

Piece by Piece

By

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FADE IN:

INT. MOVING BUS - LATE EVENING

Empty, only two passengers are inside. An OLD MAN with BALDING HAIRLINE and a YOUNG MALE, early twenties called CURTIS BENSON. He is in a state of relaxation, watching the world go by outside the window with his EARPHONES in.

His phone VIBRATES, a TEXT MESSAGE pops up. It is from a contact named Laura and it reads 'text me when you arrive, there's something I need to tell you, but I don't quite know how'.

He replies with a simple question mark.

ESTABLISHED - HOUSE ON SUBURBAN STREET - LOUD MUSIC IS PLAYING!

INT. HOUSE

Music plays in the background. VIRGINIA ROSE, 20... seductive and pert, basically flawless is descending down the stairwell. A blonde guy, TODD, 19 is on the sofa reading a DIRTY LADS MAG. He stares at the goods on display from the naked centerfold with perverted eyes.

TODD

God, the stuff that I would do to
you.

He notices Virginia out of the corner of his eye and dashes up to his feet, concealing the seedy mag into the deep cushions. She is near the bottom and in a calculated act Todd holds out his hand and helps her down.

VIRGINIA

Finally a gentleman.

She walks past him, loosening his grip. As she does Todd SNIFFS her neck. Virginia walks away.

TODD

(Hopeful)

Oh come on! That deserves at least
a hand job.

Virginia turns to face him.

(CONTINUED)

VIRGINIA
(Sarcastic)
Sorry, I lost my mittens years ago.

She motions a small sign with her pinky then turns back and joins the rest of the party.

EXT. HOUSE - MOMENTS LATER

The bus stops outside and Curtis exits the doors. They close behind him and the bus shoots off down the road, Curtis removes his earphones and wraps them up tight into his pocket.

He sends the text message to Laura and then takes a moment to himself, his demeanor turns a little more nervous.

After a few moments the FRONT DOOR opens and out steps LAURA STERN, of the same age, BRUNETTE and more natural beauty than fake.

She folds her arms together as it is a little cold outside, Curtis smiles then descends down the pathway to meet her.

CURTIS
Hello beautiful.

He leans in and gives her a welcome hug. They then part.

LAURA
Can we sit down?

She looks over to two WOODEN CHAIRS on the patio.

CURTIS
Sure.

They sit.

LAURA
(Sincere)
How was the trip? You kind of vanished off the face of the earth for a while there. Even your Social Media was a barren wasteland.

CURTIS
Well it wasn't by choice. You know they all needed me more.

LAURA

Yeah I know.

She looks down uncomfortably, then grabs Curtis's hand, very tenderly. Then looks at him eye to eye.

LAURA CONT'D

You know that I love you. So, so much. I trust you more than even my own parents.

(Pause)

But sometimes when you are apart from someone for a while you start to discover new things about yourself and with that come new people too.

Curtis looks down at her hand, squeezing tighter than before. He looks back at her face.

CURTIS

What are you trying to say?

Laura hesitates, before just coming out with it.

LAURA

Curtis... Curtis I've met someone.

His face drops and he lets go of her hand.

CURTIS

But I was only gone for 4 weeks?

He gets up to his feet.

CURTIS CONT'D

You told me after I got all my shit together, that we'd think about trying again.

LAURA

And I did.

(Pause)

And I thought long and hard about us reuniting as a couple.

(Pause)

But the more I thought. The more it just made sense that we stay friends.

He starts to rub his head in annoyance. Then looks towards the house.

(CONTINUED)

CURTIS

So I guess he's inside?

LAURA

We came together yeah.

He sits back down and sighs heavily.

CURTIS

Shit just keeps getting better.

She looks at him, knowing she has hurt his feelings.

LAURA

The last thing I ever wanted to do
was hurt you.

She gets up from her seat and adjusts her JACKET.

LAURA CONT'D

You better come inside, you'll
freeze out here.

She gives him a KISS on the cheek and heads towards the
FRONT DOOR.

INT. HOUSE - CONTINUOUS

LUCAS, the jock type host and his bulging beefcake of a best
friend ANDRE are downing WHISKEY SHOTS in the KITCHEN.

Lucas's trashy girlfriend RUTH keeps them constantly topped
up.

LUCAS

That's numbers 12 and 13. Damn
those Scotch Ginger bastards have
it good.

INT. FRONT ROOM

BRANDON, the more modest yet grungy styled younger brother
of Lucas is standing by the STEREO with 2 CD'S in his hands.

BRANDON

What do you say? Linkin Park or
Creed?

BLAKE, Laura's new boyfriend with Jet Black hair and stubble
responds.

(CONTINUED)

BLAKE
That's a bit of a time hop.

BRANDON
There's nothing wrong with a modern classic.

Then all of a sudden both CD's are taken from out of his hands and dumped in the RUBBISH BIN.

LUCAS
I told you not to play that shit anymore!

He goes back into the kitchen to continue drinking.

Brandon looks back at him frustrated.

BRANDON
Jackass.

He turns over to the radio, just as Curtis enters through the front door. Todd spots him.

TODD
Oh my god, the shadow's back.

CURTIS
It's nice to see you too Todd.

TODD
I'll grab you a drink. Beer okay?

CURTIS
Yeah dude.

Todd heads into the kitchen to grab his pals drink.

INT. KITCHEN

LUCAS
(To Ruth)
You're looking rather sexy right now.

RUTH
And I'm feeling it too. Come here.

She grabs his face and starts snogging him.

Todd enters and grabs a BEER from the FRIDGE.

(CONTINUED)

TODD
(To Laura)
This won't be too uncomfortable.

She turns around and sees Blake talking to Curtis.

INT. FRONT ROOM

BLAKE
Laura's mentioned you, lets say
more than a few times.

Curtis looks towards her in the kitchen.

CURTIS
Well we share a lot of history. The
first time we got together we were
5 years old.

BLAKE
Well, those times are long gone
now, so

Laura interrupts.

LAURA
I see you two have met.

CURTIS
Yeah, a little quicker than I
expected, but

Todd hands him his drink

CURTIS
Thanks. Come on let's get out of
here.

They walk off to see Brandon.

LAURA
(To Blake)
I told you to wait for me before
you did that.

Blake looks over at Curtis shaking hands with Brandon.

BLAKE
Well it's best to create boundaries
as soon as you can in a situation
like this.

(CONTINUED)

LAURA

Honestly there's no need babe. I'm
with you now.

They start to kiss.

Curtis turns around just in time to see this unpleasantness.

CURTIS

I'm going to need something a
little stronger.

He hands his beer bottle over to Todd and heads towards the
kitchen.

CU- Clock: 21:30 (MUCH LATER)!!

The party has been going on for a few hours now, Virginia at
this point is drunk and hanging onto Brandon. Talking
dreamily about her little girl, showing him PHOTOS she has
on her PHONE of her at a recent birthday party.

VIRGINIA

Isn't she beautiful!

She BURPS then GIGGLES. Then looks more deeply at him.

VIRGINIA CONT'D

Would you like to be her daddy?

Brandon is shocked.

BRANDON

Say, that chair's looking rather
comfy.

Her guides her down onto the chair.

Virginia looks at him as Brandon makes his speedy retreat.
He sees Todd.

BRANDON CONT'D

Have I showed you that new game I
got?

TODD

What's new?

BRANDON

Follow me.

He grabs Todd's arm and guides him quickly upstairs away
from Virginia.

INT. KITCHEN

Curtis has joined Lucas & Andre in their shot marathon.

CURTIS

(Gurns)

Sambuca's nothing more than the
devils piss!

LUCAS

Then I'll be giving him a blow job.

He grabs the bottle of Sambuca and starts necking it. They cheer and Ruth gives him another kiss on the cheek.

Then things change as Andre holds out his arm & challenges Curtis to an arm wrestle.

CURTIS

Are you kidding me?

ANDRE

I'll give you 20 quid if you last
more than 10 seconds.

Curtis looks over at Laura who is watching TV with Blake on the sofa. Then after a few seconds, looks back at Andre.

CURTIS

Okay! But I don't want that in
pound pieces.

Andre puts his arm on the table, ready for action. Curtis takes another shot, then reciprocates.

Ruth makes the countdown.

RUTH

3,2,1.

They clench, Curtis pushes with all his might, but it is of no use at all. Andre is far too strong for him.

Then due to both the physical exhaustion and excessively neglectful drinking Curtis has a medical reaction (he is diabetic) and feints to the ground.

Ruth screams!

Laura hears this and turns around, seeing Curtis unconscious. She dashes over.

(CONTINUED)

LAURA
What happened?

RUTH
He just dropped!

Laura looks in Lucas's direction.

LAURA
What did you two do!

LUCAS
(Agitated)
Fuck Off!

Laura checks Curtis.

LAURA
He's in diabetic shock.

She pats around him quickly.

LAURA CONT'D
Has anyone seen his meds?

No one reacts.

LAURA CONT'D
Blake, a little help.

He comes over and grabs Curtis's head, as Laura looks around the room for the INSULIN SHOTS. Curtis is turning paler by the minute.

Seconds later Todd and Brandon rush down from upstairs.

BRANDON
What's going on?

They see Curtis on the ground.

LAURA
(Unilaterally)
Call an Ambulance!

Todd pulls out his PHONE.

LUCAS
NO!!!!

Brandon looks at him, surprised.

BRANDON

What?

LUCAS

No Ambulances!!!

Laura notices the SYRINGES on the MICROWAVE behind Andre and bursts past him to get them. Brandon confronts his brother.

BRANDON

Why the fuck would you say that?

Lucas floors him with a stiff right for getting too up in his face.

Seconds later Laura returns and injects Curtis, bringing him back to consciousness. Blake lets go of his grip.

CURTIS

What happened?

Then suddenly he is ripped up from the floor and tossed towards the front door by Lucas.

The other friends look on morbidly confused. There is a huge, uncertain tension in the air.

CURTIS

(Holding his head)

Lucas. What the fuck?

He groggily gets up to his feet.

BRANDON

Are you okay?

Lucas paces up to Curtis and slams the rest of the syringe pack into his chest.

LUCAS

(Angry)

Now take your shit and leave!

Curtis looks even more confused.

TODD

Lucas, stop being a dick.

LUCAS

There's a weak man standing there.

He paces back towards Andre.

(CONTINUED)

LUCAS CONT'D
And I don't tolerate weakness.

He looks deadly serious at Curtis.

LUCAS CONT'D
I'll tell you just one more time
now... FUCK OFF!!!

He points at the door.

Curtis looks at his friends around the room, they don't know what to do. When Lucas is like this he is beyond unpredictable.

CURTIS
Laura are you coming?

LUCAS
Your whores got new meat now. So
take you sad sack of crap ass away.
(Pause)
Despite what people say, no one was
missing you.

Curtis shakes his head in defiance.

LUCAS CONT'D
Okay, fuck it then.

He motions to Andre, who proceeds to kick the crap out of Curtis in front of everyone. Laura jumps on Andre's back but is quickly swatted away.

Blake takes exception and starts shouting at Curtis.

BLAKE
Do you see what you have done!

He takes her away to the bathroom, her nose is bleeding heavily.

EXT. HOUSE

Andre opens the front door, carrying a broken Curtis over his shoulder. He walks out to the pavement outside the house by the curb and dumps him down on the ground.

ANDRE
You've got to roll with the
punches.

(CONTINUED)

Then as Curtis tries to stagger back up Andre gives him one last heavy fist across the jawline.

ANDRE CONT'D

You don't be coming back now okay.
If Lucas says that you're over,
then you're over.

He pulls back his fist again, but Curtis cowers. Andre takes pity, turns round and heads back to the front door.

Curtis is left alone, battered and bruised. We freeze on him, in pure agony on the pavement.

SUPER - 9 MONTHS LATER

EXT. GRAND HOUSE - ISOLATED - MIDDAY - ESTABLISHING

A MYSTERIOUS LEAN with BRIEFCASE, stands outside the front door. A GREY PEN with a detachable lid nestles in their top pocket as they press the DOORBELL.

After a few moments a SLOW, GROUCHY VOICE calls out from inside.

SLOW VOICE O.O.S

Go Away! Didn't you read the signs?

The figure presses the bell once more, undeterred.

SLOW VOICE O.O.S CONT'D

(Even Tetchier)

Whatever you are selling I am not interested!

The figure presses the bell for a third time. This must frustrate the person inside as the door UNLOCKS.

CLOSE UP: **THE FIGURES STEEL EYES.**

Then as the door opens, AN OLD WEATHERED MAN called ROGER KING, 68 greets the stranger. He seems uncomfortable with this face to face contact.

ROGER

(Tentative)

What do you want?

The figure remains silent.

Pan Down to Roger looking at his briefcase.

(CONTINUED)

ROGER (CONT'D)

Whatever is in that briefcase I am not interested. So can you please just respect my privacy and leave me be!

There is no response, so an impatient Roger tries to SLAM the door shut. The figure however has other ideas and shows their intentions by JAMMING the briefcase in the doorway, prohibiting Roger from closing it.

The figure then aggressively KICKS the door in with a heavy boot.

INT DOORWAY - CONTINUOUS

Roger, terrified retreats as the figure steps through the doorway. They reach into their pocket and pull out the pen then POP OPEN the lid.

A sharp SCALPEL BLADE lays inside and their intentions appear clear as they drawer in on Roger.

SUPER - 3 MONTHS LATER

EXT. DINER - MID MORNING - ESTABLISHED

Quaint, but a common hang out with the locals.

It is the one year anniversary of the opening party.

INT. DINER - CONTINUOUS

Todd, in a DENIM JACKET exits the lavatory. We track him across the room, during he passes a mixed group of early twenty-somethings.

One of them a sweet blond with highlights catches his gaze with her blatant 'fuck me' eyes. She smiles, he smiles back and throws a CHEEKY WINK. The blond LAUGHS as Todd heads back to his table.

INT. DINER TABLE - CONTINUOUS

Todd sits down, the rest of the friend group from the previous year are present.

CLOSE UP: A SHINY RING ON LAURA'S FINGER.

(CONTINUED)

Lucas is being a bell-end as usual and is complaining to the slightly overweight WAITRESS about his CHIPS being shit.

LUCAS

Is that how you're trained when you start here? Or does your hippopotamus waistline not allow you to get to the pass in time to keep the food hot!

He looks at her NAME BADGE - 'BECKY'.

LUCAS (CONT'D)

Becky!

He throws one of his bad chips at her.

LUCAS (CONT'D)

You know I can get you fired for this, like right this second.

(Pause)

One call to my dad and you'll be down the dole office by lunch time.

He grabs the rest carton of chips and throws them at her, She winces.

LUCAS (CONT'D)

Go fix my order, **NOW!!!**

She dashes off.

Brandon looks at him as he gets up from the booth.

BRANDON

You're such an asshole Lucas.

He heads off to apologize to the waitress.

At the other side of the table Andre reaches for Blake's BURGER and takes a huge bite.

BLAKE

(Shocked)

Hey!

ANDRE

(Chomping)

Shut it, you're still the new guy around here.

He takes another bite and devours the rest.

(CONTINUED)

Todd sees the blond up and leaving at the counter with the rest of her friends. Virginia is looking at the menu.

VIRGINIA

Does anyone think I'm getting fat!

LAURA

Virginia, you're going to look like one of those size zero models soon.

Virginia looks at her and smiles.

VIRGINIA

Oh, you think I could model? That's so sweet. Kisses.

She blows a kiss in Laura's direction and Laura smiles friendly. Then Todd hastily gets back up from the table.

BLAKE

Where's he going?

EXT. DINER CAR PARK - CONTINUOUS

The blond is having a quick FAG in the car park before leaving. Todd however is desperate to engage with her and dashes out through the DINER FRONT DOORS like a maniac to catch her.

She looks over, puffs out SMOKE and smiles.

BLOND

(With Russian accent)

I wondered how long it would take for you to come for me?

She looks at her WRISTWATCH.

BLOND (CONT'D)

I must say that I expected a lot sooner.

Todd is catching back his breath as he walks closer.

TODD

That's a nice accent you have there.

BLOND

(Laughs)

Oh so you like my accent?

He comes in much closer face to face.

(CONTINUED)

TODD
(Convinced)
I caught you smiling at me in
there.

BLOND
(Cheeky)
Who's to say I was smiling at you.

TODD
(Jokey)
Come on have you seen this face.

She takes another puff of her CIGARETTE.

TODD (CONT'D)
You know that's really bad for
you.

She takes another puff just to emphasize her dis-concern,
then discards the cigarette butt to the ground.

BLOND
Do you know what else is bad for
you, Drinking. But we all love
doing it.

She looks over to the window, the group are watching
through.

BLOND (CONT'D)
Your friends are curious.

She looks back at Todd and rubs his arm flirtatiously. She
looks back her friends by the car, then again at Todd.

BLOND (CONT'D)
In fact, we are all heading back to
our house now to have a whole load
of drinks.
(Pause)
Why don't you and your posse join
us?

TODD
It's a little early don't you
think?

TEARDROP, a rugged man with a prominent teardrop tattoo
below his eye speaks from out the front seat.

(CONTINUED)

TEARDROP

There's no early sissy when there's
liqueur involved.

He takes a mouth from a BEER BOTTLE.

BLOND

Besides, I might be wasted by the
days end.

(Pause)

And you know how impressionable us
drunken women are.

Todd smiles excitedly like a virgin or prom night.

TODD

You're right in there peaches
aren't you.

He looks back at his group then back at the blond.

TODD (CONT'D)

You're so on.

Teardrop hands the blonde a PIECE OF PAPER.

BLOND

Here is the address.

She hands the paper over to Todd.

BLOND (CONT'D)

You should be there in an hour
okay.

She puts her mouth up to his ear.

BLOND (CONT'D)

(Whispering)

And I will be waiting.

She walks away into the BACK SEAT of the car. Todd watches
as the car leaves with her and her friends inside.

INT. DINER TABLE - A LITTLE LATER

LUCAS

So some skank offers you a drink
and you go running like some
lovesick puppy.

(Pause)

(MORE)

(CONTINUED)

LUCAS (cont'd)
No, I don't buy it there must be an angle for her to be flirting with your ugly ass.

TODD
(Desperate)
Yeah the angle is she is fucking hot.

He looks around the table.

TODD (CONT'D)
Besides, what else are you guys going to do today?
(Pause)
It's only a few miles away!

Blake smiles at Laura.

BLAKE
Well we were actually going to get our portrait done.

LAURA
Yeah we're looking to move in together and we thought it would be a good way to christen our new home.

RUTH
Everyone has the Internet for that stuff now.
(Pause)
No one mounts photos on walls anymore, it's all digital.

She snaps a selfie of her and Lucas. Then shows the picture to Laura.

RUTH (CONT'D)
See.

She looks again at Lucas.

RUTH (CONT'D)
Baby, some smelly foreign bitch wants to offer us an all we can drink buffet.
(Pause)
So lets humor her and drink the place dry.

INT. DARK ROOM

CLOSE UP: A SWINGING LIGHT BULB.

Roger King is tied to a WOODEN CHAIR, beaten, blindfolded and gagged. The bulb the only light in this gloomy room.

Then the sound of a RICKETY DOOR opening. Light beams into the room from the outside but is quickly dissolved when the door is closed shut again.

Roger is visibly frightened, this is not the first time this door has been opened and by his demeanor it is not a sound he looks forward to hearing.

ROGER
(Quivering)
Please, please don't hurt me
anymore.

Footsteps approach closer.

ROGER (CONT'D)
(Increasingly scared)
I don't know what you want from me?

A HAND removes the dirty BLINDFOLD. Rogers face is black and blue, he is petrified at coming eye to eye with his captor, otherwise known as the figure from the door.

ROGER (CONT'D)
(Desperate Plea)
Please. I don't know how much more
of this pain I can take.

Then the full face of the figure comes into shot and it is Curtis, now with GREASY LONG HAIR and STUBBLE.

CURTIS
(Sinister Tone)
Oh, don't worry. You're time for
playing host is almost over.

EXT. GRAND HOUSE - 40 MINUTES LATER

TWO CARS pull up outside of the ENTRANCE GATE. Brandon is driving the second car, A BLACK ESTATE.

INT. BRANDON'S CAR - CONTINUOUS

Inside are Blake, Laura and Todd.

BRANDON

You sure this is the right address?

Todd looks down at the piece of paper the blonde gave him.

TODD

It's right there, have a look for yourself.

He hands the papse rover to Brandpfn who looks at it, tHen points to a GOLD PLAQUE next to the gate with the address indented in black.

TODD (CONT'D)

(Smiling)

Shit, I might be about to bang a millionaire.

Todd's phone rings, he answers it and puts it on LOUD SPEAKER. It is Lucas.

LUCAS'S VOICE

Dude, when you see this girl rip that ring from Laura's finger and marry this chick. Because we all want a piece of this dough on show.

TODD

Dude I dont even pay half the takeaway till the 5th sleepover.

BLAKE

And as for the ring Lucas. Todd better keep his mits off, because that's staying on my little L's hand for life.

Then suddenly the gates open.

WIDE: THE TWO CARS ENTERING THROUGH THE GATES EN-ROUTE DOWN THE DRIVEWAY.

EXT. DRIVEWAY - MOMENTS LATER

The two cars roll in and are greeted upon their arrival. This driveway is bigger in itself than most residential properties that you or I will ever witness in our lifetime.

(CONTINUED)

The blond now know as BREA is waiting for them. She has changed into something more comfortable and revealing. This girl knows exactly what she wants and how to get it. Seeing her Todd enthusiastically gets out from the car door, rushing.

BREA

So you did not disappoint me.

Todd approaches her, enthralled.

BREA (CONT'D)

Come, I have hot tub waiting for you.

She grabs his hand and leads him inside.

The rest of the group empty the cars and scan the house, then walk inside themselves.

INT. HOUSE ENTRANCE WAY - CONTINUOUS

A well endowed house to say the least, big doors and clean aesthetically.

LAURA

This place is a dream.

FEMALE VOICE (O.S)

You've got that right.

Eva, 22 enters shot. Wearing a short black dress and of Latino appearance.

LUCAS

Who did you's bang to get this?

EVA

We have good connections. Come, let me show you where all the action happens.

Brandon looks around.

BRANDON

Where's Todd gone?

Eva talks with a smile on her face.

EVA

Oh, don't worry. He's about to have the ride of his life.

She leads them off through a door in the hallway.

INT. BACK ENTERTAINMENT ROOM - CONTINUOUS

The room is huge, with an EN-SUITE PRIVATE BAR, ENTERTAINMENT SYSTEM, POOL TABLE etc etc. This is really every lads dream.

LUCAS
(Awe struck)
This place is huge!

Mia the third girl approaches Andre.

MIA
Nice muscles.

She feels his bicep then looks over to the bar where JAMES, the boneheaded beefcake of the hosts is serving up drink.

MIA (CONT'D)
James I think you have competition.

James laughs and holds out his own arm.

JAMES
Want to arm wrestle Poppa?

Eva looks up at Andre who scoffs then walks towards James.

INT. POOL TABLE

BRANDON
(To Blake)
Want a game?

BLAKE
Sure.

They approach the pool table.

LAURA
I'll go grab us some drinks.

She looks at Blake.

LAURA (CONT'D)
Jack Daniels?

(CONTINUED)

BLAKE
Yeah babe.

LAURA
And you Brandon.

BRANDON
Oh I'll have a Black Vodka,
straight!

She heads off towards the bar, where Lucas and Ruth are sitting down for refreshments.

Eva has the REMOTE CONTROL to the SOUND SYSTEM in her hand, she presses the power on and music starts to run through the room, this is very welcomed. She sees Virginia standing by the bar and looks her up and down.

EVA
Nice ass!

Virginia faces her as Eva draws in closer in.

EVA (CONT'D)
You want to show me how it moves?

VIRGINIA
(Flattered)
Oh I'm not into girls.

EVA
Come on, I'll be real gentle. You know how smooth us Latino bloods can be.

Virginia takes a mouth of her drink, then thinks fuck it and gives over her hand to Eva who escorts her into the middle of the room to dance.

Lucas looks around at them, which Ruth does not appreciate.

RUTH
Hey!!

She slaps him on the shoulder.

RUTH (CONT'D)
You have all this sexy right here and you want to look at that.

LUCAS
Huh?
(Pause)
Fuck Yeah!

INT. HOUSE SPA - HOT TUB - CONTINUOUS

Todd is topless, Brea is already inside with her 'swimwear' on. He steps up to enter.

BREA

Uh,uh,uh

(Shakes her finger in
discontent)

I want it all off.

TODD

God you're 100 miles an hour aren't
you.

He takes off his underwear, complete nakedness.

TODD (CONT'D)

(Boastful)

Impressed?

She smiles and removes her clothing. Todd gets turned on even more and dashes into the tub where they start to make out.

INT. BACK ENTERTAINMENT ROOM - BAR - CONTINUOUS

Lucas and Ruth are downing SHOTS. Watching the tight ARM WRESTLE ensuing between James and Andre.

LUCAS

Come on Andre, you're full on
representing the Puma Boys here.

MIA

Jame's way too stubborn of a
bastard to lose. Tiger blood right.

JAMES

(Struggling)

Tiger blood.

Mia re-fills their shot glasses from behind the bar.

INT. POOL TABLE - CONTINUOUS

Blake strikes the BALLS with the white.

Laura brings over the guys drinks. She hands one over to Blake, who then motions towards Brandon.

(CONTINUED)

BLAKE

Game on.

Brandon grabs the drink from out of Laura's hand.

BRANDON

Thank you.

He takes a mouth.

BRANDON (CONT'D)

That's strong!

LAURA

It's pure.

(Pause)

I have to look out for my beau now
don't I. Double the strength,
double the ball count.

BLAKE

Honey I don't need an advantage to
beat this bum.

BRANDON

Say that when you're seeing 7.

Brandon puts down the glass and smashes a ball clean into
the far corner, a great shot by any stretch.

INT. ROOM FLOOR

Eva and Virginia are dancing, a little tighter than before.

EVA

You know I've met girls like you
before. All the assets to make any
man cum in seconds.

She looks deep into her eyes.

EVA

But such lost eyes. But I know how
to bring re-ignite that flame.

She places her hand on her ass. Virginia looks down at it,
tight.

VIRGINIA

(Soft Tone) What are you
doing?

(CONTINUED)

EVA

Does my touch feel good on your skin.

Virginia nods. Then Eva grabs her hand.

EVA (CONT'D)

Come on, we're going to need some privacy.

She leads her off out of the room.

EVA (CONT'D)

You might want to turn the music up. Because I'm going to be rocking this sexy's clit hard!

Eva snogs Virginia then shuts the door, then the sound of footsteps on stairs can be heard.

INT. BAR

The close arm wrestle comes to a decision when Andre overpowers James.

JAMES

(Wincing, whilst holding his wrist)

Damn you freak!

ANDRE

That's the hand of God boy! So I wouldn't be too sad.

INT. HOUSE SPA - HOT TUB - CONTINUOUS

Brea is on top of Todd, riding him hard, the water splashes out with every thrust. Todd is in complete ecstasy at this moment and lets Brea know it.

TODD

You're so good! I could fuck you all day.

BREA

Tell me you love it.

TODD

I love it, so,so much.

(CONTINUED)

She snogs him hard and thrusts more and quicker than before. Then after a few more moments, Todd CUMS into her, pure relief.

Brea dismounts him, it's mission accomplished.

TODD
Where are you going?

BREA
You relax. I go shower now.

TODD
Can I join you?

She gets out from the hot tub.

BREA
Sorry shower only big enough for one.
(She puts on a robe)
But when I come back I give you
massage, the best you ever had.

Todd smiles as Brea leaves the room.

He puts his head back on the edge, closes his eyes and chills.

INT. HALLWAY - CONTINUOUS

Brea approaches a CUPBOARD at the end of the hall by the stairs and opens it, then grabs out a couple of tennis ball sized GREY PELLETS and a GAS MASK.

EERIE MUSIC plays as she struts down the hallway towards the entertainment room door, placing the gas mask over her head and SEALING THE CATCH.

She reaches the room door and opens it.

INT. BACK ENTERTAINMENT ROOM - CONTINUOUS

The rest of her group see her open the door and Teardrop kills the music.

LUCAS
(Seeing Brea in mask)
What the fuck?

(CONTINUED)

TEARDROP
Masks On!!!

Mia, James and himself grab Gas Masks from under the bar and place them on as Brea breaks the pellets on the ground. A DARK GAS is released and she retreats, locking the door behind her.

Inside the invited group claw at the windows and doors, trying desperately to escape. But to no use, breathing in the toxins until eventually they all pass out.

The hosts watch on calculated and cold through their rubber eyes.

INT. HALLWAY - CONTINUOUS

Brea SKIPS down the hallway, chocolate paradise until she stops to a halt at the end and opens up the same wardrobe as before, but this time we do not see why?

INT. HOUSE SPA - HOT TUB - CONTINUOUS

Todd is relaxing, his eyes are closed and he is probably replaying the sex with Brea over and over again in his head.

Then as the door re-opens, Todd opens his eyes.

Brea enters, gas mask and robe still on, but with one hand draped behind her back.

TODD
(Laughing)
What the hell are you wearing? Is this some of that kinky shit I've read about on the internet. Cos if it is, I'm game.

Brea slowly takes off the mask and we see her face drop. Then she suddenly SCREAMS and charges towards Todd in the tub who is caught in complete surprise.

Brea pulls a CAN OF MACE out from her robe and SPRAYS him in the face hard. Todd screams in pain and claws at his eyes.

Brea then pulls out a SMALL CLUB and smashes down on Todd as he tries to escape, until finally with two more HARD THUDS, his SKULL gets cracked open and his bleeding body falls down into the tubs watery depths. Brea stands over his corpse then sits back and relaxes in the bubbling bloodbath.

INT. METAL BARN - A COUPLE OF HOURS LATER - MIDDAY

The noise of a METAL VALVE being turned.

CLOSE UP: CEILING SPRINKLERS SWITCH ON RELEASING WATER.

The group have been tied up to chairs in a circle, they have been dragged here in their unconscious states due to the gas attack inside. Their mouths have also been taped.

In the center of them is a LARGE WHITE SHEET draped over something solid. As the water drenches down on them, the group of friends awaken and they are in shock as to their current situation.

They moan as they struggle in their ties.

JAMES (O.S)

You're never going to break them.
They mould to your body, kind of
like a slippery Snail.

We see him, Mia and Brea up on a RAISED WALKWAY, about 15 feet above them near the barn ceiling. They are looking down, observing.

JAMES (CONT'D)

Even you Andre with your Hulkly
strength.

Laura looks towards the sheet, DEEP BLOODSTAINS are visible. This causes her to groan even more, as the psychos above her laugh.

Then all of a sudden we hear the large barn doors CREAK OPEN.

As tensions rise, METAL FOOTSTEPS sound above as the three tread along the walkway towards the staircase. They descend the stairs and rip the BLACK TAPE from the groups mouths.

LUCAS

What the fuck do you guys want!

LAURA

(Towards Blake)
I'm scared baby.

BLAKE

It'll be okay Laura I promise you.

(CONTINUED)

Then suddenly a BULLET SHOT out of frame, which hits Blake square between the eyes, splattering his brains. His blind theory drowned into existence within seconds. Blood SPLATS and Laura screams, some of the rest follow suit in shock.

Elsewhere Brea laughs, then goes up to Blake's draped head and looks into the hole.

BREA
(Smiling)
I can see all the way through.
There's barely any of the brain
left.

JAMES
Brea, back in rank.

BREA
(Casual)
Okay, Okay.

LAURA
(Incredulous)
You sick bastards.
(She starts crying.)
How could you?

Brandon looks confused.

BRANDON
(Scared)
Who fired the gun?

Then the CLICK of a GUN BARREL.

CLOSE UP: A GUN PLACED AGAINST THE BACK OF RUTH'S HEAD.

LUCAS
No!!

Then the murderers face comes into frame as he leans down and rests his chin onto Ruth's squirming shoulder. The cold metal steel against her head.

They have long black hair and a BLACK BANDANA that covers most of the face, only clear eyes remain.

LUCAS (CONT'D)
No!! Not her.

The murderer grunts, then pulls up the gun and points it at Brandon.

(CONTINUED)

BRANDON
What the fuck man?
(Pause)
No. No.

The shit becomes real.

BRANDON
(Looks towards Lucas.)
Lucas we're family!

The murderer then starts to sadistically play with Lucas's head and rotates intermittently between pointing the gun at Brandon and Ruth, monitoring Lucas's facial reactions until after a few moments he stops firm at Brandon.

BRANDON
Lucas I'm you're brother.

Lucas stays silent and puts his head down.

Then the murderer pulls the TRIGGER and the gun fires, but the clip is empty.

CLOSE UP: BRANDON'S SCARED, YET RELIEVED FACE.

The murderer walks over to Lucas and stares at him eye to eye. Then pulls down the Bandana from his face, revealing Curtis.

LUCAS
(Shocked)
You?

The rest of the group look over at him.

LAURA (O.S)
Curtis?....

A few moments pass.

LAURA (CONT'D)
Curtis?... What did you do?

He turns around and looks towards Laura, her beauty still majestic to him. Curtis approaches her then tenderly strokes her face.

LAURA
(Angry)
Don't you touch me!

He takes his hand away, glaring into her serious eyes.

(CONTINUED)

Curtis backs off a few steps and looks around the whole circle who have mixed emotions spread across their faces.

CURTIS
Laura, how are you my love?

LAURA
(In disbelief)
You sick freak!

Tears run down her face.

LAURA (CONT'D)
How am I?
(Pause)
You're a murderer!

He tries to touch her again, but she swats him away anyway she can.

LAURA (CONT'D)
You just murdered my boyfriend, in front of my very eyes.

CURTIS
(Casual)
Yeah.

He looks at Blake's lifeless body

CURTIS (CONT'D)
With him out the way, we can be together again.

LAURA
(Sickened)
Are you that deluded?
(Pause)
My fiancée is dead because of you.

Curtis hears her words, but only one really registers fully.

CURTIS
Fiancée?

Curtis walks up to Lucas and smashes him hard in the face with the gun in frustrated anger!! Then looks towards his groupies.

CURTIS (CONT'D)
Mia, take her away from all this.

Mia walks up to Laura and cuts her ties, Laura struggles but Mia places the KNIFE to her back.

(CONTINUED)

CURTIS (CONT'D)
(Orderly)
She is not to be harmed!!!

Mia pushes the knife in a little more.

MIA
You're lucky he's been looking a
pet.

She pulls Laura's arm hard.

MIA (CONT'D)
Now come on.

She drags Laura away out of shot towards the barn doors.

CURTIS
The rest of you however are not so
lucky.

BRANDON
Curtis? What happened to you?

CURTIS
What happened to me?

He giggles, then looks towards Brandon stern.

CURTIS (CONT'D)
You dare ask such an empty
question!

Curtis takes a seat atop the sheeted object.

CURTIS (CONT'D)
Objection can do many things to a
person. It can make them sad, bold
or just confused.... very, very
confused.

He scratches his head with the gun barrel.

CURTIS (CONT'D)
You see. A year ago, today... when
Lucas there

He points the gun towards him in reference.

CURTIS (CONT'D)
And his Gorilla Andre objected to
the fact that my slight medical
condition inconvenienced their darn
(MORE)

(CONTINUED)

CURTIS (CONT'D) (cont'd)
good time, I was forced to make a
choice.

(Pause)

And given time, time that mind you
I gave all of you people to my
decaying faith in humanity. Any man
can become something he never
wanted to be.

(Pause)

That is until, like most lonely
people who take in the faith of
online serenity, I found hope.

He gets off from the sheet.

CURTIS (CONT'D)
And my life took new meaning.

He walks up to Brea and strokes her cheek, she seems
infatuated.

CURTIS (CONT'D)
And I knew then that my purpose in
life was to end all of yours.

He walks back over towards the sheet.

CURTIS (CONT'D)
Starting with Todd's.

He pulls off the sheet and underneath is Todd's dead,
bleeded out body with DEATH MASK. He is anchored painfully
backwards over a large BLACKSMITHS ANVIL. The group are in
complete terrified shock.

BRANDON
Why?
(Looks around the group)
And where is Virginia?

Brea Laughs.

RUTH
(Tempered)
What the fuck are you laughing at
you slut!

She looks towards Brea.

RUTH (CONT'D)
You did this. YOU did this.

(CONTINUED)

BREA
(Cheeky tone)
Guilty.

She takes a few steps towards them.

BREA (CONT'D)
And I'd do the same to every one of
you Huesos in a mini second.

CURTIS
Todd's death is an insignificant
one in the bigger picture.
(Pause)
No I can't mourn this. But I can
use this to show you a rare glimpse
of your immediate futures.

He wipes his hands on one of the groups hair.

CURTIS (CONT'D)
You can only stay mad for so
long before you have to get
even.

He walks away and out from within the circle.

CURTIS (CONT'D)
(To Brea and James)
Cut this guy up for dog food and
lock the rest of this garbage up.

He then walks out of shot back towards the Barn door.

CURTIS (CONT'D)
There is much work to do.

CUT TO BLACK:

EXT. MODERN HOUSE - BIG BY NORMAL STANDARD - MIDDAY

A MAN, HANK, mid 40's, a little rugged and the father of
both Lucas and Brandon exits his CAR on the driveway. He
looks over towards the front door and seems a little
disgruntled.

CLOSE UP: LETTER BOX.

A 'Sorry we Missed' you card from the postal company is
inside.

As he gets to the door he pulls out the card.

(CONTINUED)

HANK
(Angry)
Lazy little shits!

He turns it over and looks at the conditions 'Do not collect for at least 24 hours'.

He screws up the card and shoves it in his pocket, then puts down the CASE in his hand and pulls out his MOBILE PHONE.

He dials Lucas's number.

INT. MASTER BEDROOM - ROGERS HOUSE

Curtis is topless and settled down on the BED, he administering his INSULIN INJECTION.

Mid-way, he sees Lucas's phone FLASHING within the pile of others that his group commandeered from the friends when they passed out.

It goes to voicemail before he finishes, moments later a MESSAGE ALERT pops up. He opens it up and listens to the recording.

VOICEMAIL FROM HANK
Lucas! You're in big trouble boy. I ask you and your brother one simple instruction, stay in for the post and sign for the package. Your ignorance has cost me over a grand today and I'll be making sure one of yous pay up.

Curtis smiles.

CURTIS
Interesting.

EXT. HANKS HOUSE - CONTINUOUS

A reply pops up. It reads "Car Broke Down, can you come and pick us up"?.

There is a picture attachment underneath. Hank opens it and a VIRAL MAP pops up, the marked destination about 3 miles from his home in the country lanes, away from anything busy.

Hank SIGHS then heads back towards his car.

INT. HOUSE CELLAR - CONTINUOUS

Large and populated with many discarded items and material remnants. In the far corner where it is most cold, the group of friends have been chained to the wall with their arms awkwardly above their heads.

RUTH
(Rhetorical)
We're all going to die aren't we.

Lucas looks to her.

LUCAS
We're not going to die!

Brandon changes the subject to relevance.

BRANDON
What you two did to Curtis was wrong, even worse than wrong. No one deserved that.

LUCAS
If you are so noble then why did you choose us.

BRANDON
Like I ever had a choice. None of us did.

Looks towards Andre.

BRANDON (CONT'D)
With your Sasquatch there, no one ever has a choice.

ANDRE
You better button up or you'll be three foot through that wall.

BRANDON
(Point proven)
Exactly.

Andrea pulls at his chains forcefully in anger.

RUTH
(Defeated)
It's no use.

Then we hear Brea, cackling in her thick accent.

(CONTINUED)

BREA (O.S)
Encore, Encore!

Her Footsteps coming down the cellar staircase.

BREA (O.S) (CONT'D)
I could not resist to listen in.
Pure genius comedy.

She makes her way down and looks upon them. We also notice she has two METAL BOWLS in her hand.

BREA (CONT'D)
In my native Russia I would eat
meat right off the bone.
(Pause)
You English are so pompous with
your eating habits, etiquette is
myth.

She slides the bowls over to them, they contain a certain MEAT.

BREA (CONT'D)
Now eat like the dogs that you are!

We see that the meat is pieces of Todd, he has been sliced up and served cold.

Ruth screams upon seeing this as Brandon gags.

BREA (CONT'D)
(Looking towards Andre)
Such strong man. Don't worry we
have trimmed off all the fat.

Shows a sinister, sadistic smile.

BREA (CONT'D)
That's the good stuff there.

BRANDON
(Angry)
What did you do!!!

Brea giggles.

RUTH
I can't die like that!

Brea picks up both of the bowls again then dumps the meat in a nearby BIN.

(CONTINUED)

BRANDON
(Disturbed)
Fucking Todd?

Brea smiles kiddish, something has got her very excited.

BREA
(Smiling)
After snacks, we always show movie.

She exits shot and after a few moments we hear SQUEAKY WHEELS. Brea re-enters shot, pulling a carriage with a TV on top.

BREA
(Flamboyant)
I bring you blockbuster, Golden production!

She inserts the PLUG into the WALL SOCKET.

RUTH
(Upset)
I don't want to watch your stupid movie!

BREA
(Dismissive)
It is not like you have a choice.

She picks up the REMOTE CONTROL.

BREA (CONT'D)
Now silence! Or I break your filthy jaws.

RUTH
(Defiant)
You don't get to tell me what to do.

Brea SMASHES DOWN onto her mouth with the control, SHATTERING IT, but as promised bloodying up Ruth's jaw too.

Lucas pulls at his chains to get to her in anger.

LUCAS
You fucking bitch!

Lucas continues trying to break his chains.

ANDRE

Ruth are you okay?

Ruth spits out a TOOTH. Lucas regains his composure.

LUCAS

(Incensed)

When I get out of these chains, I'm going to break every bone in your fucking body!

(Pause)

You think a broken jaw hurts, na, you'll be wriggling like the skank worm you are when all 206 are dust.

Brea grits her teeth, then exits shot again. She re-enters soon after with a SLEDGE HAMMER.

BREA

I could beat you like Pinate, all over this room! But Curtis's intentions for you especially are much more cruel than that.

(Pause)

And I enjoy cruel very much!!

She places the hammer down next to the TV as a reminder and turns it on.

LIVE FEED THROUGH TV SCREEN:

Showing is an open GRASSLAND PATCH with trees. It is at the back of the house on the estate grounds.

NOTE: there will be at times intermittent dialogue from members of the room especially Brea but not too common.

(This dialogue will be improvised by the actors).

EXT. TREES - CONTINUOUS

FEMALE CRYING out of shot. Then the camera pans to a nearby OAK TREE, wide and dense. Sickening horror and gasps aloud as we see a beaten and weak VIRGINIA. She is naked and is being pinned inside a half-cut WOOD BARREL to the tree trunk by Teardrop. As he finishes hammering in the last nail, Eva holds the camera up to her face and addresses the room through the screen.

EVA

It was nice to meet you all, shame it will all come to an end so suddenly.

(CONTINUED)

She points to Virginia.

EVA (CONT'D)

This one was such a good fuck that
I'll let you all watch the rest of
the show for free.

Eva places the camera TRIPOD down straight facing, then walks towards Teardrop until face to face with a completely drained Virginia. She grabs her mouth and puckers up her lips.

EVA

(Whispers)

You were the best I ever had.

She savagely snogs her face, then upon release throws back her head.

TEARDROP

(Getting up to his feet)

Are you done with your games?

EVA

(Playful tone)

I kind of liked her.

TEARDROP

Well there's other guests at the
table and they're getting hungry.

Teardrop hands over a SMALL BLADE to Eva, she smiles and snatches it. Eva approaches Virginia as Teardrop exits shot.

With blade in hand she slices into Virginia's frail flesh, making blood flow down her skin.

Eva then looks back towards the camera.

EVA

(Smiling)

We all know how much she likes to
be penetrated.

She starts to laugh as Teardrop re-enters shot with a JAR OF BLACK BUGS inside. He walks up to Virginia and empties the insects on top of her, they SWARM her body and dig down through the cuts into her deep flesh. She is in agony and screams with all she has left as Teardrop and Eva watch on.

After a few passing moments Teardrop turns and relays a message on his WALKIE-TALKIE back to Brea.

(CONTINUED)

TEARDROP
Okay, shows over.

INT. HOUSE CELLAR - CONTINUOUS

Brea cuts the live feed.

BRANDON
She was innocent!

BREA
She was septic whore!

She points back towards the dead screen.

BREA (CONT'D)
Things are only going to get worse.
(Pause)
Now for rest time, you will all
need every ounce of strength you
can get.

LUCAS
People will know we are missing
soon.

BREA
Yes, but by the time they get off
of their fat, lazy British asses
there won't be enough of you all
left to fill a garbage bag.

She BLOWS A KISS and leaves towards the staircase, as she does some of the group throw abusive language towards her, but there is no reaction as we gradually hear the stairs tapping under her feet as she makes her way back upstairs.

Moments later the door slams shut and Brea is gone. The 4 group members are all alone:

LUCAS
Ruth, how are you baby?

She tries to talk but her jawline moves out of place very unnaturally, she groans in pain! She then starts swaying back and forth, like she is going out of her mind with the developing situation.

BRANDON
We need to keep it all together.

(CONTINUED)

LUCAS

Would you be sprouting that if it was your girlfriend there with her teeth all over the floor.

BRANDON

I was just saying.

LUCAS

Well don't.

Andre tries to break the chains again but once again fails.

BRANDON

We're here to stay Andre, there's no going back.

ANDRE

That's bullshit!!

He screams out in anger as the chains resistance push him to his limit. They do not budge, not even an inch, then he concedes the battle and lets out an almighty breath.

BRANDON

I can't believe this is happening?

(Pause)

Curtis was the one who would always concede a goal in the 90th minute on Fifa to take the game to penalties. Would share his pocket money, gave donations to charities on the street.

ANDRE

You're almost painting him like some kind of prince.

LUCAS

Well F.Y.I, that prince has turned into a monster. And he wants each of out fucking heads on a pike.

Points towards Brandon.

LUCAS (CONT'D)

Including yours.

ANDRE

So who are the others?

(CONTINUED)

BRANDON

Does it matter really?

(Pause)

Collectively we've all created this
and because of that we've lost
three good friends tonight.

(More serious)

Before we open our eyes in the
morning we will probably be losing
more.

He takes a quick moment.

BRANDON (CONT'D)

These people, whoever the hell they
are are buying into what Curtis has
told them and they're angry because
of it!

(Pause)

And now it's a simple case of,
who's next.

CUT TO BLACK:

INT. MASTER BEDROOM - ROGERS HOUSE - NIGHT TIME

Curtis is lying upwards on the bed, a SMALL WOODEN BOX is
open on his lap. Inside the box are various SHEETS OF PAPER,
some which he holds in his hands. We see a close up of some
of the papers text, it is a HANDWRITTEN LETTER in black ink.

CLOSE UP: LETTER.

LETTER TEXT

'Maybe we can go to town, you can
then lick from my tight thighs....
oops!! MY MISTAKE ;) ;) you
couldn't handle something so
sweet.'

This note will be from Virginia Rose and will be one of the
more tame ones that he had received from his supposed
friends. Then Brea enters shot, in LINGERIE and looking hot
as hell.

BREA

I don't know why you bother with
these nasty words no more.

She grabs an APPLE from a fruit BOWL and takes a bite.

(CONTINUED)

BREA (CONT'D)

My mother always told me that if we
listen to a bad mans words then we
can speak only evil.

She grabs the letter from him with her free hand and screws
it up.

BREA (CONT'D)

We bring to them pain, the pain of
a thousand fires in a hundred
different languages.

She throws the note to the ground and takes another bite of
the apple. Curtis looks at her intensely.

CURTIS

Speak to me some of that lovely
tongue of yours before I taste it.

She smiles and drops the apple then starts speaking sexually
in her Russian tongue, approaching the bed and her man.

But Curtis notices something discomfoting on the wall.

CURTIS (CONT'D)

You forgot to cross her off!

Brea looks towards the wall also and realises her error.

BREA

With one cigarette I erase her!

She pulls out a CARTON of smokes from her pocket and lights
one up. Then arrogantly walks up to the wall, where a GROUP
PHOTO of all of the friends together on a happy day out has
been taped. She then BURNS the face off of Virginia Rose's
picture like which has already been the case with Todd and
Blake, which has been written in black marker only.

On the same picture Laura and Curtis are still together,
hugging tight and lovingly, something Brea obviously hates.

BREA (CONT'D)

(Serious)

And soon I erase her too.

(Pause)

Then the rest piece, by piece, by
piece.

She takes a drag of the cigarette and PUFFS the smoke out
onto Laura's picture. Then she STUBS out the rest of the fag
and turns back towards Curtis.

(CONTINUED)

BREA (CONT'D)

Now, strong man. Suck the saliva
from my tongue and fuck me so hard
that I orgasm like volcano!

She JUMPS onto the bed and mounts him but Curtis overpowers her and turns her round onto her back. She GROWLS and snogs him. They part lips then Curtis tears her lingerie off, revealing her naked body.

BREA (CONT'D)

(Heavenly submissive)

Do anything you want.

Curtis then descends downstairs to orally pleasure her as we focus just on Brea's fantastical face. We time out the scene as she embraces the sexual passion she is feeling right now with facial expressions to match.

KITCHEN - NEXT MORNING - EARLY AM

CLOSE UP: STEAK FRYING IN THE PAN.

Mia is cooking breakfast as Teardrop, James and Eva casually sit on the dining room table.

Teardrop is reading the NEWSPAPER, a headline catches his eye.

TEARDROP

Ha!

(Pause)

Fucking immigration, it grinds my
gears no end.

He holds out the paper more pronounced.

TEARDROP (CONT'D)

They're going to let in another
300,000 refugees before the end of
next month.

(Scoffs)

We're gonna be paying for oxygen
soon, the country will be that
swelled up.

Eva finishes her mouth of COFFEE.

EVA

Brea, Mia and me are immigrants.
Would you propose we pay for oxygen
too?

(CONTINUED)

TEARDROP

You and Mia are Colombian, so you're used to living in boxes and such, so you wouldn't take up too much room. And Brea, well that girls full of nothing but hot air anyway.

JAMES

Besides, you three are like family.

Eva takes another mouth of her coffee.

44. EVA

Ah, that's sweet.

(Pause)

Unlike this coffee.

She looks towards Mia.

EVA (CONT'D)

Mia, more sugar.

MIA

Get your own god dam sugar, can't you see I'm busy here?

Eva huffs then gets up from the table to get her sugar. Mia finishes with the steak and plates it up.

JAMES

Is that for me?

(He flexes his arm muscles)

A good diet keeps these babies looking good.

MIA

Nice try.

(Pause)

And we all know you roid it up James'y.

Mia approaches the FRIDGE and pulls out a plate of smelly OFFLE cuts. Then puts them in a BLENDER.

TEARDROP

So what's your game plan today James?

JAMES

I'm going to break that twig-shit clean in half.

His DIGITAL WATCH beeps.

(CONTINUED)

JAMES (CONT'D)
But before that I need to get my
laps in.

He gets up from the table and heads for the kitchen door.

Eva re-enters shot with her sweeter cup of coffee.

EVA
Speaking of exercise, did you hear
Brea last night?

She sits down and takes a mouth.

EVA (CONT'D)
Now that was a workout.

TEARDROP
It sounded more like she was being
choked half to death!

the kitchen door opens and Brea enters, she is escorting
Laura hard by the neck.

Brea looks a little off, with bags around her eyes due to
intense sex and lack of sleep.

BREA
(To Laura)
Now sit your filthy ass down!

She pushes her down onto a chair at the table.

TEARDROP
(To Laura)
Paper?

Brea walks over towards Mia at the kitchen counter. Laura
looks scared and in distress.

LAURA
(Frightened)
What the hell do you people want?

Eva takes another mouth of her coffee.

EVA
We're just liberators.
(Pause)
We help the needy against the
instruments of evil.

She looks direct towards Laura.

(CONTINUED)

EVA (CONT'D)

With you guys being the evil.

LAURA

But we haven't done anything to you?

(Starts to tear)

Please, I just want to go home.

Brea enters back into shot with the Steak and dumps it down in front of Laura at the table. She slaps her gently, tempting confrontation.

BREA

Quit your whining. Here, women are strong.

The blender stops running, Mia pours the THICK GOO inside into cups and trays them up.

TEARDROP

You know, old friends can sometimes end up making the best enemies.

(Pause)

See they know everything about you, even your dark web shit.

He puts down the paper and focus's on Laura.

TEARDROP (CONT'D)

And we all saw the videos, the cuttings, the nasty, spiteful letters.

(Intense)

You guys are fucking lower than shit.

Brea grabs her face.

BREA

But you will have the pleasure of seeing all this unwind before your hour glass is full today.

She shakes her head.

BREA (CONT'D)

We will save the best till last.

(Pause)

Now eat your steak!!!

(CONTINUED)

MIA
(With tray in hand)
Time to feed the pigs again.

She exits the kitchen to give Lucas and the rest their breakfast.

LAURA
(Sobbing)
But I'm Vegetarian.

Brea smiles.

BREA
I know, that's what's so fun about it.

She leans into her, closer.

BREA (CONT'D)
Curtis is my man. And you're going to beg me to die before you watch the rest of your scum bleed today. That I can promise.

INT. GARAGE - CONTINUOUS

VINTAGE CARS and all manner of INDUSTRIAL TOOLS are on display, much dough has been spent here, all top of the line and in clean, working order.

Curtis enters, alone and turns on the LIGHTS, the place looks even more grand than before. He looks upon the vast TOOL SET on the wall.

CURTIS
Choices, choices.

We hear BANGING coming from the inside of one of the LARGE METAL TRUNKS at the back. Curtis walks towards it, cool as Ice.

He taps down and more KNOCKING from inside answers. Curtis smiles then undoes the STEEL BOLT LOCK.

We see now from Curtis's POV down into the trunk. Hank is inside, free and loose. His KNUCKLES are red raw due to him trying to break out.

CURTIS
(Sarcastic) Oh, your poor little mittens.

(CONTINUED)

Grins a sinister smile.

CURTIS (CONT'D)

You'll be needing them much more
later.

(Pause)

You might lose a few fingernails
though.

Hank rages and JUMPS UP from the chest at Curtis, gripping hard on his neck, however with such a foray of tools at hand this is a losing battle and Curtis knocks him out with a SMALL METAL BAR, back into the trunks pits.

INT. HOUSE CELLAR - CONTINUOUS

Ruth is dripping sludgy offle smoothie remnants from out her mouth. A fallen WET FUNNEL lies on the floor besides her as she coughs.

LUCAS

Are you alright?

Mia looks towards Lucas and grabs another glass.

MIA

¡apurar las copas.

She goes up to Lucas and pinches his nose, forcing him to open his mouth. Then she pours down the disgusting smoothie, technically force feeding him.

EXT. HOUSE GROUNDS - SIDE LAWN

James in warming down from his laps around the house. He hears a noise and sees Curtis carrying out a knocked out Hank on his shoulders.

JAMES

Here, let me help.

He goes to his leaders aid, seeing Curtis struggle with Hanks weight. Then places him over his back, much more stable.

CURTIS

Take him to the grave site

(Pause)

We stay on point and to plan. Round
the others up. I'll rendezvous in
ten minutes.

James nods and carries Hank away out of shot.

INT. KITCHEN - CONTINUOUS

The Steak is gone, greasy patches are around Lauras mouth and she looks physically sick. Brea is just waiting for any excuse to end this girl.

The door opens and Curtis enters the kitchen, Brea goes to hug him but he brushes her off. Complete and utter disinterest.

CURTIS

Not Now.

She looks confused.

CURTIS (CONT'D)

Today needs to run as planned, no fucking hiccups.

He looks towards the group.

CURTIS (CONT'D)

You three head to the gravesite, James is already there.

He looks at Laura

CURTIS (CONT'D)

I'll take care of this one.

Teardrop and Eva get up from the table and approach the door, but Brea is obviously hesitant and paranoid.

BREA

I can stay with you?

Curtis looks around at her.

CURTIS

No!

Looks back towards Laura.

CURTIS (CONT'D)

I need to be alone.

Brea takes a step towards Laura.

(CONTINUED)

BREA

Then she doesn't need to be here.

CURTIS

No, she stays.

(Pause)

You go!

Brea seems a little knocked back and her facial expression shows as much.

BREA

What?

She looks aggressively towards Laura.

BREA (CONT'D)

(Pissed off)

Fine!

She points towards Laura whilst speaking.

BREA (CONT'D)

But you're on borrowed time bitch.

She exits the room with Eva and Teardrop angrily SLAMMING the door shut behind her.

Curtis leans down to be at eye level with Laura who is not comfortable at all with anything right now.

LAURA

(Quiet)

Curtis? Please I need to go home now.

He ignores her please, just looking lost in her eyes. Laura is extremely saddened.

LAURA (CONT'D)

You shot Blake... Todd, VIRGINIA?
(Pause) She was eaten alive,
and we were made to watch it
all happen.

She looks him in the eye more intensely.

LAURA (CONT'D)

Death... it's never the answer.

He strokes her face, she flinches.

(CONTINUED)

CURTIS

I disagree, but it's something you will not suffer. If you play by the rules anyway.

(He strokes her groin)

My rules.

He gets back up to his feet.

CURTIS (CONT'D)

And to guarantee that, I will not make you witness anymore of the decimation that is to come.

He stands her up from the chair.

CURTIS (CONT'D)

(Slightly self righteous)

You say that death is not the answer. But did any of you ever ask yourselves how what you all did would make me feel.

(Pause)

Last year nearly 7000 people committed suicide. And because of you lot I was...

He motions a small measurement between his fingers.

CURTIS (CONT'D)

That close, to being one of them.

He starts to escort her out of the kitchen.

CURTIS (CONT'D)

(Dismissive)

There is no other way.

Then we cutaway and hear the door close shut.

EXT. SIDE LAWN - CONTINUOUS

James is standing aside a deeply dug GRAVE SITE. A SHOVEL has been rammed into the grass, the obvious digging tool. He starts to stretch and limber up, but for what we do not know.

Then we hear GRAVEL CRUNCHING STEPS coming from out of shot. We pan over and Mia is leading the other 4 out, still chained and in line. Ruth particularly seems absolutely exhausted.

(CONTINUED)

After a few moments she stops them at the graveside, this is obviously a very uncomfortable location for them all.

MIA

All fattened up and counted for.

James is jumping about in his stretches.

LUCAS

You really look like a fucking faggot!

Mia slaps him in the face.

MIA

Did I tell you, you could speak?

LUCAS

I don't know, I couldn't understand the shit coming out of your mouth, you foreign bitch!

At that point, the other 3 followers arrive and join them as James ceases his stretches and paces up to Lucas.

JAMES

(Serious, face to face)

You should learn to respect a lady.

ANDRE

You better back off, or I'll break your arm for real this time.

James looks at him and grits his teeth.

TEARDROP

(To James)

There's just seconds till you can unlock the cage buddy.

James smiles and Curtis join them into shot.

CURTIS

It seems I'm just in time.

He walks over to the grave site and stands directly in front of it.

CURTIS (CONT'D)

It's marvelous isn't it. Our final resting place, peaceful, discreet, one with mother earth again. Where we can finally contribute something

(MORE)

(CONTINUED)

CURTIS (CONT'D) (cont'd)
useful to this world we have so
greatly destroyed.

He looks down over the edge into it.

CURTIS (CONT'D)
Or should that be father earth.

He pulls out his phone and presses the call button, a DIAL
TONE starts.

It immediately takes Lucas and Brandon's attention as it is
their dads RINGTONE. They gasp and dash over to the hole and
look down. Inside is Hank, unconscious and up to his ears in
LOOSE DIRT.

BRANDON
(Incredulous)
What the fuck!

He looks around him desperate.

BRANDON (CONT'D)
Somebody help him.

Lucas goes to get into the hole, but is put off by a loose
GUN SHOT.

CURTIS
That isn't your rightful place. For
now at least

He starts to pace.

CURTIS (CONT'D)
But I've learned in life that
pittance is a phrase best left for
the weak. And you Lucas are
anything but weak.

He steps up to him.

CURTIS (CONT'D)
But by how much. Well, we'll soon
see.

James removes his shirt, showing off his ripped frame.

CURTIS (CONT'D)
You would always dominate the weak
and use Andre there to deal with
the rest.

(CONTINUED)

(Pause)

Well Lucas here I stand as a patron
of the weak, giving you a fair
chance to save you, your brother,
your dad and every other one
standing here's lives.

Curtis looks towards James.

CURTIS (CONT'D)

All you have to do is best James
here in a good old fashioned brawl.

Lucas looks at him.

LUCAS

(Unimpressed)

You're kidding right?

(Pause)

I have to beat this arrogant
asshole and all of us go free.

He looks towards Andre confident.

LUCAS (CONT'D)

You know you just made the biggest
mistake of your life Curtis.

(Pause)

And when I'm done with him I'm
coming for you. There will be no
jail time, just a cold metal slate.

CURTIS

Such fire.

He unlocks Lucas's HAND CHAINS.

Lucas rubs at his sore wrists and looks towards James.

LUCAS

(To James)

Any last words asshole.

James laughs.

He then pounces at Lucas and hits him in the face getting
the fight started, then the fight goes on with several near
incidents and holds each that could break bones and
ultimately kill the opponent.

But when it comes down to the fights conclusion James is
about to STEP HARD on Lucas's face (Seth Rollins curb stomp
Style) but is tripped over by Andre's chains. Lucas then

(CONTINUED)

capitalizes and KICKS James so hard in the face that his nose EXPLODES sending SHARDS to his brain and Killing him instantly on the spot.

Curtis becomes severely agitated with this result and not for the reasons you may presume.

CURTIS
This is complete folly!

He starts to shake his head in frustration, increasingly incensed.

CURTIS (CONT'D)
My barter was true. You win, you all escape and live the next 35 years untouched.

He paces hard up to Lucas, who has blood on his hands.

CURTIS (CONT'D)
But you broke that with fucking moral treachery.

He looks towards his group.

CURTIS (CONT'D)
(References towards Lucas)
Take him down.

He points over towards Andre.

CURTIS (CONT'D)
And shoot this imposing motherfucker!

Brea pulls out a gun and SHOOTS Andre dead as teardrop overwhelms a weak Lucas, pinning him to the ground.

Andres dead body falls to the ground and his sheer mass carries the weight of the chains away, plunging Brandon and Ruth down to the grass with him.

LUCAS
I beat him. I beat the best guy you had.

CURTIS
Shut him up!

Teardrop begins KICKING him hard on the ground.

Curtis leans down and undoes Andre's chains, then drags his body over the grave site and pushes it in.

(CONTINUED)

Brandon and Ruth get back up to their feet but Brea holds them to stone by pointing her gun directly right at them.

BREA

Dont you's fucking move!

Curtis walks up to the shovel and pulls it out of the ground.

CURTIS

(Casual)

Your daddies going for a dirt nap.

He starts emptying the loose soil back into the grave site. Brandon and Lucas plea, but he flat out ignores them.

CLOSE UP: LUCAS TRYING TO PLEAD AS THE KICKS GET HARDER AND HARDER.

But once blood begins to flow from his mouth Teardrop knows that he has done enough.

TEARDROP

He's broken.

He SPITS down on him.

TEARDROP (CONT'D)

That one won't be causing us anymore trouble.

Curtis pauses from his digging and gets down into Lucas's face.

CURTIS

I should've buried you down there with them like the slimy worm you are.

He gives him a HARD KICK of his own, then instructs the others to finish off filling the hole.

Curtis STORMS OFF out of shot back towards the house, angry as hells fire.

INT. HOUSE - MOMENTS LATER

From now on till otherwise, we will track Curtis through the house. He is raging, SMASHING THINGS UP en route (mirrors, ornaments, glass wear etc) till he comes to the bedroom door where he is harboring Laura. He busts it open with his foot.

INT. BEDROOM - CONTINUOUS

Laura JUMPS BACK in shock and sees the anger in Curtis's eyes. He looks at her, with heavy breath, then collapses into a chair.

Curtis's head is down and she tries to make a run for the door. Then we hear the CLICK of a gun.

CURTIS (O.S)
Not so fast.

Laura stops in her tracks, he is still looking down to the floor, gaining back his breathe. She steps back towards the window seal.

CURTIS (CONT'D)
We're a million miles apart here
aren't we.
(Pause)
Did you really think I would let
you go so easy?

He sees the terror on her face and pulls down the gun.

CURTIS (CONT'D)
In only an insane world would I be
considered the villain.

LAURA
Insane? You killed 3 people, you
deserve the electric chair for what
you've done!

CURTIS
5.

LAURA
What?

CURTIS
(Casual as if more lifeless)
5.... I've killed 5 people.
(Pause)
Andre and Hank Bloom are being
buried in the ground as we speak.

He gets to his feet.

CURTIS (CONT'D)
But it was not without great cost.

He takes a deep breath.

(CONTINUED)

CURTIS (CONT'D)
James was killed too.

LAURA
Good.

He BACKHAND SLAPS her. She winces, then Curtis FORCES HIMSELF onto her and starts KISSING her and GROPING her boobs. but she fights back and BITES his lip line hard, drawing blood.

Curtis pulls away and Laura cowers as far away from him as she can into the corner of the room, terrified. The look in his eyes is that of a savage animal right now and it seems he cannot quite believe what he has just done. So banishes the reminder in front of his eyes and drags Laura into the bedroom closet, locking it behind him and retreating back downstairs.

EXT. SIDE LAWN - CONTINUOUS

Lucas has been let up, but he is badly wounded, with possibly BROKEN RIBS.

BREA
Do you think Curtis would mind if I
just tore down the lot of them?

She starts pointing the gun at all three of them in sequence. Brandon looks over at the last bit of dirt being placed over the grave helpless.

BRANDON
Isn't that enough for you people?

He takes a harsh, frustrated breath.

BRANDON (CONT'D)
My father had nothing to do with
all this.

BREA
(Nonchalant)
Oh, it would be so easy.

Points the gun square at Brandons face.

BREA (CONT'D)
Pop!!

(CONTINUED)

CURTIS (O.S)
That's enough Brea!

He comes into shot and looks down at James's dead body.

CURTIS (CONT'D)
James loved a run.

He walks up to Ruth and UNLOCKS THE CHAINS.

CURTIS (CONT'D)
(Smiles)
So lets go for a run.

He starts a CLOCK COUNTDOWN.

CURTIS (CONT'D)
You have a 2 minute head start.

He starts the clock and it starts to tick down: **01:59, 01:58, 01:57...** then Ruth runs off and dashes into the thick treeline ahead of her.

EVA
Why are you letting her escape?

CURTIS
(Serious)
Hardly an escape, more a witch hunt.

He looks towards Brea who knows his intent.

EXT. TREELINE - CONTINUOUS

Ruth is running for her life, with no idea where to go. We see her dashing in and out of trees, running through bushes, in every direction there is just the same. She stops and looks around her, circling, desperate, lost.

EXT. SIDE LAWN - CONTINUOUS

CLOSE UP: THE COUNTDOWN. **10,9,8,7,6,5,4,3,2,1.**

The timer BEEPS.

CURTIS
Go.

Brea and Eva chase after her into the trees as Mia and Teardrop stay back with Curtis to oversee the rest.

EXT. TREELINE - CONTINUOUS

Ruth is running, she cuts herself on a loose branch and draws blood, ripping off a piece of her clothing. She does not register this enough to stop and continues to flee at full pace, panicked and scared to death.

She can hear primal WAR-TYPE cries coming from somewhere behind her in the distance and this only makes her desperation grow.

CLOSE UP: HER TERRIFIED FACE.

Brea and Eva split up, covering more ground this way and making a flank more realistic.

Ruth continues to run. Then comes to the edge of the treeline and in front of her is a HIGH METAL FENCE.

WIDE: THE FENCE

She looks down both sides and sees that the fence goes on for miles.

RUTH
(In groaning tone)
No, No!

She places her hands on the fence to try and break it etc but it is ELECTRIFIED.

Eva and Brea come into shot and take off their jackets, then rip her grip from the fence. Ruth's fried body plunges to the ground,

EVA
Is she alive?

Brea leans down and checks out her pulse.

BREA
Barely.

Ruth looks at her, she is in a complete mess and clinging to the last remains of her life.

Brea gets to her feet.

BREA
It doesn't look like she has long left.

She pulls out her KNIFE.

(CONTINUED)

BREA (CONT'D)

As Ted Bundy once said. "What's one less person on the face of the earth, anyway".

With that she leans down in and SLITS Ruth's throat, blood starts to pour out.

Brea gets back to her feet and wipes her blade clean with her top as they watch the remaining life drain out from Ruth. This one is more of a mercy kill than anything else.

EXT. SIDE LAWN - A FEW MOMENTS LATER

HEAVY DRAGGING.

Brea and Eva pull the burned and lifeless corpse of Ruth out from the tress. Then dump her loose in front of Curtis. He SNIFFS UP and grimaces.

TEARDROP

Woo! She cooked up good.

Lucas looks up and him, with little reserve.

CURTIS

(To Brandon and Lucas)

You can see now that escape is impossible.

He starts to walk away.

CURTIS (CONT'D)

Chain these two back up.

INT. DINING ROOM - EVENING

The followers and Curtis have all dressed nicely for their farewell dinner together. They are sat down in CHAIRS at the houses GRAND OAK DINING TABLE. A MIGHTY FEAST is in front of them. Curtis holds up his GLASS OF WATER to toast.

CURTIS

I want to raise a glass to all of your hard work over these past two day.

He looks around the table, all are listening intently. Their glasses high in the air, but filled with various ALCOHOL not water.

(CONTINUED)

CURTIS (CONT'D)

We were all once fragile shadow
shells of our true selves. Our
lights had disappeared into
darkness.

He puts down the glass and holds out his hands. They CONNECT
PALMS and link in solid unity.

NOTE: For this part of the scene, as Curtis talks to each
member about their past demons we will pan to them, only
them and stay with them till their tale is over.

INT. WALK IN FREEZER - CONTINUOUS

Curtis talks as we float over to an object on the floor. It
is James's body and Curtis's speech will end on James's
close, dead eyes.

CURTIS'S RUNNING SPEECH (O.S)

James conquered drug addiction, a
dependency on heroin. His existence
meant nothing more than the next
hit.

(Pause)

But eventually the light grabbed
him once again and cleaned his
wicked way. He was and forever will
be our brother.

We will now come back to the remaining four at the table.

INT. DINING ROOM - CONTINUOUS

CURTIS

Mia, Eva. Two Latin Immigrants,
promised so much but were delivered
so little. Failed by the system
they were believed in to trust.

he Looks towards Teardrop.

CURTIS (CONT'D)

Gang life taught you the importance
of loyalty. But when a bullet left
you near death, where were your
boys?

(Pause)

And Brea.

(He Smiles)

The best damn escort the world has
ever seen.

(CONTINUED)

He kisses her hand and she giggles. Then parts hands with all of them and looks down at the food.

CURTIS (CONT'D)
Now, who's hungry?

INT. HOUSE CELLAR - CONTINUOUS

Brandon and Lucas have once again been chained to the wall.

BRANDON
(Compassionate)
How are you feeling?

LUCAS
I've been better.

He groans as he breaths.

LUCAS (CONT'D)
Those bitches did a real number on me.
(Pause)
I need a doctor.

BRANDON
I'll get you to one as soon as we get out of here.

LUCAS
(Slight Sarcasm)
I thought you said there was no hope?

BRANDON
After what they all did to dad.
(Shakes his head)
There can't any be hope for them.

INT. DINER TABLE - CONTINUOUS

They are eating, enjoying their 'last supper' together. Then Brea has something serious to say to Curtis.

BREA
I learn every English word I know from your Western Cinema. Films like Dirty Dancing, Titanic,
(Pause)
I saw people, from different backgrounds like you and I becoming
(MORE)

(CONTINUED)

BREA (cont'd)
stronger, but only when together
and I wanted to become them.

She grabs his hand once again lovingly.

BREA (CONT'D)
Then I found you and the search for
me stopped. If you took away the
layers, my soul would have only
your face on it. I do not want this
dream to end.

Curtis looks at her and kisses her cheek.

CURTIS
But it must. We all here made a
pact.

Brea's dissapointed head drops.

BREA
(Sad)
And I know that but it does not
mean it doesn't hurt at all.

Mia feels a little uncomfortable and gets up from the table.

MIA
I should go feed the dogs.

She grabs the PLATE OF FATTY GRISTLE from the meat cuts and
exits from the table with the plate in hand.

INT. HOUSE CELLAR - A VERY SHORT TIME LATE

BRANDON
Me and you are simply too
different.
(Pause)
You're more at home on the field of
play and I'd rather be sitting at
home on the computer playing LOL.

Lucas laughs.

LUCAS
Yeah you are a bit of a dork.

BRANDON
Smart does not mean nerdling.

(CONTINUED)

LUCAS

You say that and you own Adventure
Time PJ's.

Brandon laughs, then the door above the stairs opens once
again. The boys look up towards the stairs uncomfortable.

LUCAS

(Serious)

They're not going to take my little
brother away from me too tonight.
I've already lost so much.

Mia comes down the stairs, dressed to impress from the
dinner. She YELPS repeatedly, kiddish like a little dog
barking.

MIA

(Whilst walking down stairs)

I have never realised this, but
here it reeks of musty smell.

(Pause)

You know in Colombia, I had my
little fino hound, Valdarama. Like
the football player.

She makes an afro motion whilst near to the bottom in full
view.

MIA (CONT'D)

Such big hair.

She gets to the bottom of the stairs.

MIA (CONT'D)

My fino was loyal to the core. I
would rub his put belly and he
would always roll to his back,
wanting more and more and more.
Simple pleasures represent the
goddest of truths.

(Pause)

So I saved yous all some of out
feast.

She holds out the plate of meat gristle.

MIA (CONT'D)

It would be so rude boys not to
accept my offering.

(CONTINUED)

LUCAS

You can take that meat and feed it
to your fat fucking dog.

MIA

My mother always taught me not to
speak ill of a dead loved one.

She takes the pieces of meat from the plate and clenches
them in her hand.

MIA (CONT'D)

But what did she know? She was a
peasants wife. I however know how
to handle a man.

She turns to Brandon and starts to try and force feed the
meat down his throat. He struggles and as she tries to pry
open his jaws Lucas pulls down hard with everything he has
on his chains, Mia is so focused on Brandon that she does
not witness this imminent potential danger.

Then after a few moments, his face tightens with the
intensity of the strain and his hand escapes through the
cuff, but with a painful consequence, as Lucas's thumb
breaks clean. He screeches out in intense pain, but fights
through and grabs Mia tight by the hair.

Then he pulls her off from Brandon hard to the ground. She
gets groggy and Lucas notices the KEYS on her belt, he
reaches out with his loose hand and unclips the KEY SET then
unlocks his other hand.

He scowls in pain due to his array of injuries but manages
to unchain his brother before Mia has reclaimed her senses.

POV: MIA'S (BLURRED VISION CONDENSING BACK INTO ONE)

THEN THE BROTHERS INTENSE FACES LOOKING DIRECT AT HER,
FREE!!

LUCAS

It looks like she has her vision
back.

BRANDON

Good.

(Pause)

Then she'll be able to see this
coming!

His fist flies hitting her square and hard in the face.

The brothers are drawing in, with nothing but bad intentions for Mia. She is flat down on the floor a few feet away from them.

INT. DINING TABLE - CONTINUOUS

Curtis and his followers remain, eating at the table. Most of the food is gone now but the conversation is relatively busy still.

Curtis's BLOOD SUGAR MONITOR beeps, indicating time for another shot of his medication.

CURTIS

It's that time again I am afraid.

He gets up from the table.

CURTIS (CONT'D)

Enjoy the short time you have remaining together.

He gives them quick hugs and promptly leaves the room.

INT. HOUSE CELLAR - CONTINUOUS

Mia is backing off on the floor as we see the incoming shadows of Brandon and Lucas.

LUCAS (OS)

It's about time one of you fucks crawled beneath our feet.

They enter into shot,

MIA

I have men, three times you threat try to stomp me back home.

She SPITS out at them disrespectfully.

MIA (CONT'D)

Those Cuca's never got to have me and neither will you two.

Lucas leans into grab her with his healthy, strong hand but she rolls back out of his reach and gets up to her feet.

(CONTINUED)

Unknown to them, she is a trained fighter from back home and pummels into Lucas, besting him easily. She starts to dominate both of them, trying to knock them back into oblivion but not kill them as this would severely anger Curtis.

Eventually in a melee with Brandon he manages to avoid a shot and CRACK HER HEAD into a METAL PIPE EDGE, which crushes her skull and floors her to the ground.

Mia is bleeding from the back of her head, increasingly groggy.

Lucas is holding his ribs tight.

LUCAS
(To Mia)
You're going to die soon.

He kneels down to her level.

LUCAS (CONT'D)
I could put you out of your misery
within seconds.

He gets back up to his feet.

LUCAS (CONT'D)
(He shakes his head, cold)
But I won't.

He walks off with Brandon as Mia reaches out a woeful hand, no one will help her as the last drops of blood run from her head. Nothing now, but bloody, dead eyes.

LUCAS
Now we finish the rest of them.

He takes a step up, but lets off a LOUD GROAN due to his injuries.

BRANDON
(Concerned)
You're broken up Lucas.

He takes a step ahead of Lucas.

BRANDON (CONT'D)
This is my time to show I carry the
Bloom blood too.

He spots something.

BRANDON (CONT'D)

Plus, I think anyone can be kind of dangerous with one of those in their hands.

We see a LARGE AXE at the top of the stairs. A contingency planted in case one of the group got free and something like this happened.

INT. MASTER BEDROOM - CONTINUOUS

Curtis is injecting himself with another INSULIN SHOT. We see the vast pattern of POP MARKS on his arm from over the years. He is back to full health and disposes of the needle then looks back up to the picture on the wall from before and CARVES OFF the faces of the recently deceased Andre and Ruth.

He looks once again at him and Laura during more blissful times. This is still a fond memory, displayed as such when he STROKES the picture tenderly.

INT. TOP OF CELLAR STAIRS - CONTINUOUS

Brandon has the axe in hand. We see from his point of view as he slowly opens the door mere centimeters and peers out.

He cannot see anyone but can hear TEARDROPS VOICE in the distance from the dining room.

TEARDROP O.S

Tomorrow I will be on a one way trip to Amsterdam, it's been too long since I last visited that place.

EVA O.S

And we all know what guys like you go to Amsterdam for.

Brandon pulls back the door and looks at Lucas.

BRANDON

They seem distracted. At least that's some kind of good sign.

LUCAS

Just plant that
(Motions to axe)
Into every last one of them and they'll fall. Then we'll have

(MORE)

(CONTINUED)

LUCAS (cont'd)
Curtis all to ourselves. And broken
or not, I'll be placing him into a
grave of his own before morning
sets.

Brandon pushes open the door, slowly and quietly, but enough
to exit this time. He has a firm, steely grip on the Axe
handle.

EXT. HOUSE HALLWAY - CONTINUOUS

Brandon quietly creeps through the door and sneaks behind a
TALL BOOKCASE, then waits for Lucas to follow him over. They
are out of sight to everyone in the dining room.

INT. DINING ROOM - CONTINUOUS

Brea downs a VODKA SHOT then SLAMS the glass hard down onto
the table.

BREA
You two get wasted.

She gets up from the table.

BREA (CONT'D)
And I go finish the dirty whore
upstairs.

She walks over to the KNIFE RACK and pulls out a large
BUTCHERS KNIFE.

BREA (CONT'D)
I will make her a fucking pin
board!

Eva downs a shot of Tequila.

EVA
Go and solve your vendetta. Soon we
will take care of the leftovers
downstairs.

Teardrop smiles and pours Eva another shot, then takes one
himself in his hand.

TEARDROP
Anima a mi hermana.

They clink glasses and down their shots as Brea exits the
room, a fucking determined, red woman to say the least.

EXT. HOUSE HALLWAY - CONTINUOUS

The brothers see Brea leave the room and head upstairs.

LUCAS

There's only two of them left.

He looks at Brandon.

LUCAS (CONT'D)

We need to act.

BRANDON

Okay, we take out these two then we find Laura. At least one of our friends has to survive this.

Lucas holds out a fist and Brandon FIST PALMS him in an act of unity.

After a few seconds Brandon, looking slightly nervous due to the intensity of it all steps out from behind the bookcase and proceeds cautiously towards the dining room door with Lucas just behind.

INT. UPSTAIRS LANDING

BREA

(Talking to herself)

I will make her so ugly that when he looks at her he will see only little nightmares.

She tramples along the landing, slightly intoxicated but full of vigor.

She is on a mission to make sure Laura is out of the picture, once and for all.

Brea starts speaking some gibberish in Russian as she reaches the door of the bedroom where Laura is being held.

BREA

Now I show this world a bloodbath.

She opens the bedroom door hard.

INT. BEDROOM - CONTINUOUS

She speaks something to herself, aggressive in Russian again.

As we know, Laura is inside the closet but Brea does not know and seems very unhappy that Laura is not inside the room.

INT. CLOSET

Laura is really tired, the sheer mental strain is hurting her more than anything physical.

She sits down into her knees, then hears Brea's (unknown to her) footsteps outside the door.

She gets up and tentatively walks towards the door. With the KEYHOLE the only penetrating light source she has.

LAURA

Curtis?

(She coughs)

Curtis I really need some water?

There is no immediate response.

LAURA (CONT'D)

Curtis please, it is so hot inside here.

Still no response, then we see her press her sweaty face against the door to check there is someone still on the other side.

CLOSE UP: LAURA'S FACE - HEAVY BREATHING!

Then HARD SMASHES come from the other side. Laura flinches back, away from the door.

LAURA

Curtis what are you doing! Curtis?

Brea speaks from the other side as she continues pounding the door.

BREA (O.S)

This is not fucking Curtis you whore!

(Pause)

And now I know where you are! I will soon be inside for you.

She starts banging harder on the door, with more thuds in succession and with much more venom. Laura backs off towards the far reaches of the room.

INT. MASTER BEDROOM - CONTINUOUS

Curtis is on the bed, relaxing for a moment when the ever increasing thuds disturb his moments peace. He gets up quick off the bed and dashes out of the room towards the noise.

INT. BEDROOM - SECONDS LATER

He sees Brea clubbing at the door with a HEAVY ORNAMENT, the knife has been banished to one side for now.

CURTIS

Brea!

(He runs up to her)

Brea, this has to stop!

He tries to grab it from her hand but she turns and CLOBBERS him in the head, knocking him to the ground and causing a GASH to his temple.

CLOSE UP: BREAS FACE - A LITTLE TRAUMATISED.

She turns back towards the door.

BREA

Look what you made me do!

She smashes at the door with twice the ferocity as before and Sooner rather than later she has broken through.

Laura screams out of shot as Brea enters into the closet's darkness.

BREA (O.S)

I take you to Grozny.

Then sounds of struggle as Laura is dragged out by the hair.

Curtis has regained some of his composure by now, and tries to reason with Brea as she picks back up the knife and places it to Laura's throat in a typical hostage position.

CURTIS

Brea, Brea don't do this.

With eyes still fixed on her, he slowly reaches out for the bedroom door, closing it shut.

(CONTINUED)

BREA

You can't contain me. I am not some kind of animal to you.

She looks at Laura, then presses the knife in a little tighter to her throat as she looks back at Curtis, now a little more emotional.

BREA

She is meant to die tonight! Those were YOUR words.

(Pause)

But instead you hide her like treasure from me.

She grows more intense.

BREA (CONT'D)

I want her to see her death, many many times before she hits the floor.

She starts to move. Curtis is weary but tries to take a step forwards closer to her.

BREA

You don't fucking move!

Brea opens the door and escorts Laura along the landing to the ATTIC entrance.

ATTIC ENTRANCE - CONTINUOUS

As Brea presses the knife harder into Laura's throat, TRICKLES OF BLOOD flow from the wound but nothing too serious at this point.

BREA

(Sinister)

You feel that.

She then disgustingly licks the blood from her neck.

BREA (CONT'D)

I had to taste the sweetness.

She smiles.

BREA

It was overrated.

She then backs up the stairs leading to the roof attic.

INT. DOWNSTAIRS HALLWAY - CONTINUOUS

Brandon and Lucas are assessing the situation from outside the dining room, planning the perfect move. But luck deals them a hand when certain words are spoken out from Teardrops mouth.

TEARDROP O.S
Mia's been gone for ages.

We hear the sound of him getting up from his chair.

TEARDROP O.S (CONT'D)
I better go check on her.

We hear him slide his chair back from under the table.

TEARDROP O.S (CONT'D)
(To Eva)
You keep that liqueur flowing. When
I get back, its doubles!

Then the brothers hear his footsteps approaching the door from inside. As Lucas motions to Brandon to stay calm They step back a couple of paces and Brandon RAISES THE AXE.

The pivotal point comes as Teardrop exits through the door. This will be the last few seconds he has alive.

Brandon SWINGS the Axe hard and it EMBEDS itself deep into Teardrops chest cavity.

Quickly Lucas COVERS Teardrops mouth, preventing his scream from attracting Eva outside. Then with Brandon's grip still firm on the Axe handle, he pulls a semi limp Teardrop out of shot.

A few moments later with the camera fixed on where they were previously standing. We will hear nothing but the heavy THUDS of the Axe coming down hard on a defenseless Teardrop out of shot.

ATTIC - CONTINUOUS

They are in the attic true. Curtis has caught up with them as Brea retreats into the rooms depths, knife still firmly pressed against Laura.

BREA
(To Curtis)
I followed you for months. Like
your little lapdog puppy shit!

(CONTINUED)

(Pause)
Now you think you can ditch me!
(Pause))
Just like that!

She shakes her head.

BREA (CONT'D)
Well no!
(Pause)
Now I make you MY pathetic Bitch.

She wraps her arm harder around Laura's throat, CHOKING HER OUT then places the knife into her pocket and pulls out a GUN from under her top. Brea points it at Curtis as Laura struggles to breath.

BREA
You gut her like deer, right here
right now.
(Pause)
Then we kill the others together.

CURTIS
What makes you think that now it is
you who calls the shots Brea!
(Visibly increasing stress)
This was all my plan. You were my
plan!

He takes a step forward.

CURTIS (CONT'D)
You were sucking saggy cocks for 20
quid before I found you.

Brea clenches her eyes, discomforted with the bad memories he is bringing up.

He takes another step then we hear the GUN TRIGGER CLICK.

The weapon is armed, ready and pointed directly at Curtis's face. Brea will not surrender her focus.

BREA
You kill her, or I blow you, then I
blow her.

CURTIS
Okay.
(Pause)
Brea... you're right.

He Holds out his hand.

(CONTINUED)

CURTIS (CONT'D)
It can only ever be this way.

He takes a step forward.

CURTIS (CONT'D)
Just give me the knife.

Brea looks at him for a second, checking his integrity.

BREA
(Questionable)
You kill her like we talked about,
slow and painful. I want to live
the excruciating agony that she
will succumb.

CURTIS
(With an intense stare)
Then hand me over the knife.

She slowly pulls the knife from out her pocket and hands it firmly to him, blade down so he cannot get any rash ideas.

CURTIS (CONT'D)
Now I just need the girl?

Brea laughs.

BREA
(Dismissive)
You don't get to hold her in your
arms ever again.
(Pause)
It is in my hands that she shall
fall.

She kisses her on the cheek.

BREA (CONT'D)
(With an angered Intensity)
Now sink in the blade!

We see Laura's uncertain terrified face.

BREA (CONT'D)
(Impatient)
Kill her, or I kill both of you!

Curtis stabs Laura. Not once, not twice but three times, she starts to bleed and Brea CHEERS euphorically as her grip leaves Laura's throat.

Laura falls to the ground in agony.

(CONTINUED)

BREA

I knew you loved me more.

She pulls down the gun then SKIPS towards him, completely animated. But Curtis has worked the situation out and has only stabbed Laura in non lethal places.

As she skips in close arms outright to hug him, Curtis KICKS HER hard away, forcing her back a few feet then THROWS THE KNIFE direct into her chest.

Brea cannot believe what has happened and gasps, trotting backwards till the momentum carries her SMASHING THROUGH the LARGE GLASS WINDOW, down onto the solid concrete floor below.

Curtis walks past Laura to the window and looks down at the red mess which is Brea.

CURTIS

Insubordinate bitch!

He turns back towards Laura.

CURTIS (CONT'D)

I say when it's your time and the pieces have not yet fit.

He leans down to grab her hand but she picks up a nearby BROKEN WOODEN CHAIR LEG and impales Curtis in the thigh with the SHARP NAIL hanging out of it.

Curtis cries out in pain as Laura stumbles up and MAKES A RUN for the door.

INT. DOWNSTAIRS HALLWAY - FEW MOMENTS LATER

Someone is running at a really fast pace down the hall towards the front door. We will only see from their perspective and for right now we will have no idea who it is.

MALE VOICES echo in the distance behind them. The runner starts to WOBBLE, then we see that it is Eva. She has been attacked by Brandon and Lucas and is fleeing for her life.

EVA

Ayuda! Ayuda!

She looks around as she runs, desperate.

(CONTINUED)

EVA (CONT'D)
Someone help me!

She turns and we see that her left arm has been CUT OFF. She is losing blood at a rapid rate and the trail is thick behind her. As she runs further towards the door, Brandon's footsteps traipse through the blood leaving BOLD RED FOOTPRINTS.

She looks round and sees them both coming at her, Axe still in hand and with the same intent. Eva screams as she reaches the front door, turning the handle with her still relatively strong arm.

But it is locked. She stops, in terror, trapped. And starts SCRATCHING at the door to escape but it is of no use.

Soon she realizes this and with both the brothers mere feet from her now, she turns round to face them.

BRANDON
(To Lucas)
What do you think, shall I take the other arm?

EVA
No I have a daughter. Please!

This falls on death ears.

LUCAS
So did Virginia. Karma's fucking cuntish isn't it.

He nods towards Brandon who strikes out with the Axe, chopping her into pieces. The white hallway is painted a crimson red.

Then there is a PACEY RUSH of footsteps coming down the staircase behind them. Lucas turns around as we see Brandon still CHOPPING DOWN on Eva in the background with not a single ounce of remorse.

Laura is limped over due to her various injuries and REVELS WITH EUPHORIA when seeing her two friends.

LAURA
Lucas!

She collapses in his arms and cries in relief.

LUCAS

Laura what happened to you?

LAURA

(Sudden tone)

They tried to kill me!

(Pause)

We need to run. We can all get out
of here if we run!

LUCAS

The doors locked tight. Where's
Curtis and the others?

LAURA

We don't have much time, he'll be
right behind us soon.

She looks at Brandon with the Axe and runs to him, then
pries it from out his hands. Laura starts HACKING at the
door with it, trying to break it down.

BRANDON

What about the others?

LAURA

(Whilst chopping)

She's dead, I saw her fall but now
he wants me and he won't stop,
ever!

Then out of nowhere Curtis's loud voice comes from atop the
stairs.

CURTIS O.S

LAURA STERN!!!!!!!!!!

LOUD FOOTSTEPS start pounding down the stairway.

CURTIS (CONT'D)

(Driven)

Now we have a problem!!!!

The pounding steps continue, he is very angry and determined
in his approach. Laura seems scared and smashes at the door
with a more accelerated rate.

LUCAS

(To Brandon)

This is what all this has been for.

(Pause)

I've seen my world shattered, all
at the hands of this man and I'll

(MORE)

(CONTINUED)

LUCAS (cont'd)
be damned if my last breath isn't
taken with my hands breaking his
fucking chicken neck into dust.

He takes two paces forward and looks on accepting the
impending assault.

Behind him, Brandon in frustration takes the Axe from out of
Laura's hands and starts to hack at the door himself. Before
long he has nearly busted through.

We then see Curtis descend down the last couple of steps and
witness the carnage in the hallways and Eva's unrecognizable
corpse.

CURTIS
Looking to escape were you?

Brandon smashes through a gap in the door big enough for all
of them, but Curtis's stride is very, very assured. His eyes
fixed directly on the former friends he considers betrayal
worthy assholes.

Laura runs through the gap to the outside and does not look
back, Brandon steps through then looks round at his brother.

BRANDON
Lucas! Come on let's go!

CURTIS
(Sarcastic)
That's right Lucas, flee for your
life.

Curtis holds up his fists.

CURTIS (CONT'D)
This would be too honest of you.

Lucas is not moving an inch, eyes on Curtis approaching in.

CURTIS (CONT'D)
I see for one you're not running
behind someone. I like that.

LUCAS
I'm not going anywhere, we finish
this, now!

We see his intensity.

(CONTINUED)

LUCAS (CONT'D)
You should never have come back.

Curtis is only several feet away and smiles. Then pulls out the gun he had upstairs and shoots Lucas in the belly three times, before placing it back into his pocket.

CURTIS
(Casual)
I don't have anymore time for
games.

He then draws out his INSULIN BELT and stabs Lucas in the gut with all 5 SYRINGES at once. Causing an insulin overdose and making him fall to the ground and begin to wither in agony.

BRANDON
No!

Curtis walks past the fallen Lucas and pulls back out the gun, taking shots at Brandon in the doorway. He misses and Brandon exits, then flees to his escape across the large lawn grounds of the house with Laura.

EXT. LAWN GROUNDS - CONTINUOUS

BULLET SHOTS are fired in the background, but all miss their target.

Brandon and Laura run for their lives determined to escape this horrific nightmare and we see nothing but hope for them.

However a few moments later, as they are maybe half way across the lawn, one of the TRAPS planted by the group goes off from underneath Brandon.

INSERT - MINE - PRESSURE RIGGED!

He has stepped on it and the device immediately goes off BLOWING BRANDON TO PIECES, the aftershock throws Laura high into the air. Where soon she comes crashing back down to earth with a DEAFENING THUD knocking her clean out cold.

INT. ANONYMOUS LOCATION - MUCH LATER THAT DAY

A COMPUTER SCREEN:

The sound of the SKYPE DIALING TONE.

(CONTINUED)

There are a list of contacts, all with the surnames of the former friend group members. After a few seconds, the call is answered and we see that it is originating from a private host guise.

The group chat starts and live streams of all the friend groups parents or parent pop up!

Note: Just so we are clear it will be Blakes Mum and Dad, Laura's mum, Todd's parents, Ruth's parents, Virginia's mum, Andre's dad and the 2 brother's mum.

ANDRE'S DAD

Tricia? Tricia where's Hank?

TRICIA

(Looking worried)

I don't know he hasn't been home all day and his phone isn't answering.

(Pause)

The boys too?

Virginia's mum looks a little weathered, chavy type trash.

VIRGINIA'S MUM

(With drink in hand.)

Who are all you people? How did you get my Skype address?

ANDRE'S DAD

Lady I think we're all here asking the same question?

Then a MESSAGE BUBBLE from the host appears.

MESSAGE

This is a testament to the rays of good parenting :)))

Then a sudden SCARE FACE GIFF plays that looks to pop out of the screen at them. They BELLOW in shocked terror, viral hysteria!

A SECOND MESSAGE follows.

MESSAGE 2

Did I scare you??? :) ;)

Then a third.

MESSAGE 3

Well now is the real time to be
scared :)

A VIDEO FILE starts to upload, after a few seconds it
installs and starts to play.

NOTE: The video will be a 3 minute edited package of all the
dark events of the past 2 days, chronicled to show the
parents: The deaths, the struggles, the pleas, the near
misses all caught by the array of cameras placed around the
house by Curtis and his group. To say the least it will
prove some uncomfortable and disturbing material.

The parents will make varied (improvised) comments
throughout. Confused, shocked and sickened by what has
happened to their children and peers.

At times they will try to stop the video but it is locked
and they cannot stop it. Then as the time line hits 2
minutes 40 seconds the video will transition to a live feed,
current and worse than anything else before!

Laura has been strapped to a chair with her EYELIDS removed,
her head is rigged to face directly at the camera.

CLOSE UP: HER PARENTS SCREAMING OUT FOR HER, SEEING THEIR
LITTLE GIRL IN THIS STATE!!!!

Then as it enters 2 minutes 50, the camera will zoom out a
little where we see 2 sharp SWING BLADES rigged up either
side above her head. Her mum cries out to help her as the
other parents look on shocked and helpless.

LAURA'S MUM

No! No!

CLOSE UP: TIMER: 3, 2, 1.

Laura screams as the blades DETACH for their harnesses and
SWING DOWN, IMPALING both sides of her head, slicing her
clean open.

Then a little pop up message: FILE DELETED!!!!

The feed goes dead:

CUT TO BLACK:

INT. DARK ROOM - AN HOUR LATER

The light goes on, once again we see Roger tyed up, he is at this point really, really frail.

Curtis is holding the same briefcase he had when he arrived and he is dressed immaculately. He cuts away the tyes from Roger and frees him from out the chair. In his very weakened state Roger collapses to the ground. Curtis puts down the case and helps him up, he is completely and absolutely exhausted!!

Curtis tries to help him back onto in the chair but Roger tries to stop him, afraid of the chair immensely.

CURTIS
(Calmly)
My work here is now done.

He manages to get Roger back on the chair, then gives him a mouthful of WATER from a bottle.

CURTIS (CONT'D)
(Eye to Eye)
For what I have put you through in these last few months I sincerely apologize.

He wipes the sweat from off Roger's head with a tissue.

CURTIS (CONT'D)
But there is much blood on your hands Roger.

Roger looks confused.

ROGER
What? I did not do anything?

CURTIS
There is a lot of evidence around to say otherwise.

He gives him another mouth of water and help him onto his feet.

CURTIS (CONT'D)
But you will see all that for yourself.

He picks back up his case and opens the room door. This is natural light for Roger for the first time in ages.

(CONTINUED)

CURTIS (CONT'D)

You make the choice. Ignore the consequences of your actions and face 20 years, or roll up your sleeves and bury them all?

Curtis takes a step out of the doorway.

ROGER

I am merely an old man. Why are you doing all of this?

CURTIS

(As leaving)

Because it was the right thing to do.

He exits the door with the briefcase in hand, the future choice Roger's and Roger's alone.

EXT. HOUSE DRIVEWAY - SOON LATER

Curtis sits in the drivers seat of a car, then starts the ignition and drives away down the driveway towards the house front gates.

Leaving behind the carnage of it all for Roger to clean up, Curtis's will undertaken and mission complete.

INT. TRAIN STATION - THAT NIGHT

Curtis proud and relaxed puts his TICKET through the gates and enters onto the platform. The night air caresses his head and he is at complete peace with himself.

He looks over and a LITTLE GIRL is holding her dads hand, Curtis here realises that there is actually innocent beauty in this world too, he smiles as his train approaches in. The train stops and the DOORS OPEN.

Curtis steps on board with his bags in hand, a complete calm posture to him.

INT. TRAIN CARRAIGE - CONTINUOUS

Curtis walks down the carriageway. It is relatively empty at this time of night, most people I guess are in their beds instead of traveling cross country. He stops at a particular seat, a FOUR SEATER with an accommodating TABLE.

(CONTINUED)

He checks out his ticket stub and cross references the seat number.

CLOSE UP: '42' STICKER.

He places his briefcase on the window seat and sits down next to it by the aisle, then puts his head back and relaxes.

Suddenly he hears a sweet woman's voice out of shot.

WOMANS VOICE OS
Is this seat taken?

Curtis opens his eyes and looks up at her. She is very beautiful and clean cut.

CURTIS
No.
(Motions with hand)
Take a seat.

WOMAN
(Smiling)
Thank you.

She puts her bags up on the top shelf and sits down, then takes off her jacket.

WOMAN (CONT'D)
I'm Faith.

CURTIS
Curtis Benson.

FAITH
Where are you headed?

CURTIS
I'm not quite sure yet.

She looks him up and down.

FAITH
Well I'm taking client meetings in Greenwich tomorrow morning.
(Pause)
But after that I'm free all afternoon.
(Pause)
Maybe you could show a new girl in town around?

Curtis looks at her and smiles.

(CONTINUED)

CURTIS

I think we can sort that out.

Then a train attendant pulls up with a TROLLEY CART.

CURTIS (CONT'D)

(To Faith)

Coffee?

FAITH

I'd love one.

He hands over some money to the attendant and takes two CARTONS of coffee. He gives one over to Faith.

FAITH

Thank you, that's so nice.

She takes a mouth.

FAITH CONT'D

Now, tell me about your day?

CURTIS

Well that's a very long story....

We then pan out and see them carrying on the conversation, unknowing Curtis's next line of words.

EXT. TRAIN - CONTINUOUS

An exterior Aerial shot of the train, ploughing along the tracks en route to possible nowhere?

FADE OUT: