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## **DEAD DEAL**

*Sales is a tough gig but it's even tougher if you have a client that is trying to kill you.*

## **EXT: FRONT OF HOUSE: NIGHT**

View of the front yard and the front of the house. This is an old house, decrepit looking. Paint is chipping off exposing the gray, brown wood behind it. No light is coming from the home itself. Curtains look to be fully drawn. The rest of the property is poorly lit as well with trees/forest and dark foliage showing behind the house. Looks to be rural and a desolate property.

We get closer to the house. We hear faint chanting. Inaudible at first, a whisper. As we get closer and closer to the house the chanting gets louder with string instruments eerily ( only heard by the audience) rising in the background to make a very uncomfortable sound.

Soon we are right in front of the door on the front step. We view inside the small window of the door. We can't see anything. All goes quiet too. No more chanting. No More instruments. Silence.

1 beat. 2 beat. 3 beat.

Suddenly an "EYE" is looking back at us comes into view. (Jump scare noise accompanies it)

Cut To:

## **INT: BEDROOM- EARLY MORNING**

The bedroom is dark. The curtains are closed and very little light illuminates the room. There are two other pieces of furniture in the room, a nightstand with only a framed picture and an alarm clock that blinks on and off with "12:00 AM" showing and a set of drawers on the opposite end of the room.

We can make out two shapes in the bed, under the covers. The floor has clothes thrown all over, no organization to it. NICK, ( mid 30's) is tossing back and forth. There is a WOMAN laying on top of him, blond hair. Half of her body is under the covers; the other half are thrown over it with her legs and arms wrapped over the comforter and over NICK.

NICK  
(moaning and tossing )

NICK'S legs are kicking slightly back and forth. He is obviously having a dream. An alarm starts to go off. The phone on the bed table lights up and starts to chime. NICK stirs a little. The alarm continues to buzz.

ASHLEY(early 20's), now starts to toss and rolls over.

ASHLEY

Nick, are you going to shut that.

NICK now opens his eyes. It appears he didn't expect to hear a voice at all. Not expecting to have a person next to him. NICK reaches to shut the alarm, still blinking "12:00 AM". The phone is still buzzing.

ASHLEY

Nick c'mon! You know I don't have to be at work until later.

NICK finally realizes the phone is the one going off. He sits up, still groggy, and grabs his phone. He turns to see who is beside him on the bed. A confused and dazed look falls upon his face. CAMERA cuts to the framed picture on the bed.

### **INT BEDROOM- CONTINUED: ZOOM IN ON NIGHTSTAND PICTURE**

In the Photo beside Nick there is a woman standing next to him. She is his height, athletic build and long curly dark hair.

### **INT BEDROOM- CONTINUED:**

Nick places the photo back to its place on the stand. He turns to face his bed mate and we see the back of her head. Straight blond hair, clearly not the woman in the picture. Nick puts his face in his hands and starts rubbing his face.

NICK

(sighing)  
I am never drinking again.

ASHLEY

Sure, slick.

NICK gets up and tiptoes to the bathroom that is connected to the bedroom.

### **INT : BATHROOM – DAY- CONTINUOUS**

Typical male bathroom here. The shower is encased in a dirty, mildew-y shower curtain. The toilet seat is up and there are 3 opened rolls of toilet paper spread throughout the toilet lid and the sink next to it.

NICK stands in front of the mirror. We now clearly see a mid 30's white male. Could be handsome if not for the 3 day scruff on his face and the messed up bed hair. Bags are under bloodshot eyes.

NICK  
(whispering to himself)  
What the fuck did you do last night?

NICK opens the medicine cabinet, takes a handful of PAIN-AWAY and dry swallows the pills.

**INT: BEDROOM – DAY, SLIGHTLY LATER**

NICK tip toes to the night table side of the bed as it looks like Ashley is back asleep. He is now dressed in work attire, slacks, polo, shoes. Hair is combed and looks presentable. NICK reaches into his pocket and takes out a note, unfolds it and places it under a small purse.

CAMERA zooms into the note:

*Have to run. Last night was fun but this cant happen again. Here is \$10 (crossed out 10) \$5 dollars for a cab.*

**INT: CAR: MOVING-CONTINUED**

Phone is ringing through the car speakers on Bluetooth.

NICK  
(tired)  
C'mon ,Pick up bro.

RING

NICK  
( irritated)  
Lets Go , Serg.

Nick honks his horn and jerks the wheel as we see the car switching lanes dramatically.

NICK  
( yelling)  
You too Dick nose!

SERGIO  
( OS through car speakers)  
Dick nose? What's up? You heading over here

NICK  
yea bro woke up slightly late. I'm stopping  
for some coffee and i'll be in soon

SERGIO

( OS)

You sound like complete shit. What happened to you last night? One minute we were all at happy hour and the next you were gone. You drove home?

NICK

Apparently , my car was with me this morning.

I don't remember, man. Must have time traveled again.

SERGIO

(OS)

You mean you blacked out again. You are in your late 30's. it's only called time traveling up to when you are 25 years or younger, after that it's just sad and scary.

NICK

Where did we go?

SERGIO

( OS)

Are you serious?

NICK

Just fucking humor me.

SERGIO

REVEL bro. Tacos and Titos .

NICK

That's right , last night was Thursday. And now I know today is Friday

SERGIO

You are shot bro. Listen, I got to go. We have a sales meeting in 20 minutes. It's for my team and some of the independent reps reviewing their pipelines and CRM questions or concerns. I'll add your

pipeline of deals to my team's breakdowns  
if you are late. Shouldn't be hard since you  
probably only have 1 deal, maybe 2..

Nick reaches for the dashboard and hangs up mid-sentence laughing.

### **EXT: OFFICE BUILDING: MORNING- CONTINUOUS**

There is a huge multi-story glass building on a clean landscaped and very green plot of land. Nothing but blue skies are overhead. The parking lot is completely packed with rows of various cars. People/workers are all walking into the building and all are dressed up in slacks, dress shirts, sport coats and suits for the men and pant suits, dresses, blouses for the women. We pan into the building.

### **INT: OFFICE BUILDING: CONT**

The atrium is huge and is at least 30 feet to the ceiling. There is a bank of metallic elevators and a huge security desk with a security guard sitting behind it reading a newspaper, not properly "securing".

There is a black sign with white tiles that spell out the building directory. American Home Mortgage takes up this whole building.

*Sales: floors 6 and 7*

*Underwriting: floors 4 and 5*

*Processing: floor 3*

*HR and Compliance: floors 1 and 2.*

Cut to:

### **INT: OFFICE BUILDING 7th FLOOR SALES:CONT**

There are dozens of stations and cubicles lined up in rows across the middle of this sales floor. On the outside of the floor there are various offices and conference rooms lined up on the perimeter. All cubicles are occupied except for 1. The clock on the wall reads 9:10.

Nick runs in through the stairwell door and jogs to the unoccupied cubicle/ his desk. Seated next to his cubicle is a larger wooden desk that is on a slightly raised platform in front of a group of 8 cubicles. SERGIO ( Mid 30's, Spanish) sits at that desk.

NICK

( out of breath)

Hey, sorry I am late. there was a line at the GAS&GO station.

SERGIO

Breakfast of champions. You missed the Pipeline meeting, again. I advised Michael that I will speak to you regarding your active deals and update him on what you have going on. Do me a favor and log in and print out all Deals that are in process and all deals in Applications Sent and Contacted so I can get that over to him

NICK

Yea sure, one minute let me chug this black oil. Better yet if you have a syringe i'll just jab this cup of joe straight into my eyeball.

SERGIO

Now Nick! It's Friday, my team's numbers are below average and we both know who is bringing those numbers down.

(quieter ).

Look, you're my boy. You got me this job. But I have a family. This job means alot to me. I can't keep sticking up for you. You need to get your life together bro. You wont fucking make it, not just here. I mean the way you are headed. It's not healthy bro. You are hung over every day.

NICK

I know. you are right. I am trying

SERGIO

( cutting him off)

Try harder man. New Leads are coming in today. The bulk of them are on the west coast. We are rolling out a night time call team, which is optional. Those on the team will leave for a 2 to 3 hour lunch at 2PM, come back here at 5PM and then pound the west coast leads until about 11PM our

time, 8PM PST. This way we get some good traction on these batches of leads and gauge how the marketing is responding. This isn't optional for you. Your apps sent are down and your pipeline is dryer than your mothers vagina. You are on the call team bro. It's SALES all day for you.

Fade to :

### **INT OFFICE BUILDING SALES FLOOR- LATER DAY**

Nick is sitting at this desk, absorbed in work. He is looking tired, disheveled as if it's the end of the day. It's only 11:30 AM. He stands up and lifts his desk into a standing workstation and puts his headphones on, obviously intent on doing what needs to be done today. A blond woman walks onto the sales floor. Dressed in work attire she sits down at a small desk attached to Sergios cubicle. We recognize her from this morning. ASHLEY is burning a hole through Nick's skull from where she is sitting.

**SERGIO**

Hey Ash, good afternoon. I'll catch you up regarding the meeting earlier today. Reps will be volunteering tonight to stay and hit up the dialer for west coast leads. Admin personnel will be paid Overtime, so it's up to you, completely optional.

**ASHLEY**

I'll probably stay and work the shift, thanks.  
Hey Dick ( looking at Nick)

**NICK**

(looking confused, finally realizes why she is upset and immediately puts 1 and 1 together about who was in the bed this morning)  
Hey...

**ASHLEY**

I got your note. That was super sweet of you.

**NICK**

I didn't realize..



ASHLEY

( cutting him off)

I'm sure it really put a dent in your savings with the 5 dollars you left me. I had to call my friends and have them pick me up from an address I didn't know. I had to walk outside your home to look at the mailbox to get an address and do the walk of shame in front of all your shitty neighbors

SERGIO

( stepping in)

Guys, if the next thing spoken isn't work related we are going to have an issue. Ashley, let's start going through approvals and making sure reps are updated on conditions that are needed to clear for closings. Nick, come with me.

## **INT – SALES FLOOR – WALKING/MOVING**

Sergio and Nick are walking side by side, going by rows and rows of cubicles with sales personnel on cell phones, hard lines, headsets, sitting down , standing up , pacing. we get a mix of every sales style in the background.

SERGIO

( concerned)

Ok, what was that about?

NICK

I kinda woke up next to Ashley this morning

SERGIO

You can't be serious. You slept with my assistant. Technically, you slept with your superiors assistant

NICK

I didn't know. I didn't realize until now. I blacked out last night and I never realized it was her this morning.

SERGIO

This is crazy. Bro, I can't keep having these conversations with you. You need help man. You are a mess. Work is suffering, your personal life is going to suffer. Jennifer will find out sooner or later. Do you know how many times she calls here after 5 PM or 6 PM and I , or one of your co-workers, sticks up for you and lies

NICK

I know...

SERGIO

Do you? You keep doing this shit Nick. Jennifer is a good girl. Ashley, I love her, she is a good worker but she is a fucking Kid. She is 23. Looking for a good time. I doubt she fucking found it with you. If this gets weird here I'm more inclined to take her side Nick. I'm going to file this with HR acknowledging that I know of a personal history. You better just work today and the rest of the month and make sure things are BAU, business...

NICK

(continuing)

As usual. Yes, Boss man!

SERGIO

Don't give me that. I don't like playing this role. Especially with you. It's just tiring sticking up for you and trying to help you through whatever issues you have going on. You are an alcoholic in denial. Jennifer is too good for you. That girl worries about you and sticks by you , for whatever reason I don't know. But if you don't clean yourself up you will most likely be looking for a new girlfriend, a new job and also a new friend.

## **INT: AN APARTMENT: LUNCH TIME**

JENNIFER ( mid 30s, brunette and attractive) sitting on her kitchen island. We see pictures on the fridge of her standing next to Nick. We notice this is the same picture that Nick had frames on his bedside table.

Jennifer picks up her phone and dials.

NICK  
(OS)  
Hello?

JENNIFER  
(sarcastic)  
Wow, you picked up. I dialed you , I don't know, 50 times last night. Where were you Nick?

NICK  
(hesitant)  
Listen , Jennifer, I can't talk now. I just got reamed by Sergio....

## **INT:AMERICAN HOME MORTGAGE Office: CONT**

Nick turns his head away from workers walking by. Trying to keep his voice down and looking around him in case anyone is listening.

NICK  
(continues)  
.... and I have to catch up on a lot of files..

JENNIFER  
( OS)  
Nick! I can't keep doing this Nick. I stayed home from work because I couldn't sleep last night.  
(voice breaking)  
I was worried. No texts, no calls. You ghost me more and more throughout the week. I know you have been drinking. When I see you I smell it on your clothes, your skin. 3 Years together and I feel like you need to

drink to get through your day. you don't need me or need us.

NICK

That's Not true. I told you I have been cutting down. I went out for a work function last night. my phone..

JENNIFER

Were you Drinking?

NICK

Yes but..

JENNIFER

How did you get home?

NICK

I drove, I was fine

JENNIFER

Did you cheat on me?

1 Beat 2 beat

JENNIFER

I know you did. I received a text this morning confirming what I already knew for a while

NICK

Who text you? That's not...

JENNIFER

(Cutting Nick off)

Confirming I knew that this was a pipe dream. I can't force you to change. You don't want to change. you are miserable and you won't take me down with you. You love drinking and hangovers and blackouts and you are slowly killing yourself. I won't be a part of it anymore

We see Nick's eyes tearing up and getting watery. His lips are trembling slightly

NICK  
Jen. baby. please.

JENNIFER  
Goodbye Nick. Don't text me or call me. I  
won't answer.

Nick takes his phone and holds it in front of his face. He stares at it. We see the picture on his phone of Nick and Jennifer. smiling. Happier times.

Nick wipes his face and makes sure his eyes are dry. He goes to put his phone in his pocket and looks up...

Sergio is right there. How long has he been standing there?

SERGIO  
Everything Ok?

NICK  
Yea, sorry. Jennifer just wanted to ask me  
something

SERGIO  
No doubt bro. Lets hit the phones.

## **INT AMERICAN HOME MORTGAGE OFFICE – SLIGHTLY LATER ON**

Nick is now standing at his desk with his headset on. His desk is lifted so he can use the computer and phone while standing. His eyes are focused on the screen. We hear other conversations around him.

Various sales Jargon

SALES MAN 1  
(OC)  
Mr. Dungey, we cant close until we clear  
conditions. Did you receive the email that  
my processor sent you listing all conditions  
for closing?

SALES WOMAN 1  
(OC)  
I understand it's not the rate you want. But  
it's the rate you qualify for. Your credit is

sub 680 , we are doing a high loan to value because you do not have 20% down, your debt to income is high. The best I can do is try to cut some closing cost fees but I would have to get approval from supervisor. If I cut 1% in fees is this something you can move forward with?

Nick is still looking over his emails. We see his inbox and start reading some emails along with him as we hear these various sales reps in the background.

### **INT: OFFICE- COMPUTER SCREEN ZOOMED IN**

Emails fill the screen as we go through some of Nick's pipeline

Email 1:

***From Processing Department***

***Nick did you hear back on this file ( Ln#413689). we haven't received any update on outstanding conditions needed to close. Approval was granted 3 weeks ago. Please advise***

SALES MAN 2

(OS)

What time works better for you to review the closing disclosures , 1PM or 4 PM on Thursday?

Email 2:

***From Closing Department***

***Nick- this file closed 3 days ago but funds haven't been released to the seller yet as the borrower hasn't cleared a prior to fund condition. We are all awaiting to hear back from the borrower. Were you able to reach out?***

Mouse cursor moves exits out of this email and clicks on another email marked URGENT. We see that most of these emails he is checking are marked URGENT. we get a feeling these emails have not been checked in at least a week.

Email 3:

***Hi Nick- I just wanted to get an update on my file. was the loan modification approved. I really hope it was. This is the only place I know. I can't bear leaving this property. This is where I raised my two boys. This is where my husband supported us and this is where he died peacefully. I have been here for many years. I know I shouldn't have refinanced all those years ago but now with my income not coming in and my boys struggling for jobs, this modification is our last resort.***

***Please keep us posted***

***Mrs. Salas***

Email 4:

**Nick- your lack of response is worrying me. I need an update on my modification. Please.**

**Mrs. Salas**

Email 5:

**Nick- How dare you ignore my calls and emails. We will not tolerate this. You will come to respect us.**

**Mrs. Salas**

Cut to

### **INT OFFICE SALES FLOOR - CLOSE UP NICKS FACE**

We see Nick's face. Deep in concentration. Going through paperwork in files obviously looking for something

SALES WOMAN 2

(OC)

Yes, Ethan I know you are busy. If you are serious about getting numbers I am here to help. However, I am not in the business of chasing people for deals. I am very busy. Do i Want your business, Yes. Do I need your business, No. If you want great service and competitive terms, I am here....

Nick picks up a file labeled SALAS. we see a glance at what he is looking at on the inside of the folder. List of all names of other people on the file. His finger glides over in a search and stops on UW Underwriter- Jacklyn. The phone number is listed right under it.

Nick picks up the phone and dials

JACKLYN

(OS)

Jacklyn Speaking.

NICK

Hey Jackie, it's Nick. How is my favorite underwriter today?

Cut To

### **INT:AMERICAN HOME MORTGAGE - UW floor – Continuous**

We see JACKLYN ( 40s , Female) dressed in a business pants suit with THICK Glasses on.

JACKLYN

You decided to check on some files today.  
You are the talk of the UW team Nick. We  
haven't heard from you in over a week.  
How can I help you?

NICK

(OS)  
I wanted to see if we had an update on  
Salas file. Do you need the Loan #

Jacklyn shifts in her seat and we see her face in search mode as she looks into her computer screen

JACKLYN

Salas, Salas....yes, the modification request.

NICK

(os)  
That's the one....I think I submitted...

JACKLYN

(cutting Nick off)  
Nick ,this was declined 3 days ago. We sent  
you a few emails and left you a few  
voicemails. We sent a letter to the  
borrower, an adverse decision letter  
notifying them on the decline and that we  
are proceeding with Foreclosure status.

Cut to

## **INT AMERICAN HOME MORTGAGE SALES FLOOR- CONT**

We see Nick's face. Clearly confused and upset. More at himself probably.

NICK



Declined. Jesus. Yea I'm catching up to some emails and voicemails now. Ugh, any reason why ?

JACKLYN

(os)

Yea, she missed her only 2 trial payments. Once those are missed, foreclosure proceedings are immediate. Did you advise the borrower that those 2 trial payments needed to be made for mod to be approved and signed off on?

NICK

(sounding defeated)

Thanks Jack. I appreciate the feedback. I'm sure I will be reaching out to you for other files as I clear my inbox and voicemails today.

JACKLYN

(OS)

Sounds good Nick. Fun times last night. Looks like you and Ash were getting pretty friendly. I had no idea you were not with Jennifer any...

Nick hangs up the phone silently. The look on his face is one of disgust, at himself. personally and work wise.

### **EXT- OLD DECREPIT HOME**

Judging by the background landscape we notice this is the same house as the opening scene. However, in daylight this house looks even more ominous and more beat down than we thought. Hardly a house you would expect people to live in or even a house someone cares about enough to save.

### **INT: OLD DECREPIT HOME – Cont**

The floor and main living area is bare. just wooden planked floor, dark interior. Wallpaper is peeling off on the wall. Shadows and darkness everywhere. We see a dark maroon couch in the middle of the floor. Dark stains are embedded on the fabric of the couch. We see a silhouette sitting on the couch. We can't make out the person. The PHONE is ringing on a table beside the couch.

RING RING RING

MRS SALAS  
(OC) (softly)  
Hello

NICK  
(OS)  
Yes, Is Ms. Salas available? It's Nick at  
AMERICAN HOME MORTGAGE.

Camera pans from the back of the sofa to the side of the sofa. We see a profile of a woman. Mid 60s or mid 80s , hard to tell in the lighting. Clothes are in tatters. It doesn't look like she has been keeping up with good hygienic, or even eating ,habits the last few days or weeks.

MRS SALAS  
( still softly whispering)  
Yes, Nick. Pleasure to hear from you. I was  
worried you didn't get my calls or emails.

NICK  
( clearing his throat)  
I'm sorry. Yes, I did get the emails and calls.  
i was preoccupied the last few weeks but I  
am playing a little catch up

MRS SALAS  
Yes, preoccupied. Sure.  
(louder now). I hope to hear some good  
news Nick. Did you have good news? Good  
news for me. ( sounding crazy )

NICK  
( sounding nervous)  
I'll get right to it. Unfortunately, No, I'm  
sorry. It appears that the modification has  
been declined.

CUT to

The camera is right up to Mrs Salas lower half of the face. All we can see is the profile of her mouth. Her lips are cracked, slightly bleeding. Her teeth looked like they are caked with tartar and haven't been brushed for weeks.

She knew about the denial. It's written on the slight grin she is showing.

MRS. SALAS  
(soft and inaudible whispering in a chanting  
cadence)

Cut To

## **INT - AMERICAN HOME MORTGAGE OFFICE**

Nick is on his head set standing and pacing back and forth holding the headset more firmly into his ear.

NICK  
Mrs. Salas, can you hear me? Hello?

We hear what Nick heard coming through the phone. More inaudible chanting but louder. Followed by huge blasts of static.

Nick winces and lowers the volume slightly. He looks a little confused. He looks around to see if anyone else is experiencing this but everyone else in the office looks like they are having regular conversations.

Cut To

## **INT MRS SALAS HOME- CONT**

The inaudible chanting stops. same shot of the side of her mouth. Mrs. Sala's lips are so dry and cracked that the blood is flowing more and more now. she is still grinning slightly. The grin widens and we can see the lips tear a little more. She slowly licks the blood off her lips. Takes her time and savors the taste. she touches her lip with her finger and dips her finger in the blood. She takes the blood and now we see what she sees.

Next to her on the table is a series of figures drawn in what looks like dried blood. Circles, pentagrams, a series of letters. She is now adding to it. Below an upside down cross, inside a what looks to be a series of concentric circles she is writing:

**N I C K**

NICK  
(OS)  
Mrs Salas?

We see her face again.

Silence. Her face is frozen

1 Beat 2 Beat 3 beat SUDDEN SHRIEKING PIERCING SCREAM

MRS SALAS  
AHHHHHHHHHHHHHHH

CUT TO

### **INT AMERICAN HOME MORTGAGE OFFICE CONTINUED**

Nick winces and strips off his head set. Grabs and rubs his ear with the palm of his head.

NICK  
(to himself but quietly out loud)  
Jesus Christ

We see the sales reps in the background stop what they are doing to look at Nick. Based on their face you can see that they are more annoyed at Nick than curious. He is always acting a fool. Probably Drunk

NICK  
(timidly)  
Mrs. Salas, are you all right..

MRS SALAS  
(OS)  
I am fine Nick. We will be fine.

NICK  
We?

MRS SALAS  
We are going to lose our shelter, our temple. They will find our offerings. Our sacrifices. You will rue the day you made us leave. This was our house of worship ..of practice. You were incompetent. You are a cancer to the lives around you. We will cure you . we will cleanse you. I have known Nick. I have known of your mistake and the fault in this. For days I waited. you will be cleansed.

NICK  
( timidly)  
Mrs. Salas, If there is anything I can do?

MRS SALAS  
Nothing to be done. Nothing but death  
AND Rebirth will purge you.

Nick smiles nervously. He is now sitting at his desk. He is looking around. We see Sergio staring right at him. Face is frozen in a blank stare. Nick turns quickly away

We hear more loud static come through. Then more inaudible chanting. Growing louder and louder. Deafening. Nick is grimacing and wincing and he is about to put the phone down when suddenly there is a dial tone.

Nicks takes the phone and stares at it. Shakes his head and returns the phone on the cradle.

NICK  
What in the actual fuck was that?

### **INT LOBBY AMERICAN HOME MORTGAGE – LATER**

We are in the main lobby. less crowded than earlier as it is now the middle of the day. The elevator opens up and Nick walks out holding a gym bag. He waves hello to the guard sitting there. The guard glances up and waves back . Nick continues in the lobby to a small hallway that is behind the bank of elevators and opens a door with a lighted sign stating STAIRS.

### **INT BASEMENT OF AMERICAN HOME MORTGAGE - CONTINUOUS**

Nick walks through the door that is the exit from the stairwell. He is inside the basement of the building which is also a makeshift gym. There is a line of Cardio equipment across the far wall, Ellipticals, treadmills and Cycles. The wall adjacent to this has free weights of all sizes. Both walls are lined with mirrors from floor to ceiling. The middle of the floor has various rubber mats and benches that are not in use spread throughout the floor.

Nick heads to the far corner where there are two doors labeled Locker Room

### **INT LOCKER ROOM- CONT**

Nick is sitting on a bench already changed in gym clothes, we can see now that he is skinny but in shape. He reaches in the bag and pulls out a bottle. He reaches again into his gym bag to bring

out a flask. He looks behind him, sees no one is there sneaking up and pours contents of the flask into the water bottle, shakes it up and then takes a swig. He sits there and takes out his phone and stares at the screen.

### **INT LOCKER ROOM – OVER HEAD VIEW OF SCREEN**

It's a picture of him and Jennifer smiling.

### **CONTINUOUS- NICK CLOSEUP**

Nick takes another gulp from the bottle and his eyes are watery.

### **INT BASEMENT GYM- SLIGHTLY LATER**

We see Nick running on the treadmill, hard and fast. We can hear the music through his headphones. Hard Rock is playing fast to match his pace. Sweat is soaking the back of his gray shirt. While we watch him for 5 seconds we catch him grabbing his WATER BOTTLE there in the cup holder and he takes a light sip again and wipes his mouth with his forearm.

CUT To

### **INT LOBBY- CONT**

We are facing the bank of elevators again. The Elevator Opens and ASHLEY steps out. She looks to the Security desk and waves but when we see the desk the wave is unreturned. There is no one there. Ashley notices that and smiles, the wave was most likely a force of habit. She exits the elevator and once the doors closes she turns around and uses the shiny exterior of the doors as a mirror and quickly adjusts her blouse and skirt, hiking up the skirt slightly and then finishes it up by fixing her hair. Ashley walks to the stairwell to head to the basement.

### **INT GYM-CONT**

We see the gym is not in use and the work out area is dark. We hear water in the background

### **INT LOCKER**

The water is louder now. We see steam from the shower. Right by the shower is Nick's Gym bag.

CUT

## INT SHOWER

Nick is lathering himself under the shower head. Water is deafening. Suddenly we hear a door open and close. Nick is slightly startled.

NICK  
Hello?

No response.

Nick then washes the soap off his face and out of his eyes and turns the water down slightly.

NICK  
Sergio? Mike?

No answer. But we hear a bench move and dragged on the floor  
Nick makes a face and continues rinsing off the soap suds right away trying to get out faster.

Cut to

## INT LOCKER

Nick exits the shower area with a towel wrapped around him. The steam is still hanging in the locker room like a mist. It's impairing our sights. Tension is building. Nick opens the locker and we see the inside door of his locker and his work clothes hanging. He closes the locker and ...  
..(scare)...there is someone standing right there.

NICK  
Jesus!! What the fuck?

It's ASHLEY standing in front of NICK

ASHLEY  
Sorry. Did I scare you?

NICK  
Yea, I don't normally greet people like that.  
(calming down)  
What are you doing here?

ASHLEY  
I wanted to say I'm sorry.

(playfully)  
maybe try to make it up to you? I didn't  
mean to blow up at you this morning. I was  
hurt, Nick.

NICK  
Ash, not a good idea.

Nick is getting his pants on by way of under the towel so he doesn't have to take his towel off.

NICK  
This can't happen again. With work and my  
issues ....it's not you

ASHLEY  
No one has to know. Please Nick.  
(flirtatious) You want me to beg

NICK  
I said No Ash!

Nick Gets his shirt on quickly and grabs his gear

NICK  
Last night was a mistake. I make a lot of  
them so please, understand it really isn't  
you. I barely remember 3 out of 7 nights a  
week. I got to go back upstairs. As you  
know I'm way behind and Sergio is on my  
ass because I'm sure numbers are down and  
now Mike is on his ass. I'll see you up there

Nick leaves as we hear him walk off screen and we hear the door open and close. Ashley throws  
her butt down on the bench and childishly sits and sulks. Ashley sighs.

CUT:

## **EXT LOCKER ROOM – BASEMENT – CONT**

Nick is walking towards the exit to the stairwell.

CUT:



## **INT LOCKER ROOM- CONT**

Ashley is clearly upset about getting turned down. She is sulking and looks around and spots Nick's half empty bottle of Vodka. She realizes it's Nick's and laughs out loud to herself.

### **SCENE CONT: FACING ASHLEY**

We see her facing the camera as she stands up and notices a shape behind her out of focus. Looks to be in a black hooded robe but we cant make out the face.

Ashley continues to face us as she smells the bottle and makes a face as the liquor inside is too strong for her. We see the ROBED Figure behind her come closer. More in focus. More tension is building

Ashley takes a swig from the bottle.

ASHLEY

Ugh I don't know how he drinks this

We see that the shape is NOW right behind her. All in black robes and a hood. Cant see face yet but the body is taller than Ashley

Suddenly with 1 violent push this ROBED FIGURE grabs the back of Ashleys head and slams her face against the locker. Her head sounds like a watermelon breaking apart as it pounded into the locker. Over and Over again it is being slammed. The Locker is dented in several places and barely hanging on the hinge.

### **SCENE CONT- CLOSEUP ASHLEYS FACE**

Ashleys head and face is a bloody pulp and her gasps and breathing sounds like it is coming from underneath a puddle as the blood is gushing out of every orifice.

### **SCENE CONT: CAMERA ON ROBED FIGURE**

The Robed figure lets go of Ashley's body and notices the bottle. The Robed Figure picks up the bottle, breaks the glass on the bench and then stabs the handle into the soft tissue of Ashleys exposed neck. Blood is now running out of the mouth end of the bottle as if it was a spout. A blood spout

### **SCENE CONT: CLOSEUP**

We are zooming in on the blood pouring from the spout. We can hear the sounds of the wet gasps slowly stopping as it gets quieter. The blood is no longer pouring but trickling out as it's emptying the body.

Cut To :

### **INT LUNCHROOM AMERICAN HOME MORTGAGE OFFICE- SLIGHTLY LATER**

Nick walks into a small lunch room. There are 3 tables in the middle of the room with a counter and sink on the far wall and a refrigerator right by it. On the top right corner is a TV hanging from a corner mount. There are a few other reps sitting in there eating lunch. We see FRANK ( mid 30s black male), CHRIS ( late 40s white male ), EILLEEN ( late 20s while female ) all sitting at the table talking quietly and eating their brown bag lunches. The TV can be heard as well as background noise.

NICK

Good Afternoon Guys.

FRANK

What's up Nick? How are they hanging?

CHRIS

Hey Nick

Eileen is silent. she is her lunch and staring at the TV screen paying close attention to something

CHRIS

You just came from a run?

NICK

Yea, trying to sweat out the stress. How is business going for you guys? Good month so far?

FRANK

Same old. Pipeline grows, then some deals die, some deals close and there is no time to celebrate or grieve. Things just keep moving? How is Jen?

NICK

(short and fast)

Fine.

EILEEN  
Oh God, look at this?

We see all 3 of the guys look up at the screen. Eileen is still watching the TV intensely.

Cut to :

**INT LUNCH ROOM -TV SCREEN IN FULL VIEW**

The TV screen is in full view. The Picture is crystal clear. We see a reporter standing in front of a house fire. We know that house. Large back smoke billowing in the background. Behind the reporter there are multiple firefighters running back and forth. There are flashing red and blue lights illuminating the TV reporter and the landscape behind her.

TV REPORTER  
John, I am standing here today in front of a burning home. As you can see the local Fire department is actively trying to calm this raging fire. The few locals that are here in this remote area have been walking up here, seeing what the tower of black smoke is from.

The Reporter turns to her left and the News camera pans to show us a local resident waiting to be interviewed.

TV REPORTER  
Sir, Can you give us some insight about this house and who resides here.

LOCAL  
(nervously)  
Mrs. Salas lives here.

Cut To

**INT: LUNCH ROOM**

Nick's face is shocked. He knows that name.

LOCAL  
(Off screen)

I never really conversed with her. never a need or a want I reckon. She stays to herself and I with mine. Lived here as far as I can remember. Always here with her group of friends. Not too friendly I may add. All weird if you ask me.

We see Nick's face fixated on the screen. Not paying attention to anything else. He is just transfixed and staring at it. We can see Worry and Fright start to cross his face.

NICK  
( to no one in particular)  
I have to go

A look of confusion crosses Frank's face. Frank mimes drinking from a bottle and making a drunk face, while the others laugh.

#### **INT AMERICAN HOME MORTGAGE OFFICE- NICKS DESK- CONT**

Nick is hunched over his desk overlooking his computer. The computer screen shows a search bar and Nick is typing an address. Up pops some videos and links regarding a Fire. Nick Clicks on the first video from Action News 7, titled Cult Fire dated an hour earlier.

NICK  
(OS)  
What the hell...

#### **INT AMERICAN HOME MORTGAGE OFFICE- NICK'S SCREEN UP CLOSE**

We see the video from Nick's eyes. A Camera is panning over burned remains of a home. While a reporter is talking off screen following the camera and what the viewer sees.

“Here we are in the main room of the Salas’ home. As you can see the whole house has been touched by fire. The furniture is destroyed as well as the wallpaper. Wait, can we get a closer look at that wall. I think I see something there. Yes, can you pull that paper flap back? What is this? It looks like a drawing...a finger painting. Oh my, I think this is an inverted cross. I was told not to touch anything so I don’t want to rip off any more of the paper but it definitely looks to

be an upside down cross inside a circle ,  
painting with what looks to be a reddish  
colored paint”

### **INT AMERICAN HOME MORTGAGE OFFICE- CONT- NICKS FACE**

The Video stops. Nick Looks confused. This can't be the same house he thinks. He looks at the links again.

### **INT-AMERICAN HOME MORTGAGE OFFICE – BACK TO COMPUTER SCREEN**

We see all the dates are from today and posted within the last hour. He tries a different link.

TV REPORTER

Firemen spotted this shed , which appears untouched by the Flames from the main building , earlier in their search for Survivors or victims. There was one body found. It is assumed it is the owner of the property. The firemen went to check the shed and to their horror ..well why don't we roll the footage taken from the helmet of one of the firemen...TO our viewers at home, what you are about to see may disturb you. Andy roll it....

The video shows a dilapidated shed. On the floor there are circles, looked to be made of sprinkled salt and on the inside of the salted circles there are unlit candles that look to have been burning on and off for years.

REPORTER

(OS)

As we can see, it looks to be some type of witchcraft, staged and practiced here. The smell is unbearable. I don't know where it is coming from. Andy, can we get some light back there.

Passing the spell circles there are hundreds of tiny bones. some with cartilage and meat still on the tips of them. We see huge furry rats gnawing at the ends of them.

REPORTER

(OS)

Don't get closer. Call in the police andy.  
I think those are human remains.

### **INT- AMERICAN HOME MORTGAGE OFFICE- LOOKING INTO NICK'S WORK SPACE**

The video stops. Nick looks up wide eyed from his desk and looks around the office to see if anyone is watching this along with him.

### **INT- AMERICAN HOME MORTGAGE OFFICE- NICK'S POV**

He sees Sergio looking right back at him  
Nick is now attempting to go back to work and clicks on his inbox on his email app. He sees an unread email from what says to be SENDER UNKNOWN.

### **INT- AMERICAN HOME MORTGAGE OFFICE- EMAIL FULL SCREEN**

He clicks on the email and we see a picture forming in the body of the paragraph. Pixel by pixel it develops. Once it comes into full view, a piercing shriek can be heard only to Nick.

### **INT- AMERICAN HOME MORTGAGE OFFICE- CONT**

He covers his ears. Full fright is in his eyes. He looks back to the screen straining to block the noise out.

### **INT- AMERICAN HOME MORTGAGE OFFICE- SCREEN IN FULL VIEW**

We see a very bloody Ashley. Face caved in and mangled. White bone sticking out of her skin on her head. Some teeth are showing through the tattered remains of her teeth. The bottle spigot is showing dried up drops of blood once flowing from her neck.

### **INT – AMERICAN HOME MORTGAGE OFFICE- CONT**

Nick jumps back and yells. Turns around fast. ANother quick scare, as he bumps right into the chest of Sergio

SERGIO

Woah, Nick what is going on bro. You feel ok?

Nick doesn't answer. He just points back to the screen

SERGIO

What? Cmon, We don't have time for this. I have to set up the calls and leads for tonight.

Sergio leans over the screen.

SERGIO

Did a deal die? Are you looking at private emails? Nick, what is wrong?

NICK

You don't see it. The email I just read, top of the inbox. Looks like Ashley

SERGIO

Ashley! I knew this was going to effect work? You promised me....

NICK

Dead! You fuck, she is dead. I saw the picture!

SERGIO

Keep your goddamn voice down. What the fuck is wrong with you.

Looking around, the whole immediate sales floor is now staring back at Sergio and Nick.

### **INT - AMERICAN HOME MORTGAGE BATHROOM- A LITTLE WHILE LATER**

A clock on the wall shows it is close to 5PM. Nick is standing by the sink. Deep in thought holding the edge of the sink while the water runs. He starts to splash water in his face.

NICK

(To himself)

Deep breaths. Someone is fucking with you. it wasn't real.

He goes into his pocket and brings out a small shot of vodka. twists off the cap and downs it. He looks back in the mirror, shakes his head and throws the bottle out as he leaves.

Cut to:

### **EXTERIOR AMERICAN HOME MORTGAGE OFFICE- 5PM**

People are exiting the building by the dozens. All look happy as they leave the rat race for the day and head to their cars. Jennifer is seen fighting through the people that are exiting. The

only one heading inside as the people flood outside. She looks like a salmon swimming against the current.

### **INT- LOBBY AMERICAN HOME MORTGAGE OFFICE**

Once inside she heads straight to the elevator. She is dressed nice but her makeup is a little disheveled. She has been crying recently

She pushes the button on the elevator and checks her phone , showing 5:05. The elevator opens and before looking up she takes a step and bumps right into Sergio. ( slight jump scare)

SERGIO

whoa! Hey Jen. Where you off to?

JENNIFER

Hey Sergio. Sorry I wasn't paying attention. Do you know if Nick is still upstairs?

SERGIO

Yes, and he will be for the next 5 hours. Doing a west coast blast tonight. Texting campaign and outbound calling. He is one of the lucky ones. Want me to go back up and let him know you are here?

JENNIFER

No, that's all right. I was hoping to talk to him privately. We had a fight earlier today and I didnt want to end things like that. I wanted to get some things off my chest and cleared up.

Sergio looks back at Jennifer with a look of empathy. A friendly face in a trying time

SERGIO

Last I saw him he went to the bathroom to wash up. He had.....well you can say he had a stressful day. getting it from all ends you know. He told me he was going to have a smoke up on the roof before we all meet at 5: 30. He is probably still up there.

### **EXT CEILING- AMERICAN HOME MORTGAGE BUILDING**



Nick is blowing smoke outside on a lawn chair set up on the roof of the building. He checks his watch , crushes the cigarette on the floor and heads back inside.

### **INT: AMERICAN HOME MORTGAGE BUILDING**

Jennifer exits the elevator and heads to the stairwell to access the roof. The stairwell door is slightly jammed. She tries pushing it but it doesn't budge.

JENNIFER

Nick, are you up there? I can't get this door open!

She tries again but no luck. She hears a noise coming from down the hall. Looks like it is coming from the supply room.

JENNIFER

Nick, is that you? Hello?

### **INT – SUPPLY ROOM**

Jennifer walks over to the room and opens the door and peers inside. There are rows of shelving stacked with various paper bundles, ink cartridges, unused computer screens and towers and various other work supplies. There is a rustling towards the back of the room.

Jennifer briskly navigates her way through the aisles of supplies and heads straight back from where the sound was coming from.

JENNIFER

Nick, Sergio told me you were up here. I wanted to talk to. didn't want things to end that way. Please.

No answer. No more sound either.

All of a sudden the light goes out and the door slams shut. The room is black as night. Jennifer turns around and looks toward the door. The only source of light is a small sliver of light coming from the bottom of the door from the hallway lighting outside the room and the EXIT sign light above the door which flashes red light intermittently. The red light doesn't last too long and when it isn't flashing she can hardly see in front of her.

JENNIFER

Nick? Sergio? Was that you? I can't see anything

Red light from Exit sign comes back on. Jennifer starts to navigate back toward the door going around boxes and supplies on the floor.

Red light flashes off. We can hear Her hitting things as she is trying to walk forward in the dark and we can hear her trip.

JENNIFER

Shit! Hello! Is anyone out there?

Silence. She keeps her eye fixed on the sliver of hallway light on the bottom of the door. We see something blocking the lighting now though. Looks like it is blocked from inside.

The red light flashes on and we see somebody standing in front of the door. Not moving. Not saying anything. Just a dark shadow.

JENNIFER

Hi! Can you turn the light on?

No answer. The red light flashes off.

Jennifer is breathing faster now. We can hear that she is getting scared.

The red light flashes back on and now the figure is standing 10 feet from her. perfectly still. a twisted version of "red light green light" game.

JENNIFER

umm, listen this isn't funny. I just want to get out of here.

The light flashes off again. This time Jennifer stifles a small scream. She takes a few steps backwards and knocks into more supplies.

JENNIFER

Listen asshole. This isn't funny at all.

The red light flashes on again. No one is in front of her anymore. The figure is gone. We move to see Jennifer facing us and directly behind her is the robed figure.

He grabs her and covers her mouth. As she is struggling the figure brings her to the end of the aisle and grabs a large stapler. While holding her mouth with one hand he opens the stapler so that he can use the staples as a weapon/staple baton. He holds the end of the stapler and beats Jennifer with the staple end.

**INT : SUPPLY ROOM – CLOSEUP JENNIFER'S FACE**

The force that is being used pushes the staples out and pierces her oh her face. He whips the stapler over and over again, brutally , all over her face and head. We see a close up of Jennifer's face with staples randomly stuck in her face, some all the way in and deeper than others.

Jennifer is moaning and barely conscious. The figure takes a hold of her lips and holds them together. He positions the stapler back to its original form and staples her two lips together as if they were pieces of paper.

### **INT SUPPLY ROOM- POV OF JENNIFER**

It's dark again so we barely see an outline, but we hear the clicks of the stapler.  
Click.....Click.....Click....

The red light flashes back on. All we can see is a figure in a cloak again. Hood is up. We can barely make out facial features.

### **INT SUPPLY ROOM- POV OF ROBED FIGURE**

Now we see through his POV and Jennifer's face is a mangle of blood and metal. Staplers piercing her brows, eyelids, nose ( which is broken and severely slanted to the right) and we see her lips, which look to be basically sewn shut with metal staples. We hear her breath coming through her stapled lips...coming through as a soft whistle.

### **INT – AMERICAN HOME MORTGAGE CONFERENCE ROOM- SLIGHTLY LATER**

Closeup of Clock on the wall reads 5:30PM.

Zoom out to see the rest of the room. We see Nick and some fellow Reps sitting around the conference table. We see FRANK (Mid 30's M ) from before, and we are now introduced to JEFF ( 25 M ) MARY JO ( 45 F ) , LANGDON ( 28 M ) all sitting around the table along with Nick. At the head of the table is MICHAEL , older male Mid 50s, very clean cut and in a very expensive suit.

Sergio walks in shortly thereafter.

MICHAEL

Sergio, perfect timing. Ok, everyone. Let's get started so that you have more time doing what you do best....or in your cases doing what you need to be doing better, generating revenue by closing deals. Some of you have been asked to take part in this west coast lead campaign because your

numbers are down. This is going to be an all out phone assault. I will be keeping track of all outbound calls. Also, Our IT team has made a few adjustments. The Internet will be turned off at your desk. You can send emails to the borrower ONLY if there is an email address provided and it will only be able to be sent through the lead CRM system. Your outlook and internet will not work. In addition, I will be collecting your phones right now. You are not to be distracted.

Camera pivots - Looking around the table we can see the reps are clearly not happy with this.

MICHAEL

( off screen)

listen, it's not all bad news. You will be calling people you would normally have trouble reaching because of the time zone difference. Hopefully, this will enable you to generate more revenue for the company and commission for yourself. We are going to be running a few contests as well to help externalize other motivations...Sergio..

Sergio stands up and walks to the front of the room. As Sergio gets ready to speak Michael starts walking around and collecting the phones in a backpack that he is now holding.

Cut To:

### **INT- SALES FLOOR- 1 Hour Later**

The sales floor is dimly lit with the 6 work stations the only real source of light from the 6 ppl working the west coast campaign.

### **INT: MICHAELS OFFICE- CONT**

Michael grabs the bag of phones from his desk and throws the bag into his file cabinet and locks the door with the key and puts the key into his Suit jacket pocket.

## **INT: SALES FLOOR - CONT**

Each workstation is lit with the computer screen light plus a small lamp on each cubicle. We can make out each rep speaking on the phone and typing away.

Nick is sitting at his desk having an argument with a potential borrower. There is an email alert. Nick is confused. He shouldn't be getting an email with no internet access to his outlook. He clicks on the message. Another picture is coming up on the body of the message.

It's a horrific and disfigured facial image of Jennifer. Nick immediately stifles a choke and hangs up the phone. He goes to punch in Jennifer's number. The call can't go through.

NICK  
What the fuck!

He calls again. Same thing, the call can't be completed. He checks his email again.

### **ZOOM IN ON EMAIL**

There is nothing in his inbox. He clicks on the deleted items tab. The message looks to be done.

NICK  
(To himself)  
What is going on?  
(outloud)  
Sergio!

Sergio stands up from his desk and faces Nick.

NICK  
I can't call out to Jen for some reason, can I get my cell phone it will be 2 minutes

SERGIO  
Sorry but no outbound calls. Mike forgot to mention that? IT also cut our ability to dial outbound outside of the system auto-dialing for us. So if it's not a lead in the system, the number can't be called. The only numbers we can manually dial are our company direct office lines.

Nick is clearly disturbed by this and very agitated. Frank is walking by and overhears Sergio.

FRANK

That is kind of weird. What if there was an emergency? What if Nick is low on Vodka and goes on rampage.

NICK

Shut the fuck up Frank. Seriously, Serg, I need to call Jen.

SERGIO

Didn't you just see her? She came to visit you before the West Coast Shift meeting.

FRANK

This fucking guy cant remember 2 hours ago. Unreal!

Frank leaves while shaking his head and laughing.

## **INT OFFICE- CONFERENCE ROOM**

Nick and Sergio are having a private conversation sitting across from each other in the conference room.

SERGIO

Nick, bro, the email had to be a joke.

NICK

Then how was it sent from an unknown sender? How did it get deleted? We were right there. It doesn't make sense. Plus we shouldn't be getting emails or internet during this night session. Mike said it wasn't possible.

SERGIO

I don't know but for the simple fact that its not there I think you should keep your fucking voice down. Your breath smells like vodka. You are lucky Mike didn't notice. Don't think I am the only one who did though. I suggest you go out there and make your calls. First, Ashley left work early because of you and now you smell like

Vodka and think some heinous shit happened to Jennifer.

NICK

Ashley didn't leave because of me. I saw her during lunch....um, in the locker room.

Sergio raises his eyebrows

NICK

Not like that, I mean, she wanted it. I told her it wasn't a good idea and came back up. That was the last I saw her.

SERGIO

Just saying. You saw Ashley and Jennifer last and one left home and one is most likely fine but you think is missing?....Dead?...I don't know. Let's just get through the night.

They walk out of the conference room and head back to the main area of the sales floor

SERGIO

Frank, you got a second?

Frank comes over wearing his headphones. He hits his ear piece placing the phone call on hold.

FRANK

What's up Sergio.

SERGIO

Can you run down to Processing? I need a couple of files that should be on Liz's desk. Castillo and Diaz are the names.

Frank hits his ear piece again.

FRANK

(to his client on phone)

Sorry about that John. Yes, I heard every word.

( Frank winks at Sergio at this obvious lie).

It's a good question. Let me look into this with the underwriting team and I will get back to you.  
( Frank removes the headset and speaks to Sergio)  
Yea, I'll go.  
( looking at Nick)  
Maybe I'll find Jennifer there. HAHA.

### **INT: ELEVATOR/AMERICAN HOME MORTGAGE: CONT**

Frank is standing in the elevator heading to the 2nd floor. All of a sudden there is a grinding noise and the elevator stops.

FRANK  
What the fuck? Hello?

Frank starts pushing all the buttons

FRANK  
Cmon. Let's go, you piece of shit.

Frank realizes he still has his headphones on. He taps his ear and tries to dial out. He instantly gets a disconnected signal.

FRANK  
Fucking Mike. Cheap piece of shit in a suit.

Frank walks towards the elevator doors and pries the door open. He sees that he is in between two floors with access to a floor about chest high.

FRANK  
Ugh, no fucking way!. SERGIO!!!  
Langdon!!!! Mike!!! Cmon!!!

He waits for a response. He doesn't hear anything. Frank shakes his head and appears to be psyching himself up. He walks over and grabs the floor at chest level.

Cut to



## **INT ELEVATOR SHAFT-FROM ABOVE**

We can see the cables. The Brake looks to be secure. Cables are slightly moving. Tense moment.

Cut to

## **INT ELEVATOR**

Frank is now halfway in, His upper half is on the floor , hands grasping for a grip to secure himself and then pull his lower body in. Frank is struggling.

FRANK  
Almost there.

Cut to

## **INT ELEVATOR SHAFT- TOP OF ELEVATOR**

the elevator cable slips slightly. We can barely see it. Very tense moment

FRANK  
No No No...

Frank gets desperate and utilizes all his strength to push himself up and out. As soon as he gets to his feet. The door closes as if nothing happened and we see the elevator numbers change and go back to the 8th floor. Everything is working as usual.

FRANK  
What the hell...

Cut to:

## **INT:MICHAEL'S OFFICE**

We see the filing cabinet where the phones are, still closed and locked. Michael is at his desk, feet up relaxing. Behind him there is a large shelf on the wall that has "The Art of War" book in a case, with various sales books and above that a samurai sword to go with his War / Sales Motif.

He is scrolling on his phone.

## **INT MICHAEL'S OFFICE – CONT- PHONE IN FULL VIEW**

We see him on a local news website reading various local news headlines.

The phone screen shows one in particular.

***House fire uncovers CULT and human Remains in town of LaKoma.***

He clicks on it when ...

Loud Intercom beeps in interrupting/startling Michael- slight jump scare\*

MICHAEL

Jesus, whoever this is please give me a good reason as to why you are interrupting me after hours. All items can be addressed tomorrow

SERGIO

( Off Screen from speaker)  
Michael , Im Sorry it's Sergio. We may have a slight problem.

Cut To

**INT: PROCESSING FLOOR- CONT.**

Frank is standing by a desk reviewing manilla folders and looking for the files he was asked to retrieve. There was a noise back behind him. Sounds like a desk was being moved. Frank Turns around

FRANK

Hello? Sergio, was that you?

Frank stares intently at the far side of the room. No one is there

FRANK

Why would you send me down here and then follow me?

The Lights go out. Frank is now very irritated

FRANK

Real Funny Nick. You know I'm just messing with you. No hard feelings. Let me grab this file and we can go back up. .... We will take the stairs. No more elevators

Still No answer

FRANK

Ok, fuck it. See you later bro.

With No movement and no answer from the far side of the room. Frank grabs the files and starts to head back towards the stairwell. We see Frank pass by various Floor-to-wall columns.

All of a sudden he passes by one and immediately a figure is right behind him ( must have been standing behind one of them. As the Robed Figure silently pursues Frank he grabs a picture frame off the nearby desk.

Frank hears something and stops.

### **SCENE CONT- FRANK'S POV**

We change angles and Frank spins around but we see that no one is there.

Frank turns around again to continue walking and BOOM, there is the robed figure.

FRANK

What the....

Before Frank can finish speaking the Robed Figure smacks the frame hard against Frank's face and glass shatters. Frank falls to the ground.

### **SCENE CONT- CLOSE UP ON FRANK'S FACE**

There are pieces of glass embedded in the right side of Frank's face. Blood is dropping from the wound.

### **SCENE CONT**

The Robed Figure straddles Frank and slowly removes one shard of glass from Franks face. its a long shard and slowly comes out while pulling on the cheek muscle and skin.

FRANK  
(gurgling)  
Please...stop....Don't.

The Robed Figure holds the glass close to his face , looking at it , studying it. He then grips the shard like a pencil and stares at Frank. We still can't make out facial features under the hood, just dark shadows and shapes. The Robed figure proceeds to grip the shard of glass like a writing utensil and slowly lowers it to his face.

FRANK  
No...please

Off Screen we hear tearing of skin. Ripping. Frank is crying out.

### **SCENE CONT- CLOSE UP ON FRANK'S FACE**

The POV is back on Frank's face. It is a grizzled mess. Loose and broken skin flaps hanging off his face. There is an outline of blood on his face that resembles the same Cult shape from the home we saw earlier. IT looks to be an upside cross in a circle with 2 small triangles that act like horns outside the circle.

CUT To

### **INT NICK'S CUBICLE- CONT.**

Nick gets a call on his headset as he is going through some Electronic files. Looking at the upper left of his computer screen and it flashes that is an "internal office" call. He Clicks on his ear piece.

NICK  
Hello? Nick Speaking

We hear ragged short gasping breaths and the same tearing we heard earlier with Frank.

NICK  
Hello?

FRANK  
(OS, talking to Robed Figure)  
Please..no more...

NICK  
Frank? Frank is that you?

Nick looks around his work area. Sergio isn't at his desk and the others are working but no sign of Frank.

NICK

Frank, this isn't funny. Go waste someone else's fucking time.

Nick hangs up. He takes a look around the office, opens his desk drawer and quickly takes a sip from a plastic vodka bottle. Nick grimaces at the warm Vodka and wipes his mouth with his sleeve. He then opens the other drawer, pops gum into his mouth and sprays deodorant on his hands and wipes his face with the excess aerosol liquid.

### **INT: AMERICAN HOME MORTGAGE SALES FLOOR**

Michael is briskly walking to sales floor find out what Sergio wants

MICHAEL

( to know one in particular)  
Where is Sergio?

JEFF

He Just went to your office. You probably just missed  
Each other.  
( pointing to the wall)  
Hey, turn that up.

Cut to

### **INT: AMERICAN HOME MORTGAGE SALES FLOOR- TV AGAINST THE WALL IN FULL VIEW**

TV screen is hanging on the nearby wall of the sales floor. The local news is on. We see the house again. All charred and smoke coming out of what is left standing. The reporter looks disheveled.

Reporter

Earlier today we reported on a fire here in LaKoma. We initially thought there was 1 victim , thought to be the homeowner. After further exploring the property we have come to realize that multiple bodies have been found. There was a hidden room in a backyard shed with what looks to be human remains. This shed was not part of the

blaze and the remains found have not been given a cause or a time of death. We were with the Fire Department doing a walkthrough and upon finding this hidden room we were immediately ushered out and told to remove the uploaded videos we took from our website. Before that , we were able to record this brief 10 second Clip. Be warned , the nature of this video is for adults only...

On screen is a POV shot that is low in resolution but you can make out wooden steps made from rotten planks of wood that look like they could give way any minute. Once downstairs it looks like something out of a gothic dungeon. Bones are littered all over the ground. Depictions are painted on the wall. The same Mark of the Cult is seen over and over again on the walls and ceilings. Worn candles are around the perimeter of the room , unlit but definitely in recent use.

**REPORTER**

We were told that the owner of this house was thought to be a local cult / religion fanatic. Neighbors and Townspeople confirmed multiple instances of public disturbance. She has two sons that are also missing and Police are now Looking into this along with Forensics.

CUT TO

**SCENE- CONTINUED- MICHAEL'S FACE**

Michael, looking bored, suddenly snaps out of it and continues his busy evening in a hurry.

**MICHAEL**

I'm heading to my office. If You happen to see Sergio before I do tell him to come to me this time.

Jeff, not paying that much attention, focused on the news report nods yes.

**JEFF**

(Absentmindedly)  
Yea!

**INT: MICHAEL'S OFFICE- CONT.**

Michael walks back into his office and sits at his desk. We can see the Japanese war/sales display behind him and we zoom in on the sword shelf. The sword is now missing. We notice its missing but Michael doesn't.

Michael uses the intercom

MICHAEL

Yes, Mary Jo , after you make your next few calls come to my office. There is something we need discuss.

Cut to.

**EXT: AMERICAN HOME MORTGAGE – ROOF- EVENING**

Jeff and Nick are outside smoking a cigarette , headsets are still on incase they get an incoming call from a previous lead or someone downstairs.

NICK

I don't know Jeff. Something is up and I know how it sounds. Crazy! Ashley left after seeing me. Jennifer I haven't seen since Sergio said she was here. Now, Frank has been gone for 30 minutes. It just doesn't sit right with me.

Jeff inhales his cigarette and blows smoke out of his nose while drawing a sigh

JEFF

I'm sure all is fine. Nick, your credibility is pretty Much nonexistent. Whoever comes within 2 feet of you can smell the liquor on you. Look, I'm not judging, we all have vices. I like weed and making out with strange men in bars. My sex life is pretty much a smorgus board of men who don't know they are gay and just use me for release and then pretend nothing happened. You don't even know how many men here aren't what they seem.

Jeff smiles and winks at Nick

JEFF

I know what it's like to not be heard and have vices. Take it from me, just put your head down, work, and things will work out. I can't tell you to clean up your act. Only you can want that but hopefully your time at work doesn't have to be so dramatic.

Nick looking uneasy nods

NICK

yea, you are probably right. I am tipsy right now to begin with. I wish I wasn't here right now. I wish I wasn't fighting with jen. I wish I didn't sleep with Ashley.

Jeff smiles and shakes his head.

JEFF

She is my main competition in this office.

They both laugh. All of a sudden the propped up rooftop access door slams shut behind them.

NICK

What the hell. I don't need this shit today

Nick pulls on the door and tugs a few separate times. Jeff then gets behind him to lend assistance.

NICK

( looking over his shoulder)  
Make sure you're pulling Jeff, Don't be pushing behind me.

JEFF

( laughing)  
You are SO not my type.

After a few tries they stop and look defeated. Jeff leans against the door and taps his ear to try to connect with someone downstairs with his headset.



JEFF  
Hello. Sergio? Langdon? Can anyone hear  
me? We are trapped upstairs.

Sighing, Jeff leans his head against the door. CAMERA is right in front of Jeff's face. He smiles and is about to speak when.....

SLICE.

Michael's missing SAMURAI SWORD goes right through Jeff's mouth from the other end of the door. Camera turns to pivots to Nick's face and we see a look of horror and disbelief.

NICK  
(whispering/ hyperventilating)  
Oh my god. Oh my god.

Nick runs to the end of the roof and looks down.

#### **EXT – SCENE CONT NICKS POV**

We see Nick's POV and we are 8 stories up with no ledge and nothing to get down. All smooth glass with concrete below us.

Nick turns around and The Robed Figure is right there, standing in the door frame. The door is open and we can see the profile of Jeff's body hanging from the door with the sword bearing all of his weight. The Robed Figure removes the sword in one fluid motion and for an instant Jeff's body hangs there against the door still. 1 second later, the body falls, knees hit first, his body is kneeling for a beat. Then falls face first on the ground with a squishy wet sound on impact.

#### **EXT- SCENE CONT- CAMERA CLOSE UP ON NICK**

Nick turns back around and by the look on his face is contemplating jumping. He gives one look behind him.

#### **EXT – SCENE CONT NICKS POV**

We see from his POV that the door is open and The Robed Figure is no longer standing there.

Cut To

#### **INT: MICHAEL'S OFFICE**

CAMERA is on Michael behind his desk. We see his chair and his head is leaning back. We also hear light moaning coming from him.

Now we see a side view and we see Mary Jo performing Felatio on Michael. Her hair is in shambles.

Camera moves and now is on Michaels glass top desk. We see white lines and white power, COCAINE residue, on its Surface.

MICHAEL  
( moaning)  
That's right MJ. Don't stop

Outside of Michaels office we hear a scream. It sounds like a man's scream but slightly higher pitch, a truly frightened scream.

Mary Jo flinches and lifts her head from his lap.

MICHAEL  
( in pain )  
Ow, Jesus Mary Jo. Fuck. What was that?

MARY JO  
( wiping her mouth and face)  
I don't know.

#### **INT- SALES FLOOR OUTSIDE MICHAEL'S OFFICE**

Everything is now dark. The cubicle lamps are off. Nick , Sergio and Langdon are unaccounted for and the sales floor is now empty.

Michael gives a quick look outside his door while adjusting himself and his pants and shirt.

MICHAEL  
Where is everybody? Is this what I pay  
people for?

MARY JO  
We aren't getting paid for this? We are  
sales, this was a "volunteer" campaign  
session

MICHAEL

My name is on your commission checks right? No lip From you. Stick to just giving me both lips.

Michael continues walking the floor and slaps Mary Jo's ass as he walks by. The Floor is almost in complete darkness. Only a few computer screens provide some light.

MICHAEL

( calling out )  
Sergio? What is going on here? Where are you?

The CAMERA follows Michael as he walks the floor peaking into each cubicle. It's quiet here. It's weird to hear this sales floor quiet. It was just buzzing a second ago.

Michael walks through the sales floor peaking into cubicles as he walks by. We can see that the only sources of light are from the computer screens that remained on.

MARY JO

( OS)  
Michael, something feels off. let's go back to your office

Michael , ignoring her, keeps walking. The Camera follows behind him. Its dead quiet and we can hear Mary Jo breathing hard behind him as well as Michael's italian shoes clicking on the sales floor with each step

The tension builds as Michael looks into the cubicles. We keep expecting to see something with each glimpse into a cubicle. But no one is around.

MICHAEL

Nick? Jeff? Hello! Sergio? If you don't answer me you guys will be job hunting come tomorrow.

Michael continues to walk through the floor. we can see on his face that now he is getting worried and less upset. Something is wrong here. He goes to the opposite end and he enters the nearest conference room.

**INT CONFERENCE ROOM**

We see Michael walk in and stop as he looks to the floor. We see his POV and there is blood leading from the conference room to Sergio's cubicle, right outside the conference room. Sergio laid out on the floor, with a pair of shears, scissors sticking out of his back / shoulder blades. A pool of blood has already puddled around him.

MICHAEL  
( kneeling and whispering)  
Sergio? You ok Serg?  
(to Mary Jo)  
Stay back.

We see Michael give a quick glimpse around the room. The CAMERA pans the floor and the adjacent conference room. Just furniture and shadows. Nothing seems to be moving in the long conference room.

Michael grabs his pocket square from his suit jacket pocket and uses it to cover his hand. He slowly grips the shears and starts to pull the long pair of shears out. We can see the blood getting smeared on the metal blades.

Michael is pulling slowly, like he is worried he will disrupt the body.

MARY JO  
( OS from behind)  
AHHHHHHH

The Scream scares Michael ( and us the viewer) .

MICHAEL  
Jesus Mary Jo. You scared the shit out of me.

MARY JO  
Michael there is a body. Oh my god. Is that Sergio? Is he dead? We have to get out of here

MICHAEL  
Calm down MJ. We have to get to my office. The phones are there. The office lines up here won't call out.

Mary Jo, looks at him with a face of disgust.

MICHAEL  
it was a good business idea at the time MJ

Mary Jo runs across the sales floor and heads to the opposite wall where the door leads out of the main sales area.

CAMERA pans back to Michael. He pockets the shears and then, not thinking, uses the pocket square to wipe the sweat from his face smearing blood. He has a moment of realization of what he just wiped on his face.

MICHAEL  
oh, fuck me.

He gets up and runs after Mary Jo exiting the conference room

### **INT STAIRWELL**

Nick is running down the stairs, looking over his shoulder behind him every few steps. He stops and looks over the railing to see the floors below and we see his POV. Mary Jo just ran out and slammed the door heading down stairs as well on a lower floor.

NICK  
Mary Jo. Wait up

She ignores him. Nick continues down the stairs and follows Mary Jo to the last floor.

### **INT: MAIN FLOOR LOBBY**

Nick comes out of the stairwell door and runs past the elevators. We see his POV looking at Mary Jo frantically trying to push the main glass doors open.

MARY JO  
(crying)  
These fucking doors are locked. Let me the fuck out. Someone please.

She is banging on the glass with both hands. The glass doors are barely moving. We now see the door handles from the outside. Heavy duty chains are linked through the handles to reinforce the apparent locking mechanism of the door.

Camera cuts back into the main area of the lobby. Now Michael has joined them down stairs.

MICHAEL

Who locked these doors?

NICK  
How the fuck do we know....

Michael gives him a look

NICK  
( continues)  
,...sir?..

MARY JO  
We need to call someone ? We need to get  
out of here.

NICK  
The security desk? There should be a  
phone there.

All three of them run to the security desk.

We see all three of their faces looking down at the desk.

### **SCENE CONTINUED- CLOSE UP ON DESK FROM THEIR POV**

Now We See from their POV. The phone line has been cut and it's laying on the desk.

MICHAEL  
Shit, Now what?

NICK  
We can't stay down here. It's too wide  
open. We need to call out. Are any of the  
other floors unlocked?

MICHAEL  
Just the Processing floor in case we needed  
to grab files, All others are closed for the  
night.

NICK  
Ok. Michael...sir... you and MJ go back to  
get the Phones. I'm going to the processing

floor to see if I can find Frank and to see if I can find a phone on that floor that works.

MARY JO

We should stick together, chances are whoever killed Sergio cut the main phone line as well. Not just separate phone cords.

Nick Looks at Mary Jo. A sad and confused look.

NICK

Sergio is dead? Shit. I saw Jeff too. Right in front of me..  
(holding back emotions)  
it ...it was awful. Cmon, we got to try to call out and get help.

All three of them run towards the stairwell. Mary Jo is behind Michael and Nick clearly out of breath and trying to keep up.

#### **INT: STAIRWELL CONTINUED**

They get into the stairwell and Mary Jo stops to remove her high heels and catch her breath.

MARY JO

Wait please. I can't keep up. Let me catch my breath.

#### **INT: STAIRWELL CONTINUED**

They hear a sound up above. Michael and Nick look up.

#### **INT: STAIRWELL CONTINUED- MICHAEL AND NICK POV**

From their POV we see an empty stairwell going up 8 floors. The lighting is not the brightest but you can make out each level with a dull fluorescent lamp on each landing.

#### **INT: STAIRWELL CONTINUED**

All three of them slightly huddle up and catch their breath. They all look like they are thinking and internalizing everything.

We hear a door open and a dragging sound up stairs. Sounds like something heavy is being dragged.

MJ looks at Michael , clearly scared. Nick puts his index finger to his lips to tell Michael and MJ to be quiet. They are straining to hear more as they back themselves up against the wall under a flight of stairs so they can not be seen from above.

We don't hear anything now.

MICHAEL  
( whispering)  
Do you think that was the killer?

Nick leans over slowly to peak above the stairwell. Nick's POV shows nothing above them.

NICK  
(whispering)  
Maybe it was HVAC coming on or something  
like that?

They start to look relieved. They slowly start walking from underneath the stairwell. We see them about to step on the first step when SUDDENLY something drops from above and crashes right next to them. It doesn't crash, it SPLATTERS.

It's a body. And it's a bloody mess with bones broken on impact and arms and legs in positions that shouldn't happen with human limbs and joints.

MARY JO  
Ahhhhhhhhhhhhh

Mary Jo is cowering on the stairwell. Nick and Michael go to the body. Mary Jo looks up.

We see her POV. Someone is standing 6 floors up in a Hooded Robe looking down on them. Mary Jo turns to Michael and Nick.

MARY JO  
He is right above us. Guys, he is right there.

She looks again and we see her POV now. He is gone.

Nick goes to look and notices no one is there. He glimpses back at the mess of a body on the floor.

We see a different angle of the body. We notice its LANGDON. His face is now seen.



Close up on the face. We see his ear looks to be ripped off. It's hanging by torn skin on the side of his face.

NICK  
( OS)  
Comeon. We need to get a phone. Let's  
take the elevator.

### **INT : LOBBY- IN FRONT OF ELEVATOR**

Michael reaches across and presses the button as Nick and MaryJO keep their eyes scanning the stairwell on both sides of the lobby.

We see the numbers on top of the elevator light up with each floor the elevator car is passing. Once the "L" for Lobby is lit up we hear the Bell.

The doors open up.

THERE IS Frank right in front of the elevator car. It looks like his body was placed right against the door. Frank's dead body falls flat against his face.

All 3 of them Jump and gasp. They obviously were taken by surprise by this elevator "gift". Michael grabs Mary Jo and holds her close. More for his own comfort than for hers.

NICK  
Mike, help me with Frank.

Both men grab an arm each and start back pedaling to drag out of the entrance way of the elevator.

NICK  
( Grunting)  
Jesus, are we the last ones left?

Mike's solemn , unhopeful look says it all.

### **INT SALES FLOOR-**

We see the last 3 AMERICAN HOME MORTGAGE employees enter the sales floor. Michael leads the way heading toward his office

MICHAEL  
Ima go get the cell phones. Everyone check  
the lines up here.

Nick and Mary Jo check the lines at nearby desks. As soon as they pick up the phone their faces say it all.

MARY JO  
(scared and tired)  
No. Nothing.

We see Nick and Mary Jo lean against the desk . Both look defeated. Suddenly BANG BANG .

Something Loud is slamming and scares us and Nick and MaryJO.

MICHAEL  
(screaming)  
Where are they?

We come to realize it was Michael slamming the drawers. SLAM as he closes another drawer.

### **INT MICHAEL'S OFFICE**

The office is in disarray as Michael is looking for the cell phone bag. Randomly opening and slamming drawers.

We see Nick and MJ slowly look into the office from the doorway as if they are worried to upset Michael further and afraid to receive more bad news.

MICHAEL  
They were right here. Right Fucking here!  
Where the fuck is mine? It was right on my desk!

### **INT SALES FLOOR-FACING DOORWAY TO HALLWAY**

We hear a DING, the sound of the elevator stopping.

### **INT MICHAEL'S OFFICE**

We see everyone freeze. They know exactly what the noise was. Michael turns around and grabs 3 golf clubs from his golf bag that is leaning on the inside of a Cabinet behind his desk. The club goes with the office putting green that we now notice on the floor.

He hands a golf club to each of them.

MICHAEL  
Hurry, back to the Stairwell.

### **INT SALES FLOOR- SERGIO'S CUBICLE**

We see the cubicle. BUT it's empty. Just a dried up pool of blood, no more Sergio. On this shot we see Mary Jo, Michael and Nick run by the cubicle heading to the stairwell. They are unaware that Sergio's body is no longer there.

### **INT STAIRWELL**

We see all three of them running up the stairwell with Michael and Nick sandwiching Mary Jo offering her some protection.

MICHAEL  
Let's head to the roof. On the West side of the roof is a drainage pipe. We can shimmy and slide our way down.

NICK  
The pipe better hold. There are 3 of us and we will be 8 fucking stories up.

### **EXT AMERICAN HOME MORTGAGE ROOFTOP -LOOKING DOWN FROM WEST SIDE**

We see an 8 story drop that has some foliage , shrubbery and bushes on the bottom. Against the building itself is a large circular drainage pipe, maybe 1 foot in diameter.

### **EXT AMERICAN HOME MORTGAGE BUILDING- WEST SIDE OF BUILDING LOOKING UP TO PIPE AND ROOF**

Camera starts at the base of the building and goes up the Pipe. Every few feet we can see areas where Pipe is fastened to the building where it might be good to use for foot and hand holds.

Camera ends up climbing to the top where we are now head level with Mary Jo , Michael and Nick looking down at the drainage pipe.

NICK

Fuck this, this is too high. I can't do this.

### **EXT ROOFTOP NICK'S POV**

We get a sense of Vertigo as the ground becomes unfocused and looks to swell and deflate. Viewers can get dizzy looking at it too long.

NICK  
(OS)  
Nope, I can't. No fucking way

### **EXT ROOFTOP**

We are looking at the 3 of them with the rooftop door behind them in view.

MICHAEL  
This is the only way I see getting out of here.  
The phones Are down, We don't have cell  
phones, the main doors are locked, and  
there is a killer down there. I don't know  
about you.but I rather take my chances  
shimmying down this way than trying to find  
an exit with the killer in there.

We can see the rooftop door open silently behind them.

MICHAEL  
( looking at Nick)  
One of us will go first, then MJ and then the  
last of us.

The Robed figure walks out of the door onto the rooftop unknown by MaryJo, Michael and Nick

### **EXT ROOFTOP FROM ROBED FIGURE'S POV**

They are still looking out towards the drop towards the building. They stop talking.

Camera comes at them fast as we zoom into the group. Viewers may think it's the Robed Figure running towards them .

Nick turns around to check behind them and the door to the rooftop

## **EXT ROOFTOP- WESTERN SIDE FACING THE BUILDING**

We don't see anyone there. No sign of the Robed figure. He disappeared.

NICK  
Michael , you go first. I'll stay back

## **EXT ROOFTOP – BEHIND ALL 3 ON ROOF**

We see Michael Turn to face us as he starts to kneel to swing his legs over the side of the building.

As he faces us he clearly sees something that scares him. He makes a face but then loses his balance. Mary Jo screams and tries to grab him but he disappears over the side of the building.

## **EXT LEDGE OF ROOFTOP LOOKING DOWN AT THE GROUND BELOW**

Michaels body is laying half over the shrubbery and upper half on the ground below. Thick branches pierced his soft tissue midsection. We can see his body convulsing in its final spasms before ceasing all movement.

We hear Mary Jo screaming as CAMERA stays on the body for a second longer than it needs to.

## **EXT: ROOFTOP FACING WEST SIDE OF THE BUILDING**

Nick and MaryJo are leaning over the side, still focused on the ground below. Behind them the robed figure moves towards them faster than what it appears. Not walking fast but more like gliding

Before Nick and Mary Jo notice the Robed Figure , the Robed Figure brings its arm up, we see him holding a large steak knife then quickly brings it down hard and pierces Mary Jo's skull with a sickening crunch.

## **EXT ROOF TOP- CLOSE UP ON MARYJO'S FACE.**

Mary Jo's eyes look up as if trying to see above her skull at what happened. Blood is dripping out of her nose and mouth. She gurgles and tries to scream and when she opens her mouth we can see the blade of the knife in there, protruding from the roof of the mouth. As it slides back up through the roof of the mouth, it disappears..

## **EXT ROOFTOP- ZOOM OUT**

We see the Robed figure remove the knife from Mary Jo's head. Having trouble getting it all the way out, the Robed Figure puts its foot on her shoulder for leverage and it comes out with a sickening POP.

### **EXT ROOFTOP- KILLERS POV**

Nick stumbles backward and almost falls over the edge. With nowhere to go he decides to quickly stand up and swing his club with all his might, grunting while doing so.

### **EXT ROOFTOP – NICK’S POV**

The Robed Figure falls back awkwardly, clearly stunned as he got hit with Nick’s club. The Robed figures body and face turns away from us due to the force of the club. The hood came off of the top of the head. When the Robed Figure turns toward us again we see....

NICK  
Sergio?

SERGIO  
( smiling. Ear to ear in a very creepy doesn’t  
look humanly possible way)  
Surprise!

With sudden speed Sergio lunges forward toward Nick and the viewer.

### **EXT – BASE OF WEST SIDE OF BUILDING- LOOKING UP .**

We see Nick Slip off the side of the ledge and fall off the building. SLOW MOTION shot as he falls and tries to grab the drainage pipe halfway down, slowing himself slightly. Nick then tumbles the remaining 4 floors but luckily lands on the bushes and Michael’s body below, softening his fall.

FADE OUT

FADE IN

Not sure where we are- BLURRY

Coming into View slightly.

### **INT : BACK SEAT OF A CAR- FROM NICKS POV**

We see a blurry SERGIO driving. Camera pans down and we see Nick legs are tied, pants are bloody and ripped.

Blink , Screen goes Black

FADE IN

### **INTERIOR CAR- NICK POV**

Sergio is outside of the car now. We can see a burned down house in the background.

FADE OUT

FADE IN

### **EXT WOODS – A LITTLE LATER**

WE see the night sky and stars with overhead trees and branches going by the camera. This POV shows us Nick is being dragged.

SERGIO

( OS)

Almost to the end. Praise our keeper. You have been Judged Nick.

NICK

( OS weakly)

Sergio? What?

We continue to see the sky above and branches and tree tops go by us as Nick is being dragged. WE hear Dragging sounds and leaves crunching under foot steps.

### **FLASHBACK**

#### **INT: SALAS HOUSE: FLASHBACK**

*We remember this house from earlier, now standing fine and clearly not burned down in this flashback. Camera is panning through house into backyard toward the shed.*

#### **INT SHED BASEMENT DUNGEON: FLASHBACK**

SERGIO

( VO still talking to Nick in present time while viewer sees past in Flashback)

The Keeper is coming. The Keeper of souls...

*We see Ms Salas lead a large group of followers in sermons, chants and incantations. Next to her is a small body hung upside down ( could be a child). Blood is dripping off it and being caught in an ornately decorated Glass bowl.*

SERGIO

(VO continued in present time, Talking to Nick as we view flashback)  
...The Keeper is with all of us. He flows through us. We are one. Much like Legion. We were so close to our goal of achieving the HIVE mindset. One thought , one movement for our brethren. Because of you, our plans have To be altered...

*We are still looking at SALAS chanting in flashback. Now they are passing the bowl where each person drinks from it like if it was the broth leftover in a bowl of soup. Shadows are dancing along the walls from all the candles that are lit around the room.*

SERGIO

( VO Continued- still speaking to Nick in present time)  
Your disregard for work. Your blatant lack of respect for People, including Jennifer and your family. We lost our home. Our sanctuary. Our Temple. We now have to pick up and move. Our deeds will be uncovered. Our sacrifices, found. All because of you.

## **EXT- WOODS – NIGHT/ PRESENT**

We are still seeing the trees going by from below the canopy. Then complete darkness. Then the trees again. Nick is apparently blinking several times trying to come awake.

NICK

( OS)  
Sergio , Please. Why are you doing this? I am sorry. I didn't mean to be a mess. I didn't mean to fuck things up. Ill clean up. Ill be dry. I promise.



SERGIO

( OS)

Sergio, so that's his name? Nick, this isn't

Sergio.

(cackling laugh)

We heard this laugh before. This can't be Mrs. Salas. Now we hear the Chanting from before as well

SERGIO/SALAS

( OS)

( chanting from before, familiar)

### **EXT: WOODS NIGHT- NICK'S POV**

We see the back of Sergio/Mrs Salas. Nick is struggling and trying to move his legs. There is no point. Nick is bound by his ankles and wrists and can't free his legs or hands. We see Sergio/Mrs. Salas Turn around.

### **EXT NIGHT- CLOSE UP ON NICK'S FACE**

Nick's eyes are wide open. He sees....

### **EXT: WOODS NIGHT- NICKS POV**

At first we see Sergio's face but it is twisted in a full face smile. As we continue to look at it it morphs into a twisted version of Sergio's face merged into a sinister looking old woman's face.

SERGIO/SALAS

(cackling laugh)

Mrs. Sala's face then stops smiling. We see a face that looks deadly serious. She shrieks and it is an ear piercing shriek. Then she stops, drops Nick's legs and walks closer to our field of vision. Bends down out of view.

### **EXT NIGHT- WOODS**

Mrs Salas bends down and picks up a Rock nearby. The shrieking pierce stops. Silence for 2 beats. Then in a quick blur her hand holding the rock comes up and down in a flash. It comes down across Nick's skull.

**FLASHBACK**

**INT OFFICE – SALES FLOOR- FLASHBACK**

*Sergio is on the phone.*

*SERGIO*

*On behalf of Nick I truly apologize. I will definitely speak to him and he will get reprimanded. Unfortunately regarding your file there isn't really anything I can do.....*

*Sergio pauses and looks puzzled*

*SERGIO*

*( continues)*

*Are you still there, Mrs Salas?*

*We hear chanting come across the phone.*

*SERGIO*

*I'm sorry I can't hear you. What are you...*

*Sergio stops speaking. He lifts his head and he looks ahead with a blank glazed look in his eyes!!*

**CUT TO**

**INT – CULT ROOM- FLASHBACK WITHIN FLASHBACK- a different time now**

*All the cult members including Mrs. Salas having drank from the bowl are now raising their arms and chanting together. Shadows are dancing along the walls from the candlelight.*

*CULT MEMBERS*

*( unison)*

*We belong to him. We are the hive. We are the true Legion. Free of the constraints of one body and one soul. He is the giver of vessels. Flesh and blood, vessels for our Use. Outsiders are our sacrifices and our lives blood.*

*Camera pans around the faces of each member. Every face is "normal" looking yet sinister at the same time. It's all in the black and blank eyes.*

**CUT TO**

## **INT BATHROOM- OFFICE BUILDING- FLASHBACK SCENE**

*Sergio is standing in front of the mirror, same blank stare in his eyes that we just saw. Clearly not himself but aware of it. He shakes his head like he is fighting a voice inside him. Then, without warning, he smashes his face into the mirror. He peels his face away from the mirror and we see shards of glass sticking out like pins in a pin cushion.*

*Sergio looks back into the mirror and we can see the face of Mrs Salas superimposed on his own as he smiles.*

CUT TO

## **INT SALES FLOOR- FLASHBACK - Later On during day**

*Segio is standing over Langdon's dead body after just killing him. He is still holding the knife in his hand. We can see he is thinking. Pondering his next move.*

## **INT SALES FLOOR- CLOSET- FLASHBACK CONT**

*Sergio stores Langdons body in here for future use. He then walks back to his cubicle.*

## **INT SALES FLOOR: FROM CLOSET VIEW ACROSS FROM SERGIO'S DESK-FLASHBACK-CONT**

*As we hear off screen other people in various parts of the floor or stairwell he puts the knife on the desk and secures it in between the desk and cubicle wall sticking straight up. Then , with the movement and ability of a contortionists turns around and slams his body backward, bending his body unnaturally at the hip and drives his shoulder onto the knife. That's one way to stab yourself!*

*After the knife is in his shoulder Sergio then moves the cubicle wall slightly pushing against it so that the knife , while remaining in his shoulder , slides out of the makeshift vice. Then he lays on the floor to play possum and play dead.*

## **EXT WOODS: NIGHT- PRESENT TIME- Slightly Later**

Nick is now tied to a thick tree. Blood is dripping from a deep cut on his skull and forehead. He is starting to come to.

## **EXT WOODS NICK'S POV**

At first the vision is blurry. Then as it gets clearer we can see the tree he is tied to is in a clearing. There are rocks set up in a half circle and behind those rocks are more dense forest and foliage.

### **EXT Woods from the Clearing Facing Nick**

Nick starts to struggle. Trying to get out of it. We can hear rustling of leaves behind us coming from the clearing

NICK  
Please, Let me go. I'm sorry. Please. I  
didn't mean it.

We still see Nick Struggling and gasping. We can still hear the rustling from behind our field of vision. We hear it come closer. Then we see a form come right across our field of vision.

Nick stops struggling. He seems to hear it too. He looks up and sees...

### **EXT- WOODS – NIGHT NICK'S POV**

We see more figures start to step out of the woods, all dressed in robes. More of the Cult. Almost two dozen silent robed figures are now formed in a semi circle around the tree that Nick is tied up from.

They pull down their Hoods and show their faces. Camera then cuts to Nick's Face.

### **EXT WOODS – CLOSE UP NICKS FACE**

We can see recognition showing on Nick's face. He knows some of these members. They are from the town.

### **EXT WOODS- CLOSE UP ON SOME FACES**

Each time we focus on a face we instantly see that person in a cut from earlier in the day.

We notice the security guard from earlier in the lobby. There is one of the firemen from the news cast from earlier. There is a random passerby from earlier in the lobby that must work in AMERICAN HOME MORTGAGE. Everytime we see a new face in the group we cut to Nick's face to see the level of recognition and fear that this is obviously something way bigger than him. It's a good portion of his town.

### **EXT WOODS- CONTINUOUS**

We see Sergio, possessed by Mrs Salas, standing in front of Nick.

SERGIO/SALAS

You picked the wrong property to mess up on. Our life's work was there. Our temple. Now we have been discovered and forced to move and hide elsewhere. They found our used Vessels, our sacrifices. you see our numbers here. Our Brethren. We are growing.  
( Starts Chanting at an Eerily High pitched squeal)

Other members behind Sergio start chanting along as well although not in the high scary voice of Sergio.

NICK

Please, I'll do anything you want. It was a mistake. A stupid mistake. I dropped the ball. I will never Drink again. I promise.

SERGIO

Dropped the Ball? This isn't a game. We now must go into hiding. Our hive..

The Camera pans across all the faces of the cult. Their mouths are moving as if they are speaking, not Sergio. Totally in sink with Sergio and his off screen dialogue.

SERGIO

( Off screen but still showing the faces moving in sync with Sergios voice)  
Our master will rise. You will see for yourself the power that we yield. We are the vessel. We are one.

### **EXT WOODS- SERGIO FACING NICK**

Sergio steps close to Nick, inches from his face. He has a sinister sneer on his face. Evil and foreboding. Nothing is being said and there is silence. Very Tense.

3 beats later Sergio takes out a dagger.

## **SERGIO**

I have been alive for 150 years. Not this body, not the previous body. This is my 3rd vessel. My children around you will achieve what I have. I have unlocked the key to immortality through our sacrifices and the Keepers' help. Outsiders are cursed with life spans and bodies that rot and decay. Fucking inferior peasants.

Sergio suddenly raises the dagger. Nick flinches and is struggling to get away from his inevitable death. Sergio surprises us and instead of stabbing Nick he proceeds to slash his own neck in a jagged pseudo smile across the width of his neck. Blood squirts out in an over the top spectacle, covering Nick in blood as if he ran through a blood car wash.

As Sergio is bleeding out all over a cowering Nick, the rest of the followers have now tightened the circle as they are each moving forward toward the center of the semi circle they created and are getting closer to Sergio /Nick

Nick is yelling and thrashing about trying to get away. There is so much blood. WAY more than 1 body would hold ( think campy EVIL DEAD) it's as if 900 bodies are being depleted through this one cut.

## **EXT WOODS – NICK'S POV**

Nick's head must be swiveling Left and right because we see all the followers moving in closer and as his head swivels we always get a view of Sergio gurgling and apparently SLOWLY bleeding out in a drawn out , yet very wet and bloody , death. Blood is gushing out onto us the viewer/The Camera. Nick glimpses the hands of some of the followers as he tries to move his head back and forth.

## **EXT WOODS- ZOOM IN ON HANDS**

Fast Camera Cuts into each set of different hands.

One hand is holding a can of gasoline

One is holding twigs and branches and various dried wood

One is holding a lighter

One is holding a plastic bag

One is holding a chalice , very ornamental and regal looking

## **EXT- EDGE OF THE WOODS CLEARING- FACING NICK**

We see that Sergio / Mrs. Salas finally stops bleeding. The body keels over. The followers drag the body away from Nick and the tree.

They proceed to then scatter the wood and twigs in a circle about 3 feet away from the tree with the tree being the center.

One follower bends down to Sergio.

#### **EXT – WOODS- CLOSE UP ON SERGIO**

The follower put one hand under the neck of Sergio to tilt head back and that proceeded to open the self-inflicted wound more. The follower puts the chalice to the side of the soft flesh of the neck to allow the little flow of blood that is left to drip into the sides of the chalice.

#### **EXT- WOODS- NICK'S POV**

The other followers are finished scattering the wood. They all stand along the edge of the wood perimeter and stare at Nick/The Camera. The one to the far right is handed the Chalice and a small dagger that looks as if it came in the same set as the chalice. Same ornamental decorations and markings. One by One they slash their own chests ( guys and girls) and drip blood into the Chalice.

We get to see each one do it as they do it. One by one we see each chest or for a female follower breast get slashed to fill the chalice. While we see each one, we can also see that this has been done numerous times before for each follower, some a lot more frequently for “older members”. The Older Members have more scars and semi healed scars tattered across their bodies.

The last person goes and holds up the chalice.

#### **EXT WOODS CLOSE UP CHALICE**

It is filled with blood, and also body hair and small flaps of skin.

Cut to

#### **EXT WOODS- LOW GROUND SHOT OF TIMBER**

A follower is bent over and starts to ignite the fire.

#### **EST WOODS – NICKS POV**

We see all the followers , robed again with a wall of fire behind them in a semi circle around Nick as the focal point.

One Follower steps out of the semi circle perimeter and moves forward , holding the chalice overhead with two hands and chants.

CHALICE HOLDER

This is the body of “he who is the hive”. We are one, We are many. Now we will be you.

NICK

( OS)

Please , what are you doing? Let me go . I'm sorry.

CHALICE HOLDER

You will be one with us. Expanding your mind and our following. You will be reborn. Praise the Keeper of Souls.

### **EXT WOODS- CHALICE HOLDERS POV**

We see Nick still struggling to get free.

NICK

This is fucking nuts....

Suddenly, one follower emerges from behind the tree in Loud jump scare. Nick Doesn't notice him until the follower puts a clear bag over his head.

Nick immediately starts struggling even more.

### **EXT WOODS\_ CLOSE UP NICK**

Nick is clearly asphyxiated. Skin is turning a bluish hue as seen through the bag. Eyes are bulging.(HOLD this Struggle for an Uncomfortable 20 seconds)

Then without notice the bag is removed.

### **EXT WOODS : FACING NICK AND CHALICE HOLDER**

Nick is gasping loudly, sucking as much air into his lungs as he can. Choking, gasping , very weak.

The follower grabs Nick's head and pushes his head back so that Nick is looking up at the sky. As he continues to gasp the Chalice holder stands right next to him and waits for an inward air gasp.



As soon as Nick coughs out some air and is about to take another gasp of breath in, the chalice is positioned right over his mouth and its contents are emptied. Some blood misses the mark and is poured down his face, but the bulk of it looks to have made it down his throat and into his lungs.

Nick is coughing and choking even more. Each cough brings a mist of blood vapor out of his mouth.

### **EXT WOODS : CLOSEUP ON NICK'S EYES**

As he is coughing we see his eyes start to change colors. We can see the fire and flames dancing in the background of his eyes as well.

**Face out**

**Face IN**

### **EXT: SMALL OFFICE BUILDING DAY- POSSIBLY WEEKS LATER**

INTERVIEWER

( OS)

So,Why did you leave AMERICAN HOME MORTGAGE?  
Your resume is very good, a lot of experience, were  
you just looking for a change of scenery?

### **INT – OFFICE BUILDING- A CONFERENCE ROOM**

We see the employer conducting the interview , 50.s M, glasses , shirt and tie. We can see the back of a head of the person being interviewed. Looks very familiar to us.

### **INT – OFFICE BUILDING- CONFERENCE ROOM – FACING NICK**

We see Nick smile. We close onto his face as we see his eyes are now the color of Sergios and Mrs. Salas before him. As Nick Smiles we see a flash of Mrs. salas;s face over his own. Just for a second.

NICK

Yes, I am looking forward to a change of  
scenery. I think meeting new people and

working with new people and colleagues will  
do amazing things for me and my new family

Close up of Nick's face with the same sinister smile.

The Camera pans down to the desk and we see the top of the Resume. On the top it is a resume  
for "Nick Salas"

Fade out: