

FRESH

"Men are afraid women will laugh at them. Women are afraid that men will kill them." - Margaret Atwood

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INT. CAR - EVENING

NOA, (late 20's/early 30's) sits in her parked car in front of a small strip mall. It's the kind of strip mall that looks a little gross but has some cool hipster restaurant in it.

Noa is cute with curves. A real woman's body none of this Instagram model bullshit. She's dressed in a t-shirt and jeans but wears it well. She's perfected the "natural" look that definitely takes a lot of makeup.

Her car is cluttered but clean. A few empty water bottles and bags of things litter the passenger seat and floor.

She takes a deep breath and stares for a moment at a few people standing outside a restaurant chatting and smoking cigarettes.

She picks up a La Croix out of her drink holder and looks at it. She takes a sip immediately disgusted. Warm and flat. She opens her door and spits it out.

She pulls down the car mirror and inspects her face. She takes a tweezer and leans in close to the mirror plucking out an eyebrow hair or two, maybe a chin hair. She grabs a lip balm and puts it on as we hear the sound of a text message coming in.

She picks up her phone to look.

TEXT: Chad: "Fyi, this place is cash only."

She audibly scoffs and picks up her phone quickly typing. We see her send a text.

NOA: This dude just texted me "Fyi, this place is cash only."

After a split second the thought bubble appears.

MOLLIE: Fuuuuuuuck that. Just leave.

NOA: I'm already here. Hopefully it will make for a good story.

MOLLIE: That's why I do most things.

She smiles and puts her phone away. She gets out of the car as we watch her walk away from us to the entrance.

INT. TRENDY DIVEY THAI PLACE- A LITTLE WHILE LATER.

We're close on Noa's face. She nods and smiles, pretending to be interested but is clearly zoned out.

We don't hear what's being said for a moment it just sounds like muffled Charlie Brown characters. Finally we hear the scene around her come into focus.

CHAD  
.... Even though it gives me  
terrible acid reflux.

We now see who Noa is sitting across from. Her date Chad is cute but wears a t-shirt and scarf around his neck. Noa takes a small bite of her dish.

NOA  
(chewing)  
Oh. Yeah. That sucks.

CHAD  
But I don't care cause I love it.

NOA  
Yeah I guess for me it just depends  
on the spice. I love Wasabi but  
Thai spices, forget it.

A waitress stops by.

WAITRESS  
You guys good?

NOA  
Yeah thanks. I'm pretty much done.

CHAD  
Cool. We'll wrap all this up.

Noa looks down. There isn't much left of their larger shared plates. The waitress walks away. Chad takes out his wallet.

CHAD (CONT'D)  
You bring cash?

NOA  
Yup. You reminded me.

The waitress stops by and drops to-go containers. Chad starts dumping the meal in.

CHAD  
My brother's coming to town so if  
it's cool I was gonna snag the  
leftovers and then you can just  
leave a couple bucks less on the  
tip, make sense?

Noa stares at him a beat. What a gentleman.

NOA  
Your scarf is dipping into the Pad  
See Ew.

Chad looks down. It is.

CHAD  
Oh shit I love this scarf.

He pulls it out and starts wiping it off with a wet napkin.

CUT TO:

EXT. RESTAURANT- FEW MOMENTS LATER

We watch through the glass window from inside the restaurant looking out as Noa and her date say goodbye. It's obvious from Noa's body language that she's done but her date Chad is clearly not picking up on it.

CHAD  
This was awesome. You're really  
cute.

NOA  
(polite disinterest)  
Thank you.

CHAD  
(flirty)  
We should do this again.

Normally Noa would just fake it and smile and say "totally" and then ghost through text but she seems, fed up.

NOA  
(politely)  
Yeah, I don't know if we're really  
a match, ya know?

Chad seems caught off guard. He scoffs.

CHAD  
Well, whatever. I was just being  
polite. You're not even my type.

Noa can't help but laugh. This makes Chad angrier.

CHAD (CONT'D)  
Oh it's funny?

NOA  
 (still smiling)  
 Kind of.

Chad is pissed. He starts to walk away. He calls back behind him but doesn't turn around.

CHAD  
 Have fun finding a guy you stuck up  
 bitch!

Noa's shocked and momentarily speechless.

NOA  
 (calling after him)  
 Cool. You sound really stable!

Chad may or may not have heard. Noa stands alone in front of the restaurant. After a moment of quiet she scoffs again shaking her head, "did that just happen?"

Suddenly she looks around and realizes she's in a mostly empty dark parking lot. She sees a man standing outside the 7-11 in the strip. He spots her and starts walking what seems like in her direction.

She doesn't want to seem obvious but starts to pick up speed walking quickly to her car parked under a broken street light.

It's eerily quiet except for the clicking sound of her boots. As she jumps in and locks the doors she now turns to see him closer. He's older than she thought. She spots a wedding band. She shakes her head to herself, silly for being scared. But then again that's being a fuckin woman, ain't it?

INT. WORKOUT CLASS- AFTERNOON

Noa and her friend MOLLIE (late 20's-30's, loyal and sassy) are in workout clothes sitting on the floor stretching with each other. The class is filled with punching bags. Other women stretch around them.

We come in mid conversation.

MOLLIE  
 I still can't get over it. What the fuck is wrong with people?

NOA  
 Right? I mean I know it'll eventually be a funny story but right now I'm just pissed.

MOLLIE

I want you to text him and tell him what a piece of shit he is.

NOA

It's not worth it. My silence is stronger.

(then)

Although I was so flustered when he said it as he was walking away I just froze. I wasn't prepared. And I just said something dumb. Then as soon as I got in my car I thought of like 100 better things to say.

MOLLIE

L'esprit de l'escalier.

NOA

What is that?

MOLLIE

It's a french saying that's basically the feeling of thinking of the perfect reply a hair too late.

NOA

Yesssss. In English it's probably called "the jerk store."

MOLLIE

Huh?

NOA

Seinfeld.

A workout instructor gets on her head set.

WORKOUT INSTRUCTOR

(too chipper)

Ok ladies we're gonna start with kicking some serious ass and close it out with some amazing restorative yoga.

Noa and Mollie look at each other smiling and rolling their eyes a bit.

CUT TO:

WORKOUT CLASS - A FEW MINUTES LATER.

Noa and Mollie are keeping up with the teacher as she punches and kicks the bag and does all different maneuvers over music. We can't hear what she's saying but she's explaining the power behind each move before she does them.

The girls get sweaty kick-boxing.

JUMP CUT TO:

WORKOUT CLASS- LITTLE WHILE LATER.

Everyone sits crosslegged on their yoga mats with their eyes closed humming in unison. It's a jarring change from the crazy kickboxing.

WORKOUT INSTRUCTOR

The light in me sees the light in you. Life can get crazy. Remember to find your inner peace and your inner strength. It's there.  
Namaste.

The class bows forward together with prayer hands.

CLASS

Namaste.

Noa and Mollie open their eyes. They're sweaty and disheveled. They seem a bit rejuvenated but look at each other with a smile as if making fun of what just went down.

CUT TO:

INT. SMOOTHIE SHOP - LITTLE WHILE LATER

Noa and Mollie sit at a corner table sipping smoothies both with that thousand yard post workout stare. It's comfortable silence between them.

MOLLIE

This smoothie is my inner peace.

NOA

They were gonna charge me \$3 to add like 5 blueberries. How dareeeee you.

Mollie rolls her eyes and shakes her head in agreement. They continue sipping in silence.

NOA (CONT'D)

I should go home and do work.

MOLLIE

It's Saturday!

NOA

I'm on a deadline. Freelancing and working from home is cool but also sucks balls.

MOLLIE

Sucking balls isn't so bad.

Noa chuckles. A beat. Noa's thinking about something.

NOA

I'm so sick of obsessing about dating...

MOLLIE

Nice segue.

NOA

It's just, I'm cool, I'm nice, I'm a catch. I'm happy and I feel fulfilled and I try not to think about it but it's always just there in the back of my mind.

MOLLIE

Me too dude. Meanwhile if this was a movie our lives wouldn't pass the Bechdel test.

NOA

What the fuck is that?

MOLLIE

It's like a test for female characters in movies to see how often they talk about things other than men basically.

NOA

What?! That's bullshit. We're so well rounded. We hike, we bike, we go to museums and volunteer. We talk about all sorts of things! We rated the best ice creams for like almost an hour the other night.



MOLLIE

We were very stoned. Noa, don't get defensive. I'm just teasing. I love you. You can talk to me about anything, always. Duh.

Noa warms.

NOA

Sorry. Did I tell you about the new campaign I'm working on?

Mollie shakes her head.

NOA (CONT'D)

I'm designing a bunch of marketing materials for these biodegradable bags. They basically disintegrate cause they're made from the yucca root.

MOLLIE

That's really cool.

NOA

Yeah it's nice to be working on something good for the world for once.

(jokingly)

I'm just a really good person.

MOLLIE

(scoffs)

You're an angel shot right down from God's butthole.

Noa loudly slurps up the last bits of her smoothie with her straw and burps.

MOLLIE (CONT'D)

Never mind I take it back.

They laugh a bit.

INT. - STUDIO APARTMENT - A COUPLE NIGHTS LATER- DUSK

Noa is sitting on her small couch with her laptop in her lap and feet on a small mid century coffee table. We see her working on the yucca bag campaign.

She's eating Cheezits from the box and also occasionally scrolling through Bumble on her phone. It's all about multitasking.



She turns and walks away.

OLDER WOMAN

Have a good one.

Noa watches her for a beat and shuts the door. What a weirdo. Noa walks over to her fridge and opens it. It's sad. An Almond milk, a few moldy strawberries in a container, a couple of seltzers and some deli meat. She winces.

EXT. SUBURBAN STREET- NIGHT

Noa walks out the front door of her apartment and starts to walk down a quiet street in a hipster neighborhood. It's on the edge of cool but still somewhat grimy and shady. She seems a bit tense and nervous even. Basically just being a woman alone at night.

We tilt down to her hand to see her key sticking out in her closed fist. All of our moms taught us this move so we could stab potential assailants with our keys.

A rustling sound a little ways behind her. Noa tries to casually look over her shoulder. She sees a man walking but can't make out much else because it's dark. She's nervous. She speeds up a little. She tries to casually look again. He's getting closer.

Suddenly, she sees he's walking a dog. Ok. Phew. The dog makes her less tense. She gets to her car and quickly unlocks it jumping in.

CUT TO:

INT. SMALL GROCERY STORE- NIGHT

Noa is meandering around a small local grocery store. She reads the back of a granola bar box and puts it in. She makes her way to the fruit and starts picking up different containers of raspberries trying to find the best ones.

STEVE (O.S.)

Have you ever had these?

Noa lifts her head a bit startled to see a really cute guy talking to her. He's definitely a few years older than Noa but has a warmth to him. And great hair. He's dressed simply but stylish. He looks like he smells good.

He's holding out a bag of grapes.

NOA  
 (smiling)  
 Grapes?

STEVE  
 Oh no. These are called cotton  
 candy grapes. And I'm not kidding  
 they taste just like them.

NOA  
 Really?

STEVE  
 Yeah. I'm buying them for my sister  
 and my niece because I told them  
 and they were like no way fuck you  
 and it was a whole thing so I'm  
 getting them now on my way there.

NOA  
 (smiling)  
 Your niece said "Fuck you"?

STEVE  
 Yeah. 4 year olds are crazy.

Noa chuckles. He's cute.

STEVE (CONT'D)  
 I can tell you don't believe me so  
 you're just gonna have to try one  
 so you don't leave here thinking  
 I'm a weirdo.

He opens the bag as if to offer her one. She clocks her eyes  
 down to his left hand. No ring. Down to his shoes. Black  
 Chuck Taylors. For some reason that's comforting.

She pulls out a grape and chews. She looks happily surprised.

NOA  
 Holy shit.

STEVE  
 See?

NOA  
 I guess science ain't so bad.

STEVE  
 Fruit breeding for the win.

They exchange a smile.

STEVE (CONT'D)  
Do you live around here?

NOA  
Yeah I live over in Echo Park. You?

STEVE  
I'm outside of Glendale.

Steve looks like he wants to say something. A pregnant pause.

STEVE (CONT'D)  
I always hoped I'd meet a cute girl  
in a grocery store.

Noa laughs, blushing.

STEVE (CONT'D)  
Sorry. That was dumb.

NOA  
No. It's ok.

STEVE  
Do you think..I can maybe get your  
number? Then I can tell my sister a  
good story when I bring them the  
grapes.

NOA  
Sure.  
(beat)  
I've always wanted to meet a cute  
guy in a grocery store too.

STEVE  
Whoa. It's fate then.

He smiles big giving her a very subtle glance up and down. A quick moment that you might barely catch. It's normal though right? Something about his smile. Her gut is slightly nervous. Probably because he's so cute. Stop being so weird and paranoid about everything for once.

Steve takes out his phone.

NOA  
323-555-0938

He types it in.

STEVE  
I'm Steve by the way. I didn't even  
ask-

He outstretches his hand for her to shake. A firm handshake.

NOA

I'm Noa.

He types the name into his phone.

STEVE

That's a good name. Well, I'll try to play it cool and not text for a day or two but just know that I'll want to. Bye Noa.

He smiles and walks off leaving her a bit elated. She tries to hide it. Did that just happen?

INT. NOA'S STUDIO APARTMENT - DAY.

Noa and Mollie sit on the couch eating Mexican food. Noa looks like she wants to say something.

MOLLIE

..And then he goes well that's just your opinion. And I was like well technically it's not because I'm your superior so maybe just fix it?

NOA

Ugh. Fire his ass.

MOLLIE

Well I can't technically but it's just exhausting.

NOA

Totally.

(beat)

Ok I'm trying to play it all cool and causal because I don't want to jinx it but I met a super hot guy in the grocery store last night and he asked for my number.

MOLLIE

What?! Who does that?

NOA

There's not much to tell. He's hot. He was charming. And flirty. But not too flirty? And he asked for my number. Like I met a guy in real life not on an app.

MOLLIE

Plane, grocery, dog park. These are all the dream places women hope to meet a husband.

NOA

Whoa easy. I'm sure it's too good to be true somehow.

MOLLIE

Stop. Ok well keep me updated the second you hear or make plans or anything.

NOA

Of course. Wanna sleepover?

MOLLIE

I do but I have to get up early for work. We're prepping these team building exercises we're doing with some of the departments.

NOA

You owe me a bunch of juicy HR stories by the way. I still don't even know the details about firing the butt tapper.

MOLLIE

Oh my boss did it not me. But he said he's gonna sue us. Says he has more respect for women than anyone but all the allegations are from lying bitches who have it out for him.

Noa scoffs.

NOA

Obviously.

Noa shakes her head and they get back to eating.

INT. NOA'S STUDIO - AFTERNOON

Noa walks in her front door with a bag of stuff and an iced coffee. She plops on her couch and opens her laptop ready to work. She opens up the program and starts typing when there's the sound of a text message. She grabs her phone.

TEXT: (213)555-3323- "Ok I waited a day and a half. Hopefully it's cool and aloof enough to ask you for a drink?"

We see Noa smiling from ear to ear. She takes a moment to think of her response. She puts her phone down a moment. She wants to be cool and unavailable too. Oh the games we play. She goes to start working again but on second thought picks up the phone instead and types.

"Perfect balance of interested and aloof. Ha. I'm down for drinks. Any ideas?"

Send. She smiles. Waiting. Tries to do work. We hear the ping of another text.

INT. DARK BAR- FEW NIGHTS LATER

Noa walks into a dark dingy bar. It's not very crowded. She looks around and sees Steve sitting at the bar. He spots her and jumps off his seat. They exchange slightly awkward hellos when she approaches him.

STEVE

Please sit!

She does. She feels nervous and excited.

NOA

So this place is off the beaten path.

STEVE

All the cool places are.

The bartender approaches.

BARTENDER

You guys know what you want?

Steve hands her a menu. Noa looks at the bartender and stares a beat longer. She recognizes him but he wouldn't know her. She looks away.

STEVE

Some olives would be great. Just need another few for drinks.

NOA

I love olives. I would drink olive juice if it was socially acceptable.



STEVE

Ha. I would do a lot of things in public if they were acceptable.

He smiles and hands his card to the bartender.

STEVE (CONT'D)

Let's keep it open.

(then)

So, not to be that guy but tell me more about you. What do you do?

NOA

I work in graphic design and marketing. Blah blah. I'm freelance right now but working. It's pretty cool.

STEVE

So you get to work from home in yoga pants? You don't have to go into an office or anything?

NOA

Nope.

STEVE

That's awesome.

NOA

So what do you do?

STEVE

I work in reconstructive surgery.

NOA

Damn! Are you a doctor?

STEVE

(shyly)

Yeah. But who cares. We can talk more about that later. So what's your family like? You close with them?

NOA

Not really, no. My Dad died when I was young and my mother and I had a falling out. No siblings. It's a bummer. What about you?

He stares at her nodding and listening. Taking everything in.

STEVE

I'm sorry. I have a sister here and brother in Texas. We're pretty close. My parents were married 30 years and then my Dad died of cancer. They were amazing together though. Friendship, love and respect. The trifecta.

Noa is smitten. He says all the right things.

BARTENDER

You guys ready?

They look up.

FADE TO:

BAR- A LITTLE WHILE LATER

Noa and Steve are a few drinks in. They're giggling and have loosened up.

STEVE

It's not that weird!

NOA

Not even Instagram? Twitter?

STEVE

I just never got into social media. I felt like once I did one then it would be a domino effect.

NOA

I mean I respect you but how am I supposed to stalk you now?

Steve laughs.

STEVE

You can't! Guess you'll just have to get to know me the old fashioned way.

She playfully leans into him pushing him a bit.

NOA

Ugh how boring!

As she leans into him he puts his arm around her for a moment and gives her a playful squeeze on her upper arm.

We're close on the squeeze as he grabs it. He's really feeling it between his fingers.

CUT TO:

EXT. BAR- LITTLE WHILE LATER

Steve and Noa stand outside the bar. Noa is a little buzzed.

NOA  
This was really fun. You're easy to talk to.

STEVE  
You too.

He smiles and with all the confidence in the world leans in and kisses her. It's perfect. After they pull away she looks smitten. She stares up at him smiling like an idiot.

NOA  
(buzzed)  
You're hot.

Steve chuckles.

STEVE  
No you are. Let me get you a Lyft.

He opens his phone. Noa is feeling a flood of buzzed confidence.

NOA  
Would you like to join me in said Lyft?

He smiles.

CUT TO:

INT. NOA'S STUDIO

The door swings open to Noa and Steve kissing. He's grabbing her all over. He takes big handfuls of her ass in his hand. They stop kissing for a moment.

NOA  
Can I get you anything to drink? Or eat?

STEVE  
Just you.

He smiles as they start kissing again and make their way to her bed. She bends over to pick up a few pieces of clothing on the floor to get it out of the way. He looks at her body.

STEVE (CONT'D)

Your ass is delicious.

We see Noa's face which is away from him. She's blushing but definitely turned on. They fall onto the bed hooking up.

INT. NOA'S STUDIO- THE NEXT DAY

Noa is walking around her apartment with a towel on after getting out of the shower. Her phone starts ringing. The ringtone is:

SONG: THANK YOU FOR BEING A FRIEND BY ANDREW GOLD

"Thank you for being a friend. Travel down the road and back again..."

She picks it up.

NOA

We had sex. It was great.

INT. OFFICE - SAME TIME

Mollie sits in a cubicle on her cell phone. We intercut the phone call between both places.

MOLLIE

Yessss. Two snaps for a modern woman owning her sexuality.

NOA

Yeah I wanted to so I did. Boom. I really like him. He was just taking in every inch of my body it was so hot. Made me just feel confident in my own skin.

MOLLIE

What's his Instagram I wanna stalk a bit.

NOA

He doesn't have one. He's not really on social media at all.

MOLLIE

What? What do you mean at all? Ok that's shady I'm sorry. Red flag.

NOA

Are you kidding? I think it's cool. I know plenty of people that aren't on social media.

MOLLIE

Name two.

NOA

Well, one of my client's said her daughter is against it and-

MOLLIE

You're proving my point.

NOA

Whatever. I like him. Stop raining on my sex parade.

(then)

Ohhhh by the way remember Paul that guy you used to hook up with? He was the bartender at that dive bar in the middle of nowhere. He didn't recognize me but he looked good.

MOLLIE

He was hot but strange. So did Stevey pay for your drinks like a gentleman?

NOA

Oh yeah. Put his credit card down right away. He was no "this place is cash only" guy...Ok I should get back to work.

MOLLIE

Love you.

NOA

Love you.

They hang up.

INT. RESTAURANT - FEW NIGHTS LATER

Noa and Steve are at a little corner table looking at menus. It's dark and they're tucked away.

NOA

You find very cool places.

STEVE

Yeah. It's fun to discover new places. I can't decide if I wanna tell people because then everyone will be coming.

NOA

Well I feel privileged.

He smiles then looks back down at his menu.

STEVE

Let's go crazy. Eat all the food. Stuff ourselves until they have to roll us out. I like a girl that eats.

She chuckles. He smiles at her.

NOA

Sounds good. I never really understood what "being full" was anyway. Do you like steak?

STEVE

Ok don't judge me but I don't eat animals.

Noa seems curious.

NOA

Wow. No that's great. Is it a health thing or an animal thing?

STEVE

Cows are like dogs. Pigs are like dogs. I don't know I just like animals. People are the fucked up ones.

NOA

True.

Noa is thinking. She feels a little judged possibly but tries to hide it.

STEVE

But it's totally fine that you eat meat. I'm not judging you, promise.

NOA

Ok.

STEVE

Plus we can also share all the  
pasta and fried things right?

NOA

(smiling)

Definitely.

CUT TO:

INT. RESTAURANT - A LITTLE BIT LATER

Noa and Steve are eating off many plates in front of them.  
Steve watches her eat her steak.

STEVE

(flirty)

So have you told anyone about me?

NOA

(coy)

Maybe.

Steve raises an eyebrow.

NOA (CONT'D)

My best friend Mollie.

STEVE

What did you say?

NOA

That I met a cool guy and I like  
him.

Steve smiles. There's almost a twinge of calculation behind  
it but you wouldn't catch it if you weren't looking.

STEVE

Tell me more about Mollie.

NOA

Uhm well we met like 10 years ago  
working at Starbucks together.  
She's my closest friend here. Like  
a sister. Hopefully you'll meet her  
soon.

(then)

So, have you told anyone about me?

STEVE

(smiley)

Maybe. My sister. A few friends.  
Some business associates.

NOA

And what did you say?

STEVE

Wouldn't you like to know.

The waiter comes by.

WAITER

Are you guys all finished?

NOA

Yes I'm stuffed thanks.

Steve continues to stare and smile at her.

STEVE

I can't wait to get to know you  
more.

Noa chuckles.

NOA

Me too.

HERE COMES THE "GET TO KNOW YOU" MONTAGE

Song:

-Noa and Steve are getting ice cream. Steve encourages her to get more scoops, she gives in. They eat together walking down the block.

-Steve and Noa get out of a shower together. He playfully squeezes her in different places. She giggles.

-Steve and Noa eat pizza and pasta together at Noa's place. He puts more pasta on her plate.

-Steve and Noa dance together at a small crowded bar. He grabs her everywhere as they dance nibbling on her neck.

NOA (CONT'D)

(playfully)

What am I a piece of meat?

He bites her neck again. Maybe a bit too hard.



STEVE  
You're my piece of meat.

EXT. STREET - NIGHT TIME

Steve and Noa walk in the darkness except for the glow of an occasional street light. She looks like she's floating on a cloud. Those feelings of love drunk and the beginning of a relationship when nothing else matters.

STEVE  
So, I know this is probably fast  
but would you wanna go away  
together for the weekend?

Noa stops walking. She's intrigued. She waits a moment.

NOA  
Yeah. I would. Where to?

STEVE  
Can it be a surprise?

She smiles big. This kind of thing never happens to her.

NOA  
Ok.

They keep walking.

CUT TO:

INT. NOA'S STUDIO

Noa is pacing her small studio on the phone with Mollie.

NOA  
It's a surprise!

INT. MOLLIE'S OFFICE - CUBICLE

Mollie is in her office eating a protein bar behind her laptop with her hair up in a messy bun.

MOLLIE  
I don't know. I've never even met  
him. You're all love drunk and  
going away to god knows where for  
the weekend. I haven't even seen  
this guy.

NOA

Oh shit I totally forgot. Hold on.  
I'm sending you a photo of him!

Noa pulls the phone away from her ear and sends the photo. Mollie receives it and looks.

The photo is of Steve sleeping peacefully. His face is a bit covered. His chest and arm are exposed. There are scars on his arm where it looks like he might have been cut.

MOLLIE

I mean he looks hot but it's hard  
to tell, you creep.

NOA

He's very hot.

Mollie zooms in the photo.

MOLLIE

What's on his arm? Some weird scar?

NOA

Probably some cool scar story I'll  
ask him. Anyway, I'll text you once  
we get there and let you know  
everything, ok?

MOLLIE

Ok. I'm excited for you. It's a  
girl's fantasy come true.

NOA

Right?! Love you.

MOLLIE

Love you.

Noa hangs up and starts packing. Cute underwear? Yup. Perfume, toothbrush, dress? Jacket? It's hard to know weather wise what to pack for. She stuffs it all in.

CUT TO:

EXT. NOA'S APARTMENT BUILDING - NIGHT TIME

We're close on a suitcase that's being wheeled out a building and down some steps. Noa is dragging it to Steve's car parked in front. A Tesla. Whoa. He jumps out and takes it from her popping his trunk and putting it in.

CUT TO:

INT. STEVE'S CAR - SOMETIME LATER

Noa and Steve drive in silence for a moment as Noa looks out the window. Low music plays on his stereo.

STEVE

Sorry I had to work so late. I'm excited for you to finally see my place though and then we can leave in the morning.

NOA

Yeah. I'm excited. Are you going to tell me where we're going?

STEVE

Nope.

He smiles at her. Staring a beat too long. Noa looks out the window as trees and houses quickly pass by in the darkness as they continue up a hill. The houses become fewer and far between.

NOA

Where do you live again?

STEVE

Not much further.

Noa smiles and then turns away looking out the window trying to get a gage on where she is. A moment of nerves wash over her face as she stares out the window. Was this a stupid decision? Is she crazy? She does barely know this guy.

She pulls out her phone to text Mollie. She types.

"Hey dude. Going to his place tonight to crash and then leave in the morning. Somewhere in the Glendale mountains. It doesn't even feel like LA!"

She hits send but sees there are no bars left. It just sits there half sent not going through.

NOA

Ah, my cell isn't working.

STEVE

Yeah service is spotty up here.

Steve maybe notices the nerves on Noa's face as she tries to hide it.

STEVE (CONT'D)

It should come back at my place  
though. You ok?

NOA

Yeah.

They share a smile.

EXT. FANCY MODERN HOME - NIGHT TIME

Noa and Steve get out of the car which is parked in the driveway of a sleek and modern home on a dead end with no other homes in sight.

It's eerily quiet. Just the crickets and night time sounds. Not like normal LA. Noa looks around and takes everything in while Steve grabs her bag.

NOA

It's so quiet up here. It smells  
good.

STEVE

Yeah. I love it. Feels far away.

Noa's eyes click everywhere.

WE SEE QUICK CUTS OF WHAT HER EYES ARE SEEING.

Click - his home. Click - his car. Click - the empty street.  
Click - to Steve pulling out her bag. Click - to the woods  
surrounding the home. Click.

The mental photos we all take.

INT. STEVE'S HOME- NIGHT

Noa is walking around Steve's living room with a glass of wine. It feels much warmer on the inside. Not like the uber modern exterior. She feels more at ease. It's very West Elm.

He comes from the kitchen behind her as she looks at all of his stuff. Bluetooth speakers sit on a wall table with a bowl for his keys and a manly candle. She picks it up and smells it and smiles as she looks around.

STEVE

Sizing me up?

NOA

Oh yeah. Good scent. I approve.

Click. Her eyes dart around the room again taking in her surroundings. Click - Fancy leather chair. Click - refurbished wood floors. Click- his sneakers at the door. Click - his keys in the bowl.

She quickly remembers something as she grabs her phone from her back jean pocket and looks at the text. There still isn't service. Steve notices.

NOA (CONT'D)

Do you have Wifi? Still no service.

STEVE

Only a router. Hardwired house.

He chuckles. Is he joking? She chuckles too.

STEVE (CONT'D)

Appetizers are ready. I actually made a signature cocktail not a big deal.

NOA

Oh really?

She follows him into...

THE KITCHEN - CONTINUOUS

It's modern and clean. Too clean? Three different sets of knives sit in blocks across his countertop. He looks like quite the chef. Click, Noa's eyes go to the knives. Click, to the table setting, Click to him finishing up the drinks on a small rolling bar in the corner.

He stirs with a drink stirring spoon. As he pulls it out he licks it. She watches him.

STEVE

Perfect. Ok this is my version of an Old Fashioned with a twist.

He hands her the drink he tried off the spoon and picks up his own. She looks down at the drink. A twist of orange peel and a cherry.

He tasted hers it's probably fine. Why are these crazy thoughts even entering her head? Why didn't she get the wifi password yet? Why is her gut talking to her? Shut up gut.

She looks up to see him holding out his cocktail.

STEVE (CONT'D)  
Cheers to a great weekend.

She lifts her drink still a dash of apprehension underneath.

NOA  
So, are you gonna tell me where  
we're going?

STEVE  
You don't like surprises huh?

Noa shrugs with a slight smile.

STEVE (CONT'D)  
Ok well... I'm taking you to Joshua  
Tree. I found this amazing AirBnB  
with a hot tub under the stars.

Her eyes and smile get big. What was she even thinking? It's  
hard to figure out your gut from your paranoia sometimes.  
She clinks his glass.

NOA  
(giddy)  
Yay! I'm so excited. Cheers.

She takes a big sip of her drink.

NOA (CONT'D)  
That's really good.

STEVE  
Right? I make a mean cocktail.  
(then)  
Come sit.

He motions to the table. She sits.

STEVE (CONT'D)  
Take another sip. Notice an  
interesting flavor?

She takes another sip as he watches her. Rolling the flavors  
around her mouth.

NOA  
Peach?

STEVE  
Nope. Close. Try again.

He looks at her deeply. His eyes piercing into her. She sips.  
He looks at the drink.

NOA  
Apricot?

He takes a sip of his.

STEVE  
Oooh. So close.

She sips again. Looking at him over her glass. Her heart beats a little faster.

NOA  
Nectarine?

Steve smiles. He seems at ease in a strange way that makes Noa uncomfortable. Even his posture seems different suddenly.

STEVE  
You got it.

Steve stands up and goes to the counter. Noa watches him, feeling uneasy again. He turns around holding a cheese plate and brings it back. He sits and picks up his drink to clink her glass. They do and he drinks. She follows and takes a deep exhale imploring herself to relax.

She can't seem to slow down her heartbeat.

She looks around the kitchen again. Click, click, click with her eyes. In the corner of the floor near the oven is a tiny dark red smear. You'd easily miss it. She stares at it a beat.

STEVE (CONT'D)  
So have you ever been to Joshua  
Tree?

He snaps her out of her stare.

NOA  
No but I've always wanted to go.

He cuts a piece of soft cheese and spreads it on a cracker.

Another quick smile from Steve as if there's some inside joke only he is in on. He chews slowly as she watches. She feels strange, sleepy, groggy, and then suddenly....BOOM.

BLACK

Nothing. Darkness. Just the sound of breathing. Slow and steady and scared.

A FLASH of..

Eyes looking up at Steve. They wobble side to side as if looking out from the eyes up to him. Noa is being held up. Most likely drunk.

A FLASH of..

A large metal door in a small hallway with a padlock. The camera whips to the other side to see Steve walking toward it.

A FLASH of..

Steve going through Noa's things. Pulling out her stuff from her purse.

BLACKNESS

More breathing. The camera is in the point of view of eyes slowly opening. Blurry light pours in as the location ever so slowly comes into focus. Gray walls. A small trash can. A door. Epoxy floors. As the room is now in focus we see..

INT. SMALL ROOM - WHO KNOWS WHERE OR WHAT TIME

Noa is wearing her outfit from before but without shoes. Her makeup is a bit worn off and her hair is tousled. She sits up on a mattress with a cozy throw blanket folded at the end. The mattress sits on the floor in the corner of a windowless room.

But there's weird warmth to the room. A pretty patterned rug next to the bed. A cool tissue box. A mid century light hanging from the ceiling. A pretty lamp on the side table. It's, confusing?

Suddenly she realizes her right wrist is handcuffed to the bedpost. She pulls at it, freaking out, jiggling it, looking at it.

Her breathing gets fast and heavy as she looks around trying to get her bearings. This can't be real. She's dreaming. It's a nightmare. What happened? Where the fuck is she?!

NOA  
(croaking out words)  
Hello...

She gets choked up but stops herself from fully crying.



NOA (CONT'D)  
 (louder now)  
 Hello!

She puts her feet on the ground. Looks down at the trendy rug. Fuzzy slippers sit on the rug.

NOA (CONT'D)  
 (screaming)  
 Hello! Hello! Someone! PLEASE!

She swallows hard and tries to slow her breathing. She suddenly reaches for her back pocket with her left hand awkwardly going into them. She comes up empty.

FOOTSTEPS. Creaking from somewhere above. She hears them and her breathing gets so fast. She tries her best to put on a brave face. She looks at the handcuff. It's a futile effort.

The steps arrive at her door. The slow sound of a window on the door being slid open. Steve's eyes appear. They look different now.

STEVE  
 Hi cutie.

The sound of a key going in. Then another key. Double locks.

As the door swings open there's Steve. Almost looking apologetic and embarrassed. What the fuck?

STEVE (CONT'D)  
 You sleep ok?

NOA  
 What the fuck is going on!? Take  
 this handcuff off NOW!

She tries to sound authoritative. It's not quite working.

STEVE  
 (exhaling)  
 I can't do that.

She gets choked up again. She can't help it and starts crying. She pulls at her wrist trying to break the handcuff off somehow.

NOA  
 (through tears)  
 I'm so fucking stupid! I'm so  
 fucking stupid!

STEVE

No you're not. Come on, buck up. Do you need a tissue?

He motions to the cool tissue box. She sniffles in the snot and tries to compose herself.

NOA

(through tears)

Why are you doing this?

Steve exhales and makes a sound when your lips flap together as you exhale.

STEVE

Ok I'm not trying to make this all scary and keep you in suspense. So I'm gonna tell you but you're probably gonna freak out.

NOA

(nervously)

Are you going to rape me?

STEVE

What?! No! Ew. I would never. I like you.

(exhale, beat)

I'm, gonna sell your meat.

Her face goes from sadness to disgust to fear to WHAT THE FUCK?!

STEVE (CONT'D)

And eat you. Sorry. People pay a lot of money for that sweet meat. And your hair and weird shit like that. Not my bag but I don't judge. And listen, I'm gonna keep you alive and happy as long as I can unless you act up. I'll make sure you don't even feel your body parts being removed. I'm a doctor, remember?

Noa starts crying again.

STEVE (CONT'D)

I tried to make your space cozy. Thought the rug was very "you".

NOA

This isn't fucking happening...

STEVE

Yeah, it is. It'll take a little time to accept and then hopefully you just sorta give in and everyone is happy. Who knows, you could be alive for a while! The fresher the meat the better so I really don't want to kill you. But you know you won't have much left eventually and blah blah blah you'll bleed out and die. It's gross you don't need to hear it.

NOA

(through tears)  
I don't wanna die.

STEVE

(disturbingly chipper)  
I mean, we all die, right? Listen, why don't you calm down for a bit and then we can have you eat a nice big meal and have a hot shower. I'd love to fatten you up some more this week before we start. You're skinnier than most but don't worry.

She lunges out of bed and brings the bed with her just an inch, her arm still handcuffed but it keeps her put for the most part.

He jumps ever so slightly just from the surprise of her jumping up.

NOA

You evil fucking asshole!

STEVE

Don't be fresh. I like you. I liked fucking you. I really do think you're special. That doesn't take any of that away.

Noa sits and stares at him disgusted.

NOA

Where am I?

STEVE

Where you'll always be. Get comfortable.

He smiles and shuts the door.

We hear the double lock followed by walking and footsteps in the near distance going upstairs and another door closing.

Noa snuffles and tries to stop herself from heaving. Those heaving breathes like when you've cried too much as a kid and you just can't control it.

She looks around the room again. In the corner near her bed the paint is chipping. She leans down and with her nail makes a line on the wall as if it's a "1" for the first day.

CUT TO:

INT. SMOOTHIE SHOP - DAY TIME

Mollie is standing near where they are serving smoothies waiting for hers. She's on her phone.

MOLLIE

(into phone)

Hi, it's me again. Where the fuck are you? You're getting me all freaked out. I don't think any of my texts have even been delivered and your location isn't showing up you said you'd leave it on in case. Don't make me call the cops bitch. Call me back or text me! And I wanna hear where he took you!

She hangs up and sees her smoothie is ready. She grabs it and goes to get a straw. As she's walking out she hears her phone buzz. She pulls it out.

TEXT: "Hi bitch. Sorry no service here. We're in Joshua Tree! Extending the trip. I need a long break after my job. It's beautiful."

Mollie stares at it for a moment. Something doesn't feel right. We all know the way our friends text us. She starts to type but isn't sure what to say. Finally she does..

TEXT: "When can you talk? I wanna hear your voice. Send a pic of where you are!"

Sent. A moment or two before the three dots show up. Then disappear. Show up again. Mollie waits frozen at the door forgetting the world around her. Someone tries to get by.

PERSON

Excuse me.

Mollie looks up and lets them through. Her phone dings.

TEXT: "Ok I'll try! Service is spotty. I love you. I have to go."

Mollie reads this. It doesn't sit right. She walks out with her smoothie toward her car in a bit of a daze.

DING. She looks. It's a pretty sunset photo from Joshua Tree. Mollie's furrowed brow releases a bit and she smiles a tiny bit. She's crazy, everything is fine.

INT. NOA'S NEW DIGS - MAYBE NIGHT TIME?

Noa is staring off zoned out. Who knows how long she's been sitting there. Suddenly she snaps out of it.

NOA  
(frantic)  
Hello! Hello! Helloooooo! Steve!

She looks at her handcuff and inspects it. There's got to be a way to get it off. She hears footsteps.

The door locks click as Steve opens to the door.

STEVE  
How you feelin'?

NOA  
(seemingly defeated)  
I have to go to the bathroom.

He motions over to the bucket on the floor. Next to it is a little stack of toilet paper.

She lifts her handcuffed hand.

NOA (CONT'D)  
Well I can't reach it.

STEVE  
Good point.

NOA  
Please. Let me use a toilet. You can handcuff both my hands.

Steve thinks a beat.

STEVE  
Ok. But don't be fresh.

Steve keeps the door slightly ajar. Click, Noa's eyes go outside the door. There's a hallway across from another door.

Steve goes into a pocket and pulls out a set of keys. Click, her eyes go to the keys. He shuffles through them as he walks over. She stares at him emotionless.

STEVE (CONT'D)  
Put out your other hand.

She does.

STEVE (CONT'D)  
And don't move.

Steve goes to handcuff her hands together in front of her. She stares at him, calculating. Could she attack him now, try to run out the door? Probably not.

STEVE (CONT'D)  
Up we go.

He pulls her up and holds her arm as they walk out the door. Click, her eyes go to the hallway, click, to other doors. Click, there are stairs at the end of the hall. Click, to the top of the stairs there's another door which is shut.

An overhead light shines dimly in the hallway.

Steve stops in front of a door at the end and opens it. He clicks on a light to reveal a small gross bathroom with a toilet, a shower and a stained bathmat. There's no window.

Steve nods for her to go. She sits down on the toilet emotionless. Her eyes click to everything in the bathroom but it's pretty empty. A single small towel hangs on a rack. The sound of her peeing against the more than awkward silence.

She awkwardly wipes with the handcuffs on. Stands up and tries to wash her hands.

STEVE (CONT'D)  
You'll need a shower soon.

She looks over. It's really gross.

NOA  
(innocently)  
Can I shower upstairs?

He stares at her. Sizing her up.

STEVE  
Maybe. But not tonight.

NOA  
It's night time?

Steve nods. He grabs her handcuffed arms and brings her back to the room.

STEVE

I'm not coming back down tonight,  
ok? So stop screaming. I won't  
handcuff you to the bed so we can  
work on trust and you can get some  
rest.

He smiles and kisses her on the forehead. Sits her down on the bed and takes off the handcuffs.

She tries her best to maintain composure. Everything in her wants to attack him with all her might in that moment but she knows she couldn't get away.

He leaves as she hears the doors lock followed by the footsteps. Her eyes well up with tears again.

INT. NOA'S NEW ROOM - HOURS LATER

Noa is on her side curled up in the fetal position staring into space. Her mind filling with all of the places she could be, all of the things she could be doing, the sunlight, the world. This can't be real.

NOA

(screaming)

FUUUUUUUUUCK!

She sits on the ground defeated. Then slowly walks over to the door and crouches down trying to see if she can see anything under the door. It's barely a slit of light.

NOA (CONT'D)

HELP ME! HELP ME! FUCKING HELP  
MEEEEEEEEEE!!!!!!

She's out of breath. As she catches it a quiet slightly muffled voice...

WOMAN'S VOICE (O.S.)

(calmly)

He's not here.

Noa is shocked. She tries her hardest to look under the door.

NOA

Hello? Who are you? Please help me!  
Please! I'll do anything.

The voice laughs a bit.

WOMAN'S VOICE (O.S.)  
I can't help you. I'm in the same  
boat girlie.

Noa starts crying.

WOMAN'S VOICE (O.S.) (CONT'D)  
Don't cry. It's a waste of energy.  
What's your name?

Noa tries to stop herself.

NOA  
Noa.

PENNY (O.S.)  
I'm Penny. I'm from Phoenix. I was  
visiting LA. Met Steve. Blah blah  
blah, now I'm being eaten.

Noa reacts. Penny is strangely matter of fact in a way that  
comforts Noa.

NOA  
How long have you been here?

PENNY (O.S.)  
Hard to say. Probably almost a  
month.

NOA  
People have to be looking for you!  
Your family, the police, people  
have to be searching by now.

Penny chuckles.

PENNY (O.S.)  
Yeah I don't really have much  
family. So I doubt it.

Noa thinks, realizing it's probably part of the reason he  
picked her.

NOA  
Me neither.

PENNY (O.S.)  
He definitely knew that. He leaves  
at night. I don't know where he  
goes but it's almost every night I  
think. We should start sharing  
information.



NOA

Ok. Are you...missing any...I don't know how to-

PENNY (O.S.)

Yeah. It's not pretty.

NOA

Are there others?

PENNY (O.S.)

There were. Just one other now besides us I think.

Noa sits and thinks taking in all of this information.

PENNY (O.S.) (CONT'D)

MELISSA! You hear me girl?!

Penny shouts this pretty loud. Suddenly muffled a little bit further from where they are Noa hears something strange.

Someone is doing the sounds of drums with their mouth.

MELISSA (O.S.)

(singing Phil Collins)

I can feel it coming in the air tonight....hold on.. I've been waiting for this moment for all my life...

Noa tries to figure out what the fuck is going on.

PENNY (O.S.)

She's lost her mind. I get it.

MELISSA (O.S.)

(yelling)

Fat guy in a little coat! Fat guy in a little coaaaaat!

Noa smirks slightly. She can't help herself. A moment of levity among the madness.

PENNY (O.S.)

(to Melissa)

Bitch you're crazy!

NOA

We gotta get outta here.

PENNY (O.S.)  
(chuckles)  
Oh yeah totally. Get some rest.  
You're gonna need it.

INT. MOLLIE'S OFFICE - CUBICLE - DAY TIME

Mollie sits at her desk eating a boring salad. She opens up Google on her desktop and types "Steve, doctor, Los Angeles." Too many links show up. She rolls her eyes.

She texts Noa. **We see the back of Mollie's phone case covered in cute pink sloths.**

TEXT: "How's it going? Send more pics!"

The texts delivers.

Mollie googles again. "Steve. Reconstructive Surgeon, Los Angeles." So many links. She goes to google image. So many different faces. Ugh.

Ding. She looks. It's a text from Noa.

TEXT: "So great! Having the best time. Need a technology break though so shutting my phone off for a bit."

She sees this and feels worry all over again.

She scrolls through texts between her and Noa trying to decipher anything. She gets to the photo of Joshua Tree at sunset and clicks it to make it bigger. It's beautiful. Perfect. Too perfect. She stares.

She plucks it in an email and sends it to herself from her phone. She opens her email on her computer and takes the photo and plucks it into Google images doing a reverse search.

It quickly matches to Palmspringslife.com. Fuck. It's not her photo. It's plucked from a website.

She sits up. Something is seriously wrong.

TEXT: Call me it's an emergency!!!!!!!!!!!!

She watches and waits to see the text deliver. It doesn't. Music starts as we stare at Mollie's nervous face...

PRE-LAP: Song: GLORIA by Laura Branigan

Music starts as we cut to...

INT. STEVE'S KITCHEN - DAY TIME

The song blasts as we see the back of Steve wearing an apron at his kitchen island wiggling his butt happily to the music. We hear a buzzing.

THIS ENTIRE SCENE PLAYS OUT TO THE SONG.

As we face him we see he's using an electric knife to slice into a LARGE calf. It's tough but working decently. His apron has two big cookies on it where breasts would be and it says "Check out these cookies." It's splattered in blood.

He's slicing the meat off of it and putting it into a bag that's filled with other meat slices. His gloved hands are slightly bloody. He licks his fingers.

He vacuum seals the bag and tosses it into a large box filled with ice packs.

He sings GLORIA to the calf. On the kitchen table is a stack of photos. On the top is a photo of a woman in one of those INSTAGRAM museums giving a peace sign and smiling.

Next to that is a folded tank top. He momentarily takes off his gloves and goes into a purse sitting in a chair. He pulls out a small perfume and sprays the tank top. He smells the tank top. Perfect.

Quick cuts of him filling coolers with dry ice and packaged meats. A few different packages. More quick cuts of other boxes filled with meat and items from women. Photos, clothing, jewelry, makeup. These boxes are wrapped with fancy tissue paper and a bow.

After we watch these boxes be filled we cut to them lined up near the front door. Steve opens a flip phone.

He dials and talks briefly on the phone but we don't hear it over the music.

CUT TO:

EXT. STEVE'S HOUSE - SOMETIME LATER

A large dark SUV pulls up. A man comes out and takes all of the packages placing them meticulously in his trunk.

EXT. OPEN ROAD- LATER

The SUV drives and drives. Through day and night.

CUT TO:

EXT. SUBURBAN STREET- AFTERNOON

The man pulls up to a gigantic house. A cop car is parked in the driveway.

We watch the man bring the package to the door. An older white man answers the door and takes it, shaking hands with the driver. He quickly leaves.

CUT TO:

EXT. MEGA CHURCH - NIGHT TIME

The SUV pulls up. The driver goes to the back office of a mega church. A black man answers in a brightly colored suit. You get the feeling he's the preacher at this mega church. He takes the package and brings the driver into an awkward hug.

CUT TO:

EXT. OPEN ROADS - EARLY MORNING

The SUV continues to drive.

EXT. SUBURBAN STREET- DAY TIME

The SUV pulls up to another massive gaudy mega-house. In the front yard is a political sign to vote GREG SMITH for City Controller with a man's smiling face giving a thumbs up in one corner. The driver spots this and rolls his eyes.

The door opens and it's the guy on the sign. He takes the package and gives the driver a condescending pat on the arm as he walks off and back to the car.

As the door shuts the song abruptly ends and the scene cuts out.

INT. STEVE'S KITCHEN - EVENING

Steve is at his kitchen sink scrubbing his hands aggressively with soap.

Suddenly a very low voice is heard. More sounds. The voice comes into focus more.

NOA (O.S.)  
STEVEEEEEEE!!! STEVE!!!!

He exhales slightly annoyed and cleans up a bit. He picks up a wrapped up calf and walks down a hall to a nearby door and opens it.

It's a walk in freezer. Different body parts sit on shelves. A leg, a torso, breasts. He puts the calf in it. As he walks out and shuts the door he hears Noa again.

NOA (O.S.) (CONT'D)  
STEVE!!!!!! PLEASE!!!!

CUT TO:

INT. NOA'S NEW DIGS

Noa sits in front of a half eaten plate of food. Pasta with cream sauce, a large piece of cake with frosting, french fries. A small vase with flowers. She taps it against the table. It's plastic.

She looks different. A little angrier. She hears the footsteps and softens her face. The door unlocks.

STEVE  
Hi sugar. Did you like your meal?

She nods emotionless.

STEVE (CONT'D)  
Good.

NOA  
Do you think I can shower upstairs now? I smell.

He stares at her a beat.

STEVE  
Well that's no good. Are you gonna be a good girl?

She nods. Click, her eyes go to his shirt. Tiny blood stains. Click, down his shoes, same thing.

STEVE (CONT'D)  
(flirty)  
Are you gonna need help in the  
shower?

She stares at him, blinking, is he fucking serious? She's careful with her answer.

NOA  
(emotionless)  
No. I don't think so.

STEVE  
I wish you'd loosen up a little. If  
you could relax it'd make  
everything easier. For you too, I  
promise. Come on, gimme a smile.

She stares at him blankly then gives him a smile only with her mouth not with her eyes.

STEVE (CONT'D)  
There she is.

He takes out handcuffs and implores her to stand up.

STEVE (CONT'D)  
Put your hands out in front of you.

He walks up and handcuffs her hands together. They walk out of the room.

CUT TO:

TOP OF THE STAIRS - CONTINUOUS

He walks out of the stairwell closing the door behind him and locking it.

The sound of her heartbeat. Getting faster. She can hear it so loudly in her ears. She tries to control her breathing. We hear it slow a bit.

He holds her arm as they walk through the hallway past the kitchen. Click, her eyes go to the kitchen, click, to the many knives on the counter, click to the blood stained cutting board.

Click, to the front door, click to a large metal door in the hallway they pass.

They get to the bathroom. It's strangely warm but mostly clean and empty. Cool soap dispenser, toothbrush holder. Click, to the toilet. Click, to the plunger next to it.

He holds onto her arm quite tightly as he opens the cabinet under the sink to get a fluffy towel.

STEVE

There's body wash in the shower.

She just stares at him and nods. Thinking. Plotting. Planning.

STEVE (CONT'D)

I'll get you fresh clothes.

He handcuffs her to the towel bar on the sliding glass door in the bathroom. He leaves for a moment and comes back with some clothing folded. He picks up her underwear and looks.

STEVE (CONT'D)

Ooh sexy. Were you gonna wear this for me on our vacation?

He starts the shower for her as he unlocks her handcuffs. She gets undressed as he watches and gets into the shower.

We're in the shower with her as she has a moment of peace. The warm water washes over her as she rinses her face. She closes her eyes a moment pretending she isn't there. Listening to the sound of the water hit the shower floor.

Steve sits on the toilet looking at her silhouette through the glass. Watching her. Giving her the once over.

CUT TO:

INT. BATHROOM - MOMENTS LATER

Noa is dressed and barefoot in the bathroom with damp hair. Steve is about to handcuff her again when they hear a sound. Muffled but loud coming from the basement. Possibly Melissa being crazy.

For a brief moment before Noa is handcuffed Steve turns away from her to listen to the sound as it happens again.

As he's about to turn back to face her, Noa feels rage well up inside her. Her brief opportunity is about to pass.

Silence as he listens again.

BAM!

SUDDENLY, Noa grabs his hair as hard as she can PULLING HIM and kicking him in the back. She dives for the plunger and grabs it hitting him with the wooden handle as hard as she can in the body and head.

He turns to face her. He slams her HARD into the wall. She falls. As he leans down to grab her...

She DIGS her nails into his neck and face. She KICKS at whatever her feet can reach. Her body takes over with blind rage. She's screams visceral expletives.

He grabs hold of one of her wrists. She BITES his hand. He SCRATCHES and GRABS at her face as she does that. She's strong but he's obviously stronger.

He leans down trying to pick her up as she fights. It's MESSY and GRUESOME and there are no quick cuts just a brutal bloody fight.

NOA  
YOU FUCKING MONSTER!

He's gaining momentum and she's losing badly. She CLAWS at his face scratching and bloodying him. She punches him in the nose and it starts bleeding. You can tell it hurt.

STEVE  
BAD! GIRL!

He's smiling. Strangely turned on. They're facing each other now and she's no match. She wriggles out of his grip on the floor of the bathroom trying to crawl out.

She KICKS and SCREAMS as he comes toward her. She rolls over and kicks him in the knees and shins and tries to crawl out the door again.

Steve laughs. Does she really think she's going anywhere?

STEVE (CONT'D)  
You're so feisty!

He lets her crawl for just a moment amused by her will.

Then suddenly he grabs her by the shoulders, picks up her head and BAM! He SLAMS it into the tile bathroom floor in one swift move.

She's out cold.



DARKNESS

The low sounds of RESTLESS HEART by Peter Cetera play over the darkness. We hear the sound of Noa breathing.

As she opens her eyes the music gets louder and her blurry surroundings come into focus. She is face down laying on a metal table. She's groggy and disoriented.

Suddenly she hears Steve singing along to the song. Her eyes are focused now as she sees a table to her left filled with operating tools and equipment.

She tries to turn her head but barely can.

STEVE

(singing)

I don't want to lose you  
I don't want you walking away  
We're so good together  
Tell me it's forever, 'cause I want  
you to stay...

She tries to struggle but can't move.

NOA

I CAN'T MOVE.

STEVE

It's for your own good you little  
firecracker. Girls are so funny. I  
gave you an epidural. You shouldn't  
feel..much.

NOA

What the fuck are you doing?!

She hears some tools starting up and then leans down right by her face.

STEVE

I'm gonna eat your ass.

He laughs. Noa slowly realizes what he's doing.

NOA

(begins to cry and panic)

No no no no no no. PLEASE! PLEASE!  
I'll do anything!

STEVE

You lost my trust Noa. So there has  
to be consequences.

(MORE)

STEVE (CONT'D)  
You understand that. Plus, I have  
customers waiting.

He leans down right near her face.

STEVE (CONT'D)  
You might smell something. I'm  
cauterizing you so you won't be a  
bloody mess. See? I'm nice!

Noa just cries. He watches her a moment. Then wipes a hand on  
her cheek wiping away a tear. Then he licks it.

STEVE (CONT'D)  
I can't wait to taste you.

He mashes his mouth together. The sounds get louder as she  
SCREAMS!

He makes the music louder to drown her out. It's a chaotic  
cacophony of sounds; the song, the screaming, him singing  
REALLY loudly and the tools burning her skin open and SLICING  
OFF HER ASS CHEEKS. He's screaming over the music.

STEVE (CONT'D)  
(yelling over everything)  
Don't worry I'm gonna sew your skin  
back on and leave some muscle so  
you'll be able to walk a little  
longer. See? I'm cool!

FLUMP. On that a large, jiggly, bloody ass cheek is SLAPPED  
down onto a metal table nearby where he is operating.

Noa sees this. She hyperventilates and screams with pure  
visceral horror and rage.

As she screams we...

CUT TO:

INT. DARK BAR- SAME TIME

The low echo of her scream can still be heard inside the bar  
as Mollie walks in. For a beat it's almost as if Mollie can  
feel the scream. As she opens the door light from the day  
pours in but quickly disappears as the door closes.

She approaches the empty bar with one man at the end drinking  
a beer and another man sitting quietly at a table. It's a  
depressing scene.

Mollie spots the bartender who is the same one from Steve and Noa's date. She approaches him.

MOLLIE

Paul. Hi. Thanks for letting me stop by.

PAUL

No problem.

MOLLIE

I know it's really weird and was hard to explain in text.

PAUL

I sill can't give you his info Mollie. If I even had it.

MOLLIE

Please. It's the only connection I have. My best friend is missing and I know this mother fucker has something to do with it.

PAUL

Then go to the police.

MOLLIE

And say what? My friend went away with a guy and extended her trip and she's texting me but I know it's not her?

Paul just looks at her and shrugs.

MOLLIE (CONT'D)

She wouldn't just disappear like this. Please. I'm begging you.

Paul softens a bit. Is she breaking through to him?

MOLLIE (CONT'D)

I'm desperate and I'm fucking scared. I gave you the date and time they were here. She told me you were their bartender and he used a credit card. You could get me his full name.

She looks desperate and even a bit choked up.

MOLLIE (CONT'D)

Please. Please!

He stares at her. Paul takes a deep breath.

PAUL  
(softens)  
Let me think it over.

MOLLIE  
Thank you.

INT. NOA'S ROOM - WHO KNOWS WHAT TIME

The Fade in and out of a nail digging into the wall signifying the days there. Finally a 9th scratch is made.

Noa is laying on her floor mattress staring at a wall. She looks pained and defeated. Next to her on the ground is a glass of water in a plastic cup, a full plate of fattening food, a napkin, some pills and a small stack of magazines.

She grabs a handful of mashed potato with her hand and eats it.

PENNY (O.S.)  
Hey. How's your ass?

NOA  
Still gone.

PENNY  
Ha. I meant like-

NOA  
I know. Pain meds are helping me not care as much. They're fucking strong.

PENNY  
(sarcastically)  
He's so caring right?

She chuckles. Noa gives the slightest smirk.

NOA  
He gave me magazines. They're so old. Worse than the dentist's office.

PENNY  
Damn I never got magazines. You probably won't be the favorite much longer.

NOA

I just wanna fucking hurt him.  
Torture him. Kill him.

PENNY

Me too. It's the only thing I think  
about anymore. Crazy that we fucked  
him right? Ugh, men. Anyway. Can  
you walk yet?

NOA

A little.

PENNY

Get your strength. You're gonna  
need it. It won't be long before he  
takes more.

NOA

He's not getting anymore.

PENNY

Thatta girl. Night sweet Noa.

NOA

Night Penny.

PENNY

(yelling)  
Night Melissa!

MELISSA (O.S.)

AND GOD, BLESS US, EVERYONE!

Noa listens to this and nods a bit. She leans over and grabs  
another bite of food with her hands. She grabs a magazine and  
looks at the cover.

COSMOPOLITAN MAY 2014

She flips through it like a zombie not really caring. She  
puts it down on top of a few others and curls on her side  
trying to close her eyes.

INT. MOLLIE'S OFFICE - DAY TIME

Mollie looks tired and melancholy as she works at her  
computer. Her phone dings. As she looks at it we see a text  
message from PAUL.

TEXT MESSAGE: Hey. His name is Brett Steven Kemp. Please  
delete this and keep me far away from it.

Mollie's eyes get big. She takes a deep breath and a slight determined smile comes across her face.

INT. NOA'S ROOM - SAME TIME

Noa is on her side on the bed. She takes a deep breath and leans on her arms to help her stand up. She's wobbly and it still hurts to walk as she takes baby steps around the room.

She slowly gets on her knees and down to the ground and starts doing pushups. She keeps going until her body gives up. She lays on the cold floor with her cheek and closes her eyes and sighs, forgetting where she is for a moment.

Suddenly she hears footsteps. She leans her head up terrified he's coming for her. She gets herself up and goes back over to lay down on the bed. She looks scared but puts on a brave face.

She hears the door unlock close-by. She can't hear what's happened just muffled talking. A deep voice, Steve and a higher pitched one, possibly Penny.

SCREAMING. AND CRYING. AND PLEADING. It's getting louder as they pass by her door. It's Penny.

PENNY (O.S.)

NO! PLEASE! DON'T FUCKING DO THIS!  
I CAN FATTEN UP EVEN MORE! PLEASE!

Noa is frozen as she listens to her being dragged upstairs and fighting. She squeezes her eyes tightly a moment. Why isn't this a fucking nightmare? Is this it? The door shuts at the top of the stairs. Noa is left alone in silence.

Her face is hard to read as she breathes fast and heavily. Then she gets herself back on the ground and starts doing push ups again.

INT. COFFEE SHOP - EVENING

Mollie sits with her laptop at a corner table frantically typing. We see she has a crazy amount of windows open all laying on top of each other.

There's an article about who we know as Steve losing his medical license in San Francisco for a series of eerie complaints. Mollie scans through it.

After some frantic googling she comes across a Facebook page. It's a photo of a smiling blond woman with two perfect little kids. A boy and a girl.

Next to her is STEVE. HOLY SHIT HE HAS A FAMILY?!

Mollie can't believe it. She scrolls through the wife's Facebook page but only a few family photos come up because it's private.

There are some BLUE LIVES MATTER main photos and a Roden & Fields post. Nothing unusual. Steve doesn't have a Facebook page himself. The few photos we see are of a smiling family man not the fucked up Cannibal we've come to know.

Mollie scrolls down the page and comes upon a photo of the family in front of a house that's been sold. She zooms in on the sold sign and sees the Realtor's name and info: Maria Riviera.

On the Facebook post it says:

"We're Home! "#CasaOntario."

She looks at the date then Googles "Ontario St., Los Angeles, Homes for Sale, 2015, Maria Riviera."

BINGO. The address comes up. She goes onto Zillow to double check and sees the house and when it was sold. It's the same one as in the photo. She now has his address. One step closer.

INT. NOA'S ROOM - WHO KNOWS WHAT TIME

Noa is back on her cot, where else. Her nails have gotten longer. She picks dirt out from under them.

She tries to sharpen them on the wood base around her mattress. They are getting a little pointier. She looks them over.

The familiar sound of the door opening at the top of the stairs. She perks up a bit.

She hears the sound of two people, maybe one. Wobbly footsteps like one person is bearing most of the weight holding the other up.

The door nearby opens and shuts. Some muffled talking. It sounds like fighting but it's hard to make out. She hears muffled crying.

Noa swallows hard and tries to compose herself as she hears footsteps toward her door. Steve slides open the peep window in the door. His eyes peering in at her.

STEVE

Hi. How you feelin?

She smiles innocently. She slowly sits up on the bed, leaning on her side a bit as to not sit directly on her lack of ass cheeks.

NOA

Better. Thank you. And thanks for all the extra things.

She motions her eyes to the food and pills.

STEVE

I'm gonna give you a little more time before the next session. Gain some meat on those bones.

NOA

Ok...I'm sorry I betrayed you.

He stares at her. Not sure if it's an act.

STEVE

Good.

(beat)

You're gonna die here Noa. This is the last place you'll ever see. And the quicker you get used to that, the better.

He flashes a quick fake smile before walking out and locking the door.

After he leaves and his footsteps retreat Noa stares silently crying feeling the gravity of his statement. She nods her head and lets herself cry and snot and let everything out, giving into the fact that he's right. She's gonna die there.

She lays down on her side and falls asleep with tears all over her face.

FADE IN:

NOA'S BED - WHO KNOWS WHAT TIME

She's laying on her side in the same position as we left her. She opens her eyes slowly, emotionless. Her face is still a little blotchy and red from crying.

She clocks the old magazines and picks one up. She starts mindlessly flipping through but then starts reading a bit.



Her eyes click through all the vapid articles: 99 WAYS TO PLEASE YOUR MAN. She rolls her eyes. THE HOTTEST BOOTS FOR FALL. Ugh. She scoffs. She has bigger problems now. The cover says OCTOBER 2015.

Suddenly she gets to a page and stops as her eyes go wide. She leans in closer as we now see what she's looking at. Written in tiny lettering in pen is a note on a page in the middle of the magazine. Her mouth opens slightly as we hear her breath.

**"If you're reading this you're still alive. And he likes you. He keeps an extra set of keys to all the rooms in his bedside table on the left side facing the bed. KEEP FUCKING FIGHTING. You're not a piece of meat. Stop acting like it. My name is Kate Farney. I tried."**

The words hang there. She stares reading them over and over again. Keep fucking fighting. The words echo in her head.

She closes the magazine and quickly puts it at the bottom of the pile.

EXT. SUBURBAN STREET - EARLY EVENING

A perfect idyllic suburban street with big gorgeous homes. The sun has almost set but there's still a little bit of light out. It's magic hour, fuck it.

Mollie is parked across the street from one of these homes sitting in her car staring at it. She looks down at her phone to an address in her notes. We see the mailbox with the same numbers.

MOLLIE  
(whispering to herself)  
What am I doing?

INT. STEVE'S HOME - SAME TIME

Steve puts on his shoes and jacket about to leave when on second thought he goes toward the stairs.

INT. NOA'S ROOM - MOMENTS LATER

The sound of footsteps down the stairs. Noa perks up. Steve slides open the window.

STEVE  
Hi.

NOA

Hi.

STEVE

Do you need anything?

NOA

I'm ok. Thanks for asking.

She smiles at Steve.

NOA (CONT'D)

Do you need anything?

Steve smiles and chuckles a little bit.

STEVE

I'm ok too.

NOA

Can I ask you something? Did you,  
always, eat people?

STEVE

Of course not. It was a slow  
transition. Maybe I'll tell you  
about it sometime.

NOA

I have to admit, I'm interested...

Steve softens a bit. He opens the door and walks in.

STEVE

It's not an easy thing. A lot of  
stigmas as you can imagine. But  
it's my business now too. And I'm  
passionate about it.

(beat)

Millions of innocent animals are  
factory farmed and abused and  
slaughtered everyday and everyone  
happily eats their bloody flesh  
and doesn't bat an eye. But eat one  
woman and suddenly you're a freak.

NOA

You're...right. It is weird. I  
guess, if I'm being totally honest,  
there's this dark part of my brain  
that's curious, ya know?

(beat)

What is tastes like.

Steve looks at her a beat. He's a bit hard to read.

STEVE  
(intrigued)  
Really?

NOA  
Yeah. Sorry. I shouldn't have even  
said that out loud.

STEVE  
Mmhmm. I'm sure you're bullshitting  
me with your feminine guile but  
whatever.

NOA  
Ha. I wish I was. It's, I don't  
know. I feel- bad for even thinking  
it.

STEVE  
Don't feel bad. Get some rest. I'll  
see you tomorrow.

NOA  
(smiling)  
Ok.

She lays down all cute and innocent. He leaves and locks her  
in.

The footsteps retreat down the hall, up the stairs as the  
door opens and shuts.

EXT. SUBURBAN STREET- SAME TIME

The sun has set as Mollie still sits there staring at the  
house. After another moment a minivan pulls into the  
driveway. The woman from the Facebook photo Mollie saw  
earlier gets out of the driver side.

She slides open the back door of the van letting out her two  
young children, a boy and a girl. The kids run toward the  
front of the house as she grabs a bag of groceries from the  
trunk and follows them. Mollie watches as she unlocks the  
door and goes inside.

After a beat she exhales.

MOLLIE  
Fuck it.

She turns off the car and gets out.

CUT TO:

EXT. HOME - MOMENTS LATER

Mollie is now standing at the front door of the house. She rings the bell and notices immediately it's the kind that has a camera in it. A voice comes over a speaker.

WOMAN'S VOICE

Can I help you?

The woman's voice is cold and assertive.

MOLLIE

Hi. My name is Mollie. Uhm, so, actually, do you mind opening the door so we can talk face to face? I- It's hard to explain.

A beat.

WOMAN'S VOICE

Do I know you?

MOLLIE

No. I'm looking for my friend and I'm hoping-wondering if maybe you can help me? I think your husband might know her. It should only take a minute.

WOMAN'S VOICE

Do you know how sketchy that sounds?

MOLLIE

(meekly)

Yes. Sorry.

Another beat. The door opens and the woman is standing there. She's gorgeous up close with pulled back blond hair and perfect cheekbones. She looks to be in her 40's but it's hard to tell. This is ANN.

CUT TO:

INT. HOME - MOMENTS LATER

Mollie is sitting on a gorgeous couch in a formal living room shaking her leg, obviously nervous.

Her love of Noa propelled her here but now she doesn't exactly know what the fuck she's doing.

She can hear the sounds of the kid's fighting and playing in a back den somewhere.

ANN (O.S.)

Go up to the playroom while I start dinner!

The rambunctious kids run up the stairs as Ann walks into the living room with a glass of water and sits in a chair across from her.

ANN (CONT'D)

So you were saying?

Mollie can't hide her frantic nerves. What is she even doing in this woman's living room?

MOLLIE

So I know this all sounds crazy and I didn't really plan this out well but well so my friend is missing. And I- don't know how to say this but....I think she may have been seeing your husband.

The woman looks shocked.

ANN

Excuse me?

MOLLIE

I know this is all shocking and I'm not trying to screw your family up here but..has your husband been around much? Is he out of town?

ANN

No. I just saw him this morning before he went to work. Honestly this is crazy and I don't know you so..I think you need to leave.

Ann ushers her up off the couch. Mollie tries to think of what to say as she stands there.

MOLLIE

Does he go out of town for work or anything? They went away to Joshua Tree and that's the last time I saw her almost two weeks ago and-

ANN

What proof do you have that they were seeing each other? That it's even my husband?

MOLLIE

Just, well, his name and they were at a bar together and I connected it and I-

The sound of a car pulling up outside. They both look toward it.

ANN

You need to leave right now.

Ann starts ushering her toward the door. Mollie stares at her right in the eyes.

MOLLIE

(getting a little frantic)  
I'm sorry I'm just desperate right now. Please. Woman to woman. Maybe your husband has more info then? I'm not trying to accuse anyone of anything I just want to find her. You have to understand.

Ann softens for a moment but still seems upset by this information. Is she getting through? She looks like she's about to say something.

And with that Steve walks in the front door with a briefcase as if he's been at work all day.

He puts down his briefcase by the door and looks at them confused as to what's going on. Mollie looks at Steve. He can sense the tension in the situation. Does Steve know who she is?

STEVE

Hi. What's going on?

ANN

This woman was just leaving. I shouldn't have let her into our home in the first place I'm sorry honey.

MOLLIE

Steve, right?

STEVE

No. My name is Brett.

MOLLIE

But do you go by Steve? I think you were dating my friend Noa. She's missing.

STEVE

No I don't know who that is and I'm sorry but I'm going to have to ask you to leave as well.

Mollie looks at him deeply. A moment of silence.

MOLLIE

Ok.

STEVE

Listen I'm sorry about your friend but if you're concerned you should definitely go to the police. You don't just show up to a stranger's home, right? That's also pretty dangerous for a woman to do.

Mollie starts to walk to the door toward Steve who's hand is fidgeting in his pocket. She's now standing equidistant in the hallway between Steve and Ann.

MOLLIE

You're right. I'm sorry.

As she walks she takes out her phone by her side casually and without looking down we see her press and call Noa.

The phone lights up and it say "NOA calling mobile...."

Suddenly a song starts playing in Steve's briefcase.

"Thank you for being a friend. Travel down the road and back again. Your heart is true..."

THAT'S MOLLIE'S RINGTONE. Holy shit. Fuck. What does she do?!

Mollie's breathing gets quicker as she is literally frozen in fear. Now what? She looks at Ann trying to connect.

ANN

You really shouldn't have done that.

Mollie is a deer in headlights.

BAM! Steve quickly approaches her from the back with a cloth he's pulled from his pocket.

She turns back to him but not completely as he aggressively grabs her putting the cloth over her mouth and nose and lifting her off the ground so her feet don't make any sounds.

STEVE  
Shhhhhhhhhhh.

Ann just stares at Mollie and watches her go unconscious.

CUT TO:

DARKNESS

The silence is deafening.

After a moment a tiny bit of light comes in and sound too. The muffled sounds of music and someone singing happily. Where are we? We're inside the trunk of a car. It's almost as dark as before but we can make out a little bit of the surrounding.

The sound of fast breathing. It's Mollie. She's trying to catch her breath. The car stops. The engine turns off. The sound of something. A car door opens. The sound of footsteps walking and suddenly BOOM.

The trunk is popped open as light pours in. It's dark out but it's more light than the blackness from inside the trunk.

Steve is standing menacingly over Mollie looking down at her. Her hands are tied together and she has duct tape over her mouth.

STEVE (CONT'D)  
(creepily chipper)  
Peek-a-boo!

It's over the top and he knows it. He chuckles a bit at his own weird joke. He leans into the trunk as Mollie flinches unsure of what he's going to do.

STEVE (CONT'D)  
Relax. Don't you want to get out of  
the trunk?

Mollie doesn't react but he grabs onto her and helps her out. She gets out and stands up as he holds onto her arm. She's in a closed garage.

We watch as he walks her into the house.

CUT TO:



INT. STEVE'S OTHER HOUSE - SAME TIME

Ann is standing in her son's bedroom doorway next to the light switch. The light is dim and he's tucked into bed. On his night table is an owl night light projecting stars onto the ceiling.

ANN  
Ok honey, tell me when.

SON  
Will Dad be back soon?

ANN  
Later on after you're asleep. But I'll make sure he comes and gives you a kiss.

SON  
Ok. Can you leave the door open a little?

ANN  
Of course.

SON  
Ok. I'm ready.

Ann clicks off the light.

ANN  
Sweet dreams jelly bean.

SON  
Love you.

ANN  
Love you.

She closes the door leaving it open a crack and walks down the hall. She passes another door that's cracked open and peeks in. She sees her daughter sleeping peacefully and shuts the door all the way.

We follow her into her bedroom and into the master bath. She stares into the mirror a moment, taking her face in. Her eyes now look cold and empty. She looks closely inspecting every inch of her face and every tiny wrinkle.

She pulls her skin back imagining what she'd look like with a face lift.

After a moment she starts taking off her jewelry and putting it in a small dish on the counter next to the sink. Her gigantic diamond earrings, her diamond necklace, her rings.

She starts the shower. It gets hot quickly as steam begins to rise. She takes off her shirt. She unbuttons her pants and starts to pull them off.

As she pulls them down just a bit we see past her hip on the right side she has an entire prosthetic leg from her groin down. She rubs her hand on the smooth surface of the leg a moment.

From the back we see her unhook her bra and pull off her underwear. After everything is off she unscrews the leg and hops over to the shower.

Now without the jewelry and sleek outfit and hair back she's just a vulnerable woman missing a leg.

There's a large ledge type seat in the shower and she expertly holds on the towel bar and shimmies herself in.

INT. NOA'S ROOM - SAME TIME

Noa is practicing walking around the room. She's gotten much better. She tries to do some lunges. It looks painful.

There's a knock at her door. She flinches as the little window in the door is opened. Steve's eyes appear as Noa gives him an innocent smile.

STEVE

Whatcha doin'?

NOA

Not much!

STEVE

I have a surprise for you.

Noa tries not to react. Steve opens the door and is holding pants and a shirt folded.

STEVE (CONT'D)

I got some of your clothes from your suitcase. Thought you might want to change.

Steve walks in with them and puts them on her cot.

NOA

Thank you. I appreciate it.

STEVE

So, I keep thinking about what you told me. About your, curiosity.

NOA

(embarrassed)

Yeah. Sorry. Honestly forget I said anything. I want that part of my brain to disappear.

STEVE

Don't be sorry. That's how it started for me. I knew you were special Noa. I wanted to see if you'd like to have dinner with me tomorrow night. Learn a bit more about this life. You'll need to be handcuffed though.

NOA

I understand. I'd, love to.

STEVE

And maybe we can work on regaining some trust.

NOA

(innocently)

I'd like to work on that.

STEVE

Good. I'll get you something to wear.

NOA

(smiling)

Ok.

Steve smiles back. He walks to the door to close it. Noa still smiling at him flirting.

STEVE

Goodnight Noa.

NOA

Night.

He shuts the door as her smile abruptly drops. The sound of his steps walking away and up the stairs.

She looks over at her clothing. She picks it up and inhales it. The smell of fresh laundry. Of her life before.

She changes out of her ratty t-shirt and into the new one. Same with the pants. Cozy cute pajama pants she cherishes in this moment. Below her waist is still bandaged up.

She starts practicing walking again in circles. She walks over to the door and bends down near the crack at the base of the door.

NOA (CONT'D)  
(whisper screaming)  
Penny! Penny!

Nothing.

NOA (CONT'D)  
(louder now)  
Penny! Please just answer already  
it's been days. PLEASE!

PENNY (O.S.)  
What do you want?

NOA  
Jesus. Was that so hard? I wanted  
to know you're alive for fuck sake.

Silence.

PENNY (O.S.)  
Barely.

NOA  
Stop that shit.

Silence.

PENNY (O.S.)  
I'm done Noa. I'm a fucking gimp  
monster piece of meat now. That's  
all I ever was I suppose.

NOA  
No you're fucking not.  
(beat)  
Listen, I'm having dinner with  
Steve tomorrow.

PENNY  
What?!

NOA  
Yeah. So buck up gimp. Girl power,  
right?

Penny chuckles.

PENNY (O.S.)  
I think my leg might still exist.

NOA  
Well then we're getting your leg  
back.

PENNY  
(chuckles)  
Now that is a fucked up sentence I  
never thought I'd hear.

NOA  
There she is!  
(then)  
Sleep well, ok? Big days ahead.

PENNY  
If you say so.

INT. STEVE AND ANN'S BEDROOM - NIGHT TIME

Steve and Ann lay in a large king sized bed in the dark both  
staring at the ceiling in deep thought pretty far away from  
each other.

STEVE  
I'm going to have to work late  
tomorrow night. Some big clients  
are expecting packages.

Ann continues to look up at the ceiling.

ANN  
Ok.

STEVE  
Goodnight jelly bean. Love you.

He leans over and kisses her on the cheek then rolls over  
facing away from her.

ANN  
Love you too.

INT. STEVE'S CANNIBAL HOUSE - KITCHEN- DAY TIME

SONG: JACKSON BROWNE - SOMEBODY'S BABY

Steve dances around his sun drenched kitchen wearing an apron that says "The Grillfather" in "Godfather" font. The kitchen looks a lot different in the daytime.

A large bag of groceries sits on the counter. He's making an omelette on the stove top. He chops and mixes and happily cooks.

He seems to be looking for something. He looks in the grocery bag and then opens the fridge. As it opens we get quick glimpse of the inside.

Normal things like Almond milk and fruits and veggies but also a large container of blood with small chunks in it, a container of an indistinguishable bloody raw meat wrapped in plastic wrap, some cooked meat as well in a container with sauce. He grabs a tomato and closes the fridge.

He's having a grand old time singing along while he cooks and bops around the kitchen.

There's a beeping sound as if something is ready. He goes over to a Dehydrator and opens it.

What sort of looks like beef jerky but much grosser and let's be honest it's fucking human meat. He grab a piece and bites into it. He chews for a while. It's chewy. Gross. He loves it.

STEVE  
(excitedly)  
Fuck yeah.

He slices the tomato and sits it on top of the omelette. He opens the oven and pulls out hash browns dishing them next to the omelette. A perfect plate.

He looks over at a pretty floral dress hanging on a hanger on a hook nearby and smiles.

INT. NOA'S ROOM - SAME TIME

The song plays out while Noa sits on a bucket in the corner of the room peeing staring off into space. A small pile of wadded up tissue sits next to the bucket. She finishes and wipes herself.

The sound of footsteps and knocking on her door.

STEVE (O.S.)  
(cheerfully)  
Knock knock.

He slides open the window in the door as she is getting off the bucket. His eyes creepily peer in.

STEVE (CONT'D)

Well hello there.

She finishing pulling up her pants. She's moving more nimbly now even though she's sans an ass.

He opens the door holding a tray with the expertly prepared omelette, hash browns and fresh squeezed orange juice. It looks amazing. In his other hand is the new dress with tags.

NOA

Hi.

STEVE

I made you brunch. Some eggs,  
hashbrowns, OJ and a lot of TLC.  
The care, not the band.

He chuckles. What a creep. No pun intended.

NOA

Ha. That's a good one. It looks  
amazing. I'm so hungry.

He hands it to her. She places it down on a little box sitting next to her cot.

STEVE

I love to cook. I'm pretty good if  
I do say so myself.

NOA

Everything you've made me has been  
delicious.

He holds up the dress.

STEVE

I thought you might like to wear  
something new for our dinner this  
evening. Thought you'd look sexy in  
this.

She walks over to him confidently but innocent and takes the dress from him looking at it.

NOA

It's perfect. You really know my  
style.

He doesn't.

STEVE  
Thanks. And here.

He reaches into his pocket and pulls out a lipstick, an eye shadow and mascara.

STEVE (CONT'D)  
Grabbed it from your purse. So you can freshen up.

She stares at him a beat then musters a smile.

NOA  
Thank you.

STEVE  
Ok well...see you soon!

NOA  
I'll be here!

He walks out closing the door and double locking it behind him then shutting the little window. Her frozen smile immediately drops.

EXT. HALLWAY- SAME TIME

Steve looks happy. He walks down the dark hallway and gets to another door. He slides open the window and looks inside.

Mollie is huddled in a corner with duct tape still over her mouth and her hands bound. Her pants are wet from peeing herself. Her mascara is black around her eyes. It's been a rough one to say the least.

STEVE  
Oof.  
(weird comical accent)  
You no look so good.

He laughs and unlocks the door and walks in.

STEVE (CONT'D)  
If I take off the duct tape are you gonna scream?

She nods her head no.

STEVE (CONT'D)  
I don't like liars so I hope you're being honest.

He walks over and rips the duct tape off her mouth.



STEVE (CONT'D)

Hi.

He smiles. She just stares at him.

STEVE (CONT'D)

I'll get you a dry pair of pants. I forgot you'd have to go to the bathroom. And I'll get you a bucket and toilet paper. And some food.

MOLLIE

(creaking out words)

Are you gonna kill me?

STEVE

Well yeah, eventually. But not yet. Are you hungry?

Mollie starts crying.

STEVE (CONT'D)

Ugh. Too much emotion.

She keeps crying.

STEVE (CONT'D)

Oh stop. You did this to yourself.

Mollie tries to catch her breath and control her crying.

STEVE (CONT'D)

Listen, I'm gonna need you to call in sick to work for a while so I can figure some stuff out ok?

Mollie just stares.

STEVE (CONT'D)

Helloooo? Do you understand the words comin out of my mouth?

Mollie slowly shakes her head yes. Steve walks closer. Mollie tries not to flinch too much. He approaches her and leans down. Looking at her eye to eye, then looking down at her breasts.

He cups her breasts in both hands inspecting and looking and squeezing them as if they don't even belong to her body.

STEVE (CONT'D)

I'm a breast man.

(then)

Are they real? They feel real.

Mollie barely nods yes.

STEVE (CONT'D)

Yummy.

He smiles. She just looks at him. He gets up.

STEVE (CONT'D)

I'll be back in a bit with some clothes and your phone so we can call your job together. Try to relax pee-pee pants. It'll make the next part easier.

He walks out shutting the door and locking it.

INT. NOA'S ROOM

Noa is sitting on the bed eating the plate of food with a plastic spoon, all she was trusted with. She looks at it. It's awkward. She chugs the OJ enjoying it.

As she eats she looks over at the dress draped on the bed. She rolls her eyes and touches it a bit looking at it.

CUT TO:

STEVE'S KITCHEN - A FEW MINUTES LATER.

Steve is wearing an apron getting ready to make a meal. He turns on his bluetooth speakers per usual.

SONG: GO WEST - King of Wishful Thinking

He happily bops around the kitchen again cooking.

He walks over to a door in the hallway. He unlocks it and walks into a small walk in freezer filled with body parts. He still bops as he points and looks deciding on what to choose before he pulls down a woman's torso wrapped in plastic wrap. It's heavy. He almost falls over holding it.

CUT TO:

## STEVE'S BACKYARD - MOMENTS LATER

Steve's at a bench in his dark backyard wearing goggles slicing off a part of the frozen torso and stomach with a chainsaw. He uses a blowtorch to warm the piece up that he's sliced off.

CUT TO:

## BACK IN HIS KITCHEN

Steve has a large super sharp knife and slices the skin off then cutting the torso into smaller pieces. Sweat beads gathers at his forehead. He wipes them with a kitchen towel.

CUT TO:

## NOA'S ROOM - SAME TIME

Noa stares at the dress a beat. She starts to get undressed and smells her pits. She combs her hair with her fingers and tries to put it into a side braid.

CUT TO:

## BACK IN THE KITCHEN - SAME TIME

Quick cuts of Steve making a tomato sauce. Chopping tomato, onions, pressing garlic, seasoning, putting everything together.

The torso/stomach pieces look mangled and scary.

He turns on a large meat grinder on the counter and starts pushing pieces through. We're close up as the gross meat comes mushing out of the machine like human play-do.

He takes that and mixes it with breadcrumbs and seasoning.

STEVE

I make-a the meat-a balls!

## NOA'S ROOM - SAME TIME

Noa is now wearing the dress. She seems uncomfortable and paces. She gets down and does more push ups. She pulls at the dress a bit.

She looks at the makeup sitting in a small pile on her bed. She rolls her eyes and scoffs.

## IN THE KITCHEN

Steve makes a salad. The meatballs are cooking. The sauce is made. He starts cleaning up his cooking area. He puts a table cloth down and sets the table with nice china.

He walks over to a wine rack and picks out a bottle.

CUT TO:

## STEVE'S OTHER BEDROOM - NIGHT

Steve has just gotten out of the shower with a towel around his waist.

A crisp shirt and slacks are laid out on the bed. He sprays some men's cologne and walks into it wafting it on himself. He brushes his hair in the mirror. He puts on moisturizer and stares at his face a moment inspecting it.

CUT TO:

## EXT. NOA'S ROOM - DOOR - A LITTLE WHILE LATER

Steve is standing in the basement in front of Noa's door. He's about to slide open the window but decides to knock instead.

NOA (O.S.)

Come in.

Steve walks in to find Noa in her dress standing in the middle of the room. She's wearing the makeup he gave to her. She looks nice. As good as one can considering the fucked up circumstances. She smiles at him.

STEVE

Wow. You look beautiful.

NOA

Thanks. I'm ready for our date- I mean dinner.

He smiles. He likes the way that sounds.

STEVE

Shall we?

She holds her hands out in front of her. He smiles and approaches handcuffing them together.

CUT TO:

INT. KITCHEN- MOMENTS LATER

Noa is seated at the table with a small donut pillow under her non-ass. The table has been moved over near the dish washer. Her left hand is handcuffed to the handle of it.

SONG: Sade: "Kiss of Life"

The song plays low from a speaker as Steve stands quietly mouthing along to the words while cutting the foil off a bottle of wine.

Noa stares at his back deep in thoughts.

Noa's eyes start to take in her surroundings with purpose. Click, to the knives, click, to Steve's cooking. Click, to the back kitchen door and the triple locks. Her eyes clicking everywhere are interrupted by Steve turning around..

STEVE

Do you like red wine?

NOA

Of course.

She locks in and watches him finish opening the bottle. He catches her intently staring.

STEVE

(cheerily)

Don't worry, I'm not gonna drug you.

(beat)

Again!

NOA

(playing along)

You better not!

The both chuckle. He pours her a glass of wine and hands it to her.

NOA (CONT'D)

Mmm. That's amazing.

He brings a salad bowl to the table and serves them each a brightly colored salad. After that he sits across from her.

He picks up his glass to toast.

STEVE

A toast.

She raises hers.

STEVE (CONT'D)

To curiosities. And the possibility  
of new beginnings.

They clink glasses and drink. She looks down at her salad.  
Inspecting it with her eyes.

STEVE (CONT'D)

Heirloom tomatoes, arugula,  
cucumber, fresh parmesan and  
croutons I made myself.

Phew. They eat quietly for a moment as smooth jazz plays in  
the background.

STEVE (CONT'D)

How are you feeling?

NOA

Better.

STEVE

You've seemed to settle in. It  
makes me happy.

NOA

I have. Thank you. I wanna be  
better.

He smiles.

STEVE

So...you mentioned you were  
curious. About my way of life. Do  
you have, any questions?

Noa stares. She has a million questions. Which ones will  
benefit her? Where to begin? Go slow. Be easy. Get him to  
trust you.

NOA

Well...yeah....I guess..what does  
it taste like?

A big smile crawls up his face. The perfect question. He  
takes a deep breath.

STEVE

It's so hard to describe. Decadent,  
rich, buttery...just, special. Like  
the best Kobi you could ever  
possibly imagine. But sweeter.

NOA

And how did you first try it?

STEVE

A boss of mine many years ago brought me into the world. I was very lucky he saw something in me. It's an extremely prestigious community of mostly men. The wealthiest. The most powerful. The most elite.

Her mouth opens but she doesn't know what to say. So many thoughts are swirling in her head. He watches her.

She smiles coyly.

STEVE (CONT'D)

I cooked us something. Would you be open to trying it?

He motions his eyes over to the stovetop where pots of food are warming. Her face is frozen.

NOA

Is it.....me?

Steve laughs.

STEVE

No. Let me make you a plate.

She swallows hard. You can almost hear it. Does he notice? He gets up and walks over to the stove as she watches. He puts some spaghetti on her plate as she uses this moment to take in more of her surroundings.

Click, the hallway. Click, a chair in the corner of the living room. Click, the front door in the distance. Click, locked cabinets in the kitchen.

She watches him get a ladle and pour tomato sauce and meatballs over the spaghetti. Her breathing gets faster. He places the plate in front of her as he goes to serve himself some.

She stares down. We go close, closer, extremely close on the meatball glistening in sauce. Even with all the breadcrumbs and sauce in the world this meatball can't help but look different.

He makes himself a plate and sits down.

STEVE (CONT'D)

I think you'll be pleasantly surprised. And maybe understand everything a bit more. Cheers.

He cuts a meatball in half and expertly twirls pasta onto his fork then stabbing into the meatball. He looks over at her, frozen.

STEVE (CONT'D)

Let's have a bite together.

She slowly starts to make herself a bite. She puts the most minuscule piece of meatball on her fork.

STEVE (CONT'D)

Come on, put more meat on your fork  
Noa.

He says it in an authoritative way.

NOA

I'm...scared.

STEVE

I was too.

She takes a much bigger piece.

We are super close as the fork with meatball, sauce and spaghetti makes it's way into her mouth.

They both silently chew. She zones out as her eyes half focus a million miles away at nothing. She tries her best not to think about the fact that she's eating some poor woman's body.

But she can't stop. She's eating a fucking human being. A small gag comes up in her throat. She fights it. She fakes it. She forces it. She swallows.

He smiles at her waiting for a response. He watches her face. She looks pleasantly surprised.

NOA

It's.....amazing.

He smiles big.

STEVE

See? I knew you'd love it.



They start eating together more. Each bite appears easier. She expertly chews and swallows. She focuses on the task. She gulps wine and tries to act normal.

STEVE (CONT'D)

So would you like to know a little more about our meal?

Oh fuck. She nods.

STEVE (CONT'D)

The price tag is about \$20,000. But you're eating it for free. Because you're special.

NOA

That's, so expensive.

STEVE

Well it's a difficult task. But it's worth it.

She tries to make another bite. She looks up from her plate.

STEVE (CONT'D)

Fed an organic diet. Cage Free.

He chuckles. She brings the fork to her mouth again.

STEVE (CONT'D)

She fed many powerful people. And will continue to do so. Her name was Hope. Ironic, huh?

NOA

(coyly)

It tastes so good.

She licks her lips.

NOA (CONT'D)

I feel really lucky. Thank you.

He smiles creepily. She swallows hard.

NOA (CONT'D)

How many people are, in this community?

He's enjoying the prying. He feels powerful.

STEVE

You'd be surprised. The extremely wealthy and powerful just want something that no one else has. Or can get. Because that's power. Full ownership. You can almost taste it.

She nods. He watches her. She chews another bite "savoring" the flavor.

NOA

It makes me feel powerful.

He smiles.

STEVE

It should. Maybe there will be more meals in your future.

NOA

I feel bad saying this but...I think I'd like that.

They smile at each other.

STEVE

I just want you to know I still find you very sexy. I can separate the two.

NOA

(flirty)

I find you sexy too. I have since we met.

He gets up and slowly walks over to her seat. She remains composed. He stands over her menacingly trying to look sexy. He puts his hand on the back of her neck as he leans down and kisses her.

He stares at her a beat.

STEVE

Ok. It's time for you to go to bed.

She gives a tiny nod.

STEVE (CONT'D)

But let's do this again.

CUT TO:

DOORWAY- BETWEEN NOA'S ROOM AND THE HALLWAY

Noa is standing in her room smiling as Steve gets ready to lock her in.

STEVE  
Goodnight sweet Noa. See you soon.

NOA  
(smiling)  
Thanks again.

He winks and shuts the door locking it. We watch her smile fade as he leaves her.

She starts silently gagging. Her breathing quickens as her brain remembers everything that went down that night.

EXT. HALLWAY- SAME TIME

Steve approaches another door and knocks. Then slides open the window and looks inside.

Mollie is curled in the fetal position on a cot next to a half eaten plate of food. She's waking up from his knock.

STEVE  
(peering in)  
Time to make the donuts!

She sits up abruptly. Not sure what's going to happen. He unlocks the door and walks in.

STEVE (CONT'D)  
I'm glad you ate.  
(then)  
You ready?

MOLLIE  
(fearful)  
For what?

STEVE  
Now I don't want to ruin the surprise.

He smiles and grabs her up. She starts crying again.

MOLLIE  
Please don't kill me! Where's Noa?!  
PLEASE! I'll do anything!

He rolls his eyes and continues to pull her out of the room and into the hallway. She resists trying to stay put.

STEVE

Mollie. Now don't-be-difficult!

She struggles as he gets her into the hallway.

MOLLIE

NOOOOOO!!!!!!

CUT TO:

INT. NOA'S ROOM - SAME TIME

Noa is leaned over her bucket spitting and drooling and gagging herself trying to make herself throw up.

She sits up like an alert animal as she hears the screams. The acute awareness of that scream. That voice. She feels it in her soul. It's her best friend.

She runs over to the door to listen closer.

INT. HALLWAY- SAME TIME

STEVE

Stop it!

Mollie screams bloody murder trying to prevent him from taking her any further. It's all she can do.

BOOM. He suddenly cold cocks her right in the face as she screams. She's taken completely off guard.

A painful brutal punch. She's probably never felt anything like that, let alone by surprise.

She looks pained and confused and bleeds from the nose as her face swells a bit. She can't do anything but give in. He pulls her up the stairs as she quietly cries.

INT. NOA'S ROOM- SAME TIME

Noa is right by her door. She crouches down to listen more but the screaming has stopped as she hears the door at the top of the stairs shut and lock.

NOA

Penny!

PENNY (O.S.)  
Yeah I heard it. Sounds like  
someone new.

NOA  
We're getting out of here soon.

PENNY (O.S.)  
Oh cool. Let's see; I got my iPad,  
phone charger, all my cute going  
out dresses, some bathing suits. Am  
I packing for the snow? For the  
sun?

Noa chuckles a bit.

NOA  
All of it...  
(a determined smile to  
herself)  
We're gonna get this mother fucker.

Beat.

PENNY (O.S.)  
I'm nodding. You can't see it so  
thought I'd tell you.

NOA  
Ok good. Love you Penny.

PENNY (O.S.)  
Love you too girl.

Noa smiles.

PRE-LAP MUSIC:

DAN HARTMAN: "I Can Dream About You."

JUMP CUT TO:

INT. STEVE'S SURGERY ROOM- SAME TIME

Another chipper song. This can't be good...

We're close up on Mollie's face. She's breathing heavily  
with duct tape back over her mouth. Her face is swollen and  
all around a bit of a mess. She looks over to her right as  
we..

Pull back to reveal her laying on a metal table in the same room where Steve sliced off Noa's ass. We can tell she's topless.

Steve is wearing a long blue medical outfit over his clothes as he bops along to the music readying a large shot of something. Next to that on a table is a chunk of Mollie's hair that's been cut.

Mollie just stares at him. Steve is cheery and there's nothing creepier. He starts lip syncing to Mollie. She just blinks.

STEVE  
(lip syncing)  
"I'm gonna press my lips against  
you and hold you to meeee..."

He starts playing air saxophone for the solo. He walks up to the table and injects a shot into her breast and then into her other one. She winces as he does.

STEVE (CONT'D)  
This should help the pain. But not  
completely. Sowwy.

He chuckles. She stares at him.

STEVE (CONT'D)  
I would've put you under completely  
but you were being such a drama  
queen with all the screaming.

Her eyes fill with rage. He approaches her with some medical tools.

STEVE (CONT'D)  
So normally the incision would look  
like an apostrophe and then I would  
separate the tissue from the skin  
wall removing it.

Mollie starts crying through the duct tape.

STEVE (CONT'D)  
But, I got this client that wants  
your nipple and everything so..It's  
not my bag but who am I to judge.

He dives in and starts expertly cutting her entire breast off. We can hear the slicing mixed with her screams through her duct taped mouth. His gloved hands appear back in frame super bloody.

FWAP. The sound of a large bloody breast put onto the metal side table. Maybe we see it...

STEVE (CONT'D)

Relax. I'll get some skin from your thigh and sew your chest back up real nice so you don't bleed out.

She's moaning and crying.

STEVE (CONT'D)

Ughhhh. Your crying is killing my vibe. Try to enjoy the music, will ya?

He turns up a song as he walks back over to cut off her other breast.

INT. NOA'S ROOM - LATE AFTERNOON

Noa sits on her cot staring off. We're far away as we ever so slowly move in closer to her face. She's thinking intently about something. Rage fills her eyes. This is not the woman we first met.

Her deep thoughts are interrupted by a knock on her door as the window is slid open and reveals her now smiling face.

STEVE

I have a surprise for you.

She smiles bigger. He opens the door and is holding another dress. It's floral and dainty and so not her.

NOA

Wow. It's beautiful.

STEVE

I knew you'd love it. Pick you up at 8?

NOA

(chuckling)

Well, I have no idea what time it is but sure.

STEVE

(chuckling)

That's so true! Ok see you in a few hours.

He winks.

NOA  
Can't wait.

He smiles and walks out.

INT. STEVE'S DINING AREA - EVENING

A candlelit dinner is set up. Romantic music plays on omnipresent speakers. Flowers in the center of the table. Linens, good china, the whole nine yards.

We sit on this as we hear Steve and Noa approach. Their voices get louder as they get closer.

STEVE (O.S.)  
....but then next thing you know it's like the iPhone 100Z. You can't ever keep up! It's just consumerism at it's grossest in my opinion.

NOA (O.S.)  
Yrah. I totally agree. Buy, buy, buy. Take, take, take.

They walk over to the table. Steve holding Noa's handcuffed arm. Noa sees the beautiful set up.

NOA (CONT'D)  
Wow. This is gorgeous.

Noa is wearing the dress and makeup. Her hair is combed through with her fingers.

STEVE  
Just for you Noa.

He handcuffs her to a heavy long mid-century cabinet.

NOA  
Thank you.

STEVE  
Please sit.

Noa goes to awkwardly sit down as Steve walks into the kitchen.

CUT TO:



INT. TABLE - FEW MINUTES LATER

Noa is seated at the table and Steve is in the kitchen.

NOA

So what are we drinking tonight?

She looks at her arm and pulls at it a bit. The cabinet doesn't budge.

STEVE

(calling from kitchen)

2002 Abreu Cabernet Thorevilos.

NOA

Sounds expensive.

STEVE

It is.

NOA

I feel like getting loose.

Steve peaks out.

STEVE

(flirty)

Oh really?

Noa just coyly smiles and shrugs. Steve smiles and goes back into the kitchen. He comes out with two glasses of wine and pours the rest into a carafe on the table.

She picks it up and goes to clink his glass.

NOA

To new discoveries.

They cheers.

STEVE

I like that.

Noa starts drinking as she watches Steve do the same. He sniffs and swirls the wine taking a sip before going back into the kitchen.

STEVE (CONT'D)

Almost finished with the first course.

As Steve's back is turned Noa quickly and quietly pours most of her wine back into the Carafe. Leaving just a bit to sip on.

STEVE (CONT'D)  
(calling from kitchen)  
Cooking is like love to me...

As Steve blathers on Noa clocks her surrounding like a hawk with her eyes.

Click, the hallway, click, to Steve's shoes, Click, to the kitchen, Click, to the knives.

STEVE (CONT'D)  
You can share that love through  
food. And open up someone's eyes.

He walks out with two small plates. On them are Crostini's with some sort of spread. He places them down and sits.

She lifts her wine glass showing him it's almost done with a sly smile.

STEVE (CONT'D)  
Uh oh better catch up.

He chugs and then pours her another glass followed by himself.

NOA  
I like your style.

She looks down at her plate.

STEVE  
I thought we could kick up the  
exploration a notch. I made Pate.

Her eyes are hard to read.

NOA  
As in...liver?

STEVE  
And Rosemary and garlic and butter.  
But yes. Dig in.

He smiles and takes a bite. He closes his eyes savoring the flavor. We're in close on his mouth as he chews. Too close.

STEVE (CONT'D)  
Mmmmmmm. It gets me hard.

Noa sips her wine. Steve opens his eyes.

STEVE (CONT'D)  
Go on. Don't be a pussy.

Noa smiles slightly and nods. She picks it up and focuses taking a bite. She chews it and swallows. Steve waits impatiently for a response.

NOA

It's amazing. So decadent and smooth. Wow.

STEVE

That's my girl.

They sip their wine and eat their Crostini. He stares at her as she eats. Smitten.

STEVE (CONT'D)

When you're done I want to show you something.

Noa raises an eyebrow. She eats a bit more quickly.

NOA

Mmmmm. I think it might be getting me hard too.

They chuckle together.

STEVE

Uh-oh!

They finish. Steve gets up and walks over to her side. He unlocks her handcuff and pulls her up. He holds her arm and walks her toward the hallway.

Noa looks down at him holding her arm, tightly. She clocks all the doors in the hallway as they walk.

He approaches a door.

STEVE (CONT'D)

This is where the magic happens.

He opens the door. Inside a small office are boxes of different sizes and 6 little piles lined up on a couch.

In each pile is a few items like lipstick, underwear, photos, driver's licenses, etc. They're all slightly different.

STEVE (CONT'D)

This is where I make my client packages. They like to feel closer to the women. Connected in a way.

Noa doesn't talk but walks over slowly to a pile. She leans over and picks up a photo and pulls it closer to herself.

An Instagram type shot of a girl on a beach smiling. She looks happy, innocent, naive to her fate.

NOA  
 (quietly almost to  
 herself)  
 It's like a fucked up Birchbox.

Noa sees a little piece of paper next to the pile with a name typed up. "Kate Farney". She stares at it. The girl who left her the note.

Noa picks up a small roll on perfume with Kate's pile of stuff. She rolls a bit on her wrist and closes her eyes to smell it.

She suddenly opens her eyes and looks at him.

NOA (CONT'D)  
 Where's my stuff?

STEVE  
 (smiling)  
 Not here right now.

Noa gives him a small inviting smile. Her eyes scan to a pile at the corner of the couch. Her eyes lock in on a phone case sitting on top of a small pile. We go in closer. It has Pink Sloths all over it. **Mollie's phone**. We linger a moment.

She tries to maintain composure as Steve snaps her out of it.

STEVE (CONT'D)  
 Come on, let's eat.

INT. DINING AREA- MOMENTS LATER

Noa is seated back at the table, handcuffed again. Steve is back in the kitchen making plates for them.

STEVE  
 (from the kitchen)  
 You know, I was thinking. Maybe we can still go to Joshua Tree?

Noa again quietly pours her wine back into the Carafe while his back is turned.

STEVE (CONT'D)  
 You've never been right?

NOA

No!

STEVE

It's so serene out there. It feels endless and you just really feel connected to nature. And Joshua trees are just so cool. Who is Joshua anyway? Why does he get a tree? Maybe I'll show you the Steve tree if you're lucky. Ha, just kidding.

He turns toward the dining area and brings in two plates. Some vegetables and garlic bread along with thin slices of meat that look really weird. They maybe almost resemble slices of a woman's breast.

Noa looks down and stares. She grits her teeth and tenses her jaw. We can almost see her jaw bulging in and out. Her eyes lift up to him.

She holds up her wine glass.

NOA

(coyly)

Catch up, pussy.

Steve likes this. He chugs his glass and pours himself more from the Carafe drinking it quickly as well.

The quiet sounds of the knife and fork cutting the meat and scratching on the plate. Noa eats some salad first. A song plays in the background.

NOA (CONT'D)

This is really nice. Thank you for everything.

She's buzzed. Or at least acting like it. It's hard to say.

STEVE

You're welcome. I like spending time with you. Always have.

Noa cuts a piece of the thin piece of meat.

NOA

I'm nervous to ask what this is?

STEVE

It's breast meat but I really think you'll love it.

She lifts up a slice on her fork. He's chewing on a piece already.

STEVE (CONT'D)  
It's fatty and delicious. Think of  
it like pork belly.

She puts it in her mouth and chews then swallows.

STEVE (CONT'D)  
It should feel, familiar.

What the fuck does that mean? They eat together for a moment in silence. Noa takes a small sip of her wine then holds up the glass.

NOA  
Cheers. To you.

He cheers' her glass then drinks. She watches him. He looks looser now. The alcohol is hitting.

STEVE  
Good wine.

She takes more small bites. Focuses. She looks different. There's a change in her. It's hard to say when it happened because it's been a long time coming.

SONG: MEET ME IN THE WOODS: LORD HURON

(This specific song is really important to the movie and this part. Look it up and listen. Check the lyrics. It's a mood for sure.)

The song begins is the background.

NOA  
Oh wow. I fucking love this song.

She smiles at him.

STEVE  
Oh yeah? It's just some Pandora  
station.

She closes her eyes listening for a bit. Then opens them.

NOA  
Do you, wanna dance?

She smiles at him. She looks seductive. He chuckles.

STEVE

Sure.

He gets up and removes the handcuff. He takes her hand. They walk to the living room and he makes the music much louder.

They start moving and gyrating to the music together. She rubs up against him. He's into it and follows her lead.

She backs away as he watches. The music is loud. She lets herself be taken over by it.

Suddenly we watch her as she slowly transforms. She looks like she is letting go of everything in her as she dances in an almost primal way moving where the music takes her.

It's sexy and fearless. They move their bodies together like some dark and twisted "Dirty Dancing" shit. Body parts rubbing. They both let go. He's loose from the alcohol.

She looks like she is almost engulfing power from somewhere. Maybe all the women who came before her. He watches her for a moment, turned on. She kisses him deeply with confidence.

She whispers something but we don't hear it. He smiles devilishly and leads her into the bedroom.

INT. STEVE'S BEDROOM - CONTINUOUS

They get into his bedroom and she pushes him on the bed and climbs on top of him starting to undress him. She takes off his shoes and pants and tosses them aside. It's passionate and messy and sexy even?

We see her say something although we don't hear it. Probably that she has to pee.

He looks drunk. The music plays loud through all of this. She walks to the bathroom as he waits.

INT. BATHROOM

She is quickly looking around. Her breathing is fast now. There's nothing in the bathroom. She opens the mirrored cabinet. Just Aspirin, a toothbrush and toothpaste. It's mostly empty. She closes it.

INT. BEDROOM

Steve calls for her but we don't hear it over the music. She comes back out sexy as ever. The music continues.

She dives on the bed as they start making out. He goes to put his hand where her ass used to be. She takes it away. He understands.

After a moment she peels off his boxer briefs. His eyes start to close as we see him feeling only the music and her warm mouth all over him.

A few moments of ecstasy. We see her eyes staring up at him as she begins to suck his dick. We see her back as she breathes heavy and then...

**MOTHER FUCKIN BIGGITY BAM!**

The music ABRUPTLY cuts out as we are faced with the sounds of Steve's blood curdling screams. She lifts her face which is now covered with blood.

She just chomped right into his dick. There's blood everywhere. She spits everywhere disgusted but motivated and focused.

As he sits up to attack her she quickly pulls toothpaste out from behind her back in her bandage and squeezes it on her hands quickly rubbing it into his eyes with all her might.

NOA  
Not today SATAN!

She's covered in his blood as she dives over to the side table and opens the drawer fumbling through everything and finally finding and grabbing his keys.

He is screaming and trying to reach for her but can't see much and she kicks him in the stomach away from her.

STEVE  
You stupid little bitch! I'm gonna  
fucking kill you!

She runs out of the room grabbing his pants and shoes.

She's a sight to be seen. Wild hair, cheesy floral dress and her entire mouth and face covered in blood.

He manages to stand up but is half blind as he wipes the toothpaste out of his eyes as much as he can on the blanket. He still screams and bends over from the pain in his dick.

She slams the door and grabs the chair from the living room she'd previously spotted and pushes it under the door knob.



NOA

You got this you got this you got  
this. Stay fucking focused.

She runs with his shoes and pants toward the basement door and right before she opens it to run down the stairs she grabs his other pair of sneakers in the living room.

NOA (CONT'D)

(screaming)

I'M HERE I'M HERE!

She runs directly to Penny's room and slides open the little window.

NOA (CONT'D)

Let's fucking go!

She looks in and we finally see Penny for the first time. She's missing an arm and a leg and is sitting on her mattress.

Noa fumbles with the keys.

PENNY

Fuck! It's gonna be kinda hard to  
run!

Noa breathes heavily.

NOA

Right. Ok. I'll be right back!

PENNY

Ok!

Noa runs along each door quickly opening up the windows. Empty, empty but messy, empty and blood stained. She slides open another window and sees Mollie sleeping on her mattress.

NOA

Mollie! Come on we're going!

Mollie is groggy but quickly wakes up and comes to. Her entire chest is flat and bandaged up. She's barefoot. She runs to the door as Noa fumbles trying every key.

Mollie screams through the door as she gets up running over to it.

MOLLIE

I love you! I'm sorry! I tried!

INT. STEVE'S BEDROOM.

Steve has wiped most of the toothpaste out of his eyes now. His eyes are red and he still winces in pain as he runs toward the door. He can't open it. He pushes and runs into it. From the outside we see the chair moving a bit.

If he runs and pushes hard enough it may eventually break the wooden chair.

INT. BASEMENT - SAME TIME

Mollie and Noa are now together. Noa gives her Steve's shoes so she's not barefoot. She fumbles with the keys to Penny's room. She finally opens it and runs over to Penny quickly leaning down.

INT. BASEMENT HALLWAY - CONTINUOUS

Noa and Mollie run out of Penny's room. Penny is now seated on a blanket as they drag her down the hallway and she holds on with her hand.

NOA

Melissa's gone. We're the only ones left.

PENNY

Let's murder this fucking guy!

UP THE STAIRS FROM THE BASEMENT

They swing open the door right as Steve starts rushing the stairs from the hallway. A broken chair behind him near the bedroom door.

They run into the kitchen.

STEVE

You worthless fucking cunts!

Mollie and Noa rush him as they both kick and punch and scratch him as they FIGHT FOR THEIR FUCKING LIVES.

Noa grabs a knife out of the wood block and starts stabbing him wherever she can manage.

Mollie grabs a pan next to the sink within reach. She beats him over the head with it.

Penny punches and scratches at his legs with her one arm.

There are no clever cut aways just messy bloody in the moment fighting. He grabs the pan away from Mollie and pulls her by the hair and punches her in the face.

Noa tries to grab his arm back from punching Mollie and drops the knife to Penny who is sitting on the ground.

PENNY

My turn you piece of shit!

She picks up the knife and starts cutting him in the shins. He leans down screaming and tries to kick her protecting himself. As he does Noa and Mollie start pushing and punching him.

NOA

Over here!

Noa nods her head to the basement door. Noa opens as they get him to the edge and both PUSH.

CLUNK CLUNK CLUNK etc. He falls violently down the stairs as they close and lock it. Noa runs down the hallway.

MOLLIE

What are you doing we gotta get the fuck out of here!

Noa gets to a door and after some fumbling unlocks it with the keys. It's the meat freezer.

She comes back dragging a leg wrapped in cellophane that has a label on it "PENNY".

PENNY

My leg!

They lift Penny back onto the blanket and she holds on. Noa quickly runs over to the small bowl on the table near the door to grab his car keys. FUCK! They aren't there. She looks all over the table and floor but there isn't time.

NOA

Ok ok ok no car keys. New plan!

MOLLIE

We need to fucking run!

NOA

WAIT!

She runs back into the room with all of the women's stuff. She messily and quickly swipes and dumps all she can into a bag she finds in a corner leaving only a few things.

INT. BASEMENT - SAME TIME

Steve bloody and battered at the bottom of the stairs manages to stand up wobbly and bleeding all over from stab wounds but starts crawling back up the stairs as he pulls out his cell phone and starts dialing a number.

UPSTAIRS

Noa runs out of the room holding the bag and they run toward the back kitchen door dragging Penny behind them. Noa grabs a knife before they leave. It's a little slower with Penny and her holding the leg but they're making it work.

NOA

There's a house in the distance a few city blocks away through the woods. I've seen the lights out the window.

They get out the back door but have to lift her up and take her down the stairs first. Once they're down the stairs they put her back on the blanket and start running as fast as they can muster.

INT. BASEMENT STAIRS- TOP -SAME TIME

Steve has made it to the top of the stairs and fumbles with his own keys.

EXT. STEVE'S HOUSE - BACKYARD - NIGHT

Noa and Mollie are dragging Penny in eerie silence except for their heavy breathing and the sound of crunching leaves beneath their feet.

The yard stretches back littered with lots of trees. The girls breathe heavily and try to keep up speed seeing the lights of a house in the distance but they're exhausted from fighting and weak from all of it.

Noa turns to Mollie.

PENNY

Why is your mouth so bloody?

NOA

I chomped into his dick.

MOLLIE

How did you even-

PENNY  
That's fuckin dope.

Noa chuckles a bit. She looks at Mollie who looks like a shell of herself.

NOA  
I ate your tit. I'm sorry.

Penny lets out a laugh. Mollie turns to her. She's hard to read.

MOLLIE  
You did what you had to. Was it good at least?

NOA  
Fuck no.

PENNY  
Hate to break up this touching moment but we should really move faster. Sorry I'm a gimp.

They try to speed up.

Suddenly the sound of the Steve's back door in the distance. He comes out limping and bleeding with a gun.

He spots them in the distance.

PENNY (CONT'D)  
This fucking guy!

STEVE  
You vile little chunks of flesh!

With pure adrenaline he begins to speed up and starts shooting.

NOA  
Fuck!

They try to duck and move and get out of the way.

MOLLIE  
Split up! We gotta zig zag and shit  
I saw it on Dateline!

PENNY  
What about me?!

We see Steve watching as they disperse and move in different directions as he runs closer. Mollie drags Penny and Noa goes a different way.

He keeps shooting and holds a big ass knife in his other hand. He squints trying to see but between the trees and the darkness they've disappeared.

He runs closer but slows down as it becomes eerily silent. The leaves crunch under his feet.

He stops and looks around waiting for something. A movement, a sound, anything.

STEVE

(calling out)

I'm sad Noa! I guess we won't be going to Joshua Tree after all!

He keeps looking around as he walks.

STEVE (CONT'D)

(calling out)

Now I'm just gonna have to kill all of you and make it super fucking painful.

Behind a tree but it's hard to tell where Noa sits crunched into a fetal position scared and motionless. She tries to quiet her breathing as best she can.

Steve waits. Suddenly, music....

"Thank you for being a friend. Travel down the road and back again. Your heart is true you're a pal and a confidante..."

It echos against the silence of the woods as he chuckles and runs toward it before it stops abruptly. As he gets closer and is about to start shooting he sees the phone still lit up near a tree. He turns around looking everywhere and starts to run when...

BAM, he trips over something. PENNY'S FROZEN LEG.

PENNY

Get the fuck over here!

He falls to the ground and looks up as they all descend on him. Penny dives for his gun. Noa and Mollie run from different trees as he reaches for Penny beating her the best he can. Noa and Mollie get to Steve to pull him off and start BEATING THE EVER LOVING SHIT OUT OF HIM.

Noa stomps on his chest, hands and face.

NOA  
 (as she beats him)  
 You pathetic piece of shit!

PENNY  
 You're not funny or charming!  
 You're embarrassing!

MOLLIE  
 And you're gonna die right fucking  
 now!

He tries to block the beating and fight back but finally,  
 it's a futile effort.

NOA  
 You sick! Evil! Fucker!

PENNY  
 You disgusting excuse for a man!

NOA  
 We're all gonna fucking laugh over  
 your dead body!

He is so badly bloodied and beaten he's barely recognizable.  
 He quietly croaks out the words. A condescending smirk still  
 on his face.

STEVE  
 You're just pieces of meat. That's  
 all you'll ever be. Long after I'm  
 gone.

Noa asks for the gun from Penny.

NOA  
 May I?

Penny hands her the gun. Noa smiles. She stares a bit as he  
 looks back up at her bloodied to a pulp with labored  
 breathing.

NOA (CONT'D)  
 Namaste motherfucker.

And with that she shoots him in the face. He is very very  
 dead. She throws down the gun and puts her hands together in  
 a loose prayer position and bows her head.

PENNY  
 Damn. I'd give you a standing  
 ovation but, you get it.

Noa grabs Mollie into a brief but tight hug. They lean down and hug Penny. The only sound is of the crickets and their heavy breathing.

A brief moment of true love between women.

MOLLIE

Ok. Let's get to that house. Now.

Noa turns on the flashlight from her cell phone as they light up the path in front of them. They start to drag Penny on the blanket and walk-run toward the light in the distance.

INT. STEVE'S HOUSE - DRIVEWAY

A car's headlights shine into the driveway. Steve's wife Ann gets out with a large man (the delivery driver from the "packages" earlier) dressed in a black shirt and slacks.

She looks a bit in shock. They walk in silence into the house.

They don't speak as Anne looks around at the scene. It's a mess. A broken chair near the door to the bedroom.

Blood EVERYWHERE. The kitchen is chaos. Knives, pots, pans, etc. She walks through observing everything and being careful not to touch.

The back door is open. Blood smeared everywhere. She looks out into the woods.

ANN

Get a flashlight.

The man nods and leaves.

She walks to the office and pushes the door the rest of the way open cautiously. Mostly everything was taken by Noa. It's a mess of a few papers and random things strewn about.

Suddenly she spots a clean pile of things in a different corner. She approaches it. On top of that pile is a little piece of paper with the word "PAUSE" written on it. It seems to hit a nerve but she manages to keep herself composed.

Underneath it is a pile of stuff. She leans down and picks something up from the pile. It's Noa's driver's license. She stares at it a beat then pockets it.

She walks out of the office and the man is back now with the flashlight.



EXT. STEVE'S HOUSE- CONTINUOUS

The two of them walk into the backyard shining the flashlight. They walk for a few moments in silence shining it everywhere until a heap catches their eye.

They approach it. It's Steve's badly beaten and shot dead body. Ann stares and then bends down next to him. Her lip quivers. She gets choked up but tries to stay strong.

ANN

We need to clean the house  
immediately of anything connecting  
us.

MAN

Yes M'ayam.

He watch as Anne holds his hand and silently cries for a moment. It's brief. She pushes down all the emotion.

ANN

(composed again)  
Ok. We'll get his body on ice  
before the meat goes bad.

The man tries to hide is shock.

ANN (CONT'D)

He'd want to be eaten.

She stands up. Suddenly something catches her eye. A light in the woods a bit of a distance going back and forth. She watches a beat.

ANN (CONT'D)

(to herself)  
This bitch.  
(to the guy)  
Stay here.

Ann walks away into the woods. The guy is left alone with Steve's body. He looks down at it. Gulp. He takes out a cigarette. We see his hand shake with the lighter and he lights it. He's not as strong as he's pretending to be. The whole situation is getting to him.

DEEPER IN THE WOODS

Our trio of girls walk in silence exhausted. Noa's iPhone flashlight shines back and forth in front of them. They're closer to the lights now and run full speed (as best they can) toward it.

As they get right up to it they are hit with the shittiest of realizations. It's a medium sized greenhouse. They try to open the door. It's locked. Noa jiggles the handle helplessly.

NOA

Hello! Hello! HELP! PLEASE!

They peer inside. Tons of Cannabis plants are growing. A shovel and small ladder sit next to the door which has a little light overhead. Lights are on inside shining on the plants.

NOA (CONT'D)

This is just torture right now. All this weed and no one to smoke it.

PENNY

Coming from someone who was just tortured I agree. It smells good as hell.

MOLLIE

Let's call 911.

Mollie takes out her phone to dial. Noa lifts her phone and tries as well.

MOLLIE (CONT'D)

Fuck! Mine doesn't have service.

Noa tries to call 911 on her phone. The service isn't strong enough.

NOA

Damn it! It's not going through.

She tries again. Nothing. She hands Mollie the bag of the women's stuff and grabs her phone.

NOA (CONT'D)

(to Penny and Mollie)

Ok turn these phones on. See if any have service or battery and try to call 911. I'm gonna walk back into the woods a little ways where we called my phone. I'll be right back.

She grabs Mollie's phone from her.

MOLLIE

Ok. Come right the fuck back. Keep your flashlight on.

NOA  
 (obviously sarcastic)  
 No I'm gonna turn it off for fun.

Noa turns it on and shines it in front of her as she walks away. Mollie and Penny reach into the bag and start trying to turn on phones.

Noa walks deeper into the woods. It's eerily silent except for the crunching of leaves under her feet. She holds up a phone as she walks and shines the light from the other.

NOA (CONT'D)  
 Come on.

She switches phones. We see the bars almost non existent.

EXT. STEVE'S HOUSE - BACKYARD

The man is still standing there smoking a cigarette along in the eerie darkness. He hears something and jumps a bit. Then he looks down at Steve's body again. He lightly kicks at him with his foot, maybe making sure he's dead, maybe trying to believe this is all real.

INT. WOODS- SAME TIME

Noa moves the phones around trying to get service. She presses 911. It won't dial. It just says "calling...." She looks over at the light of the greenhouse in the distance. She's tired and beaten down. Why can't a phone fucking work!

Suddenly the sound of crunching leaves. She takes in a quick sip of air. What the fuck was that?

She shines the light of the phone one way. SWISH. More crunching sounds. She turns it the other way. SWISH.

BAM. Anne. Standing right in front of her. She starts to cry.

ANN  
 (crying)  
 I was at the house! I was so  
 scared! I heard you! But I got out!

Noa's face quickly tries to process what the hell is going on. She's confused, not sure what to believe. Who is this?

ANN (CONT'D)  
 We're free! I didn't think I'd ever  
 see outside that room!

NOA

What?! Who are you?!

As Noa's defenses are momentarily down Anne LUNGES at her and begins to strangle Noa with everything in her. I mean she just killed this crazy bitch's husband right?

Noa's knocked down into the dirt and leaves. She's already bruised and battered. She starts clawing at Ann's face and pulling at her hair but Ann is relentless, she doesn't seem fazed at all.

ANN

I wanna watch your life slip away.

She stares at her deeply as Noa tries to turn her neck and gasp for air. She reaches for one of the cell phones with her fingers just an inch or two away. Her fingers searching as she tries to pull Ann's hands off her neck with the other hand and claw at her.

YES! She reaches the phone and starts BASHING Ann in the side of the head with it as hard as she can. Punching with the other.

It throws Ann off her game. She gains some momentum. Ann is starting to bleed from her head.

ANN (CONT'D)

YOU WHORE!

As Noa continues to hit Ann in the head with the phone the flashlight is still on and the light goes back and forth.

IN FRONT OF THE GREENHOUSE

Penny and Mollie turn on phones and dial. Mollie looks toward the light in the distance. It flashes back and forth in a weird pattern.

MOLLIE

(to Penny)

Stay here.

That'll be easy.

PENNY

Come on!

## IN THE WOODS

Noa and Ann fight. Scratch, kick, pull, punch. Noa gets on top of her and starts beating her with the phones. Hey, use what you got. BOOM. One final blow and Ann is knocked unconscious. Noa leans back and gets off her trying to catch her breath.

The flashlight from the iPhone now shines a pink light from being covered in blood.

She lifts it up and looks. One bar. She turns away from Ann momentarily to see if the bars will go up as she holds up the phone away from her.

NOA  
MOLLIE! MOL-

BOOM! FUCK! ANN is on her back again, clawing at Noa's eyes.

ANN  
DIRTY SLUT!

She tries to turn and face Ann pulling her hands off her face and eyes. Ann cold cocks Noa in the face. She's groggy for a minute. Ann gets on top of her. Noa's so weak. Ann starts strangling her again. Damn this woman is relentless.

NOA  
(choking out words)  
PLEASE!

Ann looks at her. A teeny tiny moment. A person inside. Someone who has seen things. Who knows who Ann was before. Is she getting through to her? It's hard to tell. Probably not. Noa is starting to lose consciousness.

BING! A shovel flies across Ann's head. Ann flops off of Noa as Mollie stands behind her holding the shovel from outside the greenhouse. Noa gasps for air.

ANN  
(screaming)  
YOU FUCKING CUNTSSSSSS!!!

It echos through the woods.

## EXT. STEVE'S HOUSE - BACKYARD - SAME TIME

The man looks up hearing Ann's scream as it echos through the woods. He is FREAKED out. That was the final straw. He drops his cigarette and BOOKS it the hell out scared shitless.

IN THE WOODS- SAME TIME

Noa still gasps for air breathing heavy.

NOA  
(croaking out words)  
Thank God.

Mollie turns to Ann on the ground. She's far from finished. She starts beating the shit out of her with the shovel.

MOLLIE  
YOU! SHOULD! HELP! OTHER! WOMEN!  
YOU! FUCKING! BITCH!

Damn. She dead. Mollie falls to the ground, exhausted. They reach for each other's hands and sit in silence catching their breath. So weak. Noa finally reaches for her phone with the other and looks.

NOA  
We have service.

The phone shows 911 CALLING. Mollie slowly nods her head. The sound of it ringing on speakerphone.

NOA (CONT'D)  
Who the hell is this?

MOLLIE  
Steve's wife.

NOA  
Fuck.

OPERATOR  
(through speaker)  
911 what's your emergency?

They looks at each other. It's over. Finally.

NOA  
Why can't I just meet a normal guy?

BOOM. BLACK. KICK ASS SONG. CREDITS.

MIA - BAD GIRLS