

NoGasm

A Screenplay

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NoGasm (2018)

EXT. BETH'S HOUSE — NIGHT

Fade up from black to a wide shot of Beth's front yard. Al's car pulls into the driveway and stops. The engine cuts off. Al gets out of the car, looks at the house, shuts the door to his car, and approaches the house.

INT. LIVING ROOM — NIGHT

Inside the house, Beth, looking exhausted and terrified, is standing in front of the living room window watching Al as he approaches the house. She goes to the front door and whips it open. Al is standing there.

AL

Are you Beth? I'm Al —

Beth grabs him by his belt buckle and draws him into the house. She slams the door shut once he is in. After that she hands Al a stack of twenty dollar bills.

BETH

I'm Beth. It's nice to meet you. Here's your money. Can you start taking your clothes off please?

AL

Are you sure you're okay? You look a little stressed.

Beth brushes back her hair in an attempt to fix her appearance.

BETH

I'm fine... I was just on my treadmill, trying to get some exercise. I was going to take a shower but you got here so quickly....

AL

Okay. I mean you look good... you look great, actually.

BETH

That's nice of you to say. Beth draws closer to Al and starts unbuckling his belt. Al doesn't resist, but he's still a little nervous.

AL

You must have really liked my pictures.

Beth gets even closer to Al, placing her hands on Al's shirt, beginning to unbutton it.

BETH

Can I tell you something? I've never seen anyone who I was so attracted to so quickly. So what do you think? Let's get this out of the way, and then let's talk about our future.

Al

Okay. Do you want to go into your bedroom?

Beth leads him toward her couch.

BETH

Why bother? We can have a lot of fun right here.

Beth throws Al down on the couch, and starts taking his pants off. After that she begins to disrobe. The camera pans over to the coffee table, and reveals Beth's phone. The stopwatch app is open and counting up from 11:45:00. Cut to black. Roll opening credits.

EXT. HOUSE — DAY

Another wide shot of Beth's house. Kevin's car is parked in the driveway. The following title dissolves in over the shot: Earlier

INT. LIVING ROOM — DAY

Inside the house, Kevin, Beth's boyfriend, walks quickly into the room, clearly angry. Beth follows him into the room. Kevin is standing with his back turned to Beth. She tries to put her left hand on his shoulder but he moves away when he feels her hand. Beth is somehow trying to be comforting but calm at the same time.

BETH

I'm sorry, but this is the way that it has to be.

KEVIN

You're not sorry. You just don't need me anymore. I know what it's like to not be wanted. Now I guess I know it's like to not be needed.

Beth

Well look at it this way. Now you know everything. Everything there is to be known. Doesn't that make you feel smart?

KEVIN

You don't care how I feel. Don't pretend that you do.

Kevin walks toward the door. He opens it. Before he leaves he turns back to Beth.

KEVIN

Feelings. What the fuck do you know about feelings?

Kevin walks out but doesn't close the door. Emotionless, Beth walks to the door, closes it, and locks it.

BETH

Let me get that for you.

CUT TO:

EXT. WOODED AREA — DAY

Starting with a wide shot of the woods behind Kevin's house, we see Kevin walking into the woods away from his house. As he gets closer we see that he is holding a handgun in one hand, and his cell phone in the other. Kevin reaches a clearing in the woods and stops there. He holds up his cell phone, looks at it, and then places it on the ground gently, so that it will be found. He looks down for a moment.

KEVIN

Why did she do this to me?

Kevin raises the gun to his head and fires it. He falls to the ground, dead, his body landing right next to the phone. Next we see a close up of Kevin's phone. The messaging app is open on his phone, and we can see he has been texting with Beth. All of her text is not visible, but the words "I'll love you forever" are visible. Fade to black.

EXT. BETH'S HOUSE — MORNING

The next morning in yet another wide shot of the house's front yard, we see a sheriff's car pull into the driveway and stop in front of the house. The sheriff's name is Charlie. Charlie turns the car off, gets out of the car, and opens the rear passenger door. Beth, in handcuffs, gets out. Sheriff Charlie takes out his keys and takes the handcuffs off Beth. He puts his handcuffs away and looks at Beth.

CHARLIE

Ms. Miller, per the judge's orders, you are hereby under house arrest until your trial is finished. The ankle monitoring bracelet that you have been fitted with will alert the sheriff's station if you step one foot past this driveway. You will be arrested and will remain in custody until your trial. Now I know you have been told this before, but do you understand these rules as I have explained them to you?

BETH

I understand. Can I go inside now?

CHARLIE

Yes ma'am, you are free to go.

Charlie gets back in his car, and Beth walks to the front door.

INT. SHERIFF'S CAR — DAY

After Charlie has left Beth's house, he's driving down the road talking on his cell phone to Bill, a friend of his whom we will encounter later.

BILL (V.O.)

So what did she seem like? Was she friendly? Or a complete bitch?

CHARLIE

Bill, I couldn't get a read on her. We talked for twenty minutes on the way to her house and I feel like I was talking to a ghost. But there's one thing I can tell you, man. I don't think she's going to make it to trial. She might not make it past next week.

BILL (V.O.)

She sounds really fucked up.

CHARLIE

No doubt about that. What do you think?

BILL (V.O.)

I think her case begs for further investigation.

CHARLIE

Well that's not in my jurisdiction.

BILL (V.O.)

No. But it certainly is within mine.

The conversation trails off. Dissolve to...

EXT. PORCH — DAY

Beth is talking to her friend Alyssa on the phone as she stands on her back porch.

BETH

I appreciate all of your help. I can get groceries delivered, of course, but there are some things I need to leave the house for. I promise it won't be for long.

ALYSSA (V.O.)

You know I'll help you in any way that I can. But I'm really worried about you, Beth. you're charged with manslaughter. You could go to prison for five years.

BETH

I know, but my lawyer tells me that involuntary manslaughter is a very difficult charge to prove in a court of law. All they have are a couple of text messages and that doesn't prove anything.

ALYSSA (V.O.)

But what you said to him — I'm not going to ask if it's true. That's not my business.

BETH

They edited the whole conversation, Alyssa. They just want people to hear the stuff that will make me sound guilty. It's completely out of context. Trust me, it's all going to come out at trial when they show every single one of the texts.

ALYSSA (V.O.)

I guess you have to trust your lawyer. So, Kevin's funeral is today.

BETH

I know. The judge denied my request to attend it. I loved Kevin and I miss him. But he talked about committing suicide from the minute that I met him. I wish he could have got some help.

ALYSSA (V.O.)

I'll stop by tomorrow. I hope everything works out for you, Beth.

BETH

Thanks. Everything is going to be just fine.

Beth lowers her cell phone, and stares blankly into her backyard.

EXT. CEMETERY — DAY

Shortly after Kevin has been buried, his younger sister Ingrid and a family friend are walking out of the cemetery together. We can't see the friend, we hear her but only see Ingrid in close up.

FRIEND

How many times can someone say that they're so sorry?

INGRID

I think I've heard the word sorry about a thousand times in the last two days. That's enough for me.

FRIEND

What else do you say?

INGRID

Nothing. There is nothing else to say.

FRIEND

Is your mother doing any better, I hope?

INGRID

They have her on so much medication it's hard to tell. I think she's coping. She doesn't know what to say either.

FRIEND

Tell her I'll stop by and see her tomorrow if she's up to it.

INGRID

I will. I'm sure she'll appreciate the company.

FRIEND

So, what's next for you?

INGRID

I can't say just yet. But I'm making some plans.

Cut to a wide shot of the two as they continue walking.

INT. INGRID'S BEDROOM — NIGHT

Inside Ingrid's bedroom later that night, she is sitting on her bed with her laptop, typing furiously. The camera pans around to her computer screen, and we see that she is in a text messaging session on the dark web, with an anonymous user named Anghell. Since they are texting there is no dialogue, but we get to see the messages Ingrid is texting and receiving.

ANGHELL

(TXT)

It sounds like this bitch really fucked up your brother.

INGRID

(TXT)

That's for sure. She might get some jail time. But she might not. That's just not good enough for me. My mom is completely devastated. What would you do if it was your sister?

ANGHELL

(TXT)

I never had anything like this happen to me so it's hard to say. But I doubt that I would let her live.

INGRID

(TXT)

So, can you help me? I can pay you. Whatever you want.

ANGHELL

(TXT)

I think we can work something out.

INGRID

(TXT)

My family and I greatly appreciate your help.

ANGHELL

(TXT)

You're welcome.

Ingrid continues typing on her laptop. The camera pans over to the TV, and the volume inches up as we cut to the commercial playing currently.

INT / EXT. — DAY / NIGHT

The commercial playing is a promotional piece for Parker McCoy, the TV station's investigative reporter. We see various shots of her doing standups, driving to a story, and working in her edit suite, as we hear the following voiceover:

ANNOUNCER (V.O.)

Parker McCoy is always on the move, always on top of the story. If Parker covers a story it's either breaking news — or it's about to be. Parker McCoy. One reporter. One camera. One piece. Keeping you informed as the story breaks — only on Action Daily News.

THE PROMO FADES TO
BLACK. CUT TO:

EXT. BACKYARD — NIGHT

Late at night Ingrid is preparing to cast her spell. She is sitting on a blanket in the backyard of her house. Laid out on the blanket are a number of items, including a picture of Beth with Kevin, and a hairbrush that Ingrid found at Kevin's house. Ingrid has printed out instructions she received from Anghell, which she glances at as she picks up Beth's hairbrush. She takes strands of hair from the brush, and wraps them around the photo. She places the items in a large ashtray, along with the other ones on the blanket. She lights a match and drops it into the ashtray. As the photo of Beth and Kevin quickly burns up, Ingrid begins chanting some verses written in the instructions. She continues until the picture is completely burned to ash. Fade to black.

INT. KITCHEN / LIVING ROOM — NIGHT

Beth is standing in the kitchen, having a drink, and talking to her lawyer on the phone.

LAWYER (V.O.)

We have a preliminary hearing on the 21st. I will move to dismiss on grounds that the DA doesn't have enough evidence. Now, ordinarily I would say we have a good chance of getting a dismissal. But the DA, he has a hard on

for you. My apologies but I don't know how else to put it. If the judge dismisses the case, the DA can refile charges within ninety days. If he doesn't, then we'll ask for the trial date to be as soon as possible, since you're under house arrest.

BETH

Great idea, thank you. It sounds like you feel pretty confident that I'll be acquitted?

LAWYER (V.O.)

Of course I can't promise you anything. But what I can tell you is the DA cannot bring any precedent when they present their case. No one has ever been convicted of manslaughter because of a couple of texts. So the best strategy is to try this thing now and get it over with.

BETH

Well it sounds like you're doing your best. That's all I can ask.

Suddenly there is a knock at the front door.

BETH

Hey, let me call you back. Someone is banging on my door. Thanks.

Beth walks into the living room, putting her phone down as she approaches the door. She opens the door and it's Ingrid. Beth wasn't expecting her.

BETH

Ingrid. What are you doing here?

INGRID

Well I figured since you couldn't go to the funeral you would want to pay my family and me your condolences. Can I come in? Just for a minute, I promise.

BETH

I guess so. Come in.

Reluctantly Beth stands back so that Ingrid can come in. Beth closes the door and turns toward Ingrid.

BETH

So is your mom okay?

INGRID

Please don't pretend you give a fuck about my family.

BETH

Listen, if you're going to be hostile let's just cut this short okay?

INGRID

Okay I'll be nice. You're not going to believe what I'm about to tell you. But you need to listen very closely to what I have to say. You asked how my mom was. The truth is I doubt she's ever going to be the same. Kevin was her only son. Dead at 27 years old.

BETH

And I'm sorry about that. But you know Kevin talked about committing suicide for a long time. I know you need to blame somebody. But maybe you should have tried to get him some help.

INGRID

Well, the district attorney seems to think you deserve some blame. You didn't get that new piece of jewelry on your ankle for being a good Samaritan.

BETH

I don't have time for this, Ingrid. What did you come here to say to me?

INGRID

You know Kevin talked about you a lot. He loved you. He thought you loved him. But I remember him telling me once that you two didn't make love that often. He said you didn't like having sex. You thought it was nasty, dirty, whatever. He knew that you didn't receive any pleasure from it.

BETH

That's none of your business. Are you almost done? Or do I have to call the police?

INGRID

I'll be out of here in a minute. So, since your lawyer probably will get you off, I decided that I had to do something to punish you. I found something on the dark web. A curse. Before I leave here, I'm going to finish casting it. And after that you're going to have a little problem.

BETH

I think I've heard enough. You put a spell on me, and now I'm going to die?

INGRID

No I wouldn't give you a death curse. This is a sex curse. From the moment I walk out the door, you're going to start to get the "urge" like you never have before. And if you don't have sex every twelve hours, then your heart is going to stop beating. The coroner will list your cause of death as natural.

Beth walks toward the door.

BETH

Please get the fuck out of here. And don't come back.

INGRID

I wouldn't worry about that. My coming here today was a gift. I'm giving you a head start. Nothing in the instructions I read said that I had to. A few hours from now when your heart is racing, when you're calling any man in the contact list on your phone, when you feel the walls closing in on you, you might understand how nice it was of me to come here. You would never have realized that what you needed to live was some stiff hard dick.

Beth has raised her right arm to guide Ingrid out the door. Ingrid slowly complies, but still has one more thing to say.

INGRID

And just so you know — if you think you can just fuck the same guy twice a day, I've got some bad news for you. That's not going to work. Because fucking you is about to get very deadly.

Before Ingrid walks out she raises her right pinky finger, which has a strand of Beth's hair wrapped around it. She brushes her pinky across Beth's right cheek and utters a brief chant from the instructions. Beth pushes Ingrid out the door. Before Beth can close the door Ingrid stops her.

INGRID

Goodbye Beth.

Ingrid takes the door handle and shuts the door. Cut to black.

INT. BATHROOM — DAY

Beth walks into the bathroom right after Ingrid has left. She stands in front of the mirror, nervously putting her hands onto the sink. She leans toward the mirror, and we begin to hear her heart beat. It suddenly starts beating just a little bit faster. After that, a bead of sweat forms on her right eyebrow. before it falls into the sink. She looks down at the sink, but then up at the clock next to the mirror. The clock reads 12:25.

EXT. FRONT PORCH — DAY

Beth and her best friend Alyssa are sitting on the front porch, each with a glass of wine in their hands. Beth is already starting to look fatigued, wiping away beads of sweat and clearly on edge. A stopwatch counting up fades in, and then out after five seconds in the bottom left part of the screen. It starts at 4:25:07.

ALYSSA

What did she say to you?

BETH

I don't know. It was such nonsense. I can hardly remember. She was upset, angry, of course, who could blame her? She says she's not going to hurt me, but I guess she wants me to hurt myself somehow.

ALYSSA

Is that what she said to you?

BETH

I'm telling you I can't really remember. She was only here a minute. Let's both just forget about it.

ALYSSA

You brought it up. Are you worried she's going to come back?

BETH

She said that she had no intention of coming back.

An alert sounds on Beth's phone. She looks at it and sees she has received a new text from a man she knows, Jeffrey. His text reads: "I just got your text. What do you want?" Beth looks up at Alyssa for a moment.

BETH

Sorry. Let me respond to this real quick.

Beth types a return message to Jeffrey very quickly: "I feel bad about how we left things and I want to apologize to you. How about cocktails at my place at 6?" She hits send and looks up at Alyssa.

ALYSSA

Everything okay?

BETH

Yeah. It's just my lawyer with more questions. I told you we have a preliminary hearing coming up, right?

ALYSSA

You did. I should let you get ready for that.

BETH

No you don't have to go —

Just then, Beth spots an attractive man on a bike who is slowly making his way up the road, a tough climb, but Beth can't stop noticing the man riding the bike. Alyssa notices that Beth is watching the biker. She comments.

ALYSSA

Do you like something you see?

Beth looks away from the biker and back at Alyssa.

BETH

No not that. He looks like a guy I used to know.

Then Beth's phone vibrates again, with the response from Jeffrey — "I shouldn't waste the time on you, but I don't have any plans tonight. So OK I'll see you then."

BETH

But maybe you're right, I should call him back and make sure he's got his strategy ready for the hearing.

ALYSSA

Okay, then. I'll be out of town for work all week. But if you need to talk you just call me anytime, okay?

BETH

Okay. Thanks.

Beth and Alyssa both stand up, and they hug before Alyssa heads to her car. Beth stands on the porch, waving goodbye as Alyssa's car backs down the driveway. But while doing so she checks her phone and she texts Jeffrey: "Are you on your way here?" She stands there waiting for his return text. Finally he does text her. Jeffrey: "I guess so, but you disappeared on me last time. I have feelings too. You gonna do that this time?" Beth quickly types her response. "I promise I won't this time. How long until you arrive?" Beth waits anxiously for the response. Jeffrey: "I can probably get there in about an hour." Beth types back: "I can't wait."

INT. LIVING ROOM — EVENING

As Beth is about to open the door, the stopwatch counting up appears again in the bottom left of the screen. It starts reading 10:33:07. Beth opens the door and Jeffrey is standing outside. He smiles when he sees her, although Beth is clearly sweating her heart obviously beating quite rapidly. Before he steps in he says:

JEFFREY

How's it going? How long has it been? Two, maybe three years?

Beth takes a sultry step toward Jeffrey.

BETH

Let's just call it two and a half. And hello, by the way,
Jeffrey.

JEFFREY

Hello.

Jeffrey takes a step closer to Beth.

JEFFREY

So what's up? Have you been in therapy? Working on your
intimacy issues?

BETH

Well, not therapy exactly. I guess you could say I've been
working on myself. And I've had a little help.

JEFFREY

Really? From a friend?

BETH

I don't know if you would call her a friend. Time will tell if
she's actually helped me.

The stopwatch fades in then out after three seconds at the bottom of the screen. The starting time is 8:48:01.
Jeffrey steps up to Beth, looking her in the eyes and brushing her hair back on the right side flirtatiously.

JEFFREY

Well, friend or not, I think she may have helped you.

BETH

I know that I owe you one. So why don't we stop talking
about it and just find out?

Beth steps aside and Jeffrey gets the hint and walks past her out of the living room, still staring at her. He
continues walking toward the bedroom. Beth turns toward the clock in the hallway, before lowering her eyes
to the bedroom. She walks out of the room, following him.

INT. BEDROOM — EVENING

Beth and Jeffrey walk into the bedroom. Beth slips her shirt off. Jeffrey begins to undress. Beth gets on to the
bed and Jeffrey follows.

DISSOLVE TO:

A few minutes later, Beth is on top of Jeffrey as they have sex. Jeffrey asks her —

JEFFREY

Are you okay?

Beth, clearly having a good time, replies.

BETH

I would say so. I think, I think...

JEFFREY

You think what?

BETH

Shut up.

Beth starts to scream.

BETH

Oh shit! Holy shit! Holy fucking shit!

Cut to a close up of Jeffrey. A smile slowly forms on his face. Dissolve to —

INT. BEDROOM — NIGHT

After sex, Beth and Jeffrey are lying apart on the bed talking.

JEFFREY

Are you feeling okay?

BETH

A little bit better than okay.

JEFFREY

We should have done that more often when we were dating.

BETH

You're right. Maybe I was afraid of feeling good.

JEFFREY

So, are we back together now?

Beth looks over to the clock on the nightstand, and then over at Jeffrey.

BETH

Maybe we should take it slow for the moment.

Jeffrey doesn't say anything.

DISSOLVE TO:

INT. LIVING ROOM — NIGHT

Beth and Jeffrey walk into the living room as he gets ready to leave. As he reaches the door, Jeffrey turns toward Beth. He brushes his hand through her hair affectionately.

JEFFREY

It was great seeing you tonight. Do you want to have dinner tomorrow night?

BETH

How about breakfast? I'll make something here since I can't go out on the town right now.

JEFFREY

Look at you. You're funny and scary. You've got it all.

BETH

Well just do me a favor, okay? Get back here as soon as you can.

JEFFREY

Okay. I'll let you know when I'm coming.

BETH

So will I.

Jeffrey leans down and kisses Beth on the cheek. After that he opens the door.

BETH

Take care of yourself, Jeffrey.

JEFFREY

You too. I'll talk to you soon.

Jeffrey walks out the door. Beth holds the door open as she watches him get in his car.

INT. LIVING ROOM — NIGHT

An hour later, Beth is laying on the couch watching TV. We hear the thoughts swirling through her head as she stares at the TV.

BETH (V.O.)

It's only been an hour and I can already feel my heart starting to beat faster. This has to be bullshit. A sex curse? She is just fucking with me. As soon as I get out of this house I'm going to return the favor.

Beth's attention is suddenly diverted to the TV, where the local news is on. Parker McCoy is standing in front of an accident scene. Beth grabs the TV remote and turns the sound up.

PARKER

This is Parker McCoy, here at the scene of a deadly single car crash at the corner of Eastchester and Wendover

Avenues. The police have just released the name of the driver, whose car was going at least ninety-five miles an hour when he apparently hit a telephone pole head on. The driver's name was Jeffrey Tandy, and we have obtained a photo.

They cut to a driver's license photo of Jeffrey, and Beth jumps off the couch. Parker's reporting continues on the TV as she stands there in amazement.

BETH

Holy fucking shit.

Beth's mouth hangs open at hearing the news. Fade to black.

INT. KITCHEN — NIGHT

Beth is standing at the kitchen sink. Sitting on the countertop is an old notebook with names and phone numbers. She is going through them and calling every number that is written down. She has already crossed off a few numbers in the notebook. The next name written down is Jimmy London. She punches in the digits on her phone, hesitates, and then hits the call button. After several rings, Jimmy picks up.

JIMMY (V.O.)

Hello?

BETH

Hi Jimmy, this is Beth Miller. We met a while back. You were a friend of Kevin Hardy's, weren't you?

JIMMY (V.O.)

Yeah I think at a picnic about three years ago. I suppose I remember you. Kevin just died, I was at his funeral. Did you go?

BETH

No I was so sad that I couldn't, I had a work thing I could not get out of.

JIMMY (V.O.)

Wait a second, I just googled you. Beth Miller? You're the bitch that got arrested. What did you do, text Kevin to death or some shit like that? That's what this shit says.

BETH

Listen, I've been wrongfully accused, those charges are probably going to be dismissed in a few days.

JIMMY (V.O.)

So what do you want from me? You expect to testify for you? What exactly is the reason you are calling me?

BETH

I want you. That time we met I was instantly attracted to you. Can you come over?

JIMMY (V.O.)

You want me to come over? Are you tripping? I'm going to say something for you right now, bitch. I hope you get what is coming to you. And I'm blocking your number. Fuck off.

Beth lowers her phone and puts it on the countertop, but then the next minute she doubles over in front of the sink and throws up for the next ten seconds. As Beth wipes her mouth, she looks at her vomit in the sink. She rinses it out and picks up her phone, checking the stopwatch app. It's counting up from 6:29:09. She sits down at the kitchen table and unlocks her iPad that was sitting there. She opens a dating app, and starts swiping. There are a number of guys she swipes left on, but then there is one guy that catches her attention. She swipes right, but also sends him a message. His name is Casey. Her message reads: "Casey, great pics! You look like fun! I hope you like mine. I'm totally getting this cool vibe from your pics, and I think we should talk soon, like ASAP. Call or text as soon as you can. Don't worry, no games here, Beth."

EXT. FRONT PORCH — NIGHT

Beth is sitting on the front porch steps, smoking a cigarette and looking at her phone. The last text she received from Casey reads: "Hey girl I'm looking forward to seeing you. On my way." Beth switches over to the stopwatch on her phone, and now it's counting up from 10:22:10. Beth says to herself.

BETH

I hope he's not this slow in the bedroom.

A moment later Casey's car pulls into the driveway. He gets out of his car and walks toward Beth. Beth throws her cigarette down on the ground and stamps it out with her foot. She gets up to meet her guest. Casey is tall and kind of imposing. But he seems friendly too. Casey raises his hand.

CASEY

Hi. I assume you're Beth. I'm Casey.

BETH

Hi Casey, yes I'm Beth. Sorry I don't smoke all the time. I'm just a little stressed tonight.

Casey steps even closer to Beth.

CASEY

I'll tell you what. You can do whatever you want to, as long as I get to do whatever I want to. Deal?

BETH

Okay. But take it easy at first with me, alright? It's kind of hot out here. I've been perspiring a lot.

CASEY

I'll take it slow at first I promise. But you can expect to get a little sticky.

Casey grabs Beth by the shoulder and leads her into the house. Beth clearly doesn't know how to react to this.

INT. BEDROOM — NIGHT

As Beth has rough, and increasingly rougher, sex with Casey, we hear her thoughts as Casey wraps his right hand around Beth's neck.

BETH (V.O.)

I knew I was in trouble the moment he stepped out of his car. But what could I do? I needed him. Time was running out. And the first two times were okay. But now it hurts. And if I can ever get him to leave, I think I still only have another twelve hours to find someone else. At this moment I finally understand what kind of trouble I'm in.

Suddenly Casey's phone, which is sitting on the table next to the bed, starts ringing. After a couple of rings, Casey realizes he has to answer it, and he climbs off of Beth, who moves as far away from him on the bed as possible. Casey sits on the edge of the bed as he takes the call.

CASEY

What is it? I'm busy, do you have to bother me now? I'm working. I told you my boss needed me to work two shifts. I can't get there right now. Fuck, let me see what I can do. I'll let you know if I can get there. I'll call you back in a minute.

Casey ends the phone call, and starts putting on his clothes. Beth breathes a sigh of relief.

BETH

Is everything okay?

CASEY

I have to go see my wife. She's fucking freaking out because I'm not home.

BETH

Oh, I understand.

Casey gets up. Beth grabs her phone off the nightstand and resets the stopwatch quickly. She puts her shirt on and walks with Casey out of the room.

INT. LIVING ROOM — EARLY MORNING

Casey walks to the front door and opens it. He looks back at Beth. He puts his right hand around her neck again forcefully, making Beth tilt her head back slightly.

CASEY

You liked the way I treated you, didn't you? Didn't you?

So as not to anger Casey, Beth agrees.

BETH

You know I did.

Casey releases his grip on Beth but looks at her before turning toward the door.

CASEY

I'll call you again sometime.

Choking more than a little bit, Beth manages to say —

BETH

That sounds great.

Casey walks out and Beth closes the front door behind him and turns around. Feeling the damage to her throat she says quietly...

BETH

We'll see about that.

INT. BATHROOM — MORNING / INT. BEDROOM — MORNING

Beth is taking a bath as she works on her iPad, swiping away, looking for her next partner. Suddenly, her phone rings. She puts her iPad down on the toilet seat and picks up her phone. It is a Face Time call from Casey. Reluctantly, Beth answers the phone but when she does it's not Casey, but his wife. The wife angrily barks into the phone.

WIFE

Are you the bitch my man was fucking tonight?

BETH

What? I don't know what you're talking about.

WIFE

Don't bother denying it, bitch, I saw his phone records, and that shit you wrote to him on the internet.

BETH

It was his choice to come over here. He never told me he was married.

WIFE

None of that means shit to me, you stupid whore. I just wanted to show you something.

The wife changes the camera view on Casey's phone from back to front, and we see Casey knocked out on the bed. We hear the wife as she holds the camera on Casey.

WIFE

Now let me know what you think of this.

The wife holds the phone steadily with her left hand and raises a handgun with her right. She takes aim at Casey's head, and fires twice. Casey's head is blown to pieces. The wife switches the camera angle from front to back and looks into it.

WIFE

I guess you can't fuck him anymore. I hope you
FUCKING DIE.

The wife then puts the gun to her head, and fires. She and her phone fall to the ground. Beth hangs up on the call, shaking with fear, and then grabs her knees, crying.

EXT. CASEY'S HOUSE — DAY

Outside Casey's house after the police have discovered the bodies of Casey and his wife, Detective Waters opens the front door and walks out, then down the front stairs into the driveway. There is crime scene tape surrounding the perimeter of the house, but Parker is standing on the sidewalk. She calls out to him.

PARKER

Detective Waters, could I have just a second of your time?

BILL

We'll be giving a statement to the press in about an hour. I
can't say anything to you until then.

Bill turns away, but turns back when Parker says —

PARKER

Will you be commenting on the video of the murder/
homicide that is at this minute going viral?

BILL

Shit. That video has already been leaked onto the internet?

PARKER

Hackers move fast detective, especially when the video is so
— juicy. At least from what I hear.

BILL

You haven't watched it yet?

PARKER

I'm a reporter, not a voyeur, detective.

BILL

Well, I guess even you realize some things aren't meant to be seen. I'll see you at the press conference.

Bill turns and walks away as Parker watches him. After he's gone, Parker picks up her cell phone. She calls Anghell. He answers after two rings.

ANGHELL

Parker why are you calling me? You know I prefer IM.

PARKER

I'm sorry I'm at the crime scene. The murder-suicide.

ANGHELL

I sent you the video? Didn't you get it?

PARKER

I did, thank you. But I need something else. If you can help me. I'll give you \$200.

ANGHELL

I don't know. What is it?

PARKER

I need the phone number that the wife called just before she killed her husband and herself.

ANGHELL

I don't know. That might take a minute.

PARKER

But can you do it?

ANGHELL

I can do it. For \$300.

PARKER

You've got a deal. I'll be waiting to hear from you.

Parker ends the call and puts her phone away.

EXT. BACK PORCH — DAY / INT. INGRID'S BEDROOM — DAY

Beth is multitasking — on her iPad she is swiping right on every profile that comes up, waiting for anyone to respond. On her cell phone she is placing a call to Ingrid, in what she knows is a desperate attempt for mercy. To her surprise, Ingrid picks up. We see Ingrid in her bedroom.

BETH

Ingrid? Is that you?

INGRID

What do you want? I don't know why I answered.
Shouldn't you be busy? Looking for another lover?

BETH

I am, I am but it's not that easy when you can't leave your house. Even with the internet.

INGRID

Yeah. I kind of considered that when I cursed you.

BETH

But you cursed me, and now other people are dying. You didn't curse them.

INGRID

I consider them collateral damage. And I don't really consider them. I'm sure they did something at some point to a woman that made them deserve what they got. Anyway, I didn't kill them. I just cast a side spell that assured that every man that sleeps with you dies shortly after completion of the "act."

BETH

So if I continue to live then a lot more men are going to die?

INGRID

That's pretty much the deal.

BETH

The police will find out I knew these guys. They're going to blame me no matter how they die.

INGRID

I suppose they will at some point. It's not like the cops don't know who you are. But don't worry, I doubt you'll be in jail for long. Unless the guards help you out.

BETH

Ingrid I have money. Name your price. But you have to lift this thing. You have to let me go.

INGRID

I don't have to do anything, Beth. Except to wait to hear that your time has run out. Tick tock, Beth. I'll be watching.

Ingrid hangs up on Beth. Beth clenches her cell phone, wanting to throw it, but realizes she needs it. She screams in anger instead. After a few seconds she realizes she must continue searching, so she picks up her iPad, and looks at the app she has been swiping with. A man named Louie has messaged her. She opens the message, and begins quickly writing back to him. DISSOLVE TO:

EXT. HOUSE — LATE AFTERNOON

Beth is standing straight up, shaking, as Louie's car pulls into the driveway. She thinks to herself:

BETH (V.O.)

I just hope this one is nicer.

Louie turns off his car, and slowly climbs out of his vehicle. He gingerly approaches Beth.

LOUIE

Hello there. Are you Beth? I'm Louie.

Beth motions for him to come closer, and we see a close up of her ankle monitor. Beth smiles wide to entice him.

BETH

Louie? Of course I'm Beth. Don't you recognize me from my pictures?

LOUIE

I guess I do now. How are you tonight?

BETH

I'm doing great. Even better now that you showed up. Why don't you come in and have a drink?

LOUIE

I guess that sounds okay.

Beth welcomes Louie as he walks toward the porch. Louie somewhat reluctantly steps in front of her, and they both walk into the house.

INT. LIVING ROOM — DAY

Beth welcomes Louie in, and he carefully looks around the living room as if something must be wrong. Beth points toward the couch.

BETH

Have a seat if you like. Can I get you a beer? Water? Anything?

LOUIE

Not right now, thanks. Maybe in a minute.

BETH

Am I making you nervous or something?

LOUIE

A little bit. I guess so. Yes.

BETH

I'm not going to hurt you, Louie. You just seemed like a cool guy, and I thought maybe we could have some fun together.

LOUIE

Okay, but can I ask you a question?

BETH

Of course. Anything you want.

LOUIE

I'm sorry to ask you this, but if we should "have some fun together" as you say, how much is that going to cost me?

BETH

Louie, baby, I don't expect you to pay me a dime.

LOUIE

I guess I believe you, but I'm also really sure you're too pretty to ever be interested in a guy like me.

BETH

That's one of the nicest things anyone has said to me in a very long time.

Beth edges closer to Louie, and he doesn't move away.

BETH

You need to believe in yourself more. You're cute, Louie. Do you believe me? I'm attracted to you, and I'm not going to hurt you.

Louie stays silent but nods affirmatively. Beth reaches over and takes Louie's right hand in hers.

BETH

I think we're starting to understand each other. Wouldn't you agree?

Louie nods yes, clearly more than a little excited.

BETH

I think we agree with each other. So now do you know what I really need you to do, Louie? What I need you to do is get that thing inside of me before I die... waiting for it.

Louie looks at Beth very weirdly, but he cannot help but comply.

CUT TO:

INT. LIVING ROOM — DAY

A few minutes later Louie is on top of Beth, on the couch in the living room. They have only been having sex for about sixty seconds when Louie, already excited, explodes and has a two second orgasm. After that he slowly moves off of Beth.

LOUIE

I'm sorry that's the best I could do.

Beth already has her phone in hand, resetting the stopwatch.

BETH

That was great, Louie. I really enjoyed that.

LOUIE

But now you'll never see me again.

Beth puts her hand on Louie's leg, and inches closer to him.

BETH

Louie, you can see me any time you like.

Louie smiles and looks back at Beth.

LOUIE

Thanks. I would like that.

Wide shot as we dissolve to:

INT. LIVING ROOM — DAY

Louie is at the front door and Beth is standing behind him. Louie is about to leave without saying anything else, but Beth grabs him and kisses him on the mouth. She anxiously tells him —

BETH

You're such a nice guy, Louie. I don't want anything to happen to you. Just go home and lock the door and get in bed. Don't even answer the phone for the next twelve hours. At least. Can you do that for me?

LOUIE

I wish I could but I have to go to work right now. But if you want I'll call you later.

BETH

Okay. I'll talk to you later.

Louie opens the door and leaves. Beth watches him as he does, wiping away a tear from her right eye.

INT. WAREHOUSE — DAY

At work inside a warehouse a few hours later, Louie is talking with a co-worker as they load a truck.

CO-WORKER

So she was really that horny? She just gave it up?

LOUIE

Yeah she could hardly wait to have sex with me.

CO-WORKER

Wow she sounds like a nympho or something! But can I just ask you one question?

LOUIE

What is it?

CO-WORKER

Was she blind or something? What kind of beautiful chick fucks you without at least getting you to buy her dinner?

LOUIE

Go fuck yourself. She told me to call her when I get off.

CO-WORKER

In that case, if I were you I would have called in sick!

The co-worker picks up a piece of an eight foot aluminum truss and carries it to the truck. The camera pans away as Louie picks up another piece of truss. Right after the co-worker loads his piece of truss onto the truck, he hears a scream and turns around. He runs over to where Louie is on the floor. The piece of truss has fallen on him, hit him in the head, and killed him. Blood is quickly pouring out of Louie's head.

CO-WORKER

Holy fuck! Louie's been hurt! I think he's dead!

Cut to a wide shot of the warehouse as other co-workers converge on the accident scene.

INT. LIVING ROOM — DAY

As Beth is sitting on the couch with her iPad, her phone is sitting on the coffee table, the stopwatch as always counting up, this time from 3:26:17. Beth opens the dating app on her phone. Instead of opening as it normally does it reads in large red letters: "You are restricted from using this app indefinitely. For more

information call 877-569-0001.” Beth grabs her phone and punches in the number. After several rings, an operator answers.

OPERATOR (V.O.)

This is the termination division. How may I help you?

BETH

Your app just locked me out. What the hell is going on?

OPERATOR (V.O.)

Please calm down ma’am. I’ve matched your phone number with our records. Am I speaking with Elizabeth Miller?

BETH

Yes, this is Beth Miller. What is happening?

OPERATOR (V.O.)

Ms. Miller I apologize but I do not have access to the records to explain to you why your account has been terminated.

BETH

Then how can you help me?

OPERATOR (V.O.)

The only information I can give you is the termination code. The termination code is a brief description of the reason why your account was suspended.

BETH

I’m all ears, honey. What is the termination code?

OPERATOR (V.O.)

The termination code is 0717 — account terminated after authorities have reported mortal occurrences after contact with the terminant.

BETH

And what does that mean? You can’t tell me anything else?

OPERATOR (V.O.)

What that means sweetie is that at least two of the men you hooked up with are now dead. I’m going to have to disconnect, Ms. Miller. Good luck.

The operator hangs up, and the phone falls out of Beth’s hand.

BETH

Now what the fuck am I going to do?

DISSOLVE TO:

EXT. BACKYARD — EVENING

Beth is sitting on her back porch, typing away on her iPad. Suddenly a car pulls up, and the driver turns off the engine. A tall man gets out of the car, spots Beth on the backyard deck, and then walks through the darkness in the carport to reach her. When he steps into the light we see it is Anghell.

ANGHELL

My apologies for bothering you. My name is Anghell.

BETH

You're not bothering me — Angel?

ANGHELL

No, not angel. It's pronounced Anghell.

BETH

Anghell. I think I got it.

ANGHELL

I bet you're wondering why I'm here.

BETH

It crossed my mind.

ANGHELL

Well, I apologize, but I have you at a disadvantage. I know who you are, but you don't know who I am.

BETH

You're Anghell right? Well then, who am I?

ANGHELL

Your name is Behimhler.

BETH

Okay. Did you find me on the internet?

ANGHELL

Something like that. Someone told me about you.

BETH

Is this someone I know?

ANGHELL

It was Ingrid.

BETH

I think you should leave. Maybe. What were you going to say next?

ANGHELL

I'll admit that Ingrid contacted me because she wanted to hurt you.

BETH

You know about the curse? You helped her do this to me?

ANGHELL

It's curses actually. Two of them. I didn't help her cast them. But I may have pointed her in the right direction.

BETH

Why are you here? Am I supposed to thank you? My heart rate is beating like a jackhammer. If it doesn't burst in two then I just have to worry about the cops connecting all these dead guys to me. Then they revoke my bond, and I'm dead in a jail cell within twelve hours.

ANGHELL

Listen, I'm sorry. Ingrid convinced me that you deserved to die, but I changed my mind. You deserve your day in court, like everyone else.

BETH

Then help me lift these curses. Get me out of this and I'll do anything you want.

ANGHELL

I wish that I could, but I can't. Only the person that cast the spells can lift them. That's just the way it works. But I do have something that might help you.

BETH

Okay what is it?

ANGHELL

I'll bet that Ingrid didn't tell you that after seven days, the spells, both of them, they wear off. You just have to make it that far.

BETH

But that's five more days. That's ten more men I have to find, get over here, and sleep with. I don't know if I can do that. I just got "terminated" from the biggest dating app on the internet.

ANGHELL

It's the biggest dating app but not the only one. Start posting ads on other sites. It's like looking for a job, you have to keep at it.

BETH

Except I'm not looking for a job, I'm looking for a —

ANGHELL

You're a beautiful woman, Beth. You'll make it.

BETH

But you're a man. You could help me.

Beth edges closer to Anghell, and he edges away.

ANGHELL

But if I have sex with you I'm dead. I'm not ready to die yet. Sorry.

BETH

Do you have any friends? Any enemies?

ANGHELL

I don't care to be responsible for any more death than I already am.

BETH

I guess I understand that. If you won't have sex with me, do you have any advice? I could use some.

ANGHELL

Maybe you should order a pizza.

Beth looks at him confused.

ANGHELL

I read online that ninety eight percent of all pizza delivery drivers are men. I don't know what percent are horny. I would guess most.

BETH

Good idea.

ANGHELL

I'll check in on you. And I'll try to help you if I can. Good luck.

In a wide shot Anghell shows himself out through the carport. Beth gets on her iPad as soon as he leaves.

EXT. HOUSE — NIGHT

Beth is standing outside her house. She glance at her phone, the stopwatch reads 07:45. As the pizza delivery driver turns into her driveway, she says to herself...

BETH

I hope this works.

The driver, Aziz, gets out of his car, and takes the pizza out. He closes his car door and walks up to Beth.

BETH

Well, hello.

AZIZ

Hello ma'am. I have your pizza here for you.

BETH

Is that all you have for me?

AZIZ

I don't understand. Let me get your pizza. That will \$16.20.

Azia slides the pizza out of the delivery bag, and Beth takes a \$20 bill out of her left pocket. The two exchange the pizza for the money.

BETH

So, what's your name? Don't be so quick.

AZIZ

Well, I do have other pizzas to deliver. But my name is Aziz.

BETH

My name is Beth. I just have one more question for you. Then I'll let you go.

AZIZ

Okay what is it?

Beth move closet to Aziz, taking her left hand and putting it on his crotch.

BETH

So Aziz — do you deliver in there too?

AZIZ

I'll deliver anywhere you want me to ma'am — Beth.

BETH

I'll be the judge of that. Let's go.

Beth takes Aziz's right hand with her left and leads him inside. While they are walking on the porch, she tosses the pizza in the grass.

BETH

There's only one rule you have to follow.

AZIZ

Okay what's that?

BETH

You have to be done in thirty minutes or less.

AZIZ

No problem.

Beth and Aziz enter the house, and Beth closes the door.

EXT. APARTMENT BUILDING — NIGHT

Parker is standing in front of the apartment building where Aziz was shot and killed that night. She has a videographer with her this time.

PARKER

Tragedy struck here tonight when an innocent pizza delivery driver was shot and killed after his latest delivery. Apparently two young men riding bicycles approached the driver, and when he would not give them his money they shot him. The driver, whose name is being withheld until his family is notified, died at the scene. The alleged robbers have not yet been apprehended. In High Point, this is Parker McCoy reporting.

Parker waits until the videographer tells her —

VIDEOGRAPHER

And you're clear.

PARKER

Thanks. You know, something strange is going on in this town.

VIDEOGRAPHER

Yeah, have you noticed the pattern with all of these freak accidents and murders going on lately?

PARKER

No, what are you talking about?

VIDEOGRAPHER

They're all men. Not one woman. It's getting dangerous to have a penis around here.

PARKER

They have all been men. That never occurred to me.

VIDEOGRAPHER

Listen I didn't mean to verbally molest you or anything with what I said. I don't want to lose my job.

PARKER

Don't worry. I won't be filing a complaint.

Parker looks off as the videographer walks away.

INT. LIVING ROOM — DAY

Beth is calling the pizza joint to place another order. A female operator, Janice is on the line.

JANICE (V.O.)

So I have a medium sausage pizza. You total is going to be \$16.20. Will that be cash or credit?

BETH

Cash. Do you know how long it will be?

JANICE (V.O.)

We're a little short-staffed. One of our driver's was murdered last night.

BETH

I know. I was very sorry to hear about that.

JANICE (V.O.)

Thank you. It's been quite a shock. But I promise you I'll deliver your pizza myself in less than an hour.

BETH

Okay thanks but that's not going to work for me. Do you have a male driver who can make the delivery? I'll give him \$10.00 to give to you, but I just need a man.

JANICE (V.O.)

Ma'am are you looking for a pizza or a date?

BETH

No. I'm looking for a guy to deliver my pizza, it's just important to me. Listen I'll give you a \$10 tip, okay? Can you just send me a guy?

JANICE (V.O.)

Well that's a very unusual request. But I'll get our other driver to deliver this for you. You said I get \$10.00, right?

BETH

\$10.00, I promise. Thanks for being so accommodating. I'll be waiting.

Beth hangs up her phone and grabs her purse to get the money ready.

INT. LIVING ROOM — DAY

Beth is sitting on the couch with her iPad in her hands. She is reading Parker's blog.

It reads:

2 DAYS, 2 DEAD DELIVERY DRIVERS, 1 PIZZA PLACE

by Parker McCoy

In what seems like an uncanny horrific coincidence, two pizza delivery drivers from the same restaurant, Nap's Pizzeria, were killed in the last two days. The circumstances in both tragic incidents could not be more different. First, on Tuesday, Aziz Souresh was delivering a pizza to the Lamesford Meadows apartment complex at around 10 p.m. Shortly after completing the delivery, he was robbed and shot by two assailants, who have yet to be apprehended. And then today, the second driver, whose name is still being withheld pending notification of his family, was hit and killed as he attempted to cross the train tracks off of Main Street. This is yet another tragedy in a week that has been filled with them.

Beth looks up from her iPad for a moment, at this point hardly surprised. On her iPad she closes Parker's blog and sees she has a new email. She opens her email app, and it is from Nap's Pizzeria. The email reads as follows:

Ms. Miller,

We regret to inform you that we have had to ban you permanently as a customer of Nap's Pizzeria. The bizarre coincidence of having two of our drivers dying shortly after delivering to your home cannot be explained.

We have turned your information over to the High Point Police Department to submit it as evidence in their investigation. Please refrain from calling or visiting our restaurant, as this ban reflects to our dining room as well.

The Management

Nap's Pizzeria

Beth deletes the email, opens another dating website, and starts typing a new personal ad.

INT. BEDROOM / INT. LIVING ROOM — NIGHT

Dissolving between a scene in the bedroom and the living room, we are quickly introduced to Matt, Beth's latest new friend. In the bedroom, Beth and Matt are having sex. The living room scene occurs just before this.

MATT

You're pretty aggressive for such a pretty woman.

BETH

You never heard the phrase, "You only live once"?

MATT

Of course I've heard it. I've lived by it.

BETH

Then let's start living.

Now in the bedroom as they have sex, Beth tries to pretend that she is not in extreme pain, with limited success. She closes her eyes for a few moments, and thinks to herself —

BETH (V.O.)

Every inch of my body is screaming in pain, even now. It feels like every bone in my body is broken. I don't think I'll ever be the same, even if I do survive this.

Matt notices that Beth looks like she is not having a good time, and says something.

MATT

I'm hurting you, aren't I? I am going to stop.

Before he stops Beth grabs him by the waist to keep him in place.

BETH

No baby, please don't stop. I was having such a good time my mind started to wander. I want you to — finish.

MATT

Okay. But I want you to finish too.

BETH

Oh don't worry — I already have. Twice.

They continue to have sex.

CUT TO:

EXT. PARKING LOT — NIGHT

Parker is walking to her car when her phone rings. She stops and gets her phone out of her bag and answers it. It is Anghell.

PARKER

Anghell?

ANGHELL

It's me. Listen I have that information for you. And it's hot.

PARKER

Can you email it to me?

ANGHELL

I just did. Are you going to pay me?

PARKER

I always pay you. Bitcoin or Ethereum this time?

ANGHELL

Ethereum please.

PARKER

I'll be home in about twenty and I'll send it then.

ANGHELL

Okay. And Parker, one more thing. You should probably be careful.

PARKER

You're telling me.

Cut to a wide shot of Parker ending her call in the parking lot.

INT. NAP'S PIZZERIA — DAY

Parker walks into the front entrance of Nap's Pizzeria and goes to the counter. The operator who talked to Beth is standing there. She greets Parker.

JANICE

Hi, welcome to Nap's Pizzeria. Will this be for dine in or take out?

PARKER

Actually neither, thanks. My name is Parker and I've been reporting on the horrible incidents involving two of your drivers.

JANICE

Well I talked to the other TV station yesterday and I really don't have anything else to say.

PARKER

I actually don't want to interview you. I just have a couple of questions. If you could help me out I would really appreciate it.

JANICE

It depends. What do you want?

PARKER

I don't expect you to give me any of your customers' phone numbers. I just want to show you a number. I just need you to nod yes or no if that's the number of the customer your driver's delivered pizzas to, right before they died.

JANICE

I don't know, lady. We gave her number to the police. I think they'll take care of this.

PARKER

Maybe. But I can look in places they can't. Listen this is more than just a story — I'm really trying to find out what happened to your drivers.

JANICE

Oh well, I guess so. That damn bitch didn't give me the \$10 she promised me.

PARKER

I'll give you \$20.

JANICE

Show me the number.

Parker takes one of her business cards from her purse. On the back is written Beth's phone number. Parker holds it up and Janice leans in to look at it. She nods yes. Parker puts the card back in her purse and then pulls out \$20 and gives it to Janice.

PARKER

Thank you.

DISSOLVE TO:

INT. BEDROOOM — DAY / INT. PUBLIC BATHROOM — DAY

Anghell is sitting in front of his computer in his bedroom. He calls Donald, who is a mid-level pimp and drug dealer. Donald is sitting on the toilet in a gas station bathroom stall, which is pretty nasty. On the door of the bathroom stall, a lot of graffiti has been drawn. Donald looks at some of the graffiti when his phone rings. He sees it is Anghell's phone and answers accordingly.

DONALD

You got my money yet, freak boy?

ANGHELL

How about something better?

DONALD

There ain't nothing better than money. Except maybe for pussy. But if I had to choose, I'd take money. My money. Where the fuck is it?

ANGHELL

How about both? Money and pussy? I have a girl for you. I promise you she will work for you, as much as you want. And she doesn't care about money.

DONALD

What is she, a sex addict or something?

ANGHELL

She's something. I don't know the whole story. But she asked me to have you call her. She needs — clients. So are you "hiring"?

DONALD

I'm always hiring, son. Do you have a picture? And a phone number?

ANGHELL

I've got it all. I'm going to text you as soon as we hang up.

DONALD

If this works out you might be okay with that debt.

ANGHELL

I think you'll be very happy with her. Her name is Beth, by the way.

DONALD

Beth? I already like her.

Donald's phone rings to notify him of the text from Anghell.

DONALD

Let me eyeball this text from you and I'll let you know if I have any questions.

ANGHELL

Okay. I'll talk to you later.

DONALD

Oh, and freak boy, one more thing. If you're trying to set me up to get my head blown off, then you better believe that me or one of my boys is going to come and find you.

ANGHELL

I'm not trying to set you up. This woman is a very rare animal. She doesn't just want to work for you. She needs to work for you.

Donald ends his call with Anghell and opens the text on his phone. He sees Beth's number, and then looks up at the door of the bathroom stall — somewhere among the other graffiti is Beth's number with the message: "She just wants it, as much as she can get it. Call her!" Donald looks up, plotting his next move.

INT. LIVING ROOM — NIGHT

Beth is sitting on the couch focused on her iPad. She opens her email, and there is a cancellation notice from the last website she has been using. She only glances at it, as she knows what it means. She thinks to herself.

BETH (V.O.)

Can I make it two more days? I am worn out. What do I do next?

A moment later, Beth hears a car pulling up in the driveway. She peers through the curtains to see who it is. A few moments later there is a knock at the door. Beth, shaking, opens the door to see who it is. Donald is standing close to the door.

BETH

Can I help you?

DONALD

Ma'am, did you order a pizza?

BETH

They don't let me do that anymore.

DONALD

What do they let you do?

BETH

Everything else.

DONALD

Nice. Could I come in for just a moment? My name is Donald.

Beth opens the door for him. Donald enters confidently. Beth closes the door and stands in front of the couch. Donald begins inching closer to her almost immediately, and she backs toward the wall.

BETH

What do you want with me?

DONALD

I've been hearing a lot about you. I hear you like to get around. I could maybe help you with that.

BETH

And who would have told you that?

DONALD

You know baby, guys talk just the way girls talk. I was talking to a friend. And he suggested I meet you. So what do you say? Are you interested in meeting some really nice guys for some really nice money?

BETH

Well I do have a couple of days to kill. And yes I suppose you could say that I have a healthy sexual appetite. But I'm not some sex-starved slut, okay? I can see a guy about every ten hours. I'm not trying to wear myself out.

Donald is now standing just an inch away from Beth, and he lifts his left hand and puts it on her left shoulder.

DONALD

I have a counteroffer for you, Beth. How about this? You work when I want and I don't beat your ass five times a day. You got that?

Beth nods yes, terrified and breathing heavily. Donald eases his grip on her since she has agreed.

DONALD

Okay, good choice Beth. Now I have your first customer out in the car. But I just have to have a slice of that pie for myself now. You want to get nasty here or in the bedroom?

Beth nervously tries to come up with a reason to stop him from having sex with her. She starts touching his right hand, and trying to coax him out of it...

BETH

No baby. We need to wait for that. It's not that I don't want you, but you need to let me show you how much money I can make you. Then we're going to have a nice, long time together. Okay, baby?

DONALD

That's really cute. But you need to understand that I take what I want when I want it. And I want you naked right now.

BETH

You already got me, baby. You bring that guy in here and take his money and I'm going to make him happy. And you just hold onto my money, baby. I don't want a dime just yet.

Donald thinks for a few moments before finally releasing his grip on Beth. He doesn't back off yet though.

DONALD

I smell the stink of sex on you. I don't want you now. But I'm going to fuck you from clean to nasty real soon. For right now you're going to see this guy in my car. And you best not let me hear you being cheap with that pussy. Do you understand me?

BETH

I'm going to care of him real good, baby.

DONALD

I like you, Beth. I had a feeling that I would.

Donald backs away from Beth, and then walks toward the door. He looks back at Beth before he opens the door.

DISSOLVE TO:

INT. LIVING ROOM — DAY / NIGHT

As music plays, in time lapse mode, for the next thirty seconds or so, we see a montage of Beth welcoming man after man into her house, and walking with them back to the bedroom.

INT. BEDROOM — DAY / NIGHT

The music continues, and for another thirty seconds we see extreme close up shots, mostly of Beth, as she has sex with all the men that are visiting her. Beth narrates:

BETH (V.O.)

Yes, I finally I had what I needed. But I was his slave now.
What am I going to do when the curse wears off? Of
course there is always the obvious option.

We close this sequence with Beth lying flat on her bed, waiting for the latest customer to finish. Music continues as we dissolve to:

INT. DONALD'S CAR — DAY / NIGHT

Inside Donald's car we see mostly close ups of the many Johns who have been visiting Beth, as they take money out their wallets and hand it over to Donald. When we get to the last John, he hands four twenty dollar bills to Donald. Donald takes them, but is not happy. Donald reaches over with his left hand and jerks another two twenty dollar bills from the John's wallet. The John just puts his wallet away. DISSOLVE TO:

INT. OFFICE — DAY

Parker is sitting at her office looking at her blog posts over the last seven days, about the murder/suicide and the other bizarre seemingly unrelated events that have occurred. Detective Waters' business card is sitting next to her laptop. She picks up her phone and dials his number. After three rings, Bill answers.

BILL (V.O.)

This is Detective Waters. Who am I speaking to?

PARKER

Detective Waters, this is Parker McCoy. I'm a reporter —

BILL (V.O.)

I remember you. How can I help you?

PARKER

Detective Waters, I'm sure you are aware of the unusual number of fatal accidents and incidents over the last week.

BILL

I wish I could say the number was unusual. It's not, Ms. McCoy.

PARKER

But I was able to connect two of them.

BILL

How did you do that?

PARKER

The two pizza delivery drivers that died. Someone at the restaurant told me that they delivered pizza to the same house just before they died.

BILL

And just who told you that?

PARKER

I agreed not to share the source's name.

BILL

Well, if this lead turns out to be anything then a judge just might have to decide that. But before we go there, answer this question. Do you know the phone number of the house where the two pizzas were delivered to?

PARKER

Well, I did do a little more digging, yes, and that phone number belongs to Beth Miller, who as I'm sure you know was indicted on manslaughter charges last week.

BILL

Yes, I know who she is. I also know that she has been under house arrest since last week, making it even less likely that she was involved in the incidents you've mentioned.

PARKER

I know this is just a hunch, detective. But if you look at the phone records of the other victims, I'll bet you anything you'll find Beth's number again and again.

BILL

I'll consider it, Ms. McCoy. But right now I really have to go. Goodbye.

Bill hangs up, and Parker puts her phone down.

INT. LIVING ROOM — NIGHT

Beth is sitting on the couch. Her phone alerts her to a new text message. It's from Donald, and it just reads: OMW. She puts her phone down to get ready, but a moment later Donald pulls into the driveway. Beth watches him get out of his car from the front window. He is alone, no John in the front seat this time. Donald walks into the house. Beth tries to keep her distance from him, but he begins circling her.

DONALD

How's my best girl doing?

BETH

I'm okay. You don't have another date for me?

DONALD

I don't know what's happening. Business is drying up. And I don't have the kind of repeat customers that I'm used to.

BETH

Well, I'm sorry, honey. I'm sure it will pick up soon.

DONALD

So I had me a thought. Tonight you're give me what I should have got at the start.

BETH

Come on, baby, I've been with a lot of guys in the last few days. I don't want you to pick up anything you can't put down.

DONALD

Don't you worry about me. I'll be fine. Now get in that bedroom and get your fucking clothes off.

BETH

But baby —

Donald stops and punches Beth in the mouth. She drops to the ground. Donald stands over her and says,

DONALD

I didn't ask you for anything, especially for your fucking opinion. You want another one?

Beth, on her knees, touches her face with her right hand, and then looks at it. It's now covered with blood from her face. She raises her hand at Donald and says —

BETH

No. That's enough.

DONALD

Then get your ass up. And get in there.

Beth slowly gets up, and then starts walking to the bedroom. Donald follows her. She says vengefully...

BETH

Let's do this.

They both enter the bedroom. Donald slams the door shut behind him.

DISSOLVE TO:

EXT. PORCH — EVENING

After they have sex, Beth is sitting on the porch smoking. Donald walks out the door, still buckling his pants. He walks up behind her. She gets up cautiously.

DONALD

That was real fine.

BETH

I'm glad you enjoyed it.

DONALD

Listen, I'm sorry about what I did. But it's part of the business. You got to know who's in charge. You've been making me good money, but I got to get my taste. That's just the way it's done.

BETH

I understand that now.

DONALD

Alright. Good. I'm going to go see about getting you another customer.

Donald leans toward Beth and kisses her on the cheek.

BETH

Goodbye, Donald.

Donald gets into his car and leaves.

EXT. ABANDONED HOUSE — EVENING

From the vacant house directly across from Beth, we see Donald in his car backing out of Beth's driveway and heading down the road, caught on video. Parker reveals herself when she walks out of the carport. She is filming everything on her iPhone. She watches as Beth puts her cigarette out and walks inside her house.

DISSOLVE TO:

EXT.HOUSE — NIGHT

Just a few hours later, Parker is standing outside Donald's house. Donald's car is parked in the driveway. Parker is standing just outside the crime scene tape surrounding the front yard. We see her reporting.

PARKER

Another night, another gruesome story to report. Earlier this evening police were called to the house behind me, which belongs to Donald Taylor. Taylor is a well-known pimp and drug dealer. What the police found inside is straight out of a horror movie. It appears that when Mr. Taylor arrived home, two men were waiting inside. It is presumed they are from a rival gang. These two men, as yet unidentified, reportedly decapitated Mr. Taylor. I had just arrived on the scene when the medical examiner removed Mr. Taylor's body from the house. I warn you, the following footage may not be suitable for all audiences.

Cut to a shaky handheld video Parker shot. Two ambulance drivers wheel Donald's body out on a stretcher, followed by the medical examiner, who is carrying Donald's head in a bag. By accident the medical examiner lets Donald's head bang into one of the columns on the porch.

CUT BACK TO PARKER:

PARKER

The police have not yet released a statement, but it seems that the plague of bizarre deadly incidents that have occurred over the last week is not yet at an end. Reporting in High Point, this is Parker McCoy.

Having completed her job, Parker steps away, turns the camera off, and then picks up her phone. She opens the video of Donald leaving Beth's house, and composes a new text message. She chooses Detective Waters as the recipient, and then starts typing the text.

PARKER

(TXT)

Detective, I took this video outside Beth Miller's house a few hours ago. You can see Taylor clearly leave her house. I hope you decide to investigate. Thanks Parker.

Parker sends the text.

EXT. BACK PORCH — MORNING

The stopwatch appears, reading 10:57:25. After that a title fades into the lower third portion of the screen. It reads — The Final Day. The title fades out. Beth is standing on the back porch. She hears a car pull up in the driveway, and steps into the carport to see who it is. It's Detective Waters. Bill gets out of his car and approaches Beth. He takes his badge out of his pocket and holds it up for Beth to see.

BETH

Who are you?

BILL

Ms. Miller I'm detective waters, HPPD. I just have a few questions for you.

BETH

About what?

BILL

Let's just say it's about your phone. Can I just have a moment of your time?

BETH

If you want to talk to me you can come over here.

Beth sits down on the deck. Bill steps onto the deck and stands across from her. He notices her ankle monitor.

BILL

Not much point in having a car if you can't go anywhere.

BETH

I start it every few days so the battery doesn't go dead.
Anyway, it's not forever. I'll be able to drive again once I'm acquitted.

BILL

Ms. Miller, I am aware of your situation, I know that you have not left your home since you were released from jail, but in the short time that you have been out of jail, there have been two homicides, a suicide, and around a dozen fatalities that all occurred under some of the most unusual circumstances possible.

BETH

And what, detective, does that have to do with me?

BILL

Almost all of these men had your number in their cell phones.

BETH

And what exactly does that prove?

BILL

I don't know what it proves, but it appears that every man you talk to ends up dead.

BETH

That sounds like something out of a bad horror movie.
Now you've talked to me. So I guess that means you're going to die.

BILL

I'll take my chances.

BETH

I like a man who takes risks.

BILL

But I still have to find out what's going on here. I mean, I will admit, there is no possible way that you could have been involved in these incidents.

BETH

That's good because I am in no way involved with anything. I'm waiting for my court date. Following the rules, like you said.

BILL

I can see that, Ms. Miller. It's just confusing. It's kind of been a confusing time for me in a lot of ways.

BETH

Did your wife leave you, detective?

BILL

Two months ago.

BETH

Did she leave you for another man?

BILL

Yes. My best friend.

BETH

That's a shame. That must really hurt.

BILL

I'm coping.

BETH

Why don't you let me help you cope?

BILL

That wouldn't be appropriate.

BETH

I'll make a deal with you. Why don't we go inside, and after we have some fun coping, you can interview me for as long as you like.

BILL

Ms. Miller, I agree with you, and I believe we should continue this conversation inside.

Beth reaches over, takes Bill's hand, and leads him inside the house. We stay on a wide shot of the porch.

DISSOLVE TO:

INT. BEDROOM — DAY

In a flashback to the last time Beth and Kevin were together, we start with a wide shot as Beth pulls on a shirt, and gets back on the bed where Kevin is leaning against the headboard.

KEVIN

I just can't do anything to make you happy, can I? Do you get there with a vibrator?

BETH

I don't know what "there" feels like.

KEVIN

You would know if you did, Beth. It's a pretty much yes or no sort of thing.

BETH

Then I guess not.

KEVIN

So you never did — not with anyone?

BETH

Maybe I just can't.

Kevin thinks about what Beth has just told him. But he smiles and looks back at her:

KEVIN

Well then I guess it's lucky that I love you anyway.

Kevin leans over and starts kissing Beth.

DISSOLVE TO:

EXT. GAS STATION — NIGHT

Outside a gas station, Parker is once again reporting, the area surrounded by crime scene tape.

PARKER

High Point's trail of terror continued again tonight at this convenience store. At approximately 10:30, off duty police detective Bill Waters arrived at the scene as the store was being robbed. While attempting to stop the robbery, Detective Waters drew his service revolver but unfortunately was shot twice in the chest by the assailant, who then fled on foot. Police are reviewing the surveillance footage and will provide us with a description of the suspect shortly.

CUT TO:

INT. LIVING ROOM — NIGHT

In Beth's living room we see that Beth's TV is tuned to the station that Parker works for. Parker is finishing her story, but the volume is muted. Beth has fallen asleep on the couch, but she wakes up suddenly. She grabs her phone. The stopwatch reads: 11:49:02. In a panic, Beth jumps up and grabs the keys to her car. She hurries out the front door.

EXT. DRIVEWAY — NIGHT

Beth runs out of her house and jumps into her car. She backs the car quickly down the driveway and into the road and then takes off.

INT. CAR — NIGHT

Inside the car we see a close up of Beth as she anxiously backs the car out of the driveway. As soon as she is out of her driveway, we cut to a close up of her ankle. The LED light on her monitoring bracelet turns from green to red.

DISSOLVE TO:

INT. KEVIN'S CAR — DAY

We flashback to just before Kevin killed himself. Kevin is driving to the place where he committed suicide. He keeps glancing down at his phone, and the many text messages he has been receiving from Beth. We read them along with him. He has not responded to any of them.

BETH

(TXT)

I don't see a future for you. You've failed at everything you've tried to do. You don't have any money left. You're still working fast food and you're 27. If I were you I would kill myself. I probably wouldn't have waited this long. You remember how many times you told me you wanted to do it? Just do it. It will be quick. It will be easy. But you have to do it. Kill yourself, Kevin. Get that 9mm and bury the barrel in your mouth. End it. Kill yourself. If you do this I'll love you forever.

Kevin pulls his car off into a parking lot. His gun is lying in the passenger seat. He takes it and gets out of his car.

CUT TO:

EXT. PARKING LOT — NIGHT

In the parking lot of the convenience store there is a police car parked near the entrance. The store is still closed as Bill's homicide is being investigated. Two police officers stand near the entrance. Parker is standing in front of her camera, which is positioned in front of the store but not near the cops. Across the parking lot, two stoners are sitting, waiting for the store to open. Beth's car enters the parking lot and parks next to where the stoners are sitting. She gets out of the car. The stoners get up to talk to her.

BETH

What are you two doing?

STONER #1

We're waiting for the store to open. We ran out of rolling papers, and nowhere else is open.

BETH

Well how does this sound? I live right up the road, I have some rolling papers. And I also have a bed. And I'd like to see both of you studs in it. What do you think?

STONER #2

Wow dude! We never went out to get papers and both got laid before!

STONER #1

Well there was that one time when that kind Betty gave me a blow job. But I did give her a blunt, so it's kind of like I paid for it.

BETH

Well, you know what? This time I'll pay you! But you need to get in the car and get your pants off like now, dudes. Hopefully you're both not too stoned to get stiff.

The first stoner looks at the second one.

STONER #1

Okay, but I get to go first, dude!

The two stoners get into the back seat of Beth's car. Parker has noticed Beth, and walks over to her. Beth is about to get in the car when —

PARKER

Beth? Elizabeth Miller?

BETH

Yes?

PARKER

I'm Parker McCoy. I need to speak with you —

BETH

I know who you are. But I don't have time for an interview.

The two cops have now noticed Beth. One is speaking on his radio.

COP #1

Dispatch, the license plate number is MAR-1967.

A moment later the dispatcher answers.

DISPATCHER (V.O.)

Plate number MAR-1967 is registered to Elizabeth Miller. She is currently out on bond for manslaughter. She is currently under house arrest. There was a warrant for her arrest released five minutes ago. Proceed with caution.

COP #1

Ten-four, dispatch.

The cops look at each other, nod, and then quickly approach Beth's car, drawing their weapons. They address Parker first.

COP #2

Ms. McCoy please go back to your vehicle.

Parker takes a few steps away, but aims her camera. The cops draw closer to Beth. Beth looks at her cell phone. The stopwatch reads 11:59:01.

COP #1

Ms. Miller, please put your phone down, turn around, and put your hands on your head.

BETH

I can't do that yet.

COP #2

Ms. Miller, please comply.

BETH

No! I just need one of you to fuck me! Please just fuck me!

Beth unbuttons her pants and lets them fall to the ground. The cops keep their guns aimed at Beth.

COP #1

Ms. Miller, please put your pants back on, turn around, and put your hands in the air! This is my last warning!

In tears, Beth begs.

BETH

No, just fuck me. One of you just fuck me and I'll come with you! Fuck me!

Time is up. Beth loses consciousness and falls to the ground, dead. The cops approach her. One of them picks up her cell phone. The stopwatch reads 12:00:05.

Roll end credits.

During the end credits, CUT
TO:

EXT. CEMETERY — DAY

Flashback to the cemetery after Kevin died. We didn't see who Ingrid was talking to the first time, but now we see it was Alyssa. She says —

ALYSSA

I loved Kevin too. We only had that one time. But I understood when he fell in love with Beth. No hard feelings. But I know that bitch made him kill himself. Just let me know if I can do anything else to help you.

Alyssa reaches in her bag, pulls out Beth's hairbrush, and hands it to Ingrid. Ingrid takes the brush, which she will use later to cast her spell. Ingrid looks at the brush, and then at Alyssa.

INGRID

Thank you.

End credits continue. After end
credits roll CUT TO:

INT. OFFICE — DAY

In Parker's office about twenty seconds after the credits start rolling we fade up from black to a close up of Parker in her office, as she records herself talking into the camera.

PARKER

In the aftermath of the massacre in High Point, I decided to interview the few survivors that I could find. Here are those interviews.

SHERIFF'S CAR — DAY

Inside the car of the sheriff, named Charlie, who took Beth home after jail, speaks with Parker.

CHARLIE

I can't tell you if she was a good person or not. The only thing I can tell you is I don't think that girl ever understood what she was up against. That's all I have to say.

NAP'S PIZZERIA — DAY

At the counter of Nap's Pizzeria, Janice shares her feelings.

JANICE

I don't know what to say. That woman just sounded wrong. She sounded like a thirty year old virgin on her wedding night. She sounded horny, if you want to really know.

CONVENIENCE STORE — NIGHT

Outside the store where everything went down, the two stoners talk to the camera.

STONER #1

I can't believe that went down that way. We were so close, man. So close.

STONER #2

I know, man, that shit was crazy. The store didn't open for the rest of the night after that sex chick dropped dead.

STONER #1

We had to walk two miles to get fucking papers!

INGRID'S ROOM — DAY

Ingrid is sitting in front of her computer as she is interviewed.

INGRID

She thought she could fake and fuck her way out of this one. She was wrong. She's dead. I don't miss her.

INT. PARKER'S OFFICE — DAY

Parker ends with her own interview.

PARKER

I've never seen anything like this before. I just hope I never do again. And then I was emailed this video, apparently found on Beth Miller's phone. It was sent to me by an anonymous source. In it, Ms. Miller appears to confess to her part in her boyfriend's suicide. I warn you, some viewers may find this footage disturbing.

INT. BEDROOM — NIGHT

In Beth's bedroom one night shortly after Kevin's death, Beth records herself with her phone.

BETH

I just had to get rid of him. I knew he wouldn't go away after I broke up with him. He would have kept coming back again and again. I had to end... him.

For the last part, Beth stares directly into the camera.

BETH

And you know, it wasn't even that hard.

Credits continue rolling until then end, and then CUT TO:

INT. UNKNOWN LOCATION / INT. BEDROOM — NIGHT

At an undisclosed location, a man we'll call the Director, whom we cannot completely see, sits in front of a bank of video monitors. The events that unfolded at the convenience store are being played on one of the monitors. The Director is talking to someone on the phone, but we don't see who it is yet.

DIRECTOR

Of course, I'm watching it right now. We are very, very pleased. Especially with the numbers. Not bad at all for a first sequence. Of course, there are some tweaks we could make but in general you did a great job. Get some sleep and then get back to HQ. We need to talk about your next assignment. You have quite a future ahead of you, Ingrid. Welcome to the LD.

We then cut to Ingrid in her bedroom who is holding her phone.

INGRID

Thank you, sir. I can't wait to get started.

CUT TO BLACK.

ROLL END CREDITS.