

APT FEMME

by

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1. EXT. SUBURBAN STREET - SUNNY AFTERNOON.

The air looks clean as the sun, at it's peak, shines onto the stretch of well-built bungalows. A cluster of birds fly past in the sky and the trees gracefully sway from side to side.

A white van drives down the gentle incline of the road. Printed on the sides and back of the van, the words, "Grayson Deliveries". The van pulls to a stop outside one of the bungalows and the engine cuts off.

Chris, a delivery man, gets out of the van with a package in his hand - not large. He checks the address on the side whilst looking for a bungalow to match. Only a moment later, he finds it and starts heading over.

OUTSIDE THE HOUSE

Chris makes his way up the neatly layed out drive and towards the front door. He admires the aesthetic of the street - It's no street for a poor man. The gardens are nicely set out, and not a piece of litter in sight.

He finally reaches the front door and rings the doorbell. The time on his watch reads 1:21pm - seeing as it's lunchtime, he's hungry. Nobody is coming to the door as he begins to consider leaving it with a neighbour. However, it's his job to deliver it the express-way, so he rings the doorbell one last time.

And on that time, the door is opened by ELLIE, the homeowner. After opening the door, she turns immediately around and descends back into her house.

ELLIE

Sorry, I've got to go and take a cake out of the oven. (further away) Come in!

Chris is uncomfortable walking into her house in such a way.

CHRIS

I'm actually here to deliver a parcel!

ELLIE

(o.s.)

Close the door behind you!

Reluctantly, he steps inside and closes the door.

2. ELLIE'S HOUSE - HALLWAY - CONTINUOUS.

Chris finds himself in the home of somebody who's done well for themselves. It's just how you'd imagine after taking a stroll down the street outside. The carpets are freshly hoovered, everything wooden is clean and polished. Photos on the wall are perfectly straight, everything that's off centre is meant to be that way and the air smells of two things: cake and air freshener.

As he walks further in to the house, Chris takes a moment to look at the decorations.

Everything would be perfect if it wasn't for the decorations - the photos on the wall, all of them, are portraits of plush dolls of decent quality with china faces. It's uncanny, but the smell of cake along with his hunger takes over as he moves further in.

THE KITCHEN

Chris enters the kitchen to find ELLIE taking a victoria sponge cake out of the oven. It'd be rude to ask, so Chris keeps his mouth shut.

ELLIE

You've got a parcel for me?

She places the cake on the hob and turns to face him.

CHRIS

(handing it over)

Yes, here you go.

ELLIE

Thank you. It's not taken long to arrive, actually. I'm glad I went with your service.

CHRIS

Thanks, I'll tell me manager that -- might get myself a promotion.

They share a moment of mild chuckling. Ellie clocks his name tag.

ELLIE

So, Chris, I've just taken a cake out of the oven.

CHRIS

I can see that, looks very nice. You bake a lot?

ELLIE

Oh yes, it's very therapeutic, don't you know. This one's not for anything special, just for me. I usually bake for village fairs et cetera.

She begins to take the cake out of the tin to place on a cooling rack.

CHRIS

Anyway, I ought to be going.

ELLIE

You don't want a drink? Water?
Lemonade?

CHRIS

No really, I'm fine, thank you.

ELLIE

Cake?

CHRIS

Oh, not for me thank you.

ELLIE

Well I can't just let you leave
without giving you something,
besides, I can't eat it all by
myself.

CHRIS

I'm sure your husband would enjoy
some when he gets home from work?

ELLIE

I'm not married.

CHRIS

Your kids, then?

ELLIE

I don't have kids. I live alone,
Chris.

Chris finds her using his name strangely weird.

CHRIS

I have a few more deliveries to
make in a while, so I should be
going.

ELLIE

If you say so. Thank you again.

He gives a nod along with a smile then begins to walk back
through to the hallway.

HALLWAY

Chris is on his way out, again clocking the pictures of
dolls everywhere. He reaches out for the handle.

CRACK!

A rolling-pin is battered over his hand once, sending him to
the floor.

3. ELLIE'S HOUSE - GARAGE - LATER.

All is dark.

Chris is slumped down beside what seems to be a shelving unit, his arms and legs are tied with gaffer tape and his mouth is tightly strapped with the same material.

He is slowly but surely waking up, his eyes flicker open. The back of his head is bruised and he's slightly dizzy from the blow. His eyes are adjusting to the darkness - he can make out that he's in a room, but doesn't know what kind of room to be precise.

Chris attempts to get up but the gaffer tape won't permit such movement. He is well and truly stuck.

Suddenly, a mechanic buzz and the shifting of gears. Then, a large door pulls upwards electronically, letting in a ray of light that only gets bigger as the door moves higher. Stood in the daylight is ELLIE, her body in silhouette against the bright contrast of light behind her. She doesn't move, only stands there looking into the garage, not at Chris.

Eventually, she begins to stroll into the garage and lands her eyes on Chris. She knows what she's done and almost a hint of pride is seen glinting in her deep, brown eyes. Her arm extends outwards to her right as her finger brushes against the button of an internal door switch.

The door begins to move downwards, banishing the sunlight from the room. Chris looks afraid, but tried not to show it - besides, he doesn't know what's going on anyway.

ELLIE

Are you awake?

Chris wants to respond, but he's too dizzy and afraid.

ELLIE

(moving over to him)

I didn't want you to go.

Chris lets out a muffled, pathetic-sounding response. Ellie pulls a cord and a light switches on from above, but not a light of comfort; a blue-green-tinted bulb that elicits a feeling of depression and dread.

Ellie hasn't broken her gaze at Chris, which makes him uncomfortable.

ELLIE

Would you like me to remove your tape?

Chris nods.

ELLIE

You promise you won't raise your voice?

Chris nods in the same manner.

Ellie moves over to him. She is about to remove the gaffer tape from his mouth, but stops to think for a second.

ELLIE

Are you sure I can't get you a drink now?

Chris nods his head as Ellie removes the tape from his mouth. She quite close to him now.

ELLIE

Tea? Coffee? Lemona -

Chris cracks his head hard into her nose with brute force, sending her backwards in pain. Blood runs from each nostril.

ELLIE

Gahh, fuck!!!

She grabs an old cloth and puts it to her nose. Chris breaths fast, he feels a rush of satisfaction as Ellie squirms around in pain.

ELLIE

(pushing the door button)

You evil little cunt.

And with that, Ellie makes her way outside. After she has gone, the door slowly pulls downwards as Chris sighs a sigh of sadness and dread.

4. INT. ELLIE'S HOUSE - GARAGE - LATER.

It is dark outside now, but the light in the garage is on.

Chris is still in the same spot. He is getting cold in the unheated garage. Suddenly, a door beside him opens and ELLIE enters the room holding a plate of cake and cup of coffee.

She approaches him with the cake and coffee.

ELLIE

I hope you feel sorry for what you did. I'm sorry for cussing at you.

She places the cake and coffee on the floor next to him.

CHRIS

What do you want from me?

ELLIE

Nothing.

CHRIS

Come on, don't say that. I'll give you anything, I swear.

ELLIE

I want nothing.

CHRIS
Why am I here?

ELLIE
You don't want to be here?

CHRIS
No.

ELLIE
Why not?

CHRIS
Because you're crazy and this place
smells of shit.

ELLIE
Crazy is a matter of opinion. Being
a little bit crazy keeps you sane,
that's what I say. And perhaps some
air freshener would help with the
smell?

CHRIS
Just untie me, I'll walk away and
never speak of any of this. Come
on.

ELLIE
No.

CHRIS
Look at me, come on!

ELLIE
Lower your voice, I don't want to
wake the neighbours.

CHRIS
What time is it?

ELLIE
Half past ten - eat your cake.

CHRIS
How's about I eat my cake and
leave?

ELLIE
How's about you just eat your cake
and I'll show you something?

CHRIS
Show me what?

Ellie grabs the plate of cake and brings it up to Chris.

ELLIE

Eat your cake, I made it just for you.

Chris looks confused and worried, however he hasn't eat since breakfast. Ellie slowly brings a fork full of cake up to Chris' mouth - he eats it.

ELLIE

See, not so bad?

Chris doesn't like the cake at all, but he puts on a smile.

CHRIS

It's good. What did you want to show me?

ELLIE

I put flour, eggs, sugar and vanilla in it. Good, right?

CHRIS

What did you want to show me?

ELLIE

Hold your horses, Chris. Okay, hang on.

Ellie gets up and heads out of the door, leaving Chris alone. Although he is still tied up, Chris attempts to get to his feet.

Eventually, he finds his balance and heads for the door. It's unlocked and open a crack. He smiles to himself, a smile of hope.

Pushing the door open with his head, he finally smells the night air and begins to hop quietly out of it. All of sudden, he trips and falls to the feet of Ellie, who stands looking down at him.

ELLIE

In a rush?

5. INT. ELLIE'S HOUSE - GARAGE - A SHORT WHILE LATER.

Chris is sat against the garage door looking over to the other side of the room where a bench sits. On the bench, a line of plush china dolls. He is both confused and creeped out.

ELLIE stands beside them proudly, she's showing off her collection.

ELLIE

I want to introduce you to my collection. (going down the line)
This is Martha, Joan, Francesca, Rose and Ellie - like me.

Chris sits there looking very emotionally confused.

ELLIE
What do you think?

CHRIS
(finding his voice)
They're very nice. (a beat) Why do
you have a collection of dolls?

ELLIE
Well, what else do I have?

Chris looks at her, 'what?'.

ELLIE
I've had these since I was a little
girl. They're all I ever had.
They're all I had until now. Now
I've got you.

CHRIS
Me?

ELLIE
Yeah, you're my new friend.

CHRIS
(has an idea)
Yeah, yeah I'm your friend. Friends
are good to each other, right?

ELLIE
Yes.

CHRIS
A friend wouldn't tie up another
friend, would they?

ELLIE
Not unless that friend wants to run
away.

CHRIS
You mean me? I don't want to run
away, I like it here.

ELLIE
No you don't, you just tried to
leave me.

CHRIS
I didn't, I was just going out for
some air.

ELLIE
You promise?

CHRIS

I promise.

Ellie smiles.

ELLIE

Okay. (a beat) Oh, you didn't drink your coffee.

She goes over to get it.

CHRIS

I'm fine, thank you.

ELLIE

No, no, no. Please, friends give each other nice things.

CHRIS

Please, I'm fine.

ELLIE

Drink.

She puts the cup to his lips.

ELLIE

(as he drinks)

It's a luke-warm, so have it all in one go.

Chris suddenly ticks, he realises what's happening. Suddenly, he moves his face away and spits the coffee out.

ELLIE

Not again you little bastard! Why would you do that to me?

CHRIS

I don't want your fucking coffee!

ELLIE

Fine, fucking fine! Leave it.

Chris begins to feel dizzy and faint.

ELLIE

You're going to fall asleep now.

CHRIS

(drowsy)

What's happening?

ELLIE

I've put a few Benzodiazepines in your coffee, Chris.

He falls to his side, asleep. Ellie stands over him, satisfied by the result.

6. INT. ELLIE'S HOUSE - GARAGE - LATER.

ELLIE slaps Chris around the face to open the scene.

He jolts up, drowsy still. It's blurry for him, but he can see her standing over him.

Chris is in a chair, strapped in.

CHRIS

What the fuck is going on??

ELLIE

I don't trust you anymore, Chris.
You're going to run away from me
like everyone else, aren't you? I
can't have that, I don't want my
heart breaking again.

Chris tries to speak, but before he can get the words out, Ellie forces a ball gag in his mouth and straps it behind his head.

He writhes around, nearly knocking the chair over. He starts screaming for help, but all that comes out is a muffled cry for help that nobody outside of a six-metre range could hear.

Ellie reaches a behind her and grabs something - A ball-peen hammer. Chris clocks it and continues to scream. Ellie shushes him but he won't stop.

And with that one and final shush, Ellie pulls the hammer up and brings it down with brute force on Chris' knee, emitting a loud cracking sound that accompanies his desperate cries of pain.

She continuously cracks the hammer down on both knees as fast and as brutally as she can as Chris can't control his screaming.

Eventually, she ends the mindless violence on the bloodied and broken bones that are Chris' knees. He stops screaming but continues to pant heavily and sweat in sheer agony. Ellie puts the hammer down and looks back at Chris.

ELLIE

The pain is over. You're mine now,
all mine.

CHRIS

(barely audible)
Please. Please. Please.

ELLIE

It's over, Chris. So long as you
behave there will be no more of
this. I didn't want to have to do
(MORE)

ELLIE (cont'd)
what I just did, really I didn't. I
swear it. But you drove me to it.
You.

Ellie turns around and leaves. Chris sits alone, still in pain, as the night turns darker.

7. INT. ELLIE'S HOUSE - HALLWAY - MORNING.

ELLIE is on the phone waiting for someone to pick up. She glances over at her portraits on the walls, smiling to herself. Somebody picks up, a man.

MAN
(from phone)
Hello, Grayson Deliveries, Rob
speaking.

ELLIE
(from phone)
Oh hi, this is Ellie Farthing, I'm
just calling to inquire about a
package that I ordered.

MAN
(from phone)
Yes, what address is it?

ELLIE
29, Newall Street, Aldrige.

MAN
(from phone)
Bare with me, please.

She waits a moment.

MAN
(from phone)
Yes, we've got that down as sent,
although not received.

ELLIE
Yes, you see I haven't yet received
it.

MAN
(from phone)
I'm sorry to hear that, madam. We
can contact the driver and see
where it is if you like?

ELLIE
Yes, that would be wonderful. Thank
you.

MAN
(from phone)
Our pleasure, goodbye.

Ellie puts the phone down.

8. INT. ELLIE'S HOUSE - GARAGE - CONTINUOUS.

Sunlight peeks through the blinds.

CHRIS is slumped in the chair asleep. The door opens and ELLIE walks in. She sees that he is asleep and walks up to him.

ELLIE
(gentle)
Wake up, sleepy head.

Chris slowly becomes conscious, flickering his eyes open. As soon as he sees Ellie, he jumps back.

ELLIE
(shushing him gently)
It's okay, calm down. You want some coffee?

CHRIS
Don't hurt me, please.

ELLIE
Don't be silly! I'm not going to hurt you. Coffee or tea?

He doesn't reply, only looks at her with contempt and fear.

ELLIE
I think you'd like coffee.

CHRIS
I don't want anymore of your coffee!

ELLIE
You need to drink SOMETHING. And eat, too. I'll make you a cup of coffee and a sandwich?

Chris takes a moment to think, then nods daringly. Ellie smiles and walks off towards the door. Before she leaves, however, she turns to face him.

ELLIE
Oh, and if the phone rings later, it's Grayson Deliveries. I didn't receive my package.

Chris looks utterly confused - she's up to something.

9. INT. ELLIE'S HOUSE - KITCHEN - A SHORT WHILE LATER.

ELLIE is cutting a sandwich in half and a cup of hot steaming coffee sits on the bench beside her. She is humming a song to herself - Edith Piaf's "Non, je ne regrette rien". She suddenly looks up when she realises what she's singing and has an idea.

10. INT. ELLIE'S HOUSE - GARAGE - LATER.

ELLIE opens the door, letting in the sunshine. She is holding a plate with a sandwich and a mug of coffee. She then brings it over to CHRIS and looks around.

ELLIE

Hmm, nowhere to put it. Hang on.

She clocks a little table, puts the food and drink down then slides it over to Chris.

ELLIE

Good?

Chris nods. Ellie places the food and drink on the table for him.

ELLIE

(huffs)

I'm not going to feed it to you this time, you need your dignity for christ's sake.

Chris smirks a little, but tries to hold it back.

ELLIE

You must promise me something.

He nods.

ELLIE

No hitting out. I'll be cross if you do. Understood, darling?

He nods. Ellie moves over to a workbench and grabs a stanley knife. Chris clocks it and swallows hard. She brings it over to him and cuts through the gaffer tape around his hands.

ELLIE

There. Friends don't tie friends up. It was wrong of me to do so, I apologise.

CHRIS

I apologise for hurting you.

CLOSE UP - CHRIS CROSSES HIS FINGERS.

ELLIE

I hope you like it.

Chris opens up the sandwich - It's normal, untainted food. He then smells the coffee - all normal as far as he's aware.

ELLIE

I'm not trying to kill you, Chris.
Loosen up.

Chris looks at her with utter contempt, then back down at the sandwich. Using both hands, he picks it up and takes a bite - in fact, several - he is starving. Free hands never felt so good.

Ellie moves over to a small radio on the side of the workbench.

ELLIE

What music do you like, Chris?

He looks up at her, "is this a test?"

ELLIE

Come on.

CHRIS

David Bowie?

ELLIE

Don't have any, he's too weird for me. You know who I like? Edith Piaf. I have some of her on here.

Ellie flicks a button - Suddenly, Edith Piaf's "Non, je ne regrette rien" starts playing. She looks at Chris with a smirk and begins to lip-sync the words as they come in. Chris looks utterly perturbed and confused - what the fuck is going on?

Ellie glides across the room to a sweeping brush and grabs it by the handle, singing into it like a microphone. She thinks she on stage in front of millions singing her heart out. Dancing around the room with the broom, Chris sees into the head a truly lonely woman.

After a while of singing/dancing, Chris' mobile phone rings in his pocket. She instantly clocks this and turns the music off.

ELLIE

When you pick that phone up, you tell them you broke down in the middle of nowhere. When they ask where, you say you don't know, say you're well and truly fucked. Got it?

Chris looks at her - he doesn't know what to do. Using her thumb, Ellie pushes the slider on the stanley knife, exposing the razor-sharp blade.

Chris nods slowly, then picks the phone up.

CHRIS
(into phone)
Hello?

MAN
(from phone)
Chris? Where are you? We've had
several people calling up saying
they've not received their parcels
-

CHRIS
(overlapping)
I've broken down.

MAN
(from phone)
Wha - Broken down? Where?

Chris looks at Ellie - she stares back intently.

CHRIS
(into phone)
I don't know. I'm in the middle of
nowhere.

MAN
(from phone)
Are you sure there aren't any signs
nearby? Have you looked for any
signs?

Chris wants to tell his manager everything, but Ellie stands with one of the sharpest knives he knows of.

MAN
(from phone)
Chris?

CHRIS
(into phone)
I've got to go.

He hangs up. He hasn't taken his eyes off of Ellie the whole time.

ELLIE
Well done. I'm proud of you.

Ellie walks towards him, kisses him on the cheek.

ELLIE
Eat up, I've got a fun day planned
for us.

Silence.

ELLIE

Want to know what's happening?
We're going on holiday!

Chris' eyes light up - now's his chance to get away from this evil bitch.

CHRIS

That sounds great, where are we going?

ELLIE

To the seaside!

CHRIS

(smiling thankfully)
I can't wait. When are we leaving?

ELLIE

Half an hour, you'll be fine going like that.

She is getting excited - almost like a child would. She smiles and leaves through the door.

After she's gone, Chris sits thinking for a moment. Suddenly, he remembers - his mobile phone. He quickly takes it out of his pocket and looks - full bars of signal.

He dials in a number and puts the phone to his ear - He smiles and nearly cries with happiness. He is waiting for quite a while and with every ring his hope fades a little. Eventually, it goes to voicemail.

CHRIS

(into phone)

It's me, it's Chris! I've been
fucking ki -

Suddenly, the phone lets out a sad tone. He looks at it - "Low Battery". It turns off and Chris begins to almost sob in dread.

He then realises that his hands are free, so tries to undo the gaffer tape from his feet and around the chair. For this, he needs something sharp.

Across the room, on a workbench, is a saw. To get to it, he must drag himself along the room on the chair. He begins to do so - much to the agony of his knees.

He tries to keep quiet as his knees are on fire and make his way to the saw. It doesn't take him long, and he finally reaches the workbench. On it, several tools: A saw, an axe, a few screwdrivers and a vice. Bravely, he grabs the saw and begins to cut the gaffer tape around his torso free from the chair. Any moment, she could return. Eventually, he hacks through it all and starts work on his feet. With each draw, he feels a further sense of freedom.

The gaffer tape from around his feet snaps and he is suddenly free as a bird. He tries to get up but it is incredibly painful on his shattered knees - a little reminder of what could happen to other parts of him if she comes back. Finally, he reaches the door and extends his arm for the handle, pulling it down to find -- It's locked.

Chris then remembers something else - the internal door switch. He makes his way across the room to the switch, in utter-agony.

As he flicks the button, the door begins to lift. Each moment, he can feel the air from outside growing stronger at his feet, the smell of fresh air fills his lungs and freedom is at his finger tips.

All of sudden, Ellie appears on the other side, holding a needle full of a clear liquid. He gasps as she pushes herself into him and jabs the needle through his neck firmly. Dizziness and haze now fills Chris' head as he falls backwards.

11. INT. ELLIE'S HOUSE - GARAGE - SOME TIME LATER.

The soft sound of Ellie's voice echoes through CHRIS' head.

ELLIE

Wake up, Chris. It's okay now,
you'll learn.

Her voice grows stronger as he opens his eyes to see ELLIE'S figure stood before him.

ELLIE

Why don't you love me?

Chris knows what is coming. He suddenly realises that the gaffer tape is now back again.

ELLIE

I don't want to hurt you, I just
want to teach you.

She bends down to his level and looks him in the eyes with intent and seduction. Drawing closer, she gently kisses his lips with true feeling, closing her eyes as she does so.

ELLIE

I love you, you know?

Chris tries to move back but he finds himself almost paralysed.

ELLIE

It's time to listen and learn.

Ellie shushes him gently as she moves over to a clunky-looking monkey wrench that sits boldly on the workbench.

ELLIE

Your knees seem to work, darling.
But what is a man without his
hands?

Ellie drags his chair forwards towards the workbench. She gags Chris with the ball gag as he tries to get loose.

ELLIE

The ketamine in your blood stream
has dulled your nerves slightly,
though you will still be able to
feel. You will find movement
difficult.

She pulls the chair up to the workbench next to a vice. She then grabs his arm and pulls it up to the vice, placing his hand in it.

Turning the handle slowly, Ellie traps his hand firmly - Chris wants to scream but the ball gag prevents it.

ELLIE

Pain is the only way to learn.

Taking the monkey wrench, Ellie brings it down on Chris' fingers, snapping them into positions that they should never be. She does this repeatedly as Chris screams with all his lungs capacity.

Eventually, she finds herself satisfied with the results of one hand and lets it loose, however it's not long before she has hold the another and locks it firmly in the vice. She repeats the act of busting and splintering his fingers brutally until she feels the same sense of satisfaction as the she had done with the former.

Chris is shaking and spluttering saliva all over the place, though the gag holds most of it in. He eventually passes out.

Ellie stands looking at him as if to wonder why he has passed out.

ELLIE

(out of breath)

Chris? Darling? Talk to me!

He has well and truly passed out and is unresponsive. She runs out of the room.

After a while, she runs back in holding a glass of water. Suddenly, Ellie throws the cold water on his face, causing him to wake up in a shock. Instantly, he feels the pain again and starts to scream in agony through the gag.

ELLIE

I'm sorry, you drove me to that,
honey! Don't hate me.

Chris is nearly crying from pain and dread. Ellie genuinely looks upset and remorseful as she looks at what she's done to him.

ELLIE

I'll do something nice for you, I swear!

12. INT. ELLIE'S HOUSE - GARAGE - LATER.

It is now night time.

The sound of another Edith Piaf song can be heard - "Padam Padam".

ELLIE is in a nice dress, dancing to the song for CHRIS - who is slumped on the floor looking pained and resentful. He looks at her with such contempt and she looks back with love and grace.

At this point, Ellie thinks she's dancing in front of an audience on Broadway or something of that ilk. The dance is almost seductive in it's manner, but not overtly sexual in tone. This is her apology to him, she just wants to make up for all she's done and he just wants to strangle her with his cold, broken fingers.

The song comes to an end and she bows as if to be ready for tossed flowers on her rough, concrete stage. She looks at him expectantly.

ELLIE

You're supposed to clap. (realising what she's said) I'm sorry, I didn't mean to.

She begins to clap for herself.

ELLIE

There. What do you think?

He takes a while to reply with a long, hateful stare at her.

CHRIS

Fuck you.

Ellie looks genuinely hurt, but tries to remain calm.

ELLIE

Don't be that way, honey. Friends don't curse at each other, do they?

CHRIS

I'm not your fucking friend. I'm your hostage. Let me go.

ELLIE

You want to be here, you said so yourself.

Ellie looks over at something, Chris follows her line of sight and clocks an axe.

They look back at one another as he decides to keep it shut.

ELLIE

I put a lot of effort into that and you brush it off like it's -- dirt.

CHRIS

I liked it.

ELLIE

Really?

He forces out a nod.

ELLIE

Good. We're going on holiday tomorrow since you delayed it last time. We're not going to the seaside anymore.

CHRIS

Where?

ELLIE

You'll see tomorrow. It's a surprise. You see, you may think I'm not nice to you, Chris, but really I do all I can for you. Just think about that.

With that, she leaves through the door. Chris is genuinely considering escape to be an option tomorrow.

13. INT. ELLIE'S HOUSE - GARAGE - MORNING.

An early morning sun peaks through the blinds of the garage. Not a warm, luscious sun, but a hazy sad beam of coldness.

CHRIS is laying down on the cold floor asleep. It's not been a comfortable night of sleep.

A drop of water falls from above, landing on the side of his cheek. He breathes deeply as he wakes from his slumber. A pipe above him is leaking cold water. Looking up, he gets a drop in his eye.

It suddenly occurs to him that he's alone, no Ellie watching him at every moment. He decides to take the time to make up a plan and find a safe way out - that or defend himself.

With all his strength, Chris gets up with his broken knees and fingers. Although he is alone, there is a constant undertone of a feeling of being watched. Looking around cautiously, Chris ambles over to the workbench and looks for something. He finds a stanley knife sat beside the the vice, he grabs it in his palm and takes a moment to check it over.

ELLIE
What're you doing?

ELLIE emerges from a shadow in the corner, god knows how long she's been there. Chris jumps and turns around with the stanley knife hidden behind his back.

ELLIE
What's that?

CHRIS
Nothing, I -- Nothing.

ELLIE
You sure?

She slowly but surely approaches him, trying to catch a glimpse of what he's got hidden.

ELLIE
Come on, let me see.

He clutches it hard, but given he has broken fingers, can't extend the blade. He decides to place it back on the workbench from behind his back.

CHRIS
(moving aside)
See, nothing.

ELLIE
Huh, I'm sorry I thought I saw you pick something up. (a beat) Sleep well?

CHRIS
(reluctant)
Yes.

ELLIE
Good, because today is going to be a day of fun. Holiday time!

She is getting childishly excited again, but keeps a lid on it.

CHRIS
Where are we going?

ELLIE
(getting closer to him)
That's for me to know and for you to find out.

She's about to leave, but before she goes out the door, stops to say something.

ELLIE

One more thing, you don't mind
being on a lead do you? I just
don't want anything to go wrong,
know what I mean?

Chris nods - he knows exactly what she's about by now. He's her dog, her pet, her animal. Ellie smiles and leaves the garage.

14. INT. ELLIE'S HOUSE - DINING ROOM - LATER.

It's now afternoon.

ELLIE sits in her dining room eating lunch. She seems cheery enough as she digs into her luscious sandwich.

Looking up at the clock, she notices the time is 1:13pm. Given the time, she finishes up on her sandwich and gets up.

15. INT. ELLIE'S HOUSE - GARAGE - CONTINUOUS.

CHRIS is sat looking at his mobile phone with a look of depression and doubt.

There is no battery left and virtually no hope. Suddenly, the door opens and in walks ELLIE, holding a lead, collar and cloth.

ELLIE

(excited)

It's time.

Chris looks up at her.

ELLIE

There's another thing -- I want to
blindfold you so it's a surprise.

He hates the idea, but goes along with it. Ellie approaches him with the cloth and puts it over his eyes then ties it at the back of his head.

16. INT. ELLIE'S HOUSE - GARDEN - CONTINUOUS.

CHRIS has a ball gag in his mouth, a collar around his neck with a lead attached and the blindfold.

ELLIE walks behind him holding the lead, she looks excited.

ELLIE

Just a little further.

She takes him onto a patch of grass.

ELLIE

(taking off the
blindfold)

Okay.

Chris adjusts to the brightness. He has found himself in Ellie's garden.

It's a nice garden, neatly laid out like the driveway, with lots of flowers and green grass. Just the fresh air in his lungs brings a smile to his face.

At his feet, a beautiful picnic is strewn across a cloth blanket on the grass.

ELLIE

Ta-da! What do you think? Come on, sit down.

Ellie sits down, dragging and forcing Chris to sit down along with her.

ELLIE

What do you want, honey?

Chris looks around: Crisps, sandwiches, drinks, chocolate, pies, cakes. He's starving.

She takes off his ball gag.

CHRIS

Anything.

Ellie grabs a plate and puts some food on it for him. She then hands it to Chris and he looks at it, his mouth watering.

ELLIE

Dig in.

He instantly starts devouring the plate of food like a dog. Ellie looks disgusted.

ELLIE

Don't eat like a pig, Chris, darling.

Chris tries to slow down but he is very hungry. After munching it all for a while, he bites down on something hard.

He spits out the food to see the hard object: A golden ring. Ellie can't contain her excitement.

ELLIE

(overjoyed)

Yay! (calming down) Chris, I've been thinking about this for a long time and now I think I'm certain. I want to spend the rest of my life with you.

Chris can't believe his ears. This mad bitch has known him for four days and now she wants to spend the rest of her

life with him. He looks at her, confused. She looks back,
"So?"

CHRIS
I want to take a walk.

ELLIE
Chris, honey, say yes.

CHRIS
Yes.

Ellie claps her hands and squeals with overjoyed excitement.

ELLIE
I love you with all my heart. Will
you love me?

He continues to look at her with a confused expression.
Then, he nods gently. Ellie then takes out a camera.

ELLIE
To capture the moment.

She holds the camera in front of them both and takes a snap.

17. INT. ELLIE'S HOUSE - GARAGE - LATER.

It is now night time.

ELLIE has sat CHRIS down with a plate of food for dinner.
They sit opposite each other as if it were a candle lit
supper. Chris, however, hasn't got a knife and fork - he
eats with his hands.

There is a clear and present silence between the two of
them.

ELLIE
I'm happy for us.

No response.

ELLIE
Aren't you?

CHRIS
Yes. (a beat) Why don't we go
outside and look up at the stars?

ELLIE
No, I couldn't do that -- It's much
too cold.

CHRIS
Cold? It's Summer.

ELLIE
(overlapping)
I said no.

An unsettling silence between the two as Ellie has put her foot down.

ELLIE
I'm sorry to be this way, Chris. I feel uncomfortable going out at night.

CHRIS
Why?

ELLIE
Because I am.

CHRIS
(getting her attention)
Please, tell me why?

She takes a breath and puts her knife and fork down.

ELLIE
As a little girl, my parents forbid going out after eight. They said that bad people come out when the sun goes down.

CHRIS
Bad people?

ELLIE
People who want to do bad things to you. But then -- I didn't have to go out after dark to have bad things done to me.

He knows where this is going.

ELLIE
I get afraid at night, even when I'm inside. Now I have you, I don't have to be afraid, because you'll keep me safe, won't you, Chris?

He looks at her, "like fuck I will."

CHRIS
Of course. But how can you expect a person to love you when you don't trust them?

ELLIE
I do trust you -- But you never truly know a person through and through, for all I know, you're
(MORE)

ELLIE (cont'd)
lying. Like last time, when you
tried to run away from me -- and I
taught you a lesson -- a lesson I
didn't want to give but you drove
me to it.

CHRIS
And I've learnt. (pause) Trust me.

ELLIE
(a beat)
Am I a bad human?

Ellie looks down, almost sad.

ELLIE
Am I a cruel person?

Again, there is no reply from Chris.

ELLIE
(a beat)
Do you love me?

Chris can't bring himself to say it.

ELLIE
If you don't love me why did you
say yes?

CHRIS
I can only truly love you once we
trust each other. I trust you.

She smiles.

ELLIE
Then I trust you.

A short silence.

CHRIS
Then can I take off my collar?

ELLIE
(a nod)
If you like.

Chris takes off his collar and casts it aside along with his
lead. Ellie then finishes her food and stands up.

ELLIE
Are you finished?

CHRIS
Yes.

He hands her his plate and she walks towards the door.

ELLIE

I'll see you in the morning.

She leaves, closing the door behind her. Chris sits listening out for a key to turn and lock -- Click! He knew it, she still doesn't trust him.

18. INT. ELLIE'S HOUSE - GARAGE - MORNING.

A rat runs across the floor near the workbench.

CHRIS slowly wakes up from his slumber, rolling onto his back. The floor is cold and he feels it, his eyes jolting open. He clocks the rat on the floor and sits up to look at it for a while.

Then he looks at his watch - 6:09am. It's early. He realises that Ellie may still be asleep and now is his chance.

He gets to his feet, as painful as it feels, and hobbles over to the door. Whilst knowing she locked it last night, Chris tries the handle anyway. To his surprise, the door is open. He creaks it open and peeks out -- Nobody in sight.

Chris finds himself next to the house and on a paved area near a gate. The weather is cold and a mist hangs above the wet grass, he shivers a little.

He cautiously looks around for an escape route - the gate is an obvious one. He slowly opens it, being sure not to ring the bell above, and runs through.

OUTSIDE THE HOUSE

Chris has made it - he's out the house and can see the street. He smiles to himself, nearly crying, and runs towards the road.

THE ROAD

On the road, Chris runs up it, a tear nearly coming to his eye, and laughs from sheer joy and relief.

ELLIE

(echoed, o.s.)

Chris.

19. ELLIE'S HOUSE - GARAGE - MORNING.

CHRIS is still asleep.

ELLIE stands above him.

ELLIE

Chris! Breakfast.

He moves around then opens his eyes slowly - he comes to realise it was all a dream and sighs in dread.

Ellie throws a slice of toast onto his chest.

ELLIE
Toast.

CHRIS
(tired)
Thanks.

ELLIE
What were you dreaming about?

CHRIS
What?

ELLIE
In your sleep, you were smiling.

CHRIS
(thinking fast)
I was dreaming, uh, about you.

Ellie smiles.

ELLIE
Aww, that's sweet. Nobody's ever
said that before. Hey, wake up, I
want to show you something.

CHRIS
(sitting up)
What?

ELLIE
Come here.

She turns around and heads for the workbench. Chris watches her - she's getting something out.

ELLIE
I've been wanting to show you
these. They're beautiful.

Chris stands up and tries to see what she's getting out. He slowly walks towards her - she's got her back to him.

Now's his chance, he slowly creeps towards her. His eyes set on a monkey wrench beside him on a shelf.

He takes it in his hand and continues to walk towards her.

ELLIE
I can't believe how beautiful these
are -- And you delivered them so
quickly. They'll look beautiful.

THWACK!

Chris cracks the wrench over the back of Ellie's head - She screams and falls to the floor in pain.

ELLIE

Bastard!

He runs to the door and finds it's locked, so he runs back over to Ellie.

Struggling, he reaches into her pocket and pulls out the set of keys. Chris then brings them over to the door and unlocks it.

Ellie is getting to her feet.

He runs through the door.

OUTSIDE

The gate is still padlocked, so he runs inside the house to get to the front door.

20. INT. ELLIE'S HOUSE - KITCHEN - CONTINUOUS.

CHRIS runs into the kitchen, heading straight into the hallway.

HALLWAY

He runs towards the front door but finds it's locked.

KITCHEN

ELLIE emerges from outside, holding a long, thick needle in her hand.

HALLWAY

Chris doesn't know what to do, he suddenly hears her walking through the kitchen and panics.

He then decides to go through to another room and find an exit.

BEDROOM

He runs into what seems to be another bedroom. Two doors sit at the other end, he bolts for them.

HALLWAY

Ellie walks into the hall slowly, she's listening out for him.

BEDROOM

ELLIE

(o.s.)

Chris!

He looks behind him frantically whilst trying to get the door open - he can't.

CHRIS

Fuck.

His heart is racing he doesn't know what to do.

Suddenly, he clocks a sliding closet and heads over to it. Chris slides the door open and climbs inside, closing it behind him.

HALLWAY

Ellie hears the bang as the closet slides shut. She briskly walks towards the sound.

BEDROOM

ELLIE walks into the bedroom, she checks her needle by squirting a bit of the clear liquid out the end.

ELLIE

Chris, baby, come on. Don't do this.

She's listening out.

ELLIE

I know where you are.

Ellie walks towards the closet and slides it open. She can't see him, so pokes her head inside to look.

SMACK!

Chris' foot smashes against Ellie's head violently and he attempts to scramble out of the closet.

Ellie is groaning in pain as she gets to her feet. Chris has gotten out of the closet, but Ellie spins around and grabs his feet, making him fall to the floor.

Using her hands, she pulls herself further up him and jabs the needle into his neck. He turns on to his back and tries to hit her face, but he begins to slow down as the drug sets in.

Finally, he's out like a light. Ellie sits up, panting as she looks down at him.

21. INT. ELLIE'S HOUSE - GARAGE - LATER.

It's dark outside but the light is on.

CHRIS is tied to a chair with gaffer tape, asleep - a blindfold around his eyes.

ELLIE is sorting something out on the workbench with her back to him.

Chris slowly regains consciousness. He realises what's going on, however he doesn't thrash around like before.

CHRIS

Ellie?

No response.

CHRIS

I don't know what you want to do,
but don't do it. Don't do it. It's
not worth it.

No response.

CHRIS

Come on, listen to me. I've had
enough, so have you. I'll be yours
forever.

ELLIE

(overlapping)

Save it. You're a liar.

Ellie turns around, a spoon in her hand. She takes his blindfold off, Chris adjusts to the light and looks at her with the spoon.

CHRIS

What's that for?

ELLIE

You're not perfect, Chris. Not to
me.

CHRIS

(realising)

Get it away from me, I don't want
this. YOU don't want this. You're
always saying I drive you to this
and you don't want it to sto -

She grabs his chin, he tries to move his head away but she's firm.

ELLIE

I loved you. But I can't love you
until you're perfect. That's why
you don't get a better friend than
a doll -- they're perfect in every
way.

Ellie turns around and grabs something else from the workbench.

When she spins around to face him, he sees what she's got - two eyes belonging to a doll.

ELLIE

You know what these are? You delivered me these.

CHRIS

Calm down and listen. I LOVE you with ALL my heart.

ELLIE

I know you do. I want to love you but I can't until you're beautiful.

He realises he's in a corner that he can't escape from.

ELLIE

I've never liked your eyes, they're too dark.

CHRIS

Get the fuck away from me!

Ellie gags him with the ball gag as he tries to resist.

ELLIE

These are the last things you're going to see.

Chris begins to scream out for help as he begins to writhe around.

Taking the spoon, Ellie inserts it under his left eye as Chris lets out an agonizing roar of pain. She squishes around until it's out.

CUT TO:

Later.

She's taken one eye out. Chris sits there in pain, but not screaming, only panting and sweating.

ELLIE

Nearly there.

As before, she slides the spoon around the other eye and yanks it out forcefully -- Chris lets out another roar in agony.

CUT TO:

Both eyes are now out. Chris sits there, two black holes for eyes, a thick trail of blood dripping from each one. Ellie sits looking at him.

ELLIE

Last part.

Using her thumbs, she pushes the porcelain eyes into each of his sockets with great force as horrific sounds of both squelching and Chris' screaming ensue.

CUT TO:

All is done.

Chris sits with two beautiful doll's eyes in place of his own -- He has passed out from pain.

Ellie sits looking at her masterpiece with a smile that could only suggest satisfaction upon her face.

ELLIE

Chris.

No response.

ELLIE

It's over. You're beautiful.

She bends down and kisses him.

ELLIE

I love you.

He has no response, Ellie is confused. She lands a slap on the side of his face, waking him up.

Given Chris can't see, he writhes around in pain and confusion.

ELLIE

Shush! It's okay.

Ellie cuts off the gaffer tape so he is free. He sits there for a moment, then stops as if he has passed out again.

She turns to face the workbench and wipes her hands of blood using the blindfold.

Suddenly, Chris jolts out of the chair, picks it up and smacks her in the side with it, sending her to the floor.

Ellie cries out in pain as Chris finds his hand upon the workbench and then on a stanley knife. She gets to her feet and stands in a fighting pose looking at him, wary of his capabilities - even as a blind man, he's got a stanley knife so she's cautious.

ELLIE

Chris, put the knife down! Listen to me! I love you, don't you love me?!

Chris is now in full-on marine-esque knife fight pose and is trying to pinpoint where in the room his opponent is.

Ellie tries to move around the side of him, but he hears her knock in to something and leaps towards her. She moves out the way and Chris flies into a shelving unit. Ellie grabs a bat and swings it at Chris, sending him to the floor. It's not long before he's up and ready to go again.

CHRIS
(muffled by gag)
Where the fuck are you?

ELLIE
I don't want to hurt you, I love
you!

He pounces in the direction of her voice as she tries to move aside. She's slightly unsuccessful and gets a gash across her shoulder, letting out a scream.

ELLIE
You evil prick!

Ellie grabs a hammer and runs at him - Chris moves aside, she flies past him, he swings the blade and cuts her back. She screams in agony and falls to the floor.

Chris knows where she is and pounces, plummeting the blade into her back repeatedly as he roars through the gag in anger as each stab feels better and better.

Ellie is screaming her head off, absolutely agonizing, as Chris turns her over to see her face.

CHRIS
(through gag)
You evil bitch!

Chris sinks the blade deep into her chest and watches her expression as he does so. Eventually she stops, blood flowing from her wounds and on to the floor.

Chris slams the knife into her one last time and leaves it in.

Ellie lays dead on the floor, a ever growing pool of blood around her.

Panting in a sweat, Chris falls on to the cold concrete flooring as he faces upwards to the ceiling, Ellie's blood getting closer to him.

With that, all goes quiet as the two lay on the floor, one dead, the other, better off that as the night only grows darker...

END