

Loverboy

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Draft 5

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1 INT. ANDREW'S HOUSE / BEDROOM - DAWN

1

A Smart Phone is plugged into a dock on a nightstand. The time reads 5:59am.

CAMERA ZOOMS OUT

As the time turns to 6:00am, an alarm starts playing.

A hand lifts the phone off of the dock, the muscular and well groomed ANDREW (Mid 30's) dismisses the alarm.

CHRISTY (Early 20's), slender and dainty, continues to lay in bed, seemingly undisturbed.

ANDREW
I'm going for a run.

CHRISTY
Mmm?

ANDREW climbs out of bed, stretching his arms as he goes to get his clothes from the dresser.

ANDREW
Make sure everyone is ready when I get back. I don't want to be disappointed by you again.

ANDREW walks towards the bedroom door.

The sound of the door shutting can be heard

CLOSE-UP

CHRISTY opens her eyes. Her face is filled with determination.

CUT TO:

2 INT. ANDREW'S HOUSE - MOMENTS LATER

2

The door to the bedroom slowly opens. CHRISTY exits the door and carefully makes her way to the front door of the house.

CUT TO:

3 EXT. ANDREW'S HOUSE - MOMENTS LATER

3

The front door of ANDREW'S HOUSE slowly opens.

CHRISTY appears from the door and carefully checks her surroundings; quietly shutting the door behind her, hands trembling.

CHRISTY closes her eyes and takes a deep breath. Her hands stop trembling. When she opens her eyes she starts running.

CUT TO:

4 EXT. ANDREW'S HOUSE - MOMENTS LATER 4

CHRISTY is running through a field. ANDREW'S HOUSE can be seen in the distance. The sun is beginning to rise.

CUT TO:

5 EXT. FIELD - DAWN 5

CLOSE-UP

CHRISTY is pumping her arms and legs hard as she runs, her thoughts only of escape.

CUT TO:

6 EXT. FIELD - MOMENTS LATER 6

OVERHEAD

CHRISTY runs towards a forest, into the shadow cast by the tall trees.

CUT TO:

7 EXT. FOREST - MOMENTS LATER 7

CHRISTY'S arms and legs get scratched by trees and bushes as she runs past, she ignores the pain and pushes on.

CUT TO:

8 EXT. FOREST - MOMENTS LATER 8

CHRISTY runs into a clearing, overlooking a river. Stopping to catch her breath, she checks her surroundings, attempting to decide where to go next.

After catching her breath Christy moves towards the river to see if she can cross.

CUT TO:

9 EXT. RIVER - MOMENTS LATER 9

POV

The river is high with a fast current.

CUT TO:

10 EXT. RIVER - MOMENTS LATER 10

CHRISTY steps back into the clearing, deciding not to cross here. A faint voice can be heard in the background. CHRISTY holds her breath to listen.

ANDREW (ECHO)

Christy!

CLOSEUP OF CHRISTY'S FACE.

CHRISTY turns towards the direction of the voice.

She turns back, her facial expression changes to a stern one. CHRISTY starts running again.

CUT TO:

11 EXT. RIVER - DAWN 11

OVERHEAD

CHRISTY runs alongside the river.

CUT TO:

12 EXT. RIVER - MOMENTS LATER 12

CLOSEUP

CHRISTY is pumping her arms and legs hard. Scratches and cuts can be seen on her arms and legs.

CUT TO:

13 EXT. RIVER - MOMENTS LATER 13

CHRISTY stops again to catch her breath. In front of her is an old railway bridge that crosses over the river.

CHRISTY hears the voice again, louder than before.

ANDREW (ECHO)
Where the hell are you?

CHRISTY decides to try to cross under the bridge and runs towards it.

CUT TO:

14 EXT. RAILWAY BRIDGE - DAWN 14

CHRISTY climbs down the slick slope to the foundation of the bridge.

CUT TO:

15 EXT. RAILWAY BRIDGE - MOMENTS LATER 15

CHRISTY reaches the foundation of the bridge. Sharp and slick rocks poke out above the surface of the water. CHRISTY starts moving slowly to try and cross.

CUT TO:

16 EXT. RAILWAY BRIDGE - MOMENTS LATER 16

Once CHRISTY has reached the half way point, a loud splashing sound can be heard.

CUT TO:

17 EXT. RAILWAY BRIDGE - MOMENTS LATER 17

CLOSEUP

CHRISTY gasps and freezes. She slowly turns to look behind her, revealing the silhouette of a large man holding an axe.

18 EXT. RAILWAY BRIDGE - MOMENTS LATER 18

CHRISTY starts to slowly back up, occasionally looking behind herself to make sure that she doesn't slip.

CHRISTY
Listen, please! It isn't what it looks like. I didn't mean to make you think I was running away.

The splashing footsteps can be heard rapidly approaching. CHRISTY continues to slowly walk backwards.

CHRISTY (cont'd)
 You don't have to do this! I promise
 to be good. If you let me come home I
 will follow all of the rules.

The sound of footsteps stops and the shadow of an axe can be seen being cast on CHRISTY'S face, obscuring her features.

CHRISTY begs.

CHRISTY (cont'd)
 Please! I will do anything you want!
 Just don't...

A swinging sound can be heard, just before the axe strikes CHRISTY.

CUT TO:

19 EXT. RAILWAY BRIDGE - MOMENTS LATER 19

After a brief struggle CHRISTY falls over dead, her blood begins to be washed away by the flow of the river.

FADE TO:

20 INT. STACEY'S APARTMENT / BEDROOM - MORNING 20

A Smart Phone is plugged into a dock. The time reads 7:15am. The alarm is already sounding.

ZOOMS OUT

A hand can be seen fidgeting around to find the phone. STACEY (Mid 20's), petite and disheveled, dismiss the alarm.

STACEY quickly glances at the phone and rests her head back into her pillow. STACEY looks at her phone once again.

STACEY
 Shit!

STACEY throws the covers off of herself and rushes past the CAMERA.

STACEY (cont'd)
 Shit!

SOMBRE MUSIC, EMPTY SOUND EFFECT TRACK, OVERLAY CREDITS

CUT TO:

21 INT. STACEY'S APARTMENT / BATHROOM - MOMENTS LATER 21

CLOSE-UP

A shower head is pictured. Water starts flowing out of the shower head.

22 INT. STACEY'S APARTMENT / BATHROOM - MOMENTS LATER 22

CLOSE-UP

STACEY is washing her hair.

CUT TO:

23 INT. STACEY'S APARTMENT / BATHROOM - MOMENTS LATER 23

A mirror cabinet shuts revealing STACEY'S face in the reflection. STACEY looks at herself briefly then brushes her teeth.

24 INT. STACEY'S APARTMENT / BEDROOM - MOMENTS LATER 24

OVERHEAD SHOT OF A DRESSER.

STACEY'S arms open the drawers of her dresser. Her arms pull out clothing from the dresser.

CUT TO:

25 EXT. STACEY'S APARTMENT - MORNING 25

STACEY exits her apartment building. She begins walking towards the bus stop, dressed for work.

CUT TO:

26 EXT. BUS STOP - MOMENTS LATER 26

STACEY is waiting for an Uber at the bus stop. STACEY is looking at her phone to track the car, headphones are running to her ears.

STACEY switches between looking at her phone and looking impatiently down the street. STACEY is anxious, worried about being late for work.

A car pulls up to the bus stop. Once STACEY has climbed inside, the car pulls away.

CUT TO:

27 INT./EXT. UBER - MOMENTS LATER 27

STACEY can be seen through the passenger window of the car. The reflections of tall buildings passing by can be seen in the window as the car drives. STACEY is looking longingly out the window at the tall buildings.

CUT TO:

28 EXT. STREET - MORNING 28

A busy street is pictured with lots of people going to and fro.

A car pulls up, STACEY disembarks and starts walking to work.

CAMERA FOLLOWS

STACEY attempts to make her way through the crowd of crisscrossing people.

CUT TO:

29 EXT. DINER - MORNING 29

The diner, where STACEY works, is pictured. The front has a large window allowing the interior to be seen from the outside.

STACEY'S BOSS is wearing an apron and is sweeping the front of the diner as she rounds the corner and enters. STACEY'S BOSS is upset and mouths "You're Late Again" to STACEY as she walks past him. STACEY doesn't respond.

CUT TO:

30 INT. DINER - MOMENTS LATER 30

STACEY walks through a small double door into the kitchen. She walks towards a staff nook at the back of the kitchen.

STACEY hangs up her backpack and puts on an apron overtop of her clothes before returning to the main dining area.

CUT TO:

31 EXT. DINER - MOMENTS LATER

31

THROUGH EXTERIOR WINDOW

STACEY returns, ready to work. She walks towards STACEY'S BOSS to apologize for being late. He starts to argue and berate her. STACEY'S BOSS can be seen gesturing with his arms and pointing at his watch.

STACEY attempts to speak back several times and state her case. STACEY'S BOSS walks away and STACEY follows, continuing her attempt to explain.

STACEY'S BOSS fires STACEY. STACEY removes her apron, in defeat, and slowly walks back to the kitchen to gather her belongings.

CUT TO:

32 INT. STACEY'S APARTMENT - MORNING

32

STACEY arrives back in her apartment.

MUSIC FADES, SOUND EFFECTS RETURN

STACEY closes the door, takes off her shoes, puts them neatly away, and hangs up her keys.

STACEY walks to the end of a hallway, puts her back to the wall, and slides down to a sitting position. STACEY wraps her arms around her knees, buries her face in her legs to quietly cry.

STACEY'S phone gets a text. STACEY takes a moment to gather her composure, then pulls her phone out of her pocket and checks her message.

GINGER (TEXT)
Hey Girl, What's Up?
(Followed by an emoji)

STACEY wipes a tear away from her eye before responding to GINGER'S text message.

STACEY (TEXT)
I was just fired, feeling pretty
down.

GINGER (TEXT)
OMG, so sorry to hear that :(

GINGER (TEXT) (cont'd)
Want to get breakfast? My treat :)

STACEY looks up from her phone.

STACEY (V.O.)
What the fuck am I doing to do
Ginger?

CUT TO:

33 EXT. RESTAURANT - DAY

33

STACEY is sitting outdoors at a local restaurant, next to her perky and well manicured best friend, GINGER (Mid 20's). GINGER is wearing a slightly more provocative outfit than STACEY.

STACEY
My rent is due at the end of the
month.

GINGER
Does your last paycheck cover it?

STACEY
No. Even if it did, I still have to
be able to eat.

STACEY slumps in her chair.

STACEY (cont'd)
This is unbelievable, all over three
minutes.

GINGER
Do you have any savings?

STACEY
No, I was living paycheck to
paycheck.

GINGER
Are you able to take a cash advance
on your credit card?

STACEY
I would max out my credit taking an
advance that big. I still have to pay
for the Uber I took today.

GINGER

Well ... If you are really desperate, I could cover your rent for you. Until you get back on your feet again.

STACEY

You know that I can't take your money. Especially not that much.

GINGER

Consider it a loan then. You don't have to worry about me, I am doing more than fine.

STACEY

That is the same idea as the cash advance, only with you instead of a credit card.

GINGER

Ya, but I won't charge you interest.

STACEY

Ginger! I am being serious.

There is a brief moment of silence.

GINGER

If you are dead set on earning your own way, I do have something that you can do right away.

STACEY

You do? What is it?

GINGER leans into the table, STACEY follows. GINGER starts speaking in a hushed voice.

GINGER

I know a guy, he is a little bit sketchy, but he pays up front for modeling work, and pretty good too.

STACEY

What!? You mean do porn?

GINGER

No, not that. He does legit modeling work too, no nudity required. But he is very exclusive with who he chooses to work with.

STACEY
And you think that he would be
willing to work with me?

GINGER
If we get you cleaned up, I think you
have a shot.

STACEY
Gee thanks.

STACEY rolls her eyes.

STACEY (cont'd)
I don't think that I am desperate
enough to do that just yet.

GINGER
Then the only thing left to do is
update your resume after I take you
home. We don't have a lot of time to
get you a job. Tomorrow, you and I
are going to hit the pavement.

STACEY
You are going to help me hand out
resumes?

GINGER
Of course, you are my best friend.

STACEY
Aw, Ginger!

STACEY and GINGER hug.

STACEY (cont'd)
Thank you so much. What did I do to
deserve a friend like you?

GINGER
You always supported me and stood by
me. I have to return the favour.

CUT TO:

34 INT. STACEY'S APARTMENT / BATHROOM - MORNING

34

STACEY'S foggy bathroom mirror is pictured. The sound of
STACEY'S shower can be heard in the background.

The shower can be heard shutting off. STACEY gets out starts
to dry off, her figure is obscured by the foggy mirror.

STACEY covers her body with a towel and approaches the mirror.

STACEY wipes away the fog on the mirror, looks at herself and sighs.

STACEY
Well, lets do this.

UPBEAT MUSIC

CUT TO:

35 INT. STACEY'S APARTMENT - MOMENTS LATER 35

CLOSEUP

STACEY'S printer dispenses a copy of her resume on top of a small pile of identical resumes.

ZOOMS OUT

STACEY grabs the stack of resumes as she walks towards the door.

CUT TO:

36 EXT. STACEY'S APARTMENT - MOMENTS LATER 36

STACEY walks out of her apartment. She sees GINGER'S car and walks towards it. After climbing into the passenger seat the car drives off.

CUT TO:

37 MONTAGE OF STACEY APPLYING TO JOBS - DAY 37

MONTAGE consists of the following events intercut together.

STACEY getting out of GINGER'S car.

STACEY walking towards a business with her resume in her hand.

STACEY handing her resume to the manager of a local business and leaving.

STACEY applying to jobs online.

STACEY checking her email and seeing "No New Messages".

STACEY waking up.

Days on a calendar being crossed off.

STACEY'S shoes walking on pavement.

STACEY'S outfit will change when the shots repeat to help show the progression of time.

CUT TO:

38 EXT. STACEY'S APARTMENT - DUSK

38

MUSIC FADES OUT

GINGER'S car pulls up to the front of STACEY'S APARTMENT. STACEY gets out of the car.

Before STACEY shuts the door she turns to face GINGER.

STACEY
Thanks again.

GINGER
Same time tomorrow?

STACEY
Not unless I win the lottery.

STACEY shuts the door. The car pulls away and she starts walking towards her apartment.

CUT TO:

39 INT./EXT. STACEY'S APARTMENT / LOBBY - MOMENTS LATER

39

STACEY enters the lobby of her apartment building and proceeds towards her mailbox. After picking up a bill STACEY walks to the elevator, pushes the up button and starts to wait.

The ruggedly handsome JOHN (LATE 20'S), enters the apartment and stands beside STACEY waiting for the elevator. A moment of silence passes before the elevator arrives.

Once the elevator doors open STACEY and JOHN step onto the elevator and select their floors. They stand in silence as the elevator doors close.

CUT TO:

40 INT. STACEY'S APARTMENT / ELEVATOR - MOMENTS LATER

40

JOHN glances at STACEY when the elevator starts moving.
After thinking for a moment JOHN turns to look at STACEY.

JOHN
You look familiar, do I know you from
somewhere?

STACEY
I don't think so?

JOHN snaps his fingers.

JOHN
I know.

JOHN repeats STACEY'S order from the restaurant.

STACEY
Hey, that's my order.

JOHN
You and your friend have been coming
a lot the last couple of weeks.

STACEY
Oh ya? I'm sorry, but I don't
recognize you.

JOHN
I'm the manager, but I spend a lot of
time helping out in the kitchen. I'm
getting home late tonight because I
had bookkeeping to do tonight.

STACEY
Manager? You wouldn't happen to be
hiring would you?

JOHN
Unfortunately, not. But I'll tell you
what, drop a resume off and I'll call
you when we are.

STACEY
Okay, I will do that tomorrow.

The elevator comes to a stop and the doors open.

STACEY (cont'd)
Thank you very much, what's your
name?

As JOHN disembarks the elevator, he turns to face STACEY.

JOHN
I'm John.

STACEY
I'm Stacey.

The doors of the elevator begin to shut.

JOHN
It was nice to meet you Stacey.

Once the doors are fully shut STACEY sighs.

CUT TO:

41 INT. STACEY'S APARTMENT - MOMENTS LATER

41

STACEY enters her apartment, hangs up her keys. STACEY lazily kicks off her shoes and walks towards her couch collapses onto it.

STACEY rolls over and looks at the letter she received. It's a bill from her cell phone company.

STACEY
Great, now how much do I owe?

STACEY opens the bill sees the balance owing. Her bill has a late balance and a penalty fee applied.

STACEY (cont'd)
Lovely

STACEY throws the bill to the side. She pulls out her cell phone, her face is illuminated by the light of the phone. She checks her email and is disappointed when she sees that the only email is a notice that she is late with her utility bill.

STACEY (cont'd)
Why is this so damn hard?

STACEY gets up and goes to check on her calendar. She sees that tomorrow is the first of the month. STACEY turns from the calendar and goes to brush her teeth.

CUT TO:

42 INT. STACEY'S APARTMENT / BEDROOM - NIGHT 42

STACEY climbs into bed and lays still.

STACEY
I am in trouble.

STACEY turns off the light and goes to sleep.

FADE TO:

43 INT. STACEY'S APARTMENT / LOBBY - MORNING 43

The APARTMENT MANAGER can be seen working in the lobby. The elevator opens and STACEY walks out.

As STACEY walks past the APARTMENT MANAGER he looks up.

APARTMENT MANAGER
Is something going on Stacey?

STACEY
I beg your pardon?

APARTMENT MANAGER
You normally have paid your rent by now.

STACEY
I am so sorry, I recently lost my job and I have been having trouble finding a new one. I have been out every day and haven't even gotten an interview.

APARTMENT MANAGER
Oh Stacey, I am so sorry to hear that. The only thing I can do for you is if you get me your rent by the end of the week I can waive the late payment fee.

STACEY
Thank you so much. I am going to try to have this all figured out by then.

STACEY rushes to the door to meet GINGER who is waiting in her car.

CUT TO:

44 EXT. RESTAURANT - MORNING

44

STACEY and GINGER are sitting at their normal table having breakfast.

GINGER
Anything yet?

STACEY
No.

STACEY puts her hands to her face.

GINGER
It's the first of the month?

STACEY
I know.

GINGER
What are you going to do?

STACEY pauses for a moment and then looks intently at GINGER.

STACEY
You still think I have a shot to get that modeling work?

GINGER
Yes?

STACEY
And you said that there would be no nudity required?

GINGER
Yes, but you would probably still need to wear something skimpy.

STACEY
How does this business of his work?

GINGER
From what he told me, he sometimes gets work shooting for clothing lines, but he mostly sells erotic stock photos.

STACEY
What? Seriously?

GINGER
Yes, seriously. Pull out your phone,
go to Shutterstock and type in the
word "Bondage" and see what shows up.

STACEY picks up her phone and uses both hands to navigate to
the website.

STACEY
Oh wow! They allow this kind of stuff
here?

GINGER
Yes. He is, apparently, really good
at it too.

STACEY
What kind of money could I expect if
I were to get this job?

GINGER
Cash, lots!

CUT TO:

45 INT. STACEY'S APARTMENT / CLOSET - DAY

45

A closet door opens. The clothes hanging inside are pushed
to one side revealing GINGER and STACEY.

GINGER moves individual items from one side to the other,
quickly looking at them.

GINGER
No, no, no.

CUT TO:

46 INT. STACEY'S APARTMENT / BEDROOM - MOMENTS LATER

46

GINGER continues to look at the clothes that are in STACEY'S
closet.

GINGER
Is this everything you have?

STACEY
Yes?

GINGER
Nothing here will do!

STACEY

What do you mean? I have lots of nice clothes.

GINGER

You have lots of "Nice" clothes, but you don't have anything appropriate to wear to this audition.

STACEY

Gee, thanks.

GINGER

Look.

GINGER grabs an item from the closet and holds it up against her body.

GINGER (cont'd)

I wouldn't go clubbing in this.

STACEY

Sorry... but this is what I have.

GINGER continues to shuffle through STACEY'S clothes.

GINGER

I managed to get you an audition tomorrow and I really want you to nail it. He said normally only his girlfriends do this work.

STACEY

Girlfriends?

GINGER

You will see what I mean.

STACEY

How do you know this guy? Did you ever... you know... work with him?

GINGER

No, not exactly.

STACEY

What does that mean?

GINGER

I'll explain after you get the job.

GINGER puts all of the clothing away and shuts the closet door.

GINGER (cont'd)
Well it looks like you are going to
have to borrow something of mine.

STACEY
Do you have something in mind?

GINGER
I think I do.

CUT TO:

47 INT. STACEY'S APARTMENT / BATHROOM - MORNING 47

STACEY'S bathroom mirror is fogged up. Her shower can be heard in the background. The shower turns off and STACEY can be heard exiting the shower.

STACEY wipes away the fog from the mirror revealing her body covered in a towel. STACEY stares at herself intently in the mirror.

STACEY
What am I getting myself into?

48 INT. STACEY'S APARTMENT - MORNING 48

STACEY greets GINGER at her door. GINGER pulls a travel bag behind her as she enters.

GINGER
Are you ready for the makeover of a
lifetime?

STACEY
As ready as I will ever be.

CUT TO:

49 MONTAGE OF STACEY & GINGER GETTING PREPARED - MOMENTS LATER 49

A drawer opens and different kinds of makeup are removed from it. Lipstick, eyeshadow, nail polish, etc.

Another drawer opens and a hair brush, straightener and blow drier are removed.

Several dresses are laid out on STACEY'S bed.

STACEY holds all 3 against her body with GINGER approving or disapproving.

Close-Up of STACEY'S hair being straightened.

Close-Up of finger nail polish being applied.

Close-Up of toe nail polish being applied.

Close-Up of lipstick being applied.

Close-Up of eyeshadow and mascara being applied.

Close-Up of a dress zipping up.

Close-Up of earrings and jewelry being picked out and put on.

Close-Up of a foot going into a high heel.

CUT TO:

50 EXT. STACEY'S APARTMENT - MOMENTS LATER 50

STACEY and GINGER walk out of the apartment door and head towards GINGER'S car. Their hair is gently blowing in the summer breeze, STACEY'S hair has a glossy luxurious sheen.

GINGER and STACEY get into the car and fasten their seat belts. Once secure GINGER drives off. GINGER'S car makes a grinding sound as it pulls away.

CUT TO:

51 INT./EXT. GINGER'S CAR - MOMENTS LATER 51

GINGER'S CAR has difficulty getting out of first gear as it starts driving away.

STACEY

What is going on with your car?

GINGER

Not sure, that just started this morning. Don't worry I will get it checked out later.

STACEY

Don't put it off for too long like you normally do.

GINGER

Never mind my car, did you look at yourself in the mirror before we left? You look incredible.

STACEY
You really think so?

GINGER
Of course I do.

STACEY
I still can't believe that you
convinced me to wear this.

GINGER
Why?

STACEY
It's pretty revealing.

GINGER
It's as revealing as it needs to be.
Don't worry, I think you got this.

STACEY
How far is this place?

GINGER
Pretty far.

CUT TO:

52 EXT. REMOTE ROAD - DAY

52

Overhead shot of GINGER'S car turning from a paved road onto
a dirt road.

CAMERA FOLLOWS

CUT TO:

53 EXT. REMOTE ROAD - DAY

53

A long stretch of dirt road is pictured. GINGER'S car drives
by.

CUT TO:

54 INT./EXT. GINGER'S CAR - DAY

54

GINGER continues to drive while STACEY looks out the window.

STACEY
You were not kidding when you said
that this place is far.

GINGER
I know. Thankfully we are just about there.

GPS
You have arrived at your destination.

CUT TO:

55 EXT. ANDREW'S HOUSE - MOMENTS LATER

55

GINGER'S car drives up ANDREW'S driveway and parks. When the engine is turned off the car makes another grinding sound.

GINGER and STACEY get out of the car.

GINGER
They should be expecting you.

STACEY
No Kidding. Especially after that noise.

GINGER
You will know that your audition went well if it's quick. I am going to wait for you here.

STACEY
You're not going to come in with me?

GINGER
Sorry, I can't. Part of his stupid rules.

STACEY
Ginger, I am starting to feel nervous.

GINGER
Don't worry, you will knock'em dead.

STACEY closes her eyes and takes a deep breath.

STACEY
Okay. I got this.

STACEY starts to walk away from GINGER and after a couple of steps, she turns to look back at GINGER.

STACEY (cont'd)
Seriously, have somebody look at your car when we get back.

CUT TO:

56 EXT. ANDREW'S HOUSE - MOMENTS LATER**56**

STACEY knocks on ANDREW'S front door and waits a moment.

NINA (Early 20's), an athletic and stern woman opens the door.

NINA
Hello?

STACEY
Hello, I'm Stacey. I have been told
that Andrew should be expecting me.

NINA
Yes, please come in.

NINA disappears behind the door.

CUT TO:

57 INT./EXT. ANDREW'S HOUSE - MOMENTS LATER**57**

CLOSE-UP DIRECTLY BEHIND STACEY'S SHOES

STACEY walks into ANDREW'S HOUSE.

CUT TO:

58 INT. ANDREW'S HOUSE - MOMENTS LATER**58**

STACEY follows NINA through the house. ANDREW'S house is decorated with erotic photos of JESSICA and NINA.

NINA
Follow me.

NINA leads STACEY to the interview room. There are 3 chairs set up for an interview.

NINA (cont'd)
Have a seat. I will go get Andrew.
When we return remain silent and only
answer questions when asked.

STACEY sits down and crosses her legs. NINA can be heard walking out of the room.

STACEY looks around the room, inspecting the various pictures of NINA and JESSICA that are decorating the walls of the house.

Eventually the sound of Nina returning can be heard echoing in the room. NINA and ANDREW walk into the interview room.

ANDREW
Let's get right to business. Nina, go
make me a drink.

ANDREW slaps NINA on the butt and walks over to the two remaining chairs and sits in one. ANDREW leans in and uncomfortably stares at STACEY.

ANDREW (cont'd)
Stand Up.

STACEY slowly stands up from her chair. ANDREW shifts his weight from one side to another.

ANDREW (cont'd)
Turn Around.

STACEY turns around slowly in front of ANDREW.

NINA returns to ANDREW with the drink that he requested. NINA sits down beside ANDREW, leans towards him and crosses her legs.

ANDREW (cont'd)
Twist your legs and bend over.

STACEY does what she was asked.

ANDREW (cont'd)
Alright, I think I have made up my
mind, you can sit back down.

STACEY turns around and sits back down in the chair as quickly as she can.

ANDREW (cont'd)
So from what your friend told me, you
want to do a bit of work and you are
not interested in doing nudity?

STACEY
That's right.

ANDREW
What are you willing to do?

STACEY
What do you mean?

ANDREW
I just want to know what you are willing to wear and how far you are willing to go before I schedule anything.

STACEY
I haven't really given it that much thought.

ANDREW
I will be honest, I like your look and I think I could do a couple shoots with you.

STACEY
Thank You?

ANDREW
Are you willing to wear costumes like Nina here? Pose in pictures like you see around the house?

STACEY
If I say no, are you going to hire me?

ANDREW
That's what the job is.

STACEY
Then I guess the answer is yes...

ANDREW
Good. Come back tomorrow, bring 4 or 5 different costumes, and 2 or 3 pairs of pole dancing shoes.

STACEY
I don't own anything like that.

ANDREW sighs, opens his wallet and pulls out some money.
ANDREW hands the money to NINA as they stand up.

ANDREW
I am going to give you \$500. Go and pick up everything I just said for tomorrow.

STACEY
You're just giving me all of this
money?

ANDREW begins to leave, NINA starts to walk towards STACEY.

ANDREW
No, this is an advance. Don't rip me
off. Do what you're told and you
might get to come back again.

STACEY
Might?

ANDREW
Might! Nina will see you out.

NINA
Follow me.

STACEY stands up and she follows NINA towards the front
door.

NINA (cont'd)
Come back tomorrow at the same time.
Expect to work a full 8 hours or
longer. Here is the money to purchase
what you were told.

NINA hands STACEY the money. STACEY nods in acknowledgement.
NINA opens the door and STACEY walks out.

CUT TO:

59 EXT. ANDREW'S HOUSE - MOMENTS LATER

59

STACEY is walking back to GINGER'S CAR.

GINGER is listening to music in her car when she notices
that STACEY returning. GINGER gets out of the car to talk to
her friend.

GINGER
How did it go?

STACEY
I got the job? He just handed me this
pile of cash and told me to get
costumes and shoes.

GINGER
Did he tell you to get anything
specific?

STACEY
Pole dancing shoes? Ginger, I have no
idea what to get.

GINGER
Don't worry, I will help you out. We
can go to my usual place.

STACEY
Thank you. What have I just gotten
myself into?

GINGER
Don't worry. You are going to be
okay.

STACEY and GINGER start walking back to GINGER'S CAR.

STACEY
He was really creepy.

GINGER
I know.

STACEY and GINGER get into GINGER'S CAR and drive off.

CUT TO:

60 INT. ANDREW'S HOUSE / BASEMENT - DAY

60

ANDREW walks down the stairs to his basement. After walking
through a hallway he comes to a closed door.

CUT TO:

61 INT. ANDREW'S HOUSE / JESSICA'S ROOM - MOMENTS LATER

61

In the darkness of the room, JESSICA (Early 20's) is just
able to be seen. JESSICA kneels meekly on the floor. Gagged
and bound, her hands are tied to the ceiling above her head.

The grinding sound of GINGER'S CAR pulling away can be heard
in the distance. The door to the room starts to open.
JESSICA turns to face the door, terrified of who it could
be.

ANDREW'S silhouette can be seen in the open doorway. As
ANDREW starts to slowly walk towards JESSICA, she tries to
move away. The rope bits into her skin as she struggles.

When ANDREW reaches JESSICA he kneels down to meet her eye
level.

ANDREW

Do you want your punishment to be over now?

JESSICA nods.

ANDREW (cont'd)

We are going to have company tomorrow. Can I trust you to be on your best behavior?

JESSICA nods.

ANDREW (cont'd)

Do you understand that you are mine now?

JESSICA nods.

ANDREW (cont'd)

Are you going to disappoint me again?

JESSICA shakes her head.

ANDREW (cont'd)

I would love to believe you, unfortunately you have lied to me before.

JESSICA starts to cry through the gag.

ANDREW (cont'd)

I am going to give you one last chance. You are going to be posing with somebody new.

JESSICA nods.

ANDREW gets up and walks to the door. NINA is standing on the other side of the doorway.

ANDREW (cont'd)

You can let her go. Once she is cleaned up have her start the chores.

NINA

Yes sir.

ANDREW

I think that she is going to be the next one to join us.

NINA

Yes sir.

ANDREW
Don't disappoint me again Nina. This
is your last warning.

ANDREW walks away, leaving NINA alone at the door.

NINA
Yes sir.

CUT TO:

62 INT. NOVELTY SHOP - AFTERNOON

62

STACEY and GINGER are in an Adult Novelty Store trying on pole dancing shoes and looking for costumes. STACEY has changed outfits since the audition.

GINGER
So what happened?

STACEY
It was real awkward. Like nothing I
have ever experienced before.

GINGER
Oh?

STACEY
He had me stand up, turn around and
bend over. It was really
embarrassing.

GINGER
Unfortunately, that's just how it is.
Its an entire industry built on
objectifying women.

STACEY
Pretty bleak.

GINGER
Sure, but once you figure that out,
the rest of the game is easy.

STACEY
The game?

GINGER
Its an industry of gig work.

STACEY
Ya?

GINGER

To get more money you will need to negotiate after you get a rapport with a studio.

STACEY

How do I do that?

GINGER

Just remember that men only ever think with their dicks.

STACEY

Is it that easy?

GINGER

That's what I have found. Oh look at this.

Ginger picks up a costume for STACEY to look at.

GINGER (cont'd)

Can't go wrong with Catholic School Girl or Cheerleader.

STACEY

Are there days that you don't enjoy it?

GINGER

Of course, just like any job. Sometimes there are good days and sometimes there are bad days. Since I took control there have been mostly good days.

STACEY

How did you take control?

GINGER

I got real lucky.

STACEY

That's not an answer.

GINGER sighs.

GINGER

You really want to learn all about this?

STACEY

I want to learn about what I have just gotten myself into.

GINGER
After I went viral in college, I managed to get booked with a couple of mainstream sites.

STACEY
Okay?

GINGER
I used those appearances to help grow my social media presence. Then I started to promote my Onlyfans.

STACEY
Was it scary?

GINGER
Sometimes. Some studios are more professional than others.

STACEY
What did you do for the less professional studios?

GINGER
Started carrying pepper spray.

There is an awkward silence.

STACEY
If you are independent, who do you ... perform with now?

GINGER
Nobody at the moment. I am a one woman show.

STACEY
And what about ... Him?

GINGER
What?

STACEY
I remember somebody telling me that they would disclose everything about Andrew.

GINGER
Oh yes. His girlfriends frequently get work for mainstream sites. One of his girlfriends was my costar.

STACEY
And he came along?

GINGER
Ya, he works as their manager.

STACEY
What does that mean?

GINGER
He is the one who works to get them booked, and he comes along as a chaperone.

STACEY
So you ... worked with Nina?

GINGER
Maybe? He managed another girl at the time. I think her name was Christie.

STACEY
He managed Christie or dated Christie?

GINGER
Both? Andrew and I only chatted for a bit when we stopped for a smoke break.

STACEY
What did you talk about?

GINGER
He was telling me about his big ideas. Talking all kinds of shit, mostly blowing hot air trying to impress me.

STACEY
I completely believe that.

GINGER
The only thing I believed was that he was starting up a studio in his house. He wanted to be able to do his own shoots with his girlfriends.

STACEY
Trying to go independent like you?

GINGER
I bet he thinks of it that way.
Hopefully you make enough soon. The
less you deal with him the better.

CUT TO:

63 INT. STACEY'S APARTMENT / LOBBY - DUSK

63

STACEY walks into the lobby of her apartment building carrying several conspicuous shopping bags. STACEY walks towards the elevator and pushes the up button.

When the elevator arrives the doors open revealing JOHN. JOHN looks up as he disembarks and notices STACEY, in front of him, waiting for the elevator.

JOHN
Oh, hello Stacey.

STACEY
Hi John.

JOHN stops to talk to STACEY. The doors to the elevator close behind him once he gets off. JOHN notices the shopping bags.

JOHN
Did you have some luck getting a job?

STACEY
Actually, yes. My friend pulled some strings and helped me land something temporary. I just had to go get some new work clothes.

JOHN
So should I keep your resume?

STACEY
Oh, absolutely.

JOHN turns to leave.

STACEY turns and pushes the up button, and then turns back to face JOHN.

STACEY (cont'd)
John?

JOHN stops and turns to face STACEY.

JOHN
Yes?

STACEY
Would you be interested in getting a
cup of coffee with me sometime?

JOHN
Are you asking me out?

STACEY
Yes, I guess I am.

JOHN
How about dinner tomorrow night?

STACEY
Yes, I would love to.

JOHN
I will pick you up at 8.

JOHN turns and walks out the front door. STACEY turns,
pushes the button to the elevator and enters once the doors
open.

CUT TO:

64 INT. STACEY'S APARTMENT / ELEVATOR - MOMENTS LATER

64

STACEY pushes the button for her floor. As the elevator
starts moving she leans against the wall and sighs.

STACEY
(Whisper)
Yes!

CUT TO:

65 INT. STACEY'S APARTMENT - MOMENTS LATER

65

STACEY enters her apartment, sets down the shopping bags,
takes off her shoes, puts them neatly away, and hangs up her
keys. STACEY brings GINGER'S travel bag and her shopping
bags into her living room.

STACEY empties the travel bag of GINGER'S clothes and puts
her new costumes and shoes into the travel bag before
collapsing on her sofa.

CUT TO:

66 INT. STACEY'S APARTMENT / BATHROOM - MOMENTS LATER 66

STACEY is brushing her teeth and staring intently at herself. After spitting out the toothpaste she looks at herself and leans in.

STACEY
I guess you are committed now.

CUT TO:

67 INT. STACEY'S APARTMENT / BEDROOM - MOMENTS LATER 67

STACEY enters her bedroom wearing her pajamas. She is holding her phone and texting GINGER.

STACEY (TEXT)
I am going to go to sleep now. You are driving me tomorrow right?

GINGER (TEXT)
Yes. I have rescheduled my shows all week.

STACEY (TEXT)
Thank you so much. Also I asked out the manager of our restaurant. Talk to you about it tomorrow :D

GINGER (TEXT)
YOU WHAT???

STACEY puts her phone on mute as GINGER starts to frantically call and text her. STACEY puts her phone on her nightstand and climbs into bed. STACEY smiles as she drifts off to sleep.

CUT TO:

68 INT./EXT. ANDREW'S HOUSE - MORNING 68

STACEY walks up to ANDREW'S house pulling GINGER'S travel bag behind her. The sound of GINGER'S CAR can be heard in the background. STACEY shakes her head.

STACEY
I bet she never gets that fixed.

STACEY reaches the door and pauses before knocking. NINA answers the door wearing only a robe, a red light can be seen behind her.

NINA
Stacey right?

STACEY
Yes.

NINA
You're on time. Good. Please come in.

NINA opens the door and invites STACEY to come inside.

CUT TO:

69 INT. ANDREW'S HOUSE - MOMENTS LATER

69

NINA leads STACEY through the house, all of the lights are red and flashing.

NINA
Please excuse the light, our new security system is having some problems.

STACEY
A security system is needed when you are so far remote?

NINA
You can never be too careful. Andrew has used this as opportunity to change the theme for today's shoot. He is downstairs with Jessica right now. Follow me to your green room.

CUT TO:

70 INT. ANDREW'S HOUSE / TEMP ROOM - MOMENTS LATER

70

NINA and STACEY walk into a spare room in ANDREW'S HOUSE. The room is furnished with some chairs, a sofa, and a vanity.

NINA
I hope that this is acceptable. I will need you to hand over your cellphone and your identification.

STACEY
Why?

NINA
 We need to make copies of your
 identification for our records and
 Andrew doesn't like distractions on
 his set.

STACEY hesitates for a few moments then reluctantly hands
 over her ID and her phone.

NINA (cont'd)
 Thank you, these will be returned
 before you leave.

NINA turns to leave and shuts the door behind her. STACEY
 spends a moment looking around the green room as the lights
 eventually turn back to normal.

NINA knocks at the door and STACEY answers.

NINA (cont'd)
 Come with me to the set, Andrew will
 want to see what you brought.

STACEY grabs the handle of her bag and follow NINA.

CUT TO:

71 INT. ANDREW'S HOUSE / PHOTO SET - MOMENTS LATER

71

JESSICA is on a small photo set, with a back drop and a
 stool, dressed as an angel. A camera flash fires.

ANDREW
 Next.

JESSICA adjusts her position and changes poses. Another
 camera flash fires.

ANDREW (cont'd)
 Next

JESSICA repeats her actions. The camera flash fires again.
 JESSICA adjusts her position and changes poses.

ANDREW (cont'd)
 What the hell are you doing?

JESSICA
 The flash went off. I thought you
 wanted me to change my pose.

The sounds of NINA and STACEY'S footsteps can be heard.

ANDREW
We will discuss this later.

ANDREW walks towards NINA and STACEY to greet them.

ANDREW (cont'd)
I think I got it Nina. We are going to do an angel and demon thing.

ANDREW looks up and sees that STACEY has arrived on set.

ANDREW (cont'd)
What are you doing on my set not in costume?

NINA
I thought that you would like to see what she brought.

ANDREW
You mean you didn't take care of this already?

NINA
I'm sorry sir. You hadn't made up your mind when I went to the door.

ANDREW
Do I have to do everything? Bring that here, let's see what you have.

STACEY brings her bag over to ANDREW, who starts to rifle through what she brought.

ANDREW (cont'd)
No, No, Maybe, Yes!

ANDREW hands STACEY a red outfit from her selection.

ANDREW (cont'd)
Put that on and come back.

JESSICA peeks at the outfit that ANDREW picks.

JESSICA
Maybe it would be better for Nina to be the succubus. It is her first time right?

ANDREW breathes a sigh of frustration.

ANDREW
I suppose you are right. Here, you can wear this one instead.

ANDREW hands STACEY the "Maybe" outfit. STACEY kneels down and packs all of her loose clothing back into her bag then walks back to her green room.

CUT TO:

72 INT. ANDREW'S HOUSE / TEMP ROOM - MOMENTS LATER

72

STACEY enters the green room and puts her costume onto the sofa. She spends a moment looking at the costume.

After changing into the costume STACEY goes to the vanity to apply her makeup. STACEY hesitates, then stops and stands up.

STACEY leans against a wall and slides down to sit. Once sitting STACEY wraps her arms around her knees and buries her face in her legs and starts to quietly cry.

There is a knock at the door. STACEY quickly works to wipe away her tears and gather her composure.

STACEY

Yes?

JESSICA

Are you decent? Do you mind if I come in?

STACEY

Yes. You can come in.

JESSICA enters the room, but keeps her distance from STACEY.

JESSICA

Hello, I'm Jessica. I was told to come and help with your makeup. Is it alright if I come over to you?

STACEY nods and JESSICA walks over towards her.

JESSICA (cont'd)

Let's have a seat over at the vanity and we can get started.

JESSICA leads STACEY over to the vanity. They sit down and JESSICA starts to apply makeup to STACEY.

JESSICA (cont'd)

First time doing something like this?

STACEY

Yes.

JESSICA
Nervous?

STACEY
Just a bit camera shy. How can you tell?

JESSICA
It's all over you. You don't have to worry, its scary at first for everyone.

STACEY notices a bruise on JESSICA'S body as JESSICA is applying makeup.

STACEY
Did something happen?

JESSICA turns away for a moment, embarrassed, then looks back and smiles.

JESSICA
I was just silly and slipped the other day.

STACEY
Was it scary the first time for you?

JESSICA stops applying makeup for a moment, and looks aside to get something else.

JESSICA
It's always scary for me. But you don't have to worry. You look strong. If you are strong enough to do this, then you are strong enough to do anything.

STACEY
Thank you.

JESSICA
No problem. You can come out to the set when you are ready.

JESSICA exits the room. STACEY turns to look at herself in the vanity mirror. Her expression changes to one of determination.

ELECTRONIC MUSIC STARTS

CUT TO:

73 MONTAGE OF FIRST PHOTO SHOOT - MOMENTS LATER**73**

ANDREW takes photographs of NINA and JESSICA while STACEY stands back stage.

ANDREW directs the girls and takes multiple photos.

ANDREW takes photos of STACEY alone.

NINA and JESSICA start to walk on stage.

Still photographs of STACEY looking uncomfortable as NINA starts to caress STACEY.

ANDREW directs the three girls.

The poses start to get more risqué.

STACEY starts to get more comfortable, photos start looking better as the shoot progresses.

Costume changes, ANDREW giving more directions, using props. Examples of photographs taken.

CUT TO:

74 INT. ANDREW'S HOUSE - AFTERNOON**74**

ANDREW is standing near his front door counting money with STACEY. JESSICA is doing chores in the kitchen.

ANDREW
Fifty, One, Fifty, Two, Fifty.

ANDREW hands the money to STACEY. STACEY stares at the money handed to her.

STACEY
That's it? \$250?

ANDREW
No, I paid you \$750. The first \$500 was given to you yesterday.

STACEY
I just thought that there would be more.

ANDREW
A session fee of \$750 is very fair. If you want to argue then I won't ask you to come back tomorrow.

STACEY
Does that mean I can come back
tomorrow?

ANDREW
Leave your contact information with
Nina. I will take a look at today's
shoot and let you know later tonight.

ANDREW starts to walk away.

STACEY
Okay? Thank you?

NINA walks up to STACEY with her identification, cellphone,
and a notepad and pen. STACEY writes down her contact
information and takes back her phone and identification.

NINA
We will be in touch.

STACEY exits and NINA shuts the door.

CUT TO:

75 INT./EXT. GINGER'S CAR - AFTERNOON

75

GINGER is driving STACEY home from her shoot. STACEY has
removed her shoes and has stuck her feet out of the open
window. Her chair is partially reclined and she is relaxed.

STACEY
That was a lot harder to do than I
thought.

GINGER
You got stage fright?

STACEY
No... I mean yes, but I meant
physically.

GINGER
You never did like wearing heels.

STACEY
My stance on them has not changed.

STACEY and GINGER giggle.

STACEY (cont'd)
My feet are killing me.

GINGER

If you think that was hard, you should try doing a shift dancing in a club in those things.

STACEY

I can only imagine.

GINGER

It requires a surprising amount of athleticism. There is an organization trying to get Pole Dancing into the Olympics.

STACEY

You deserve a medal for helping me out.

GINGER

It's what any friend would do.

CUT TO:

76 INT. STACEY'S APARTMENT - EVENING

76

STACEY is getting ready for her date. STACEY has several of her outfits laid out on her bed. STACEY is in a robe and her hair is wrapped in a towel.

Before picking an outfit STACEY walks to her living room and checks her email on her laptop. To her disdain there are no new emails. STACEY opens her budget app and sees that another session with ANDREW would catch her up with all of her bills.

As STACEY is putting her laptop away she looks at the extra clothes that GINGER brought to her apartment the day before.

CLOSE-UP

STACEY smiles.

CUT TO:

77 INT. STACEY'S APARTMENT / HALLWAY - EVENING

77

JOHN is outside of STACEY'S door dressed nicely for their date. JOHN knocks on the door.

STACEY (V.O.)

Just a minute.

JOHN stands patiently outside of STACEY'S door until STACEY opens it. STACEY exits her apartment wearing a unique outfit that was created from some of GINGER'S clothes and some of hers.

STACEY
John, Hi.

JOHN
Wow, you look beautiful.

CLOSEUP

STACEY brushes her hair behind her ear with her hand and smiles.

STACEY
Really? Thank you.

JOHN
Would not have said it unless I meant it. Are you ready to go?

STACEY
Yes, where do you have in mind?

JOHN
There is this Mexican place by the river that I have wanted to try for a while. How about we start there?

STACEY
Sure, that sounds lovely.

JOHN and STACEY walk down the hallway towards the elevator.

CUT TO:

78 EXT. RIVERFRONT - NIGHT

78

STACEY and JOHN are walking along the river.

STACEY
Thank you for taking me to dinner.

JOHN
How could I refuse when such a beautiful woman asked?

STACEY
I still can't believe that I did that.

JOHN
I am happy that you did. I had a
great evening.

STACEY
So did I.

STACEY'S phone vibrates. STACEY looks across the river,
seemingly distracted trying to not look at her phone.

JOHN
Is something the matter?

STACEY
Oh? Sorry, I was just thinking.

JOHN
That's good. I would hate to think
that I made a bad first impression.

STACEY
You made a wonderful first
impression.

As JOHN and STACEY stand near a fountain JOHN pulls STACEY
closer to him and they embrace while the fountain erupts in
the background.

A DOOR CAN BE HEARD SHUTTING

CUT TO:

79 INT. STACEY'S APARTMENT - NIGHT

79

STACEY enters her apartment. STACEY takes off her shoes,
puts them away neatly, and hangs up her keys. STACEY grabs
her cellphone and starts walking towards her sofa.

STACEY sits down and checks her phone.

UNKNOWN NUMBER (TEXT)
Some of your pictures were usable.
You can come back tomorrow if you
want.

STACEY (TEXT)
Andrew?

ANDREW (TEXT)
Yes, Are you coming?

STACEY (TEXT)
Yes.

ANDREW (TEXT)
 OK, arrive at the same time. Don't be late.

80 INT. ANDREW'S HOUSE - DAY

80

NINA is doing chores in ANDREW'S kitchen. STACEY is walking to the front door after getting changed. ANDREW stands by the door counting money.

ANDREW hands STACEY \$750 as she approaches.

ANDREW
 You did good today, a lot more natural.

STACEY
 Thank You.

ANDREW
 I think I have another idea for tomorrow. After that I am not so sure.

STACEY
 That is okay. After tomorrow I should be good for a little while.

ANDREW
 Just wanted to get out of a jam? That is a real shame.

STACEY
 Oh?

ANDREW
 You have a real good look. You could have made a lot more if you stuck with me. I have some connections.

STACEY
 Oh really? Well, I'll consider it.

NINA approaches with STACEY'S identification and cell phone. After giving STACEY her belongings back NINA returns to the kitchen.

STACEY (cont'd)
 Is all of this really necessary?

ANDREW
 Yes. It's my policy.

STACEY
Where was Jessica?

ANDREW
It's her day off today.

STACEY
Oh? Well thank you. My ride is here.

STACEY exits the house and ANDREW shuts the door. ANDREW walks to his living room, sits down and turns on the television. NINA returns to ANDREW holding a drink. When NINA turns to leave ANDREW slaps her on the butt.

The sound of GINGER'S CAR can be heard in the background.

ANDREW
Nina?

NINA
Yes sir?

NINA stops the task that she was doing and walks towards ANDREW.

ANDREW
Do you think she will come back?

NINA
I am not sure sir.

ANDREW
If she does, you need to make sure that she is never alone with Jessica again. She isn't as well behaved as you.

NINA
Yes sir, thank you sir.

ANDREW
Do you think Jessica has learned her lesson?

NINA
Yes sir.

ANDREW
I will go see.

ANDREW gets up and walks through his basement to JESSICA'S room. ANDREW opens the door, revealing JESSICA has been bound and gagged again.

ANDREW (cont'd)
Now lets start again. Are you ready
to tell the truth?

JESSICA nods.

ANDREW (cont'd)
Did you say anything other than what
you told me? That she is strong?

JESSICA shakes her head.

ANDREW (cont'd)
I guess we will find out.

The door to JESSICA'S room shuts.

CUT TO:

81 INT. ANDREW'S HOUSE / BASEMENT - MOMENTS LATER 81

NINA stands on the other side of the door. The sounds of screaming can be heard, muffled through the door. A tear runs down NINA'S cheek.

82 INT./EXT. GINGER'S CAR - AFTERNOON 82

GINGER is driving STACEY home from her shoot.

GINGER
So how many more of these do you
need?

STACEY
This one covered everything for the
month. I am no longer in hot water.

GINGER
Does this mean that you are done
then?

STACEY
He said I can come back tomorrow. I
might as well take that opportunity.
But after that...

STACEY spends a moment in thought.

STACEY (cont'd)
Ginger?

GINGER
Yes?

STACEY
Hypothetically... What would I need to do to get to where you are now?

GINGER
Wow.

STACEY
Spare me, and just tell me.

GINGER
Well ... if you were to only rely on OnlyFans right now you would probably get nowhere.

STACEY
Why?

GINGER
It takes time to build an identity, a brand, and grow a following. It's a chicken and egg problem.

STACEY
So what do I do?

GINGER
First, come up with an identity, a character for you to be. You can be anyone or anything you want.

STACEY
That sounds appealing.

GINGER
Then make a Twitter, Instagram, OnlyFans, and whatever else you can think of for this character.

STACEY
But how do I make fans.

GINGER
You have to get out there. Try to get booked somewhere. Maybe try to get representation. There are agencies that take care of this for you.

STACEY
And then?

GINGER

Then you get on social media and push, push, push.

STACEY

Alright. And you said that Andrew gets girls booked?

GINGER

Please try another agency first. You said yourself that he is creepy. I can help you if you want, we can send a head shot to an agency.

STACEY

No thanks, I think that I will be alright. Anything else you want to recommend.

GINGER

This job has a short shelf life and you can have a longer career if you don't give up too much too quickly.

CUT TO:

83 INT. STACEY'S APARTMENT / LOBBY - AFTERNOON

83

STACEY enters her apartment building, pulling the travel bag behind her. The APARTMENT MANAGER is busy working in the lobby. STACEY notices the manager and approaches.

STACEY

Excuse me?

APARTMENT MANAGER

Yes?

STACEY hands the manager an unmarked envelope.

STACEY

Here you go, I believe that this should take care of everything.

APARTMENT MANAGER

Oh fantastic. Did you find another job?

STACEY

Just a temporary thing.

APARTMENT MANAGER

Let me get you a receipt.

STACEY
That's alright. Just put it in my mailbox please. Thank you very much for giving me a break.

APARTMENT MANAGER
Of course, sometimes we all need a bit of help.

STACEY turns and walks towards the elevator.

CUT TO:

84 INT. STACEY'S APARTMENT - AFTERNOON

84

STACEY enters her apartment. STACEY takes off her shoes and puts them neatly away. STACEY leaves the travel bag at the door as she walks into her living room.

STACEY sits on her sofa, grabs her laptop and uses the remote to turn on her television. While a movie is playing in the background STACEY makes a cellphone payment. STACEY puts the laptop on a table and lays down and starts to watch the movie.

STACEY gets up and walks to the bathroom and looks at herself in the mirror.

CUT TO:

85 INT. STACEY'S APARTMENT / GYM - EVENING

85

CLOSE-UP

STACEY is running on a treadmill. Sweat drips down STACEY'S forehead as she continues to run.

ZOOMS OUT

JOHN enters the gym.

JOHN
Oh, hello Stacey. Getting a workout in before bed?

STACEY
Just trying to clear my head.

JOHN
Something bothering you?

JOHN starts to use the exercise equipment.

STACEY
I suppose so.

JOHN
Anything you feel like sharing?

STACEY
Not at the moment, but thank you for
the offer.

STACEY stops using the equipment, and gathers her things to
leave.

JOHN
Hey, I haven't heard from you since
the other night.

STACEY
You have my number remember?
I hope to hear from you soon.

STACEY winks at JOHN as she exits the gym.

CUT TO:

86 INT. STACEY'S APARTMENT / BEDROOM

86

STACEY'S shower can be heard. The shower turns off. STACEY
comes out of the shower wearing a robe and her hair is
covered in a towel.

STACEY sits on her bed and picks up her phone.

STACEY (TEXT)
Remember when you said I could have
made more?

ANDREW (TEXT)
Yes.

STACEY (TEXT)
How much more are we talking about?

ANDREW
Want to talk tomorrow before the
shoot?

ELECTRONIC MUSIC FADES IN.

CUT TO:

87 MONTAGE OF STACEY WORKING FOR ANDREW - DAY**87**

STACEY is dancing provocatively on a set.

STACEY signing paperwork.

CLOSE-UP of STACEY'S legs walking in a mall.

STACEY is dancing provocatively with NINA on a set.

STACEY creating Social Media Accounts.

JESSICA cleaning.

JESSICA cooking.

JESSICA waiting on ANDREW as he works out.

STACEY getting into a car driven by NINA.

Dancing gets more risqué. JESSICA joins the dancing

Social Media Followers Start to Increase.

STACEY and JOHN sitting on the sofa watching a movie.

STACEY and JOHN going to dinner.

STACEY and GINGER running into JOHN in the apartment halls.

STACEY shopping.

STACEY purchasing stocks and mutual funds.

STACEY posing on different sets.

STACEY setting up a home studio.

STACEY'S bank account balance increasing.

JOHN comes to STACEY'S apartment, and they argue and break up.

CUT TO:

88 INT. ANDREW'S HOUSE / PHOTO SET - DAY**88**

ELECTRONIC MUSIC FADES OUT

CLOSE-UP

STACEY is standing on ANDREW'S photo set topless covering herself with her hands. STACEY seems distracted.

JESSICA
Just be careful. Please...

JESSICA leaves STACEY'S green room.

CUT TO:

90 INT. STACEY'S APARTMENT / LOBBY - AFTERNOON

90

STACEY enters the lobby, wearing trendy clothing, nicely done makeup, and starts walking towards the elevator holding her phone texting GINGER.

GINGER (TEXT)
How goes the search for an agency?

STACEY (TEXT)
Pretty good. I have gotten a couple of responses. No offers yet

STACEY pushes the up button on the elevator.

GINGER (TEXT)
It's only been a month. How are you doing with your bills?

The elevator arrives, the doors open revealing JOHN.

STACEY and JOHN both stand still for a moment.

STACEY
John.

JOHN
Stacey.

They pass each other and continue on their way.

CUT TO:

91 INT. STACEY'S APARTMENT - MOMENTS LATER

91

STACEY enters her apartment, puts her shoes away neatly, next to several other pairs of shoes, and hangs up her keys.

STACEY goes to sit on her sofa.

STACEY
Be careful?

STACEY grabs her phone.

STACEY (TEXT)
(To GINGER)
If something ever happened to me you
would keep looking right?

GINGER (TEXT)
Huh?

STACEY (TEXT)
Never mind.

STACEY gets up and walks to her bathroom.

STACEY intensely looks at herself in her mirror.

STACEY walks to her bedroom and shuts the door.

STACEY emerges from her bedroom wearing lingerie and walks
to her home studio.

CUT TO:

92 INT. STACEY'S APARTMENT / BEDROOM - MORNING

92

A Smart Phone plugged into a dock is pictured. The time on
the phone is 8:59am.

ZOOMS OUT

When the time reaches 9:00am an alarm starts to sound.

STACEY dismisses the alarm.

OVERHEAD

STACEY gets out of bed holding her sheet against her body,
and going to look out her window.

CAMERA IS BEHIND STACEY

STACEY walks to the window. Her reflection can be seen in
the window.

LOW CLOSEUP

The back of STACEY'S feet are pictured. STACEY drops her
sheet and walks to her bathroom.

CUT TO:

93 INT. STACEY'S APARTMENT / BATHROOM - MOMENTS LATER 93

The bathroom mirror is fogged up after STACEY'S shower.

STACEY wipes the fog off the mirror and look at herself in the mirror.

STACEY

You don't have to worry. You are strong. If you are strong enough to do this then you are strong enough to do anything.

CUT TO:

94 EXT. REMOTE ROAD - DAY 94

A long stretch of remote road is pictured.

NINA'S car drives by.

CUT TO:

95 INT./EXT NINA'S CAR - DAY 95

NINA is driving STACEY to ANDREW'S HOUSE.

NINA and STACEY are sitting in silence.

STACEY

Thank you for coming to get.

NINA

I'm just doing what I am told.

STACEY

Can I ask you something?

NINA

That depends.

STACEY

You're the only person who picks me up and drops me off. Why is that?

NINA

Andrew doesn't trust anybody else.

STACEY

Why is that?

NINA
Jessica sometimes has trouble following the rules.

STACEY
I keep hearing talk about these rules. What is that all about?

NINA
He takes care of us, and in exchange he expects us to behave in a certain way.

STACEY
What way is that?

NINA
Whatever way he wants.

STACEY
And that is why you come out to get me?

NINA
Yes.

STACEY
What happens if you don't follow the rules.

NINA
(Whisper)
I hope to not find out again.

CUT TO:

96 INT./EXT. ANDREW'S HOUSE - DAY

96

NINA'S CAR pulls into ANDREW'S driveway. STACEY and NINA exit the vehicle, STACEY is pulling her travel bag behind her.

NINA and STACEY enter the house and NINA stops STACEY before she can walk to her green room.

NINA
You know the rules.

STACEY
Really? Still?

NINA
No distractions. Hand it over.

STACEY sighs and reluctantly hands over her cell phone and wallet. NINA takes the phone and wallet and puts it in a safe. Inside the safe CHRISTY'S identification can be seen.

CUT TO:

97 INT. ANDREW'S HOUSE / STACEY'S ROOM - DAY 97

STACEY enters her green room and starts getting ready for her shoot.

STACEY packs her clothes into her bag and puts her bag into the closet of her green room.

CUT TO:

98 INT. ANDREW'S HOUSE / STACEY'S ROOM - MOMENTS LATER 98

Time lapse of STACEY'S door.

CUT TO:

99 INT. ANDREW'S HOUSE / STACEY'S ROOM - AFTERNOON 99

STACEY enters her green room, tired after a day on set.

STACEY sits down on the sofa and takes off her shoes.

STACEY gets up and walks to the closet and grabs her clothing.

CUT TO:

100 INT. ANDREW'S HOUSE - MOMENTS LATER 100

NINA and JESSICA are doing chores in ANDREW'S kitchen after the shoot has concluded. ANDREW is sitting on a chair watching television.

STACEY enters the main room of ANDREW'S HOUSE and walks towards the front door.

STACEY

Alright, I am ready for my ride home.
Can I get my ID and phone back?

ANDREW

No

JESSICA stops doing chores, afraid of the looming confrontation.

ANDREW (cont'd)
You are going to help the girls with the chores now.

STACEY
I beg your pardon?

ANDREW gets up.

ANDREW
I am not going to repeat myself.

STACEY
I don't know what you think is going on, but I am going home! now!

JESSICA start to slowly move backwards. NINA continues to work on chores. ANDREW glares at JESSICA.

ANDREW
Don't you move. Do you hear me?

ANDREW returns his attention to STACEY.

ANDREW (cont'd)
And you, I am only going to tell you this one last time.

ANDREW starts to slowly move towards STACEY.

STACEY
Stay the hell away from me.

ANDREW
You are one of my girls now. You are going to learn your place just as those bitches did.

STACEY
You are not going to intimate me into this. Take me home. Now!

ANDREW slaps STACEY really hard. STACEY falls to the ground from the force of the hit. NINA and JESSICA scream, NINA drops a plate.

ANDREW grabs STACEY.

ANDREW
You are going to come with me bitch. I am going to teach you some respect.

JESSICA
Please don't!

ANDREW
Shut up, or you will be next.

JESSICA meekly backs down as ANDREW violently brings STACEY to her green room.

CUT TO:

101 INT. ANDREW'S HOUSE / STACEY'S ROOM - MOMENTS LATER 101

The door to STACEY'S ROOM opens and ANDREW forcefully brings STACEY inside. STACEY is struggling to escape.

STACEY
No!

Once inside ANDREW can be seen carrying rope.

STACEY (cont'd)
Let me go!

ANDREW wraps the rope around STACEY'S wrists, again and again. Pulling tight, her skin starts to turn red.

STACEY (cont'd)
You're hurting me!

Once STACEY has been restrained, the rope is fed through an eye attached to the ceiling and pulled tight forcing STACEY to raise her arms above her head and stand on her toes.

ANDREW
You are now being punished.

STACEY
Why are you doing this to me?

ANDREW
You are mine now, and you are going to learn some respect and follow the rules.

ANDREW secures the rope so that STACEY can not escape. After securing the rope he pulls a gag from his pocket and approaches STACEY.

ANDREW (cont'd)
Bitches that don't follow the rules get punished.

When ANDREW walks back towards STACEY, she shuts her lips and refuses to open her mouth. ANDREW plugs STACEY'S nose until she is forced to open her mouth to breathe. When she does, ANDREW forces the gag into her mouth.

CAMERA BACKS OUT OF ROOM

ANDREW walks towards the door, turns off the light, exits the room and shuts the door while STACEY can be heard struggling to scream.

CUT TO:

102 INT. ANDREW'S HOUSE - MOMENTS LATER

102

NINA is still doing chores, pretending to be unfazed from the events that have occurred. JESSICA is standing in silence.

NINA

Those chores are not going to finish themselves.

JESSICA

Did you not just see that?

NINA

Yes I saw it.

JESSICA

What is going to happen to her.

NINA

I suspect that he is going to punish her for breaking his rules.

JESSICA

What are you talking about?

NINA

You know very well what happens when Andrew's rules are broken. Now finish your work.

JESSICA

Is he going to "punish" her the way he "punishes" me?

NINA

What happens to her is none of our business.

JESSICA
Bullshit!

NINA stops doing her chores.

NINA
I can't do anything for her and
neither can you. Now that that his
attention is on her, he isn't going
to punish you.

JESSICA is silent for a moment, steps towards NINA and slaps
her. NINA gasps and holds her cheek.

JESSICA
This entire time, you have been
letting him hurt me to save yourself?

NINA
Andrew and I are in love. You will
love him too, in time.

JESSICA turns to walk away.

NINA (cont'd)
Hey! Where the hell do you think you
are going? We still have chores to
finish.

JESSICA
Finish them yourself if you love him
so much.

JESSICA walks away. NINA continues to work on the chores
until ANDREW returns, sits down on his sofa and continues to
watch his movie.

ANDREW
What the hell is taking you so long?
This all should have been done
already, my dinner should be
prepared.

NINA
Sir, Jessica went and.

ANDREW
Shut up and come here.

NINA slowly walks towards ANDREW who proceeds to slap her.

ANDREW (cont'd)
Don't give me your excuses. Just get
your chores done.

NINA

Yes sir.

ANDREW

Now where did Jessica go?

CUT TO:

103 INT. ANDREW'S HOUSE / STACEY'S ROOM - EVENING

103

CLOSE-UP

STACEY is alone in the darkness of her room. The rope biting into the skin around her wrists. Standing on her toes to try to get relief from the pulling on her arms.

The door to STACEY'S room cracks open shining a beam of light across STACEY'S face. JESSICA enters through the door, shutting it quietly behind her.

JESSICA

Oh my god, Stacey!

JESSICA rushes over to STACEY

JESSICA (cont'd)

I am going to remove this, but you have to be quiet okay?

STACEY nods in agreement. JESSICA removes the gag that has been stuffed into STACEY'S mouth. STACEY starts gasping for air and trying to stop herself from sobbing.

STACEY

This really hurts.

JESSICA

I am going to try to untie you.

JESSICA follows the rope and starts trying to untie where the rope is fastened.

STACEY

What's taking so long?

JESSICA

The rope is really tight, I need a bit of slack to get it started.

STACEY stops to think for a minute as JESSICA continues to struggle with the tight rope.

STACEY

My costume from 3 days ago, the shoes had a platform. It might give you just enough slack. They should be in the closet, go get them.

JESSICA walks to the closet and retrieves the shoes. She places them in front of STACEY who slips them on. The extra height gives JESSICA the slack that she needs to untie the rope. Once STACEY is untied, she sits on the ground and starts rubbing her wrists.

STACEY (cont'd)

What the hell is going on?

JESSICA

I think you have just been abducted. Just like me.

STACEY

You have been his captive this whole time?

JESSICA

He took my passport, my phone.

Jessica starts sniffing and holding back tears as she explains what has been happening.

STACEY

How long have you been here?

JESSICA

I don't know, weeks? Months?

STACEY

We have to get out of here.

ANDREW

Nobody is going anywhere.

JESSICA and STACEY turn to the door and see ANDREW standing in the open doorway.

ANDREW (cont'd)

This is going to hurt me a lot more than it hurts you.

ANDREW walks into the room and shuts the door behind him.

CUT TO:

104 INT. ANDREW'S HOUSE / NINA'S ROOM - DAWN 104

An alarm clock is pictured. The time strikes 5am and the alarm goes off. A hand enters the frame and turns off the alarm.

ZOOMS OUT

NINA is laying in bed.

CUT TO:

105 INT. ANDREW'S HOUSE - MOMENTS LATER 105

CLOSE-UP

NINA is in the shower lathering her hair.

CUT TO:

106 INT. ANDREW'S HOUSE - MOMENTS LATER 106

NINA gets dressed.

CUT TO:

107 INT. ANDREW'S HOUSE - MOMENTS LATER 107

NINA walks into the kitchen starts to brew a pot of coffee.

CUT TO:

108 INT. ANDREW'S HOUSE - MOMENTS LATER 108

CLOSE-UP

The coffee pot is pictured. The coffee starts to drip into the pot.

FOCUS CHANGES

ANDREW emerges from the master bedroom and starts walking towards the kitchen.

ANDREW
Oh Nina, you are already up?

NINA
Yes sir.

NINA starts to pull out the cookware needed to make an omelet. ANDREW walks over to NINA, and puts his arms around her sides. He spins NINA around and kisses her.

ANDREW

I'm sorry about yesterday. You were trying to explain what happened and I lost my temper.

NINA

I know sir.

ANDREW

You know this doesn't change how I feel about you. I love you Nina.

NINA

I love you too.

ANDREW

You are the only one that I can trust you know.

NINA

Thank you sir.

ANDREW then smacks NINA on the butt and pours himself a cup of coffee.

ANDREW

Go and wake up Jessica. If she promises to behave then she can come out. Jessica makes breakfast by herself today.

NINA

Yes sir.

NINA starts to leave to go to JESSICA'S room.

ANDREW

And Nina.

NINA

Yes sir?

ANDREW

Don't disappoint me.

NINA

Yes sir.

CUT TO:

109 INT. ANDREW'S HOUSE / JESSICA'S ROOM - MORNING

109

JESSICA is laying on her bed. Her arms are bound and tied to the top of her bed.

The door to JESSICA'S ROOM opens. JESSICA turns to face the door and when she sees that it is NINA she turns away. NINA stands in the doorway and does not approach.

NINA

I am allowed to untie you if you promise to follow the rules today.

JESSICA

And if I don't?

NINA

Then I will go back to make breakfast, and leave you here.

JESSICA scoffs.

JESSICA

Fine.

NINA

No.

JESSICA

What?

NINA

I need to hear you say it.

JESSICA

Really?

NINA

It was his only condition, I am only doing what I was asked.

JESSICA

I promise that I will follow the rules today.

NINA walks over and unties JESSICA. JESSICA sits up and rubs the soreness out of her wrists.

NINA

Get dressed. He is going to want breakfast soon.

JESSICA

And I have to do it?

NINA
Only until Stacy realizes that she
belongs here with us.

JESSICA
Why are you doing this to us?

NINA
I have no choice.

CUT TO:

110 INT. ANDREW'S HOUSE / STACEY'S ROOM - MOMENTS LATER 110

ANDREW enters STACEY'S room. STACEY is asleep while gagged and bound by rope attached to the ceiling.

ANDREW walks over to STACEY, kneels in front of her and slaps her on her cheek, gentler than before, to wake her up.

ANDREW
Are you going to start following the
rules today?

ANDREW removes the gag from STACEY'S mouth.

STACEY spits on ANDREW'S face.

STACEY
Fuck you!

ANDREW
Suit yourself.

ANDREW plugs STACEY'S nose until she opens her mouth, allowing her to be gagged again. ANDREW stands and leaves the room.

STACEY remains stoic until she is sure that ANDREW is not going to return. Once she feels that she is alone she starts to cry.

NINA
You need to pull yourself together.

STACEY looks up, surprised to see NINA standing in the doorway.

NINA (cont'd)
You are not doing yourself any good
like that.

NINA walks away. JESSICA meekly follows, glancing sadly at STACEY. Then STACEY is alone.

CUT TO:

111 INT. GINGER'S APARTMENT - DAY

111

GINGER is pacing around her living room. GINGER looks at her phone, and sees a long thread of unanswered text messages.

GINGER (TEXT)

Hey?

GINGER (TEXT) (cont'd)

How are your bills this month?

GINGER (TEXT) (cont'd)

Do you want to get breakfast?

GINGER (TEXT) (cont'd)

Is something wrong?

GINGER (TEXT) (cont'd)

This isn't funny.

GINGER stops pacing and sits on her sofa.

GINGER opens the phone app and attempts to call STACEY. The phone rings until it goes to voicemail. GINGER hangs up.

GINGER (TEXT) (cont'd)

Now you're scaring me. Would you please answer me?

GINGER lays down on her sofa continuing to look at her phone.

CUT TO:

112 INT. ANDREW'S HOUSE / STACEY'S ROOM - EVENING

112

STACEY'S remains bound and gagged, kneeling on the floor with her arms hanging above her. The door to her room opens and JESSICA stands at the doorway holding food.

JESSICA

Hey, I thought that you would be hungry, so I brought you some food. Do you want to eat?

STACEY nods her head. JESSICA walks into the room, turns the light on, and shuts the door behind her.

JESSICA puts the tray of food down on a nearby table, then removes the gag from STACEY'S mouth.

STACEY

Thank you. Are you going to get in trouble for being here?

JESSICA

No, I have permission feed you.

JESSICA unbinds STACEY.

STACEY

Why are you listening to them? Why don't you just leave?

JESSICA

I'm not from this country. I have no idea where I am. I would die of exposure out there before I found help.

STACEY

The main road actually isn't too far away. We could probably walk there in a couple hours and wave somebody down.

JESSICA

Really? How are you going to get out of here?

STACEY

I have been told that all men think with their dick. If I agree play along I bet that he will let me out. That is all it will take for me to run out tomorrow night.

JESSICA

That's it?

STACEY

That's it. Why don't you come with me? We will be in this together so we don't leave each other behind.

JESSICA

I'll think about it.

CUT TO:

113 INT. GINGER'S APARTMENT - MORNING**113**

GINGER wakes up on her sofa holding her phone. The battery is dead.

GINGER

Shit!

GINGER scrambles to find a charger and plug her phone in. The phone turns back on. GINGER has not received a new text message or voicemail.

GINGER (cont'd)

Still nothing?

GINGER stands up from her sofa.

GINGER (cont'd)

You better not had done what I think you have done... Well, you told me to do this.

GINGER gets up, puts on some shoes, grabs her keys and heads out the door.

CUT TO:

114 INT. ANDREW'S HOUSE / STACEY'S ROOM - MORNING**114**

STACEY is sleeping on the bed in her green room. ANDREW opens the door stands in the doorway.

ANDREW

Are you ready to start following the rules?

STACEY

Yes.

ANDREW

Good. Get yourself cleaned up. Get changed, and get upstairs, we have work to do today.

CUT TO:

115 MONTAGE OF STACEY WORKING AT ANDREW'S HOUSE - DAY**115**

Progression of the day through quick shots timed to the beat of the background music.

STACEY showers.

STACEY brushes her teeth.

STACEY brushes her hair.

STACEY opens the closet.

STACEY puts on clothes.

STACEY puts on shoes.

STACEY helps JESSICA cook breakfast.

STACEY and JESSICA wash the floors.

STACEY, JESSICA and NINA pose for photos on set.

CUT TO:

116 INT. STACEY'S APARTMENT / HALLWAY - AFTERNOON

116

GINGER is standing next to JOHN'S apartment door.

GINGER knocks at JOHN'S door.

JOHN (V.O.)

Coming.

The sound of footsteps can be heard from the other side of the door. The door opens and JOHN can be seen standing in the doorway.

JOHN

Oh, its you. How did you get in the building?

GINGER

Stacey gave me her spare key.

JOHN

Are you here to lecture me about breaking up with Stacey?

GINGER

No... wait what? You broke up with Stacey? Why?

JOHN

I found out how she was making her money and thought that we should go our separate ways.

GINGER
I will deal with you being a SWERF later. Right now I need you to get changed and come with me.

JOHN
Why?

GINGER
Because Stacey is missing you ass hole.

JOHN
How do you know she is missing? She could have run off with anybody.

GINGER
Now you shut the hell up and listen to me. First, what STACEY does to make ends meet is none of your god damn business. Second, my best friend would not have run off without telling me first.

JOHN
Alright, alright, I believe you. She didn't run off. Do you know where she is then?

GINGER
I am pretty sure I know where she is. We are going to go to what I think is her manager's house and I don't want to go to alone.

GINGER grabs JOHN'S arm and drags him out of his apartment.

JOHN
What is a SWERF?

CUT TO:

117 INT. ANDREW'S HOUSE - EVENING

117

STACEY and JESSICA are in the laundry room of ANDREW'S house. STACEY and JESSICA are washing and folding the laundry that was previously washed.

JESSICA
I think I am in.

STACEY
You think so?

JESSICA

Yes.

STACEY

We are going to need to be able to trust each other if we are going to get out together.

JESSICA

I know.

STACEY

You are going to need to make sure you use the bathroom before we go.

NINA

Before you go where?

STACEY and JESSICA stop doing the laundry and look at the door to see NINA standing in the door way with her arms folded.

When NINA doesn't get a response to her question she stomps her foot.

NINA (cont'd)

Well?

JESSICA

Before we go to bed.

NINA looks at both JESSICA and STACEY.

NINA

Before you go to bed? Do you think I am stupid?

STACEY

Hey, screw you bitch. I was tied up for two fucking days. That is good advice to me.

NINA

You just make sure you watch your mouth. Andrew will punish a smart mouth.

NINA storms off. STACEY goes to look in the hallway to make sure that they are alone.

STACEY

You stuck up for me.

JESSICA
Ya.

STACEY
Its settled, we are in this together
until the end now. Make sure you are
ready at 11 tonight.

JESSICA
Right.

CUT TO:

118 INT. ANDREW'S HOUSE / JESSICA'S ROOM - NIGHT

118

CLOSE-UP

An alarm clock is pictured, the time displayed is 10:59pm.
When the time hits 11 an alarm with very low volume. A hand
enters the frame and turns off the alarm.

ZOOMS OUT

JESSICA gets out of bed, already dressed, and slowly moves
towards the door. JESSICA quietly opens the door and peeks
outside.

JESSICA sees STACEY peeking her head out of her room.
JESSICA signals that she is ready. STACEY comes and meets
JESSICA by her door.

JESSICA and STACEY start to walk through the hallway towards
the staircase and pass by ANDREW'S office and see that the
door is open.

STACEY looks inside the open office door, followed by
JESSICA. On each wall of ANDREW'S office is a black and
white portrait of NINA, JESSICA, STACEY and CHRISTY. All 4
women are in the same pose, topless covering their body with
their hands. The only colour on the image is the lips of the
model. CHRISTY'S photo is cut up and slashed.

STACEY
Who is that?

JESSICA
I don't know, I have never seen her
before.

NINA
Her name was Christy.

JESSICA and STACEY turn around and see NINA standing behind them.

STACEY
Was? What happened to her?

NINA
I don't know. One day I woke up and she just wasn't here anymore.

STACEY
And you never asked?

NINA
Andrew said that I shouldn't ask questions. I wanted to believe that she just left.

STACEY
What are you going to do?

NINA
I am going to get in the shower, it was a really long day. I just armed the alarm, the exit delay is running, if you hurry you might still make it.

STACEY
Come with us.

NINA
I have nowhere else to go. This is all I have left.

STACEY nods, and exit the room with JESSICA.

NINA (cont'd)
I hope that they can get out of here.

CUT TO:

119 INT. ANDREW'S HOUSE - NIGHT

119

STACEY and JESSICA walk up to the front door The alarm arms as soon as they arrive.

JESSICA
It's armed, what are we going to do?

STACEY

Nothing, the plan hasn't changed. When I open this door, you run with me and we do not stop running until we are both safe. We are in this together now.

JESSICA

Yes, in this together.

STACEY opens the door.

The lights turn red, the alarm starts sounding, as JESSICA and STACEY run out the door into the night.

CUT TO:

120 INT./EXT. GINGER'S CAR - NIGHT

120

GINGER is driving her car while JOHN is sitting impatiently in the passenger seat. They have been sitting in silence for a while.

JOHN

How far out is this place?

GINGER

We are just about there.

JOHN

You couldn't have told me this before we left?

GINGER

Consider it penance for breaking up with Stacey. You know that you were lucky just to even know her.

JOHN

Yes, you're right. She is an incredible woman.

GINGER

But you're too good to be with her?

JOHN

No, that's not it.

GINGER

Then what is it?

JOHN remains silent. GINGER rolls her eyes.

GINGER (cont'd)
 I thought so. You're all the same,
 you want women to be promiscuous, but
 shame them for doing so. Whatever, we
 should be there in a few more
 minutes.

CUT TO:

121 INT. ANDREW'S HOUSE - NIGHT

121

The alarm is sounding, the interior lights have turned red. NINA exits the bathroom wearing a robe.

ANDREW
 Andrew are you there? I heard the
 alarm. Did something happen?

NINA walks around the house looking for ANDREW. The front door of the house is open. NINA shuts it as she walks past it towards the kitchen.

NINA sees that a knife is missing from the knife block. Thunder can be heard in the distance.

NINA enters the master bedroom and looks around. A lightning strike briefly illuminates the room. NINA leaves the room when she is satisfied that ANDREW isn't home.

When walking back into the living room a lightning will project ANDREW'S shadow on the wall. NINA screams when she notices the shadow and turns around to face ANDREW who is standing in the open doorway.

CUT TO:

122 EXT. REMOTE ROAD - NIGHT

122

STACEY and JESSICA are running along the side of a dirt road. The rain has started to come down very heavily, JESSICA is starting to struggle to keep the same pace as STACEY. The sound of thunder can be heard in the distance.

JESSICA
 Stacey, I need to catch my breath.

STACEY
 No, we need to keep moving.

JESSICA
 Stacey, wait up. Please!

STACEY looks back and sees that JESSICA is struggling to keep pace. STACEY slows down to a walk so that JESSICA can reach her and catch her breath.

STACEY
I think that we lost him.

JESSICA
Do you know where we are?

STACEY
Yes, I took us down a side road hoping that he wouldn't come this way. Look, you can see the main highway up there.

After STACEY and JESSICA have had a moment to catch their breath they see a pair of headlights driving down the highway up ahead.

STACEY (cont'd)
See, headlights. We can flag down the first car we see when we get up there.

JESSICA looks closely at the headlights coming down the highway.

JESSICA
I think that's your friend's car.

STACEY
How can you tell?

JESSICA
Listen, you can hear that sound it makes.

STACEY
Shit. I have to go back.

JESSICA
What? You said that you wouldn't leave me. You said that we were in this together.

STACEY
Jessica. My friend is probably going to that monster's home to look for me. Somebody needs to warn her. You can see the road. Go to the road, wave down a car and call the police.

JESSICA

I don't think I can without you. I am scared.

STACEY

Jessica. If you're strong enough to do this, you're strong enough to do anything. You told me that once, and its true with you too.

JESSICA

Yes. I am stronger than I think...
Okay, I'll try.

STACEY hugs JESSICA.

STACEY

Get us help.

STACEY runs back in the direction that she came.

CUT TO:

123 INT. ANDREW'S HOUSE - NIGHT

123

NINA is looking at ANDREW, standing in the doorway.

NINA

Andrew, you scared me.

ANDREW

What the fuck are you doing?

ANDREW starts slowly walking towards NINA, knife in hand.

NINA

I was taking a shower. I heard the alarm go off and I came to look for you.

ANDREW

No you were not. You were all colluding against me! Admit it!

NINA

Colluding? You're scaring me.

ANDREW

Jessica and Stacey got out. You were helping those bitches escape.

NINA

What? You know that I would never do anything like that. I set the alarm and it went off.

ANDREW

I warned you not to disappoint me again. I can't believe that you would do this to me, after everything that I have done for you!

ANDREW slashes the knife at NINA and cuts her body. NINA pushes ANDREW away from her with all of her strength. NINA starts running around ANDREW to get to the side door.

CUT TO:

124 INT. ANDREW'S HOUSE - MOMENTS LATER

124

NINA is sprinting away from ANDREW, trying to avoid the furniture. Ignoring the pain and blood dripping down her body.

ANDREW throws the knife at NINA. The knife lands in NINA'S leg. NINA falls to the ground with the knife protruding from her leg.

CUT TO:

125 INT. ANDREW'S HOUSE - MOMENTS LATER

125

LOW CAMERA

NINA is on the ground, attempting to crawl away from ANDREW. A trail of blood is left behind where NINA crawls.

ANDREW steps forward. His boot lands right in front of the camera taking up the left and side of the frame.

ANDREW walks towards the kitchen, opens his drawers and finds a large cleaver.

NINA removes the knife from her leg and casts it aside. She grabs onto the counter top to pull herself up. ANDREW stabs through NINA'S hand with another knife. When NINA turns to scream the cleaver strikes her face.

NINA falls behind the kitchen island and can not be seen. ANDREW strikes her body with the cleaver over and over again.

ANDREW sits beside NINA and lights a cigarette. ANDREW takes one long drag from his cigarette when the sound of GINGER'S car can be heard in the background. ANDREW turns around and GINGER'S CAR'S headlights can be seen through the window.

CUT TO:

126 INT./EXT. GINGER'S CAR - MOMENTS LATER

126

GINGER is driving her car up ANDREW'S driveway. It is dark and raining. The wiper blades are moving quickly.

JOHN
Why are the lights red?

GINGER
Possibly for a shoot if I were to guess.

JOHN
Should we go in then?

GINGER
Of course, my friend is in there. I am not going to leave without her. Let's go.

GINGER gets out of the car and starts walking towards the house. GINGER waves to JOHN who eventually gets out and follows.

CUT TO:

127 INT. ANDREW'S HOUSE - MOMENTS LATER

127

GINGER slowly walks through the front door of ANDREW'S house. GINGER is dripping wet from the rain. Thunder can be heard in the background.

GINGER
Hello? The door was open.

After GINGER has made her way into the house, JOHN follows.

JOHN
(Whisper)
Ginger, what are you doing?

GINGER
John! Look, there is blood over here.

GINGER rushes towards the pool of blood on the kitchen floor.

JOHN
I don't think that is a good idea.

GINGER pauses when she sees the body of NINA laying on the ground.

GINGER
Oh my god! Quick, call the police. I am going to go quickly check down those stairs to see if Stacey is down there.

GINGER runs towards the stairs before JOHN is given time to protest.

JOHN
Hey wait! Damn it.

JOHN pulls out his cell phone and attempts to call 911. His call fails and is disconnected. While JOHN continues to attempt to call 911 ANDREW gently pushes open the garage door.

Carrying an axe, ANDREW slowly walks towards JOHN while his back is turned. ANDREW hits JOHN'S leg with the axe. JOHN screams in pain and falls to his knees.

ANDREW
Who the hell are you and what are you doing in my house?

JOHN
We ... came to find Stacey.

ANDREW walks around to face JOHN.

ANDREW
Who is we?

JOHN
Ginger and me.

ANDREW pauses for a moment, recognizing the name.

ANDREW
Ginger, she is that hot cam girl right?

JOHN
What?

ANDREW
Never mind.

ANDREW swings the axe and kills JOHN.

CUT TO:

128 INT. ANDREW'S HOUSE / STACEY'S ROOM - NIGHT 128

GINGER hears the sounds of the confrontation happening upstairs. A loud thud is heard when JOHN'S body falls to the floor. GINGER starts to panic, holds her mouth shut, and goes to hide in the closet.

CUT TO:

129 INT. ANDREW'S HOUSE / STACEY'S ROOM - MOMENTS LATER 129

GINGER huddles in the corner of STACEY'S closet. GINGER looks frantically for her pepper spray. The sound of footsteps can be heard approaching.

GINGER crawls forward and looks through the closet door. Light shines through the closet door onto GINGER'S face. The closet doors suddenly open.

GINGER screams and crawls backwards deeper into the closet. ANDREW lunges forward to grab her and GINGER sprays him in the face with her pepper spray.

ANDREW screams in pain and falls backwards. GINGER climbs over his body and escapes the closet.

CAMERA FOLLOWS

GINGER runs out STACEY'S door, into the hallway and up the stairs. GINGER freezes and screams when she notices JOHN'S body.

ANDREW is seen walking up the stairs behind GINGER. He is holding rope and looking angry.

CUT TO:

130 EXT. ANDREW'S HOUSE - NIGHT 130

STACEY approaches the edge of ANDREW'S property. STACEY hides behind a tree and watches ANDREW exit his house holding a tied up GINGER over his shoulder. GINGER is screaming and struggling as ANDREW walks over to his shed. Once they pass STACEY runs towards ANDREW'S house.

CUT TO:

131 INT. ANDREW'S SHED - NIGHT**131**

The shed is dim, lit by a single hanging light bulb. GINGER can be heard screaming in the background.

GINGER
Stop, what are you doing? Let me go!
Stop! You're hurting me!

GINGER'S hands are bound together and the rope is attached to the ceiling.

GINGER (cont'd)
Let me go!

ANDREW
No. You are going to be my new bitch.

GINGER
Like hell I am.

ANDREW
Don't worry. You will learn respect.
They all do eventually.

GINGER
What are you going to do to me?

ANDREW lashes GINGER with a belt. She screams in pain.

STACEY appears at the door of the shed holding an axe.

STACEY
Let her go you sick bastard.

GINGER
Stacey!

ANDREW wraps the belt tight around GINGER'S throat. GINGER struggles to breathe.

ANDREW
Or what? You will come at me with
that axe? You will hit your friend
here. I know that you don't want
that.

GINGER can be heard struggling to breathe. Her face is turning purple.

STACEY

What is it that you want to let her go?

ANDREW

Throw the axe away.

STACEY thinks for a moment and throws away the axe in defeat.

STACEY

There, I did what you asked. Now let her go.

ANDREW lunges at STACEY and grabs her before she has the chance to react. GINGER coughs and struggles to breathe when ANDREW lets go. After ANDREW has grabbed STACEY he ties her up with more rope and attaches the rope to the ceiling like GINGER.

ANDREW

I had a good fucking thing going until you two stupid bitches showed up. You are about to be taught a lesson that you won't soon forget.

ANDREW walks over to the wall and grabs a hook from off of his wall.

STACEY and GINGER'S eyes go wide and they start to panic and struggle. ANDREW walks up to GINGER and rubs the hook against her cheek to wipe away a tear. STACEY looks at ANDREW with rage and tries to reach him. GINGER cries when the steel touches her skin.

ANDREW (cont'd)

This is going to hurt you a lot more than it hurts me.

ANDREW walks past his captives, towards a tool shelf on the opposite wall, and grabs a torch. ANDREW lights the torch and holds the hook inside the flame.

ANDREW walks towards GINGER.

ANDREW (cont'd)

You are both going to learn your place.

ANDREW holds the flame in the fire until it is red hot. ANDREW turns off the torch, and walks towards GINGER.

ANDREW (cont'd)
 You stupid bitches are going to
 finally learn some respect.

An axe strikes ANDREW in the back of the head, killing him. As ANDREW'S body falls away it reveals JESSICA standing behind him. JESSICA is breathing heavily, in shock from what has just happened.

CUT TO:

132 EXT. ANDREW'S HOUSE - NIGHT

132

STACEY, GINGER and JESSICA are sitting on ANDREW'S deck. Red and blue lights can be seen flashing in the background.

Paramedics are walking out of the house with bodies on stretchers covered with sheets. Police chatter can be heard in the background.

STACEY
 What made you come back? I told you
 to go and get help.

JESSICA
 You said that we were in this
 together, that we don't leave each
 other behind.

STACEY
 Thank you so much. You saved us both.

JESSICA
 You were right. I am strong enough to
 do anything.

A police detective can be seen walking towards the women wearing a trench coat and smoking a cigarette.

DETECTIVE
 Your identification and cellular
 phones were recovered inside a safe.
 We have to process them as evidence
 tonight. You can pick them up at the
 station tomorrow morning.

GINGER
 Thank you officer. I will get
 everyone home.

DETECTIVE
 Why didn't you call the police?

GINGER

I thought that somebody had to be missing for 48 hours first, and I would have been too late.

DETECTIVE

You have been watching too much T.V.

CUT TO:

133 EXT. POLICE STATION - DAY

133

JESSICA and STACEY exit the police station holding bags that contain their phones and wallets.

JESSICA

Thank you for letting me stay at your place last night. I have an appointment at the embassy later today to see if they can help me get home.

STACEY

It's no problem. You can stay as long as you need to.

JESSICA

I wanted to thank you, for helping me escape. I was too scared to do it on my own.

STACEY

You don't need to thank me. I should be thanking you.

GINGER'S car pulls up and honks its horn.

STACEY (cont'd)

That's my ride. So am I going to see you later tonight.

JESSICA

Of course.

STACEY and JESSICA hug, then go their separate ways.

CUT TO:

134 INT. STACEY'S APARTMENT - DAY

134

STACEY and GINGER enter STACEY'S apartment. STACEY puts her shoes neatly away and hangs up her keys.

STACEY plugs her phone into a charger and sits down on the sofa.

GINGER
So, are you alright Stacey?

STACEY
Yes, thank you for coming to save me.

GINGER
I just knew something was up.

GINGER turns on the television and they sit in silence for a little bit.

STACEY'S phone plays several notification sounds.

GINGER (cont'd)
Sorry, about 300 of those will be from me.

STACEY
That's alright.

STACEY looks at her phone as GINGER watches the television.

STACEY (cont'd)
Hey a voicemail.

GINGER
Play it, lets hear it.

STACEY presses play on the voicemail.

BEVERLY
Hello, this message is for STACEY, my name is Beverly and I am calling from Synthetic Software Solutions in regards to your application to our administrator position. Your resume just leaped out at us, and we would love to have you come in for an interview. Please call me back and we can schedule something.

STACEY
Where were you 9 weeks ago when I needed you.

GINGER
Well? Are you going to call her back?

STACEY continues to look at her phone and sees that she has a new unread email.

STACEY

Maybe.

STACEY sees that the unread email is an offer from a major agency that is willing to take her on as a client.

GINGER

That seems like it would be an incredible opportunity for you.

STACEY hits reply on the email.

STACEY

You're right. It is.

FADE TO BLACK

Steven Sprint