Hold up. We are almost there.
Walker is there a path from here to
the house.

WALKER
I have not checked that yet, but I
seriously doubt there is anything
that is going to get in our way,
were too close to the house.

BAD ASS MOMMA
Alright, Walker, move to the house.

Walker walks slowly towards the house. Gun at ready.

BAD ASS MOMMA
Walker you there yet.

WALKER
Almost.

BAD ASS MOMMA

Jack, move out. See if you have any shots into the house. Walker find a place to hide.

JACK

I'll make it look like Swiss cheese. Cover your ears!

He follows Walkers path until he is close enough and carelessly opens fire on the house. Bullets fly wildly through the house breaking objects, glass. Axel again speaks over speakers.

AXEL

Now who's going to pay for this damage?

BAD ASS MOMMA

Hes already playing with us. We need to get to the house.

WALKER

Looks clear.

BAD ASS MOMMA

Toshio, work your way to the front door with Karl. Cyrus, check the back door and the basement door with Winston. Jack cover them.

JACK

Consider it done.

The seven move towards the house, all with one thing in mind. Kill.

BAD ASS MOMMA

Toshio you there yet?

TOSHIO

I'm at the front door and it's open.

BAD ASS MOMMA

Hold your position.

CYRUS

The basement is closed and locked the back door is open.

BAD ASS MOMMA
Hold position. Jack head for the
back door. I'm heading for the
front.

Bad Ass Momma meets Toshio at the front door. Jack meets
Cyrus in the back.

AXEL
Lets get ready to rumble!

Axel has already placed weapons around house and has even
more in the basement where he plans to bait the killers.

AXEL
Welcome to my home. I know you
can't see me. So why don't you try
to find me. Oh, and your camera
men, I'm saving them for last.

INT. HOUSE/SHERIFF STATION - DAY

INTERCUT

Axel calls the Sheriff.

AXEL
Hey sheriff, I need a hummer turned
over, it's on it's side.

SHERIFF
I'll send someone over now.

AXEL
Thanks friend.

They both hang up.

CUT TO:

INT/EXT. HOUSE - DAY

BAD ASS MOMMA

Team, we go in, one at a time. Yo
Killer, make this easy on yourself,
let's just end it now, no need for
drama. (No response.)

BAD ASS MOMMA

Have it your way, be ready, cause
we are going to take you to school.

Cyrus moves into the house through the front door. He is on alert. He makes his way into what seems the den and is suddenly hit in the face with a fist. He looks up and Axel is standing over him. Cyrus stands, wipes the blood on his lips and gives a roundhouse kick to Axel hitting him in the head. Cyrus runs at Axel with fists and arms swinging. Axel deflects most of it, but gets hit in the stomach with a strong kick. Her falls on a table, knocking over a lamp. He slowly gets up. Cyrus comes at him again, Axel catches his arm and breaks it at the elbow. Cyrus falls back in pain screaming.

BAD ASS MOMMA

Shit, that sounded like Cyrus.

JACK

Should we move in?

BAD ASS MOMMA

Hold your ground.

AXEL

Whoa, that looks nasty, but you
gotta love a good compound
fracture.

Cyrus gets up and is leaning on a wall holding his arm. He runs at Axel. Axel ducks and grabs his leg and twists it. Cyrus spins in the air and lands on his arm, screaming more.

BAD ASS MOMMA

Everyone hold your ground.

Axel straddles Cyrus and puts a head lock on him. Cyrus tries to fight but slowly he is losing consciousness. His moves become weaker and slower until he is out cold. Axel drags the body to the basement and shackles Cyrus.

TOSHIO

Bad Ass Momma, its been quiet, we should send someone in.

BAD ASS MOMMA

Toshio, Toshio, do you hear me? Go for it.

Toshio slowly opens the back door. Making his way from room to room. He has a samurai sword, nunchucks, knives, throwing stars and spiked balls to place on the floor if the need arises. As he walks into the kitchen he finds Axel standing right in front of him.

AXEL

Well, Hello. Nice array of weapons.

Toshio slowly pulls out the sword and points it at Axel.

AXEL

Hmm, Lets see, I think I'll use my authentic New York Yankees bat signed by the one and only Reggie Jackson. I have a .300 batting average percentage. Lets see what you got.

Axel pulls the bat off the shelf. Toshio puts on a show swinging the sword, taunting Axel.

AXEL

Bravo, quite impressive. Now let's see you use it.

The two start circling each other, looking each other over. Toshio runs at Axel sword held high while he war cries. He begins to take swings, they are all deflected by Axel.

AXEL

You're fast, I'll give you that, but in a few moments you're going to be but a memory.

TOSHIO

Your tongue is as fast as your bat.
I will make this fast and painless.

AXEL

Ooops I think I just shit my pants.
In contrast to you I promise it
will be long and painful.

Axel charges at Toshio swinging bat at numerous heights, Toshio gets hit by one in the side, which makes him stumble. He quickly throws three stars at Axel, he blocks two of them and one knicks his shoulder. Toshio picks up his sword and attacks in the same fashion. Axel raises the bat and the sword gets stuck in it. He kicks Toshio to the ground. Toshio gets up and charges Axel who catches his head under his arm and snaps his neck. His body lies limp on the ground. Axel picks up the body and throws it out of the front door. Bad Ass Momma is trying to stay calm, her hand on mouth.

AXEL

Next!

BAD ASS MOMMA

You ready Jack?

JACK

Yep.

BAD ASS MOMMA

He's all yours.

JACK

I'm going in. Come on out you
fucker.

Out of the corner of his eye he sees a flash of someone running, He starts opening fire across the wall. Axel makes his way up the stairs and lies in the bathtub. Jack creeps up the stairs and when he reaches the top floor, starts going from room to room shooting madly. He enters each room to see if any shot hit Axel. As he enters the bathroom. Out of the tub jumps Axel with a shotgun and blows Jack away. Once again the body is carried to the front door and thrown out.

AXEL

Let's see my scorecard, pulls out his golf card. To hit Par, I have a few more strokes left. Better make them good.

BAD ASS MOMMA

Walker, did you find anything?

WALKER

A few windows that aren't locked but it would make too much noise to enter there.

BAD ASS MOMMA

Ok, let's go in at the same time, you the back me the front. On my count. One, Two, Three. Do it!

The two come busting in the doors with guns at the ready. They give hand signals to orchestrate their movements. Axel is hiding in the shadows, no one can see him. Jack and Bad Ass Momma search the entire house and find nothing.

WALKER

The Basement.

BAD ASS MOMMA

If we go down there he has the total advantage. That fucking bastard.

WALKER

Wait, I think I brought my wire scope. Yes!

INT. BASEMENT - DAY

They open the door, there are no lights on. Walker with his scope search the basement. Cyrus is in shackles in a dark corner.

CYRUS

Help, fucking help me.

BAD ASS MOMMA

He's still alive. Is the killer down there?

CYRUS

I don't know.

BAD ASS MOMMA
Can you move?

CYRUS
No, he broke my elbow. I'm in shackles.

BAD ASS MOMMA
Walker you have a flashlight.

WALKER
I'll go down. Cover me. Cyrus I'm coming.

Walker walks down the steps. Axel comes up behind Bad Ass Momma and plunges a syringe into her, she falls instantly. Axel pulls a lever and Walker falls down the slide crashing into the floor. Axel pulls the lever again and runs down. Walker trying to get up gets thrown to the wall, hits his head and is unconscious. Lights are turned on. Axel takes Bad Ass Momma downstairs. He hangs her from her hands, feet bound and secured to the floor. Walker is hung upside down by his feet, hands secured to the floor.

CYRUS
You fucking Psycho.

AXEL
Now that's not nice, I'm giving you guys the five star treatment. You are all going to be famous. Wow, that arm is looking like shit. Lets wait for the others to awake. I'm going to grab a bite to eat and get rid of that garbage on my lawn.

EXT./INT. HOUSE - DAY

Axel turns on music and goes outside to throw the two bodies into the fire. He chops off their head first, puts them next to each other away from the fire. He goes back into house and has a sandwich. He does this very casually.

INT. BASEMENT - DAY

CYRUS
Big Bad, Big Bad? Walker, Walker? Shit.

Axel returns to the basement.

AXEL

Still sleeping huh. Well, I could at least get set up.

Axel goes to his wall of weapons and tools. He takes a hammer, nails, a knife, a screwdriver, a chainsaw, wire knife, pliers, a bat and a bucket of water with a large sponge.

CYRUS

What the fuck is all that for?

AXEL

For you and your friends, you didn't think I'd make your deaths quick? Obviously you didn't do your homework.

CYRUS

I was told that your mother taught you everything.

AXEL

Well her and dad, see he was at it long before me. I just keep the business running.

CYRUS

Don't you feel any remorse for all those people up on that wall?

AXEL

With the amount I've killed, they might as well have all had the same face. But when I bring them down here, that is when I am most satisfied. I put the pictures up so its sort of a sacred place. Like a documentation of my work. Most of them were incredibly easy to kill, but now and again there would come someone that would make it interesting. Sort of like you five. But I must admit, you guys were not a challenge at all. Well, this conversation is over, I'll return once all have awoken.

Axel goes upstairs.

CYRUS

Big Bad, You ok?

BAD ASS MOMMA

Ohhhh. He drugged me. What the fuck
I cant move.

WALKER

Big Bad is that you?

BAD ASS MOMMA

Yes Walker, you Ok?

WALKER

I'm really uncomfortable here
hanging upside down, I cant move.
Cyrus whats going on?

CYRUS

Its not good. I think he is
preparing to torture us.

BAD ASS MOMMA

Mother Fucker, we gotta get outta
here.

WALKER

Agreed.

CYRUS

Shit, here he comes.

AXEL

Hello everyone, welcome back from
your nap.

WALKER

What do you want?

AXEL

It's quite simple, I want you to
die as slowly as possible and with
the maximum pain index. So
basically, this is the end, sound
exciting?

BAD ASS MOMMA

You mother fucking piece of shit.

AXEL

Now now, let's settle down. Check
out the pliers. Bad Ass Momma is
your name, correct?

BAD ASS MOMMA

Fuck you.

AXEL

Such a wicked tongue. Lets see how
this feels, when I cut it out.

He stretches her tongue takes pliers and knife, and cuts her
tongue off. Bad Ass Momma is choking on her blood. She cant
say anything at the moment.

AXEL

Cyrus right?, let's fix that leg.

He takes a hammer and nail and pounds it into his knee.
Cyrus in excruciating pain, screams.

AXEL

Walker is it?, how ya feeling. (No
response.)

AXEL

You a Yankees fan?

WALKER

Fuck the Yankeeess.

AXEL

Really?

Axel starts hitting him with the bat over and over.

AXEL

Bet the Red Sox don't hit like
this.

CYRUS

You bastard!

AXEL

I've had enough of you Cyrus.

He walks up to him with a machete and with one stroke cuts
off his head. Axel picks up the head and shows it to Walker
and Bad Ass Momma.

AXEL

Walker, I got something special for you.

Axel starts up the chainsaw.

WALKER

Oh god no.

Axel starts to cut Walker in half, blood spraying everywhere. His body is cut in two. All his internal organs spill to the floor. Bad Ass Momma spits blood at Axel. He moves to her and stares her right in the eyes.

BAD ASS MOMMA

I spit on yo mamas grave

AXEL

Why is it always the woman who disrespect. Excuse me, I didn't quite get that.

BAD ASS MOMMA

I said I spit on yo mamas grave.

Axel takes a large knife and starts to cut wildly. Bad Ass Momma body is jerking from side to side, then he finally slits her throat and she goes limp.

AXEL

Don't ever say anything about my mother.

Axel cuts off the remaining heads with a hacksaw and throws them in a duffel bag. Axel then takes a pistol and shoots Karl and Winston in their heads and throws their cameras into the corner. The Sheriff is called.

INT. HOUSE/SHERIFF STATION - DUSK

INTERCUT

SHERIFF

Whats up Killer?

AXEL

Could you come down here and turn over a Hummer. I need to go on a trip.

SHERIFF

You'll have it within the hour.

AXEL

Thanks.

FADE OUT

EXT./INT. HOUSE - NIGHT

Axel sits outside, puts the other heads into the duffel bag. He begins to extinguish the fire. Once smoldering, he goes to his room and changes his clothes. He packs a few weapons and awaits the Sheriff. He arrives and knocks on the door.

SHERIFF

Axel, Bobby? Shit they shot the house up, you guys there?

Axel answers the door, covered in blood.

AXEL

Hey Sheriff, as you can see, I killed them all. I'm going to put an end to this. I'm going to Manhattan. Edward is a dead man.

SHERIFF

How are you supposed to get into his office?

AXEL

It shouldn't be a problem, I'm packing.

SHERIFF

Good luck my old friend, I'm guessing I won't see you again.

AXEL

No, but I'm sure I'll make the news. Thank you for the years of support and friendship.

SHERIFF

Same here Killer, go get that mother fucker.

AXEL

That's the plan.

SHERIFF

Good luck again. Don't worry I'll watch over Bobby and the house and especially your mom's grave.

AXEL

You're a good man and I will miss you. Goodbye.

SHERIFF

Goodbye.

Axel hops in the Hummer, throws the duffel bag on the front seat, he starts the drive to Manhattan.

INT./EXT. OFFICE BUILDING - DAY

It's a fairly long drive, scenic, but Axel is too focused to notice. He stares with a tense look on his face. He finally arrives at the Hyde Corporation Building mid Manhattan, where Edward leases an office. Axel fully armed walks into the building. He is asked to put his duffel bag through the scanner by two security guards, unarmed.

AXEL

Hold on a second.

Axel pulls out a silenced pistol and shoots both security men in the head. Walks right past the dead bodies and heads to the stairs. He reaches the fifteenth floor. TERENCE, a mail clerk, walks by.

AXEL

Hey, you know where Edward Johnson's office is?

TERENCE

Yep, twentieth floor, back left office.

AXEL

Thank you.

Axel continues up the steps until he reaches the floor. He makes his way quickly through the office traffic and finds Edward's office. He throws open the door.

LINDA

Mr. Johnson, there is someone here to see you.

Axel crashes through the door of Edwards office.

EDWARD

Well look who it is the one and only Axel, the most infamous of all killers.

Axel throws the duffel bag containing all five heads on his desk. Edward opens it. Closes it.

EDWARD

What's this a present.

AXEL

Your time is up, Ed.

Axel takes a large knife and slits Edward's throat, blood is spraying, he falls face first on to his desk. Linda has called security. She directs them.

LINDA

In there!

Axel grabs one of the security guards and breaks his neck, he falls to the ground. He stabs the other security guard who also falls to the ground. More guards are rushing in. Axel takes a chair, breaks the window and jumps falling to the ground below.

AXEL
I'm coming mother.

A crowd gathers around the twisted body, a large pool of blood forms underneath.

FADE TO BLACK

EXT. STREET - DAY

Two detectives, PETERSON and GIOVANNI stand over Axel. Covered with a blanket. Hands on chins.

PETERSON
Can you believe this shit? Who jumps out of a building like that?

GIOVANNI
I know, we just found copies of snuff films they must have been making. Some of these tapes date back many years. How the hell did this go on for so long?

PETERSON
Dunno, Any word on who this guy is?

GIOVANNI
Yeah, turns out he is Edward Johnson's brother Axel.

PETERSON
Are there any more family members involved?

GIOVANNI

We're looking into that, we still don't know where this all happened, but based on where the most people have gone missing, I would say the Catskills. It's possible that hundreds disappeared and died at this mans house and this fucking executive was paying him to do it.

PETERSON

We found a photo, it's Wilbur Johnson, his wife and four children. He died in his prison cell, awhile ago, rape charges.

GIOVANNI

A bit morbid but this Axel is going to be legendary. This case will be talked about for a long time.

News media start to gather outside as they take Axel's body into a black bag to the coroners office. Policemen try to contain the crowd and move them away from the body. The truck drives away and the crowd disperses.

INT. HOUSE - DAY

A family sits in front of the television, The news is on, CINDY SIMMONS, 50's, blouse, jacket, short black hair and GEORGE ROGERS, 40's, in suit and tie, read their teleprompters and report.

SIMMONS

Ladies and gentlemen we have breaking news for you. A major missing person case has been solved. The infamous killer aka Axel Johnson. Jumped to his death from a twenty story window at the Hyde Building today. He has been killing people for over a decade in the Catskills so that snuff films could be sold on the black market. His brother Edward headed the operation. The following video is graphic, Parental discretion is advised.

Axel's dead body on sidewalk. Twisted, mangled in a pool of blood.

ROGERS

Numerous people including Edward Johnson and four security guards were all found dead at the scene. More on this story as it develops.

INT./EXT. HOUSE - NIGHT

Bobby has watched the news. He is in tears, his hands covering his face.

BOBBY

I can't take it, they'll be here soon for me. Guess it's time, didn't think it would end this way, oh well.

Bobby pulls out a pistol, puts it in his mouth and pulls the trigger. His brains splattered on the wall, blood trickles down onto the floor. Shortly after the sound of sirens is in the distance. The Police speed down the road, and pull up to the house. Two officers BRANDON and MILLER enter finding Bobby.

BRANDON

Shit, here's one of them.

MILLER

Horrible way to go. Let's search the house.

BRANDON

Look at this place, my god, there is blood everywhere. What a mess.

MILLER

Must have been a lot of struggles.

They continue to look around. They head into the basement.

BRANDON

Look at this shit, they even kept all these news clippings and photos.

MILLER

Killing machines. Let's head out and wait for the FBI.

CUT TO:

INT. OFFICE - DAY

VIC ZAGAT, a film producer, night club owner, age 45, in a suit and tie, slicked back hair and a goatee. Determined, wealthy, greedy, a copy cat. He sits with CHASE, 32, wearing a sweatsuit. You could see through his clothing he has an incredible build, muscles bulge, like a wrestler, he sits with his feet propped up on Vic's desk, hands behind his head. In the top corner of the office is a television, they both watch as the news gives an update on the Johnson murders. They are silent, glued to the screen. BOBBY GADEN speaks.

BOBBY GADEN

More details are coming in from the Catskills Mountains murders where they were responsible for 100's of killings. The Johnson family, ran a business. Axel who jumped to his death was the killer, Bobby who committed suicide was the cameraman, Edward was in charge of the operation, killed in his office by Axel. Agnus was the mother, autopsy reports show that Axel was castrated, illegibly by her. Wilbur the father died in prison, serving time for rape, but was never accused of any murders. Herb the oldest son is being sought after by the FBI. Here is a photo. Any leads to his whereabouts are now being accepted, just call (212) ALL - TIPS. These are grisly details we wish weren't true but have come to light. Our prayers and sympathies go out to the families effected. Now to the weather.

VIC

They did it all wrong. How stupid can you be. I know how to do it. Chase, your house in Virginia, secluded?

CHASE

Yes very. 200 acres.

VIC

Think you may be able to continue their work. I know I've cast you in many films, but this would be most profitable for you.

CHASE

Without a doubt. I'm game.

VIC

There is big money here. This will be phase one, got even bigger plans for the following phase.

CHASE

Indeed, why don't we get started.

VIC

You took the words right out of my mouth. Go set up. Let the murders begin. Your friend has a camera right?

CHASE

Yes, I know what to do. Should be a lot of fun.

VIC

Then we are all set, I will recruit people, then we will start the killing and filming. I will get in contact with my distributors. Don't let me down.

CHASE

I got this. You can count on me.

VIC

Well get out of here, time to work.

CHASE

Yes sir. Talk soon.

Chase leaves the office, heads to his car, gets in and begins the drive to Virginia, he drives with an evil grin on his face, occasionally laughing to himself. He calls HAROLD.

INT. CAR/HOUSE - NIGHT

INTERCUT

CHASE

Harold, it's go time. Vic wants us to start immediately. See you in the morning. Make sure your cameras are working.

HAROLD

Got it. Looking forward to it. Hope your ready.

CHASE

I was born ready.

FADE TO BLACK

CREDITS