

THE HAZING

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Draft
v1.5

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1 INT. CHLOE'S BEDROOM - NIGHT

1

A young girl's blank face is illuminated by the pale blue light of a phone screen. The girl, CHLOE (19), is lying down on her bed, swaddled in marigold blankets.

MUTED HUMMING escapes her lips.

A text bubble appears: "SO ARE YOU COMING?"

The bubble lingers. Chloe takes a beat to think.

Another bubble: "PLEASE PLEASE PLEASE"

Chloe responds: "OKAY"

She tosses her phone into the blankets. A half-smile creeps onto her face.

2 INT. FRAT HOUSE - BATHROOM - NIGHT

2

XCU: KATE'S FACE.

A YOUNG FACE stares to camera. KATE (20). Her eyes are tinged pink with oncoming tears. She struggles to steady her breath. Her expression is gentle, vulnerable.

XCU: VENICE'S FACE.

Another YOUNG FACE, framed like the first. VENICE (20), taller than most girls, bobbed brown hair. She's serious and she's concerned.

The pair are together on the floor of a frat house bathroom. Kate is near-crying and Venice is supporting her, hands on Kate's shoulders.

VENICE

Why are you freaking out about this?

KATE

Because he's cute! He's really cute, you'll see.

VENICE

What did you say his name was again?

KATE

Richard.

VENICE

Right.

Venice grabs a firmer hold of Kate and attempts to lift her up. The two struggle into standing.

VENICE (cont'd)
You're cute too. Don't worry so much.

KATE
Thanks V.

Venice moves to leave.

KATE (cont'd)
Can you wait a second?

VENICE
Sure.

Venice leans against the wall by the door. Kate moves in front of a mirror and examines her eyes. She brushes any moisture away from her face and puts on a pair of dark-framed glasses.

VENICE (cont'd)
You alright?

Kate nods.

The pair exit.

3 INT. FRAT HOUSE - MOMENTS LATER

3

A party is underway. Bright lights. Ample, droning conversation. Plastic cups of liquor.

Venice is leading Kate out of the bathroom. Kate's gait is unsteady; she isn't trashed but she's clearly not sober.

VENICE
You shouldn't have taken those shots.

KATE
I'm fine.

VENICE
You're already drunk.

Venice's eyes dart from one end of the room to the other.

VENICE (cont'd)
Walk in front of me.

Venice positions Kate ahead of her and eases her forward.
Kate continues in lockstep.

Chloe appears at the party's entrance. She presses her back
against a wall and reaches for her phone.

She sends a text: "WHERE ARE YOU GUYS?"

Her head swivels, searching.

Kate and Venice join a conversation in progress between two
jock-y men: NATHAN (21) and FERDINAND (21).

NATHAN

Oh hey!

Nathan squeezes between the girls and puts his arms around
their shoulders.

NATHAN (cont'd)

This is Kate and V.

Venice slides away from his half-embrace.

VENICE

I see you're doing well Nathan.

NATHAN

When am I not?

FERDINAND

These are the girls you were talking
about?

NATHAN

Yeah.

FERDINAND

(disappointed)
Already know 'em.

VENICE

Good to see you too Ferdie.

A MAN passes.

NATHAN

Have you two met Richard?

Kate, head tilted downward, side-eyes Venice.

VENICE

Can't say I have.

Nathan calls after the man.

NATHAN

Richard!

The tall and conventionally handsome frat boy, RICHARD (21), turns and inaudibly greets Nathan. Freshly groomed and sharply dressed.

NATHAN (cont'd)

A friend of mine, Richard Corcoran.

Nathan pulls him into the conversation by the shoulders.

Richard, slightly off-balance, gives a quick wave of his hand.

RICHARD

Watch the jacket, I just got this yesterday.

FERDINAND

Those are some nice threads.

RICHARD

Thank you, my father-

Nathan, hands still glued to Richard's shoulders, leans in.

NATHAN

This guy comes from serious money.

RICHARD

Please Nate.

NATHAN

Don't feel shy about it.

RICHARD

Can I do the introductions myself or are you going to do the whole thing for me?

A woman walks by. Nathan's eyes follow.

NATHAN

Give me a second, will you?

RICHARD

Oh calm down.

NATHAN

Real quick. Don't miss me too much.

A quick pat and Nathan leaves in pursuit of the woman.

Kate offers a sweet smile.

KATE

Nice to see you again Richard.

RICHARD

Yes. It is.

Venice notices Chloe near the outskirts of the party, still flat against a wall. Venice tears away from the group.

VENICE

Chloe!

Chloe's eyes brighten as Venice comes into her view.

CHLOE

Hey V.

The two quickly embrace. Venice leads Chloe back towards the group.

KATE

You made it!

Kate also hugs Chloe. During this, Chloe notices Richard. She gives him a cold stare.

RICHARD

Chloe?

Kate pulls away from the hug, surprised at his recognition.

KATE

You know each other?

Chloe nods, silent.

RICHARD

I ran into her at a bookstore, I think a year ago now. I had no idea we went to the same university.

Chloe's meek voice emerges to rebut.

CHLOE

I think I told you where I was planning on going.

A shrug:

RICHARD
Must have slipped my mind.

Chloe leans into Venice.

CHLOE
I'm going to get a drink, can you
come with me?

Venice nods.

VENICE
(to Ferdinand)
Hey Ferdie, come with us for a sec.

FERDINAND
Aight.

VENICE
(to Richard)
See you.

Chloe and Venice quickly walks away from the group.
Ferdinand is quick to follow.

Richard redirects his attention to Kate.

RICHARD
How do you know her?

KATE
Chloe?

Richard nods.

KATE (cont'd)
V and I met her last month. We were
running orientation. She's very
friendly.

RICHARD
V. What's that short for?

KATE
Venice.

Richard scoffs.

RICHARD
And is Venice a sophomore too?

Kate's nodding head struggles to contain her enthusiasm.

KATE
We were actually born on the exact
same day.

RICHARD
Is that so?

Venice and Chloe return with drinks in hand.

KATE
(to Venice)
You didn't get me one?

VENICE
You've had plenty.

CHLOE
Including the one you're holding.

Kate examines the inside of her cup.

KATE
It's empty.
(to Richard)
Do you want to grab one with me?

Richard raises his own cup.

RICHARD
Still full up.

KATE
Fiiiine.

Kate wanders off towards the punch bowl.

4 INT. FRAT HOUSE - PUNCH - CONTINUOUS

4

Kate finds Ferdinand, straggling, by the punch bowl. He
imbibes deeply from a pocket flask.

KATE
Just had to bring your own huh?

Ferdinand near-chokes as he turns.

FERDINAND
Don't sneak up on me like that.

Kate tosses her plastic cup and grabs two more from the
table.

FERDINAND (cont'd)
 You're getting two cups and you're
 judging me?

KATE
 One of them is for Richard.

FERDINAND
 Where'd you meet a guy like that?

Kate fills a red cup with the deep red punch. Wispy white smoke overflows from the punch bowl.

KATE
 We took CogNeuro together.

FERDINAND
 What did you have to take CogNeuro
 for?

KATE
 I didn't have to, it was just an
 intro class.

FERDINAND
 I thought you wanted to be a
 journalist.

KATE
 Knowing some psych couldn't be bad
 for that, don't you think?

FERDINAND
 I suppose.

Kate turns and beckons Ferdinand to follow.

KATE
 Come on.

5 INT. FRAT HOUSE - CONTINUOUS

5

Kate and Ferdinand return. Kate extends the extra alcohol to Richard.

KATE
 I thought you might want another one
 anyways.

Richard cracks a smile. With a glance down at the cup already in his hand, Richard downs the remainder in one go.

KATE (cont'd)

Wow, look at you.

Richard scrunches his face as he processes the booze.

Kate slides the extra cup into the now-empty one in his hand.

RICHARD

Thank you.

KATE

Anytime.

Richard lets out a small laugh.

RICHARD

Still as helpful as always.

KATE

You think so?

RICHARD

I don't think I would have passed Neuroscience if you weren't there.

KATE

You were on the other side of the room.

RICHARD

Yeah, but you were always asking so many questions.

KATE

(beaming)

I'm very inquisitive.

RICHARD

You know, a family friend of mine is an editor at *The Daily*. You're still doing journalism, right?

Kate nods.

RICHARD (cont'd)

They're looking for an intern there, I could talk to him.

KATE

Really?

RICHARD

I'd be happy to.

Ferdinand stands along with Venice and Chloe. He eyes Richard and Kate with an annoyed expression.

CHLOE

Hey, what are you doing for break?

Ferdinand stays quiet, his gaze still focused on Richard and Kate.

VENICE

Ferdie.

Venice hits his arm with her elbow.

FERDINAND

Hm?

VENICE

You really don't pay attention when people are talking to you.

FERDINAND

Oh don't say things like that.

CHLOE

(louder)

What are you doing for break?

FERDINAND

Dunno, haven't really thought about it.

CHLOE

It's in three days.

FERDINAND

It's not like you two have plans.

Ferdinand backs away from them.

FERDINAND (cont'd)

I don't think that far ahead. I'm living in the now.

Richard appears behind him.

RICHARD

Don't drift too deep into the now, we're going to lose you.

Kate slinks out from behind Richard and moves towards Venice and Chloe. She talks to them in a somewhat hushed tone.

KATE

Richard knows someone at *The Daily*, I think he might get me an internship or something.

VENICE

That's good to hear.

KATE

I think I might be fucking set. Seriously.

CHLOE

You want to work at *The Daily*?

KATE

I can't keep working for the student newspaper. I mean it's killing me.

NATHAN (O.S.)

(yelling)

Hey Richard!

Richard sees Nathan beckoning to him from across the room. Richard nears the girls again, his arm around Ferdinand.

RICHARD

I'll be right back; take care of this guy for me will you?

Ferdinand's annoyed eyes linger on Richard as he leaves.

Venice's gaze similarly follows.

Regaining some composure, Ferdinand approaches Kate and indicates at her glasses.

FERDINAND

Are those new?

KATE

I broke my other ones hiking. You like them?

FERDINAND

Let me see.

Ferdinand reaches for the glasses and pries them from Kate's slightly agitated face.

FERDINAND (cont'd)

They look nice.

He admires the frames and looks through the lenses, immediately pulling away.

FERDINAND (cont'd)

Jesus.

Venice leans into Kate, whispering in her ear.

KATE

Wait.

Kate beckons to Ferdinand.

KATE (cont'd)

Ferdie. Glasses.

Ferdinand hands them back as he rubs his eyes.

FERDINAND

Here.

Venice leads Kate a few feet away.

VENICE

I don't like him.

KATE

Richard? Why not?

VENICE

I just don't like him *for you*. You can get someone better.

KATE

I want this one.

VENICE

Why this one?

KATE

Just this guy. This one guy.

Venice puts her hands up, not meaning to upset Kate.

While putting her hands up, Venice accidentally knocks Kate's drink loose from her hand. Kate scrambles to get a grip of her cup but fails.

VENICE
I won't stop you. Just an opinion.

KATE
Oh *FUCK*.

Kate SPILLS some of her drink onto herself.

VENICE
Shit, sorry.

Venice scrambles to calm her. Ferdinand and Nathan return with a panicked concern. Richard is a few feet behind them, observing the situation.

FERDINAND
Are you alright?

Kate nods, visibly upset about her clothing.

Richard eyes a corner table. A small porcelain sculpture of a deer is sitting on top.

He turns to look at Kate.

RICHARD (O.S.)
Hey, you know what?

Richard breaks into the circle of people. They all turn to look at him.

RICHARD
I've got this country house, just a few hours away. Gonna be empty all week.

KATE
A country house?

NATHAN
I told you this guy comes from money.

RICHARD
My family bought it for me. I was going to spend some time over break there anyway. Why don't you all come; I could use some help breaking it in.

KATE
That's amazing! Are you serious?

RICHARD
Yeah. All of you.

VENICE
 (faux resistance)
 I mean, I don't know.

Kate is excited by the prospect and her attitude completely reverses. She gives meaningful looks to Venice to convince her to go along with it.

KATE
 (to Venice)
 I think it could be fun.

RICHARD
 Ferdinand, didn't you say they weren't doing anything for break?

KATE
 (to Richard)
 I mean, I want to go. Chloe?

Chloe is avoiding eye contact, playing with her hands, demonstratively uncomfortable.

CHLOE
 I dunno.

Ferdinand attempts to take charge of the situation:

FERDINAND
 I'm down.

NATHAN
 Come on V, I promise it'll be fun.

Venice stares intently at Kate. A flash of visible reluctance on Venice's face. It fades as she forces a smile.

VENICE
 Chloe, it'd mean a lot to me if you'd come too.

Chloe's eyes stare at nothing in particular; her lips purse.

CHLOE
 I'll think about it.

VENICE
 Alright I'll go.

RICHARD
 Alright!

He laughs.

CUT TO BLACK

Party music fades into the sound of a SWINGING GRANDFATHER CLOCK.

TITLE: THE HAZING

6 EXT. CITY STREETS - DAY**6**

Chloe and Venice are sitting on an asphalt curb, staring at a spray-painted mural opposite them.

CHLOE

I can't go to the country house V.

VENICE

You weren't hiding your reluctance much.

CHLOE

I wasn't trying to.

Beat.

CHLOE (cont'd)

There's something I've been meaning to tell you.

Venice's gaze shifts to Chloe's face. Chloe continues staring straight forward, at the mural.

Venice places her palms on the curb and inches herself closer to Chloe.

VENICE

Anything.

CHLOE

And don't ask me any questions about it. Just listen. Okay?

Venice leans her head close, concern apparent on her face.

VENICE

What is it?

7 INT. GARAGE - NIGHT - SEVERAL DAYS LATER**7**

Nathan is pacing in a dimly lit garage. His phone is held to his ear, calling someone.

The other line picks up.

NATHAN

Hey Kate.

KATE (V.O.)

Hey. What's up?

Nathan's quiet voice answers:

NATHAN

I can't go to the country house with you.

KATE (V.O.)

What? Why not?

Reveal of Nathan's car, parked just out of frame. The tires are SLASHED.

Nathan's trembling voice explodes with emotion.

NATHAN

My fucking car. It's my fucking car. The tires are fucked. I don't know what happened. I gotta take care of it.

KATE (V.O.)

We can drive you up, it's no problem.

NATHAN

No, no. I have to take care of this. Like, now. Someone must have fucking-

Nathan's voice trails off.

KATE (V.O.)

What is it?

Beat.

NATHAN

Look, I'm sorry but I can't come. You guys have fun.

KATE (V.O.)

Are you sure?

NATHAN

You can have a good time without me you know.

KATE (V.O.)
Okay. Good luck with your car.

Nathan swallows as he nods, near tears.

NATHAN
Thanks Kate.

8 INT. DORMITORY - NIGHT

8

Kate and Venice are in pajamas in a dorm room. Kate is sitting on the bed, Venice prefers the floor.

Kate hangs up the phone and tosses it onto the bedsheets.

KATE
Nathan's not coming.

VENICE
Why not?

KATE
Car trouble.

VENICE
I don't want to go if he's not going.

Venice stands up.

KATE
Why not?

VENICE
I don't even know Richard!

KATE
Have you ever been in a country house before? It'll be fun.

Venice walks towards a nearby desk.

VENICE
Chloe's having second thoughts about it too.

KATE
Jesus, all of you?

VENICE
Please don't get mad.

KATE

I'm not.

Kate's annoyed face betrays the lie.

KATE (cont'd)

What about Chloe? What did she say?

VENICE

Just said she didn't think she could make it.

KATE

(sarcastic)

Because she's got other friends to busy herself with?

VENICE

Don't be a bitch Kate.

KATE

Why does she have to fuck this up for me?

Venice steps away from the desk and nears Kate, attempting to deescalate.

VENICE

She can't go to every party we invite her to.

KATE

Just this one?

VENICE

She just said she can't go. And I'm not going either. I've got a paper to write.

The devastated Kate pleads with Venice.

KATE

Blow it off!

VENICE

I can't just blow it off! If I fuck up my grades then I lose my scholarship.

KATE

You're not going to fuck up your grades V. You've got near-perfect grades as it is.

VENICE

And it's not worth jeopardizing that
for this.

Kate slides off of the bed and leans in to Venice.

KATE

Come on V, please. I really, really
want this to work out.

VENICE

I don't think it's a good idea Kate.

KATE

I know.

Kate puts her hands on Venice's shoulders.

KATE (cont'd)

Please.

XCU ON VENICE'S APPREHENSIVE FACE.

CUT TO:

9 EXT. COUNTRYSIDE - EVENING

9

The growing landscape of a grassy countryside. It's quiet,
tranquil. A paysage. The only motion is a truck approaching
from the bottom frame.

10 INT. COUNTRY HOUSE - FOYER - NIGHT

10

Ferdinand leads the charge into the country house. Chloe
Kate, Venice, and Richard are close behind.

FERDINAND

This place is incredible.

Ferdinand marvels at the ritzy interior as he drags his
suitcase inside.

RICHARD

My family bought it a few years ago.

Richard gently scoots his suitcase inside and lines it
against the wall.

RICHARD (cont'd)

They keep planning to spend time here
but work gets in the way.

FERDINAND

Good thing we're putting it to use then.

Chloe, Kate, and Venice push deeper into the house. Richard calls after them.

RICHARD

There's enough bedrooms for each of you!

11 INT. COUNTRY HOUSE - BEDROOM - NIGHT

11

Chloe pulls her suitcase into her room and lays it on the ground. She shuts the door and squats down to unzip the suitcase.

Inside, compartmentalized next to neatly folded clothing, is a small collection of Wine Cubes.

Chloe digs her hand between some of the clothing and pulls out a small can of PEPPER SPRAY.

She moves to hide the pepper spray beneath one of the pillows on her bed.

Chloe carefully examines the room, feeling around tables and checking the closet.

Venice enters the room.

VENICE

Chloe?

Chloe pokes her head out from the closet.

CHLOE

Hey.

VENICE

Didn't know what room you were in.

CHLOE

This place is pretty big.

Venice nods and approaches her.

CHLOE (cont'd)

Which room is yours?

Venice gesticulates as she answers:

VENICE

At the end of the hallway on the left.

Beat.

VENICE (cont'd)

You know you were kind of quiet on the ride over.

CHLOE

Sorry.

VENICE

For what?

Chloe shrugs.

CHLOE

I think I should have stayed home.

VENICE

Is this about what you were telling me the other day?

CHLOE

That didn't really have anything to do with coming here.

VENICE

It did.

Venice plops onto the bed, near Chloe. She mulls over what she's about to say.

VENICE (cont'd)

Look, I know you. And I know you didn't tell me the whole story out there.

CHLOE

V-

VENICE

You don't have to tell me anything you're not comfortable telling me. Just know that...I'm here for you, okay?

Venice leans in.

VENICE (cont'd)
I can drive you back after a little bit. I just don't want Kate out here alone.

CHLOE
You sure it won't make things weird between all of us?

VENICE
Well-

Venice heaves herself from the bed.

VENICE (cont'd)
If things go well then Kate will get what she's after and we won't be out here for too long.

CHLOE
Guess so.

Kate enters the room.

KATE
Chloe?

CHLOE
Hey.

KATE
Oh, you're both here.

VENICE
What's up?

KATE
Come on, Richard's making lunch.

VENICE
Making?

KATE
Nothing delivers out this far.

Venice ponders this.

VENICE
I mean it makes sense but Richard doesn't strike me as the type who can cook.

Chloe lets out a small laugh. Kate's expression darkens with slight frown.

KATE
You coming or what?

VENICE
Yeah, we're right behind you.

Kate swivels around and marches away. Venice takes lazy steps to follow.

Chloe eyes the door. She turns and scans her room, one last time.

Still hesitant, Chloe follows the others out.

12 INT. COUNTRY HOUSE - LIVING ROOM - NIGHT

12

MS: CHLOE'S PROFILE

Chloe sits in a large cushioned chair and watches her friends indulge in a feast that's just slightly too fancy for average cooking fare.

Unique among the group is Richard, reading through a mid-sized book (*Far From the Madding Crowd*) while the others eat and drink.

FERDINAND
I think I need a little more of this.

Ferdinand pulls the neck of a whiskey bottle from the spread of food and pours a healthy glug into a brown mixed drink.

Drink in hand, Ferdinand dances behind the chairs of his friends to some laughter.

KATE
(to Richard)
You're really going to make all of this and not eat any?

Richard glances up.

RICHARD
I'm going to. Sorry, this is a ritual I've sort of developed over the years. I find a honed mind is formed through habit.

He looks back down at his book.

RICHARD (cont'd)
I'm nearly through.

VENICE

Did Nathan get his car fixed?

CHLOE

It was just the tires wasn't it?

KATE

I dunno, he hasn't texted me back yet.

FERDINAND

He's missing out.

VENICE

Did he tell you anything Richard?

Richard looks up from his book, partially annoyed.

RICHARD

No. Won't even tell me how it happened.

Ferdinand migrates behind Chloe's chair and presses the bottle of whiskey into her chest with more force than was clearly intended.

FERDINAND

Want some?

CHLOE

Whiskey's your thing Ferdie.

He withdraws the bottle and clutches it tight against his own chest.

FERDINAND

(slurred)

Aight.

Ferdinand makes the same offer to Kate, receiving the same rejection.

Venice and Chloe share a worried look.

KATE

Don't get too wasted.

FERDINAND

The rest of you just need to amp up to my level.

Chloe stands and puts a hand on Ferdinand.

CHLOE

I think you're amped enough for all
of us.

Chloe moves towards the kitchen. Ferdinand follows close behind her, bellowing flustered justifications.

Richard, though engrossed in his book, lets out a heavy sigh.

RICHARD

Jesus.

VENICE

First time seeing him drink?

KATE

It usually takes longer to get this
bad.

VENICE

True.

Ferdinand returns from the kitchen with a lilted gait.

Richard gives him a side-eye as he rejoins the group.

FERDINAND

(mumbling)

She's no fun.

Excitement suddenly floods Ferdinand's face.

FERDINAND (cont'd)

Hey, you two, I gotta show you
something.

Ferdinand situates himself between Venice and Kate, pulling his phone from his pocket as he moves.

As the girls adjust to see what's on Ferdinand's phone, Richard slides a bookmark into place and slips away into the kitchen.

13 INT. COUNTRY HOUSE - KITCHEN - CONTINUOUS

13

Richard carefully enters the kitchen. Chloe is situated on the far end, her back to him.

She grabs a can of salted nuts from one of the overhead cabinets. She turns and jumps when she sees Richard, recoiling.

Chloe eyes the entryway to the living room.

CHLOE
What do you want?

RICHARD
Curious what you were up to.

LAUGHTER permeates from the living room.

CHLOE
I was just getting back.

Chloe attempts to slide pass him, avoiding making physical contact. He steps back and positions himself between her and the door.

Richard inches close to her.

CHLOE (cont'd)
Don't touch me.

Richard's stare bores into Chloe with baleful intent. She cowers slightly.

In measured, purposeful steps, Richard nears Chloe's frightened figure.

RICHARD
I was surprised you actually came.

CHLOE
(gritted teeth)
If you weren't always up your own ass then you'd be less surprised.

Richard reacts to her harsh words with mild, unenthused shock.

Chloe forces her way past him and leaves the kitchen.

14 INT. COUNTRY HOUSE - LIVING ROOM - MOMENTS LATER

14

Chloe storms through the back of the living room, towards the bedrooms. Richard emerges from the kitchen shortly thereafter.

Ferdinand has taken his seat. Venice and Chloe have started to recline in theirs, phones in hand.

Ferdinand looks up.

FERDINAND
What is going on with her today?

Richard shrugs.

RICHARD
Not sure.

Richard returns to his chair and picks up his book.

Ferdinand groans.

FERDINAND
Really man?

RICHARD
Just a few more pages.

Ferdinand puts his mouth to the whiskey bottle and hops to his feet.

FERDINAND
God, I'm fucking pumped up.

He paces in a small loop, shaking his hands with anxious energy.

VENICE	KATE
You're like a chihuahua when you drink I swear to God.	Did you do a line without me?

FERDINAND
(to Kate)
You already asked me if I brought any
of that and I told you I didn't.

KATE
You didn't share the last time you
had coke on you.

FERDINAND
(waving his hand)
AHHHHHHH-

Ferdinand tries to drown her out with vague noises.

KATE	FERDINAND
You're so generous with everything else.	Shit is expensive. Look.

Ferdinand wags his finger in the general direction of the others.

FERDINAND (cont'd)
All you guys, you guys come with me.

VENICE
For what?

Ferdinand puts the whiskey bottle onto the table.

FERDINAND
It'll be fun, I promise.

Richard leans forward and slides a coaster under the whiskey bottle.

FERDINAND (cont'd)
(anxious)
Come on.

Venice and Kate exchange glances.

Ferdinand moves to leave and the girls lethargically follow suit.

Ferdinand wheels around and addresses Richard:

FERDINAND (cont'd)
You coming?

Richard looks up and shakes his head.

RICHARD
In a minute, I'm almost done with the chapter.

With a shrug, Ferdinand and the girls leave.

Richard briefly glances towards the bedrooms.

15 EXT. FIELD - DAY

15

Dwindling twilight gives the field a dreamlike color.

At a distance, Ferdinand inaudibly directs Venice and Kate through the grass for his game. He points at a specific spot on the ground for the girls to stand on and backs away.

Ferdinand hunches down, positioning himself like a football player at the line of scrimmage.

16 INT. COUNTRY HOUSE - LIVING ROOM - DAY 16

Richard is sitting in a refined-looking chair, reading through his copy of *Far From the Madding Crowd*.

17 INT. COUNTRY HOUSE - BEDROOM - DAY 17

Chloe lies in her bed, staring at the ceiling. Her face is troubled.

FLASHBACK TO:**18 INT. DORMITORY - NIGHT 18**

Chloe and Richard are together in Chloe's dorm room, sitting on her bed. Bottles of alcohol surround them. The two are close by each other, engaged in jovial, inaudible, conversation.

(Hereafter, the Richard and Chloe within this flashback are referred to as **F-Richard** and **F-Chloe**)

19 INTERCUT FIELD/RICHARD/CHLOE/FLASHBACK 19

Venice starts sprinting and Kate follows suit. After a beat, Ferdinand begins chasing them.

F-Richard pours several forms of alcohol, starting with glasses of wine and, later, shimmering hard liquor in shot glasses.

F-Richard and F-Chloe laugh inaudibly. Their positioning is intimate. Their heads are close together.

Richard flips through another page of his book.

Chloe strains in her bed, eyes shut, writhing, trying to forget.

F-Chloe drinks more alcohol. F-Richard sips some of his own.

Chloe strains more, curling the sheets of the bed around her.

Kate and Venice run through the field with Ferdinand in close pursuit.

F-Richard leans into F-Chloe. She shakes her head slightly and mouths "no".

Richard flips through another page of his book.

More alcohol flows. F-Richard and F-Chloe laugh inaudibly.

Ferdinand closes the distance between himself and Venice. He lunges at her.

Chloe writhes more. Tears form at the corners of her eyes. Her expression is distraught.

F-Chloe leans against the wall of the dorm. Her eyes droop, tired, sleepy. F-Richard caresses her cheek with his hand. She repeats "no", quietly.

Ferdinand and Venice hit the ground. Kate stops running and turns to see them.

F-Chloe slumps to her side. F-Richard climbs over her and grabs one of her legs. F-Chloe's eyes fly open. F-Richard forces her legs apart as she screams.

CHLOE

NO!

MATCH CUT TO:

Richard flips another page, reaching the end of the chapter. He places a bookmark inside the book and shuts it.

20 EXT. FIELD - DAY

20

Venice scrambles to her feet. Ferdinand crawls backwards in the dirt. Kate rushes to Venice's side.

VENICE

You asshole!

FERDINAND

What?

Ferdinand stumbles as he tries to stand upright.

VENICE

Did you have to tackle me?

FERDINAND

I had to catch you. And you...

He points to Kate.

FERDINAND (cont'd)

You're way too quick.

Kate winks at him.

KATE
High school cross country.

FERDINAND
(sarcastic)
Ha ha. Could have told me that
earlier.

Kate shakes her head, grinning.

KATE
Could have.

21 INT. COUNTRY HOUSE - BEDROOM - NIGHT

21

Chloe is crouched on the floor in the darkened room, her back against the bed. Her arms are wrapped around her legs. Desolate.

With a shake of the head, Chloe forces her emotions down. She drags herself to her feet and leaves.

22 INT. COUNTRY HOUSE - LIVING ROOM - NIGHT

22

Chloe plods into the living room, where the others are seated in a circle around the living room table in animated, drunken conversation.

VENICE
Hey! Where'd you go?

Venice stands to greet Chloe. She pulls her slightly aside. Venice face contorts as she attempts to focus on putting on a serious front.

VENICE (cont'd)
You okay?

CHLOE
Yeah. I'm fine, don't worry.

A SMELL catches Venice's attention.

VENICE
Did you drink wine? Where did you get that?

Chloe offers a blank expression of mock unknowing. She moves towards the circle with a shrug.

Venice follows, close on her heels.

23 INT. COUNTRY HOUSE - LIVING ROOM - NIGHT

23

The group is still circled around the table. They've gotten into the flow of conversation. Ferdinand is the only one standing.

Ferdinand suddenly CLAPS his hands.

FERDINAND
You want to play a game?

VENICE
You're not tackling me again.

FERDINAND
No, a drinking game, not like that.
And—

FERDINAND (cont'd)
(to Richard)
Do you have soda?

Richard nods.

FERDINAND (cont'd)
I'm going down to mixed drinks. You make those right Richard? Didn't you say that?

RICHARD
I did.

Ferdinand sticks out the whiskey bottle he had been drinking from.

FERDINAND
Jack and Coke and you'll be my best friend.

Richard takes the bottle from Ferdinand with a disapproving look. He leaves for the kitchen.

CHLOE
What game?

FERDINAND
Never have I ever?

VENICE
Are we in high school?

Ferdinand spins in a circle with his arms outstretched.

FERDINAND
(loudly)
Not much is different!

KATE
I'll be right back.

Kate follows Richard into the kitchen.

FERDINAND (O.S.)
You're still playing!

24 INT. COUNTRY HOUSE - KITCHEN - NIGHT

24

Richard is STIRRING a brown liquid in a glass carafe. Ferdinand's whiskey bottle and an open bottle of Mexican Coke are on the counter.

Kate approaches him.

KATE
Hey.

Richard notices her, not losing focus from stirring.

RICHARD
Hey.

Richard stops and pushes the carafe aside. He pulls a bottle of GIN from a cabinet. He admires the label of the bottle and sets it on the counter, reaching back in to the liquor cabinet for CHARTREUSE and MARASCHINO.

KATE
What was that book you were reading?

Richard successfully finds the bottles and sets them alongside the gin on the counter. He allows a pause before answering:

RICHARD
Far From the Madding Crowd. It's an old Thomas Hardy novel.

KATE
Oh.

Richard takes a LIME from a bowl and finds a JUICER.

KATE (cont'd)

Is it good?

Richard nods. He deftly pours the GIN and LIME JUICE into a BOSTON SHAKER.

RICHARD

You know how to shake a drink?

KATE

No.

Richard reaches into the freezer and dumps a scoopful of ice into the shaker. He turns to Kate.

Richard motions for her to join him. She nears herself to him, positioning her body in a way that mirrors his.

Richard shifts such that his body envelops Kate's. He places his hands on top of hers and guides them upwards.

Richard begins to shake the cocktail, rocking her hands in tandem with his. He leans his face close to her ear.

RICHARD

Listen to the ice.

The two stand in silence, rocking the contents of the shaker tin, back and forth.

The SOUND OF THE ICE changes slightly. Richard stills their hands and the drink settles.

RICHARD (cont'd)

That's when you know you're done.
Most of the time, at least.

One of Richard's hands breaks away from their embrace, reaching for a cocktail glass. He brings the glass to their center and returns his hand to hers.

Still guiding Kate's hands, Richard holds the shaker tins above the cocktail glass and carefully separates them, allowing a steady stream of yellow-green liquid to fill the glass.

RICHARD (cont'd)

Pretty, isn't it?

Kate nods, mesmerized.

25 INT. COUNTRY HOUSE - LIVING ROOM - NIGHT

25

The SOUND OF A COCKTAIL SHAKER echoes into the living room conversation. Venice and Chloe turn their heads towards the sound.

VENICE

I get the feeling I've seen him before.

CHLOE

Richard?

VENICE

Yeah. I don't remember where...

FERDINAND

You mean before the party?

VENICE

Was he in the student government?

FERDINAND

He was running for president last year.

VENICE

Oh yeah! He had those awful posters all over campus.

Venice makes a strange POSE, imitating the posters.

FERDINAND

(uncomfortably)
Yeah, he did.

CHLOE

I don't even know who's in student government.

FERDINAND

Some chick named Alexis won president.

Richard returns to the room, cocktails in hand. Kate is close behind.

RICHARD

You weren't talking about me were you?

FERDINAND

What's to talk about?

Richard smiles and hands Ferdinand his drink. He returns to his seat.

26 INT. COUNTRY HOUSE - LIVING ROOM - LATER

26

The group, all drunk at this point, have taken up excessively comfortable positions in their seats.

Ferdinand's cocktail glass is empty, Richard's only half so.

Richard slouches in his chair, his pointer finger stretching the skin across his temple.

VENICE

Never have I ever lied when saying "I love you".

KATE

Oh, fuck off.

Kate drinks.

Richard drinks. He pauses, looks at his glass and frowns.

Chloe looks down at her glass. The alcohol's light shimmer brightens the drink inside. She stares deep into it. The surrounding sound drowns out as she loses herself in the color. The liquor's center draws her in, so much so that she starts to see pareidolia in the shimmer—

RICHARD

Chloe.

The illusion breaks. She looks up.

RICHARD (cont'd)

Want to do something else?

CHLOE

(flustered)

Than..?

FERDINAND

A different game.

CHLOE

Sure.

RICHARD

Perfect.

Richard claps his hands and stands. He moves towards a table in the corner of the room. He pulls open its drawer and withdraws a few sheets of stock paper.

RICHARD (cont'd)
It's a game I played when I was younger. A puzzle.

Ferdinand slouches in his chair, visibly put out.

FERDINAND
I don't know if I'm in the right headspace for a puzzle right now.

KATE
It could be fun.

Richard returns to his chair and slaps the paper onto the living room table.

RICHARD
It's called Wolves and Deer. Wait a second.

Richard feels around his shirt for a pen.

RICHARD (cont'd)
(mumbling)
Shit.

He digs into his pockets and finds one.

Ferdinand admires the sheets of paper. The top of each sheet is emblazoned with Corcoran family letterhead.

FERDINAND
Jesus, even the paper's nice here.

Richard leans forward to explain the game. A stop-motion visual representation of the explanation is shown.

RICHARD (V.O.)
We've got two bits of land with a river running through them. There's a group of wolves and deer on the right side of the river. You've got a boat that can fit two animals on it. The trick is to get all of the animals to the other side of the river without the wolves eating the deer. That happens when there's more wolves than deer on either side of the river.
(MORE)

RICHARD (V.O.) (cont'd)

So let's say there's two wolves and two deer on right side of the river. The two deer ride the boat to the other side. gets off but the other has to pilot the boat back to the other side. As soon as he gets back, the two wolves will eat him. He can't stay on the boat. Any animal can pilot the boat, you don't even need two animals on it for it to go. One is fine. But you can't have more than two.

FERDINAND (V.O.)

This is a lot.

RICHARD (V.O.)

It's not too much to remember.

The stop-motion visualization ends.

Richard collects shot glasses scattered on the table. He takes one of the sheets of paper, draws a crude river in the center (with a box representing the boat), and positions four shot glasses on one side of the river.

Richard eyes Ferdinand with a daring look.

RICHARD

Want to try it?

Ferdinand hesitates.

FERDINAND

Sure.

Richard pulls in Ferdinand's whiskey bottle and fills two of the shot glasses with it.

RICHARD

Those are the wolves. I'll put vodka in the deer ones. Get a deer killed and you're drinking it.

FERDINAND

Oh so I don't even get to drink the one I want to drink.

RICHARD

It wouldn't really be a consequence that way.

Leaning forward with clear discomfort, Ferdinand pores over the crude setup that Richard had assembled at the center of the table.

Richard stands and leaves to get the vodka.

Chloe leans in and studies the setup as well. Kate remains in her chair, examining each of her friends. Venice presses her fingers into her forehead, assuaging an oncoming headache.

Richard returns, vodka in hand, and fills the remaining glasses.

Ferdinand takes a stab at the puzzle and tentatively edges both of the vodka-deer onto the boat.

FERDINAND

So the wolves go across...

He moves one of the whiskey-wolves across the river.

FERDINAND (cont'd)

The other goes back. One of the deer gets on and they both go across...

VENICE

And it dies.

FERDINAND

(bewildered)

Already?

CHLOE

They can't stay on the boat, so both the wolf and the deer would have to get off and then the deer would get killed.

FERDINAND

Ah shit.

Chloe cracks a smile.

CHLOE

It's easy.

Chloe resets the board.

She takes the whiskey-wolves and puts both on the boat.

CHLOE (cont'd)
One wolf ferries the other across the river. He goes back and gets off with the deer.

Chloe moves one whiskey-wolf across the river and moves the other back to the deer.

CHLOE (cont'd)
Both deer take the boat across. The wolf gets on and goes back to his friend.

Chloe moves the vodka-deer across the river and puts the previously moved whiskey-wolf on the boat.

CHLOE (cont'd)
Finally, both wolves go across together.

Chloe moves the whiskey-wolves, uniting them across the river.

Richard covers a smile with his hand.

RICHARD
Impressive.

CHLOE
(to Ferdinand)
You still have to drink one of these deer.

FERDINAND
You solved it though!

CHLOE
You immediately killed one of the deer, take it.

Chloe pushes one of the vodka-deer towards him.

FERDINAND
Oh now you want me to drink.

Ferdinand takes the shot in a quick movement. He looks at the shot glass, annoyed.

27 INT. COUNTRY HOUSE - NIGHT

27

The night has wound down and the alcohol has taken its toll. Venice is barely conscious; Ferdinand and Richard both appear passed out. Kate and Chloe are nowhere to be seen.

Venice struggles to rise from the couch. She talks to no one in particular:

VENICE
I'm gonna go to bed.

She walks towards the hallway and is stopped by Chloe.

CHLOE
Hey V. Do you mind if I talk to you about something?

VENICE
(exhausted)
What's up?

Chloe motions for Venice to follow her deeper into the hallway. Venice walks half the distance and stops.

CHLOE
V, I feel really tired.

VENICE
It's late.

CHLOE
No, I don't mean it like that. I just feel weird.

Energy returns to Venice's voice.

VENICE
Weird how?
(whispering)
Do you think you were drugged?

CHLOE
No, I don't think like that. It's just...You're going to bed right? Can you sleep in my room? I'll sleep on the floor, I swear it's fine, I just would feel better if you were there.

VENICE
Yeah. Of course.

Chloe is relieved.

CHLOE
Thank you so much.

VENICE
Let me go talk to Kate for a sec and
I'll come find you.

CHLOE
Be quick.

Venice nods as she walks away.

28 INT. COUNTRY HOUSE - BEDROOM - MOMENTS LATER

28

Kate is curled up in bed, lying on her side with a phone in hand.

Venice enters Kate's room, preempting her arrival with two perfunctory knocks.

Kate turns and sits up to see who's visiting.

KATE
What's up?

VENICE
Nothing. Just thought I'd come by for
a second.

Venice approaches the bed and sits on its side.

KATE
You look like shit.

VENICE
I'm not feeling so good.

KATE
Too much gin?

Venice shakes her head.

VENICE
I've been like this since before we
started drinking. I think I'm gonna
go home tomorrow.

KATE
You're feeling that sick?

VENICE

And...Chloe's going to come with me.
I'm sorry Kate.

KATE

No, thanks for coming here with me. I
kinda forced the two of you into it.

The two sit in a comfortable silence for a beat.

KATE (cont'd)

Do you ever think about what you'll
be doing in the future Venice?

VENICE

All the time. That's what college is
for right?

KATE

Yeah.

Kate slumps backwards in the bed.

KATE (cont'd)

I only went to college because my
parents wanted me to.

Venice edges closer to her.

VENICE

It's good for you though. Good
opportunities.

KATE

I don't know if I want to be a
journalist either. Or write at all.
What if I change my mind again?

VENICE

If you change your mind, you change
your mind. Things aren't always
perfect first time through.

KATE

Why can't they be? It'd really help
me out.

VENICE

I wish.

Beat.

VENICE (cont'd)
Are you serious about Richard?

Kate shrugs.

KATE
Worst case scenario he gets me an
internship. Right?

Venice stares off into empty space, mulling over Kate's
answer.

KATE (cont'd)
I mean I do like him. So win, win.

VENICE
(somber)
Yeah.

Venice looks back at Kate.

VENICE (cont'd)
Just be careful okay. I know his
type. It can get ugly.

Kate leans forward.

KATE
I'll be okay. Really.

Venice nods.

VENICE
Okay.

29 INT. COUNTRY HOUSE - BEDROOM - NIGHT

29

MS: VENICE ASLEEP IN BED

DISTANT CREAKING NOISES fill the air. Venice readjusts but
doesn't wake.

The SOUND OF A COCKTAIL SHAKER echoes through the room.
Venice wakes with a start and sits up. Her eyes dart down to
Chloe, COMPLETELY ASLEEP in a puddle of decorative blankets
and pillows on the floor.

Sleep begins to creep back into Venice's eyes. The SHAKING
continues.

Annoyed after several seconds of this, Venice climbs out of
bed and leaves the room.

30 INT. COUNTRY HOUSE - MOMENTS LATER**30**

Venice moves through the hallway towards the living room.

The SOUND OF SHAKING stops.

Venice furrows her brow, unsure of whether to continue forward or return to Chloe's room.

She opts to continue.

31 INT. COUNTRY HOUSE - LIVING ROOM - CONTINUOUS**31**

Venice reaches the living room. She finds Richard sitting in a chair with a cocktail in hand.

RICHARD

Hey V.

VENICE

Were you the one making all that racket?

RICHARD

Yeah, sorry about that. Was really craving another drink.

VENICE

You can't have a beer or something?

Richard stares at her, unresponsive.

VENICE (cont'd)

Alright. I'm going back to sleep.

Venice begins to walk away.

RICHARD

Hey, why don't you stay for a bit.

She turns back.

VENICE

I'm tired.

Richard places his cocktail on a coaster resting on the copy of *Far From the Madding Crowd*.

RICHARD

The others won't be joining us.

VENICE

What are you talking about?

Richard reaches into his pocket and tosses a plastic pill bottle to the ground. It bounces by Venice's feet.

VENICE (cont'd)

What's that?

RICHARD

Sleeping pills. Just enough for everyone but you and me.

Fear grips Venice's face. She backs away.

VENICE

What's going on Richard?

RICHARD

Nothing! Nothing. Just wanted to talk.

VENICE

About what?

RICHARD

Well V...

Richard stands from his chair.

RICHARD (cont'd)

I was thinking we could work out some sort of arrangement.

Richard reveals a handful of 100 dollar bills.

VENICE

You're fucking sick.

RICHARD

Now V...

VENICE

No.

Venice takes a step forward with absolute sangfroid.

VENICE (cont'd)

You put that shit away and you don't ever fucking bring this up again.

Richard's is a mixture of surprised and annoyed. He stuffs the money back into his pocket.

VENICE (cont'd)
I'm getting the others and we're
leaving.

Richard takes a step forward.

RICHARD
Don't be stupid Venice.

VENICE
I'm not playing with you Richard.

RICHARD
I think I've made it clear I'm not
playing either.

VENICE
Alright.

Venice starts screaming.

VENICE (cont'd)
Help! Help me!

RICHARD
You can scream all you want. Your
friends are all knocked out cold.

VENICE
Kate! Ferdie! Chloe!

RICHARD
Okay stop it.

VENICE
Help me!

RICHARD
Stop it!

Richard grabs hold of Venice's wrists.

VENICE
Don't fucking touch me!

RICHARD
It's okay, calm down.

VENICE
Let go of me!

RICHARD
Hey! HEY!

Richard yells in Venice's face.

RICHARD (cont'd)
(clenched teeth)
Stop it.

Venice stops screaming. Her breath slows.

RICHARD (cont'd)
It's okay. Calm down. I've made
this...*proposal* to plenty of girls
before. It's really no big deal. I
know you and your friends are
somewhat...

Richard searches for the right word.

RICHARD (cont'd)
...callow to how things really work.
I don't mind explaining it to you.

VENICE
Let go of me.

Richard tentatively lets go of her wrists but keeps his hands close. Her wrists shake but remain in place.

RICHARD
You good?

Venice slowly nods. Richard leans closer.

RICHARD (cont'd)
Then *don't be stupid* Venice. Get on
your knees.

Venice's face falters.

Richard rams his knee into her stomach.

RICHARD (cont'd)
Now.

Venice falls to her knees, gasping for air.

Richard begins undoing his pants.

Venice subtly moves her feet so that she's in a push-off position.

RICHARD (cont'd)
Careful.

Richard tosses his belt aside. Just as he begins to pull his pants down, Venice rushes him and knocks him over.

RICHARD (cont'd)

You bitch!

The two wrestle on the carpet. Richard manages to get on top of Venice and punches her in the eye. Venice raises her hands to shield herself.

VENICE

Stop!

Richard forcefully turns Venice onto her stomach and straddles her.

RICHARD

-goddamn bitch.

VENICE

You absolute fucking freak.

Richard pulls a string of piano wire from his jacket pocket as Venice struggles beneath him.

Richard pulls the piano wire tight around her neck. Venice struggles and thrashes against him but he holds on even tighter.

The death is long and agonizing. We see her whole futile struggle until her body finally goes limp. Richard smiles, an orgasmic smile, as he relaxes his body.

Richard pushes Venice's body away from him and struggles to his feet.

BIRDS EYE:

Richard drags Venice's body across the carpet and out of frame.

32 INT. COUNTRY HOUSE - BEDROOM - DAY

32

Richard awakens in his bedroom. He slides out of bed, wide awake in an instant. As if it were any other day, Richard drops to the ground and begins a calisthenic exercise, his morning routine.

The voice of a WOMAN (mid 20s) preys on his mind:

WOMAN (V.O.)

(giddy)

We shouldn't be doing this Richard.

NOTE: For the duration of this scene and the following scene, the character of WOMAN is to be played by a different actress for each instance of dialogue.

Richard's rote exercise continues as the soundscape is plagued with more voices.

WOMAN (V.O.) (cont'd)
I know, I know.

WOMAN (V.O.) (cont'd)
A country house?

WOMAN (V.O.) (cont'd)
Were you wondering where we were?

33 INT. COUNTRY HOUSE - BATHROOM - DAY

33

Richard moves his routine to the bathroom mirror.

NOTE: This is intercut with dialogues from Richard's past. These dialogues are to be delivered directly to the camera.

Richard splashes his face with water.

A WOMAN (early 20s):

WOMAN
I know it's only been a few days—This is crazy but...I feel like I've known you my whole life.

A silent beat.

The woman is beams with a bright smile.

WOMAN (cont'd)
(giggling)
I love you.

Richard's hand snakes past the shower curtain and twists on the water.

An older WOMAN (~30), puffy eyes weakening her angered expression:

WOMAN (cont'd)
Don't come near my daughter ever again.

A WOMAN (mid 20s):

WOMAN (cont'd)
Is that really what you want?

A WOMAN (mid 20s) on the ground, crawling backwards:

WOMAN (cont'd)
Get away from me.

Richard towels himself off. The excess water drips off of him and pools on the bathroom floor.

34 INT. COUNTRY HOUSE - BEDROOM - DAY

34

Chloe lazily wakes from sleep. Her hand is curled in front of her face. Curious, Chloe opens her hand and finds a crumpled piece of paper with Corcoran letterhead stuffed against her palm.

She starts with fright and tosses the paper away.

Beat.

Curious, she gingerly retrieves the paper and unfurls it.

The paper is blank.

She paws for her phone and checks the time. Early afternoon.

Chloe scrambles to her feet and finds the empty bed. Worry sets in; Chloe mumbles Venice's name as she checks the far side of the bed.

Nothing

She calls out:

CHLOE
Venice?

She's met with more silence. Chloe runs out of the room.

35 INT. COUNTRY HOUSE - BEDROOM - DAY

35

Chloe forces her way into Venice's room. The room is orderly and neat; distinctly uninhabited.

Further terrified for her friend, Chloe backs out into the hallway.

36 INT. COUNTRY HOUSE - BEDROOM - DAY**36**

Chloe flies into Kate's room. The NOISE OF HER ENTRY startles a half-awake Kate.

KATE

Chloe, Christ, what's wrong?

CHLOE

Have you seen Venice?

Chloe's eyes probe Kate's face for answers, coming up empty.

Kate shakes her head, exasperated by Chloe's panic.

KATE

She probably just woke up early.

Chloe flight continues back into the hallway.

37 INT. COUNTRY HOUSE - DINING ROOM - DAY**37**

Chloe makes it to the dining room, panting. Richard is tearing through breakfast at the table. Ferdinand sits in front of half-eaten food, nursing his forehead with a cold glass of water.

Chloe slows to catch her breath. Richard pauses mid-bite, almost imperceptibly. He locks eyes with Chloe.

CHLOE

(to Ferdinand)

Hey, has anyone seen V?

FERDINAND

Is she not in her room?

RICHARD

I think she went home last night. I didn't see her car outside.

KATE (O.S.)

(dejected)

That makes sense.

Kate saunters in behind Chloe.

Chloe's wide-eyed expression finds Kate.

KATE

She told me last night that she wasn't feeling good. I didn't think she'd leave overnight though.

RICHARD

I'm sorry to hear that.

Kate nudges Chloe.

KATE

I thought you were going with her.

FERDINAND

She actually texted me that she was leaving at like 5 this morning.

KATE

Oh I haven't—

Kate leaves the room in a hurry.

FERDINAND

She just said she wasn't well enough to stay.

Chloe is frozen in place. Quivering belies her fearful anxiety.

Ferdinand half-chokes on a mouthful of food. He puts a hand to his chest as nausea sets in.

FERDINAND (cont'd)

Give me a second.

Ferdinand stumbles out of the room as Kate returns, phone in hand.

KATE

She texted me too. Must've really been sick if she was up at that time of night.

Richard maintains stiff eye contact with Chloe as he says:

RICHARD

I'm sorry she had to leave. She's quite fun to be around.

KATE

Also, how late were we up for? I cannot believe I slept in this much.

38 INT. COUNTRY HOUSE - BEDROOM - DAY

38

Chloe pulls the PEPPER SPRAY from beneath her pillow and pushes her suitcase to the floor.

She collapses in front of her suitcase, WADS OF CLOTHING in hand as she haphazardly packs them inside. She As she packs, she pulls the WINE CUBES from the suitcase to make space. She scatters the wine cubes on the floor beside her.

RICHARD (O.S.)

It was a nice trick with those little boxed wines.

His languid voice surprises Chloe. She spins around, losing her balance in the process.

RICHARD

Going somewhere?

Chloe swallows and forms some composure.

CHLOE

Where's Venice?

Richard shrugs.

RICHARD

She's gone.

CHLOE

She wouldn't leave without me.

RICHARD

No?

Richard narrows his eyes.

RICHARD (cont'd)

And why is that?

The two stare at each other in uncomfortable silence.

Richard steps forward and crouches down to Chloe's level.

RICHARD (cont'd)

Have you been saying things you shouldn't be saying?

His face nears hers. Chloe's hand, still embedded in her suitcase, continues to feel around.

Chloe's fingers curl around the pepper spray. Richard's hand crawls atop hers. He shakes his head.

RICHARD (cont'd)
I don't think so.

Richard uses both hands to wrench the pepper spray out of Chloe's grasp. He looks at the spray and stuffs it into his pocket.

Richard stands up and returns to the doorframe. He knocks on it twice and asks:

RICHARD (cont'd)
You sure you want to ditch your friends?

Chloe's composure breaks, her face melts to despondent sadness.

CHLOE
What are you doing?

RICHARD
Just taking care of things.

Richard's voice trails off as he walks away.

39 INT. COUNTRY HOUSE - DAY

39

Ferdinand speeds through the hallway. He almost trips, bumping into Chloe.

CHLOE
Thank God I've been looking for you.

FERDINAND
Where have you been?

Chloe glances behind Ferdinand.

CHLOE
Can I talk to you for a second?

FERDINAND
Yeah, of course.

Chloe leads him past a corner in the hallway.

40 INT. COUNTRY HOUSE - LIVING ROOM - DAY

40

Richard weaves through the living room with some paper in his hand. He pauses as he hears two HEATED VOICES past the hallway.

On quiet toes, Richard nears the hallway.

Just beyond the camera, Ferdinand and Chloe are having an argument.

Their voices grow LOUDER.

FERDINAND (O.S.)
I'm going to stop you right there.

CHLOE (O.S.)
Ferdie!

FERDINAND
I don't know what you're trying to pull here but don't tell anyone what you told me.

CHLOE (O.S.)
We are in fucking danger!

FERDINAND (O.S.)
Quit it Chloe.

CHLOE (O.S.)
Why can't you listen to me?

Ferdinand leaves the argument and enters the frame. As he does so, he bumps into Richard.

RICHARD
Just who I was looking for.

Chloe emerges. She locks eyes with Richard and freezes. Richard stares at her with quiet anger.

Ferdinand looks to face him.

RICHARD (cont'd)
(to Ferdinand)
Come with me, I want to do something with you.

Ferdinand looks back towards Chloe but is quick to go with him. The two turn to leave.

Anguished, Chloe finds the nearest table and collapses against it. She slams her hand onto the tabletop.

41 EXT. FOREST - DAY

41

Richard and Ferdinand traipse through the surrounding forest until they reach a clearing.

FERDINAND
Jesus it's cold.

RICHARD
It's not that bad.

FERDINAND
That's because you're wearing a jacket and I'm not.

RICHARD
You want it?

FERDINAND
No. I'm just saying.

RICHARD
Look.

Richard takes off his jacket and folds it over his forearm.

RICHARD (cont'd)
There.

FERDINAND
Cold isn't it?

Richard looks to the wind, as if searching for the temperature.

RICHARD
Not that bad.

Beat.

FERDINAND
How long are we going to be walking for?

RICHARD
Oh we've pretty much made it. Here.

Richard lies his folded jacket on a nearby log.

FERDINAND

Whatever you say man. You sure it's
bright enough for this?

RICHARD

Don't worry about it, I've done this
a hundred times.

Richard assumes a position on one end of the clearing.

RICHARD (cont'd)

It's a game my father and I used to
play. Here, go stand over there.

Ferdinand walks a few paces away.

RICHARD (cont'd)

Keep backing up.

A few more paces.

RICHARD (cont'd)

Give yourself enough room for a
running start.

Ferdinand goes further back.

FERDINAND

What are we doing?

RICHARD

Charge into me.

FERDINAND

What?

RICHARD

Run at me. Like, straight at me.

FERDINAND

Like tackle you?

RICHARD

Try to. Give it your best shot.

FERDINAND

(apprehensive)

Okay.

Ferdinand takes another step back and sprints forward.
Richard braces himself and sidesteps. Ferdinand hits his
shoulder and falls past him, hitting the ground.

FERDINAND (cont'd)

Oh shit!

RICHARD

Good isn't it? It's like
bullfighting. Here, let's switch.

42 INT. COUNTRY HOUSE - BEDROOM - DAY

42

Kate and Chloe sit near each other on the bed, mid-conversation.

KATE

You really think Richard did
something to Venice?

CHLOE

Yeah. He just left with Ferdie to do
something outside. He might be in
danger too. All of us.

Kate nods.

KATE

It's all a bit hard to believe but...

Kate attempts to make eye contact with Chloe but is quick to
break away.

KATE (cont'd)

I trust you.

She rises from the bed, facing away from Chloe.

KATE (cont'd)

To be honest I thought it was weird
that she'd vanish overnight.

CHLOE

I don't know what Richard might have
done to her. If Ferdinand gets back
safe then I think you can convince
him to come with us back to the city.
Then we can get help for Venice.

KATE

What if Ferdie doesn't come back?

CHLOE

Then it proves that I'm right. We'd
have to leave immediately.

Beat.

KATE
Why do you think he'd do something to
V?

CHLOE
I think it might be my fault.

Kate turns back.

KATE
What do you mean?

Chloe takes a deep breath.

CHLOE
Something happened between me and
Richard. A few months ago. I really
think that's what all of this is
about.

43 EXT. FOREST - DAY

43

Ferdinand scrambles to his feet and gets into a defensive stance. Richard charges and tackles him. The two fall to the ground, laughing.

FERDINAND
Jesus!

RICHARD
You're supposed to sidestep me.

FERDINAND
I didn't think you'd actually knock
me over!

RICHARD
I'm a lot stronger than I look.

The pair's laughter dies down.

RICHARD (cont'd)
Alright, here, you go.

FERDINAND
I got it this time.

Ferdinand hops up and jogs towards the running point.

RICHARD
You know what, it actually is getting
cold, you mind if I-

Gesturing towards his jacket.

FERDINAND
Go for it.

Ferdinand bounces on the balls of his feet, shaking his
arms, getting loose.

Richard gets into position.

RICHARD
Alright, go!

Ferdinand GRUNTS. He begins sprinting towards Richard. At
the last moment, Richard withdraws a knife from his jacket
and holds it in front of Ferdinand. Ferdinand impales
himself on the knife.

Ferdinand sputters as blood spills from the wound.

RICHARD (cont'd)
You arrogant piece of shit.

Blood starts to dribble from Ferdinand's mouth.

In a final act of defiance, Ferdinand spits a combination of
saliva and blood into Richard's face.

A beat passes. Richard can't comprehend the action. His face
twists in rage, trembling.

RICHARD (cont'd)
FUCK!

Richard adjusts slightly, pushing the knife in deeper.
Ferdinand gasps again. Richard lets go and lets Ferdinand
fall to the ground, knife still in his body.

Richard frantically searches through his jacket pockets and
pulls a folded white handkerchief from one. He wipes the
blood from his face with it.

Disgusted, Richard tosses the handkerchief onto Ferdinand's
body.

WS: BOTH CHARACTERS

Ferdinand is writhing on the ground in silent agony. He uses
his fading strength to crawl away from Richard.

Richard takes deep breaths.

Instinctively, Richard steps forward and kicks Ferdinand, hard, in the side. Ferdinand rolls over, still conscious, still scared.

Richard wanders over towards a nearby tree with a SHOVEL leaning against it. He takes the shovel and returns to Ferdinand. He raises the shovel overhead and slams it into Ferdinand's neck.

44 INT. COUNTRY HOUSE - BEDROOM - DAY

44

Kate is lying in bed, staring at the ceiling, deep in thought.

She sits up in bed, a look of determination on her face. She stands to leave her room.

45 INT. COUNTRY HOUSE - CONTINUOUS

45

Kate emerges from her room and walks through the country house.

As she passes through the foyer, Richard gently opens the front door. Kate turns to see him. Her body tenses, adrenaline sudden in her veins.

KATE

Richard?

RICHARD

Oh. Hey.

KATE

Is Ferdie with you?

RICHARD

Oh we're not done, I just...

Richard searches for a lie.

RICHARD (cont'd)

...forgot something. Came back to get it.

KATE

What's taking you so long?

RICHARD

Guy stuff. We're almost finished.

KATE
Hurry up, Chloe and I thought of something really fun for us to do when you get back.

RICHARD
What is it?

KATE
Surprise.

Richard smiles.

RICHARD
Okay.

Richard slides past her, towards the bathroom.

46 INT. COUNTRY HOUSE - BATHROOM - MOMENTS LATER

46

Richard looks in the bathroom mirror and traces his finger along the outline of where Ferdinand's blood once stained his face.

Richard closes his eyes, angered. He takes a bottle of exfoliant and squirts a healthy amount into his hand.

Richard rubs the exfoliant into the "stained" part of his face. His rubbing becomes vigorous and panicked.

He stops, checks his face in the mirror, and continues rubbing. Faster.

He stops again, still unsatisfied. Again. Again. Again.

47 INT. COUNTRY HOUSE - BEDROOM - DAY

47

Kate returns to her bedroom. Chloe is inside, sitting on the bed.

Kate jumps when she sees her.

KATE
Jesus, you scared me.

CHLOE
Sorry. Didn't mean to. Was he out there?

KATE
Richard was. He just got back.

CHLOE
Ferdie didn't come?

Kate shakes her head.

KATE
Richard said they're not done, he
just came back because he forgot
something.

Chloe presses her head into her hand.

CHLOE
He's lying. I think Ferdinand is—

KATE
Stop.

Kate rests her hands on Chloe.

KATE (cont'd)
Don't think like that.

Kate's conflicted face twists as she tries to reason out the truth.

KATE (cont'd)
Maybe he's not lying. V is probably
just sick and Ferdie will come back
in a bit. Everything will be fine.

CHLOE
Kate, no.

KATE
You don't know he's lying.

CHLOE
We need to get out of here. We should
leave right now.

KATE
What if Ferdie comes back and we're
gone? Do you really want to ditch
him?

CHLOE
I can't stay another night in this
place.

Chloe leaps from bed and gets in Kate's face.

CHLOE (cont'd)
 I told you he's lying; he's fucking
 lying. V and Ferdie are missing. We
 need to leave. Now.

The two come to a silent understanding.

CHLOE (cont'd)
 Please.

KATE
 (solemn)
 You're right.

Chloe readjusts and backs her face away from Kate's.

CHLOE
 What did you see when Richard got
 back? Was he dressed weird? Was he
 acting strange?

Kate shakes her head.

KATE
 He seemed fine to me.

CHLOE
 Are you sure?

KATE
 He went to the bathroom, I don't
 know. Nothing suspicious.

Chloe impulsively starts towards the bathroom.

48 INT. COUNTRY HOUSE - LIVING ROOM - CONTINUOUS

48

Chloe marches across the living room, with Kate hot on her
 heels.

KATE
 Chloe!

Kate grabs at Chloe but she yanks her arm away.

Kate recoils. Chloe gets uncomfortably close to her. The two
 stare at each other for a beat.

Frustrated, Chloe turns to the far hallway. She sees the
 bathroom door ajar. She goes to investigate. The camera
 follows her but pauses on the doorframe.

The sound of an angry Chloe KNOCKING OVER BOTTLES and DIGGING THROUGH TRASH is heard from off-screen.

The camera cuts of Kate's face, filled with a mixture of disappointment and confusion. A HAND reaches from behind her. Richard's HANDKERCHIEF is quick to cover Kate's mouth as she is pulled backwards. A muffled YELP is all that escapes.

Richard jams his hand into her pocket and digs for the sleeping pill. Kate struggles under his bodyweight.

Richard finds the pill and forces it into Kate's mouth. In the brief moment her mouth is uncovered Kate yells:

KATE (cont'd)

Chlo-

Richard closes her mouth and bashes her head against the floor.

Cut back to the bathroom door. Chloe runs out of the bathroom, having heard her name, back to the living room. She sees Kate unconscious on the floor.

A SUCKER PUNCH knocks her out.

Black.

49 INT. COUNTRY HOUSE - STUDY - NIGHT

49

WATER streams down in careful drips, splashing onto the top of Kate's head. She unconscious, her head lulled to the side. Her hands are cuffed behind a chair and her mouth is gagged.

Richard tilts the GLASS CUP in his hand and slows the stream of water. Richard marvels at the thinning stream for a beat. He then lowers the glass and splashes the remainder into Kate's face. She sputters as she wakes.

RICHARD

Hello Kate.

Kate looks around the room, bewildered. She doesn't scream; she doesn't know what to do. Richard lowers her gag.

Richard leans close to her and stares into her eyes.

Kate's lips tremble as she asks:

KATE
What's going on?

RICHARD
(mocking)
What's going on?

Kate hesitantly nods.

RICHARD (cont'd)
We're going to have some fun, just
you and me. You know what I'm talking
about?

Kate doesn't react, frozen. Richard circles behind her and uncuffs her from the chair.

Richard stands and snaps his fingers to emphasize:

RICHARD (cont'd)
Up, up, come on.

Kate rises from her chair, her fear giving way to involuntary shaking.

RICHARD (cont'd)
See that wall?

Richard gestures towards the far wall of the room. Kate looks at the wall and back to him, not understanding.

RICHARD (cont'd)
Run over there.

Kate fails to move, still unsure of what is expected of her.

Richard grabs her hair and pushes her towards the wall. Kate struggles to steady her balance as she tumbles across the room.

Kate's steps slow as she reaches the wall. Her breathing quickens as her frightened gaze returns to Richard.

Richard gestures towards the the wall opposite Kate.

RICHARD (cont'd)
Across the room. Run. *Let's go.*

A moment's hesitation.

Kate runs across the room and crashes, shoulder-first, into the wall.

RICHARD (cont'd)

Again.

Kate repeats the run, smashing her shoulder into the wall again.

RICHARD (cont'd)

Again.

The dance repeats, shoulder-first.

RICHARD (cont'd)

Again.

Halfway through this run, Richard forces his palm into her collarbone, stopping her.

The two share a look of mutual misery.

RICHARD (cont'd)

Punch me.

The words barely escape Kate's lips:

KATE

What?

RICHARD

Hit me. Punch me, right here.

Richard points at his side.

Kate immediately begins to whale on Richard's side with a flurry of forceful punches.

RICHARD (cont'd)

Jesus, fuck. I meant once.

Richard pulls away from her, batting away her hands.

RICHARD (cont'd)

That's enough, get back in the fucking chair.

He gingerly touches his side. Kate backs away.

RICHARD (cont'd)

The *chair*.

Kate returns to the chair and moves her hands back behind her back.

Richard speaks, still tending to his soon-to-be-bruises:

RICHARD (cont'd)
That must have felt unusual for you.
Being the aggressor.

Kate doesn't move. Richard smirks.

RICHARD (cont'd)
You know why?

No response. Richard moves towards Kate, his attention still half-focused on his own body.

RICHARD (cont'd)
Who are you? Hm?

Kate doesn't know how to respond. She remains silent.

RICHARD (cont'd)
Come on.

He flicks her twice in the forehead and waits for an answer. She refuses to give one.

RICHARD (cont'd)
Alright, try this. Who am I? Hm?

Kate, between stuttering breaths, answers:

KATE
Richard.

RICHARD
Yes, yes. But I'm a man Kate. That's who I am. Now I'm going to ask you again. Who are you?

Beat.

KATE
Kate.

Richard moves his face closer to hers.

RICHARD
Who are you?

KATE
Kate.

RICHARD
(aggravated)
Who are you?

KATE

I'm a woman.

RICHARD

And that's all we are. Just a man and a woman. Now...

Richard walks back in front of her and pulls a chair towards him. He drops handcuffs onto the floor and sits down, staring directly into Kate's eyes.

RICHARD (cont'd)

Pose for me.

Kate is slow to move. Her hands are still behind her back even though she isn't restrained.

RICHARD (cont'd)

This is what you wanted isn't it?
Just me and you?

Kate moves her arms in front of her.

RICHARD (cont'd)

Stand up.

She stands.

Richard makes a twirling motion. She twirls. With measured steps, Richard closes the distance between them. Kate freezes as he puts his hands on her.

He steps behind her and pulls down the zipper on her dress. Kate remains still, offering feeble resistance. Richard steps back, annoyed.

RICHARD (cont'd)

Don't make me walk you through the whole thing.

Kate uses her own hands to finish pulling the limp black dress from her body. She stands in her underwear, shivering more from fear than cold.

Richard raises his arms and forms a rectangle with his hands. He looks at Kate through his makeshift viewfinder.

INS: KATE THROUGH VIEWFINDER

Richard moves his makeshift viewfinder down Kate's body, creating shots mirroring the lower four of René Magritte's *The Eternally Obvious*.

RICHARD (cont'd)
Alright, stop.

Richard walks close to Kate. She looks at Richard in equal parts confusion and fear. She freezes in place, too scared to even breathe out of turn.

RICHARD (cont'd)
Sit down.

Kate remains frozen still.

RICHARD (cont'd)
(louder)
Sit back in your chair.

Kate tentatively sits back in her chair. Her eyes remain fixed on Richard.

RICHARD (cont'd)
Hands behind your back.

Kate puts her hands behind her back, wrists together as if they were tied up once again.

KATE
Why are you doing this to me?

RICHARD
I'm not doing anything to you.

Kate stares at him, disbelieving, incredulous at his words.

RICHARD (cont'd)
I'm not forcing you. I don't have you
at gunpoint.

Richard steps aside.

RICHARD (cont'd)
The door's right there. You could
leave if you wanted to.

Kate's eyes flit between Richard's own eyes and the door. Richard steps towards her, leaning down.

RICHARD (cont'd)
Why don't you try?

The two lock eyes.

RICHARD (cont'd)
Maybe you need the resistance.

Richard leans down and retrieves the handcuffs.

Kate laments her inaction as Richard reattaches the handcuffs around her wrists.

Richard returns to his chair and crosses his legs.

RICHARD (cont'd)
You know, I heard something once.
There's an easy way to get out of
handcuffs. You can take advantage of
their design.

Richard raises his hand and gestures to his thumb.

RICHARD (cont'd)
You have to dislocate the joint.
Right here. By the first metacarpal.

Richard mimes dislocating his hand.

RICHARD (cont'd)
Hand goes limp. Slides right out.

Kate is thoroughly frightened. She trembles as Richard walks towards her.

RICHARD (cont'd)
You want to get out of here don't
you? Want to go home?

Richard steps aside and gives her a full view of the door.
Kate gives the slightest of nods.

RICHARD (cont'd)
One quick movement. Grab your thumb
and twist. And you're free.

Kate looks straight forward, eyes locked on the door.

Richard is right in her ear.

RICHARD (cont'd)
Come on.

Near tears, Kate inches one hand towards the other. She
grabs hold of her thumb and hesitates.

Richard tuts with disappointment.

In a swift movement, Richard forcefully grabs her hands and
and rips her thumb downward, breaking her metacarpal.

Kate HALF-SQUEALS, HALF-SCREAMS.

Richard stands straight, pleased.

He nears a table behind Kate with a bowl of hand-sized STONE BALLS. His back is to Kate.

Richard grabs a stone ball and turns it over in his hand.

Kate lurches forward, pulling the chair behind her. She shakes the chair loose from her handcuffs and runs towards the door.

RICHARD (O.S.)
Now you've got it.

With her good hand, Kate rattles the doorknob to no avail.

Richard slowly approaches her from behind. The doorknob rattling intensifies with no results.

RICHARD
I didn't say you could move.

Richard is right behind Kate, stone ball in hand. Kate spins to face him. Their gazes meet.

RICHARD (cont'd)
I truly do pity you.

In a swift motion, Richard smashes Kate's temple with the stone ball. She barely has time to whimper before she falls to the floor.

Unsatisfied, Richard raises the stone ball over his head and throws it into Kate's head once more.

50 INT. COUNTRY HOUSE - BEDROOM - LATER

50

Chloe awakens, tied to the bedposts via rope. Realization sets in. She panics.

FOUR (4) SHOTS OF CHLOE STRUGGLING WITH ROPES

Richard carefully enters the room. Chloe quiets when she sees him.

RICHARD
That was a nice idea with the wine.

Chloe's trembles.

CHLOE

Let me out of here you sick fuck.

RICHARD

I really wish you were more perceptive Chloe. Or more thoughtful. All you had to do was keep your suitcase closed and I wouldn't have seen them.

He walks out of frame and begins fiddling with unseen objects laid out on a desk.

RICHARD (cont'd)

That's all it would've taken. You could've saved your friends from a lot of hurt.

Chloe begins to panic.

CHLOE

What did you do to them?

Richard ignores her. Chloe gets more frustrated and pulls harder on the ropes binding her to the bed.

CHLOE (cont'd)

Hey asshole, I'm talking to you. Where—

RICHARD

Cursing at me isn't going to help you. I think you'd be better off if you don't think about them right now. It's just you and me.

When Richard approaches the bed with a bulky object in hand, Chloe's actions become violently energetic. She pulls against her restraints with her entire body; to no avail.

POV: CHLOE

Richard looms over her. A GREEN LIGHT behind his head floods Chloe's vision. She grunts at the bright light's discomfort.

Silence permeates the room for five seconds.

Richard begins counting down from ten.

As his counting nears "one", Chloe screams at him to stop.

A CAMERA FLASH is heard. A WHITE FLASH momentarily blinds Chloe. Richard withdraws back to his desk of objects.

Chloe blinks rapidly, attempting to regain clear vision.

The blurs of Chloe's vision cede as Richard draws the knife he used on Ferdinand. Chloe stops struggling, eyeing the knife.

Richard approaches Chloe with the knife in hand. Chloe tries to scream but can't find it in her.

Richard roughly slides the knife between Chloe's wrist and the rope. In a swift motion, he cuts the rope. Chloe keeps her arm still, too afraid to move.

Richard circles her and cuts her other bonds. He silently exits the room, leaving Chloe splayed out on the bed.

The DOOR SHUTS.

Several seconds pass.

Tentatively, Chloe begins to move. She curls her body, regaining feeling in her hands and feet.

Chloe's head swivels, scanning the room. She jumps at a window, peering outside at the freedom just beyond her reach.

Chloe digs her fingers into the side of the window, attempting to slide it open. She's met with firm resistance.

Despair encroaching due to the locked window, Chloe backs away and inches towards the door, feels for its handle.

Trepidation slows her turning of the handle, hoping against hope that it gives. To her luck, the door is unlocked.

Still wary of Richard, Chloe sneaks through the door.

51 INT. COUNTRY HOUSE - CONTINUOUS

51

Chloe emerges in the hallway and makes her way towards the distant light at the hallway's end. She pauses every few steps to listen for Richard. Nothing.

The dark of the hallway gives way to the light streaming in from the living room.

52 INT. COUNTRY HOUSE - LIVING ROOM - CONTINUOUS

52

Chloe makes it to the living room, persistent in her walk-and-pause method.

Out of Chloe's sight, Richard is sitting in one of the living room chairs. A baseball bat is leaning against the chair's side.

Chloe spots the exit to the country house. She looks back at the hallway one final time and decides to beeline for the door.

Her footsteps thunder through the house as she strides for her escape.

Richard quickly rises from his chair and steps in front of her with the bat in hand. Chloe barely has time to scream before Richard bashes her head in. He strikes her limp body twice more with the bat.

Richard takes a deep breath and stares at the ceiling. His laboured breathing continues as he slowly paces around the room.

FADE IN:CREDITS

53 EXT. FOREST - NIGHT

53

Richard drags Chloe's body into the forest, joining it with the others.

THE END