

Witch Kill

A Screenplay

James A. Napoli

Witch Kill (2020)

EXT. WOODS — NIGHT

Late at night in the woods a naked, unidentified woman is standing over the dead body of a man who is covered in blood. The woman is covered in blood as well. The woman raises her right hand and grabs her ponytail, and with her left hand, rings blood out from her hair onto the dead body. When she is finished she shakes her hands a few times to get the blood off them. Then she looks down at the man.

WOMAN

The ritual is finished. The sequence is over.

The woman remains standing there.

FADE TO BLACK.

The opening title credits roll with music over black.

FADE IN:

INT. OFFICE — NIGHT

In a small, dark home office at night, an unseen man is looking at his laptop, which is sitting a desk. We can see the screen on the laptop as he scrolls down a webpage. The home page has some bright, inviting colors. The text reads:

“The LD has a whole new sequence, and we think you’re going to like it! It offers the division a unique opportunity to swiftly resolve situations which have been deemed unacceptable, in a decisive, final conclusion. Click below to read more!”

The unseen man operates the mouse attached to the laptop to continue reading.

DISSOLVE TO:

INT. MEETING ROOM — DAY

In a dimly lit meeting room five unseen men and women are sitting in front of The Director, who is leading the meeting. He is purposely shot so as to not reveal his face, but we can tell he is of average height and weight, and wearing a suit and tie. He begins addressing the audience.

THE DIRECTOR

Thank you all for coming. Tonight, the LD begins a new sequence, which is part of our new mission to transform the division. As you will be the ones working day and night on this sequence, I thought it would be appropriate to brief you further on the great journey you are about to become a part of. While many of the details of the sequence may seem unique to other work the LD has performed, those details are actually the reason why this sequence was created. Now, I know that several of you have expressed concerns that this sequence will not produce the numbers that many of our other programs generate, but I assure you

again that we have considered this and that is what makes this sequence a necessary next step for the LD. We have never been afforded the focus that this program allows, and the screening absolutely assures that the participants — actually we're calling them "terminants" — are the right people for this project. There is no longer any possibility of any mistakes with this one, guys. No possibility. I know that has been a concern that many of you have voiced as well. Selection is one hundred percent accurate. And that's important, because we know how every one of these scenarios is going to end. Because, as you know, it's not a "life" sequence, now is it?

We cut to an extreme close up of The Director's mouth. As he concludes this monologue, a grin forms on his face. We then cut back to a wide shot.

DIRECTOR

(CONT'D)

One more thing, everybody. Most, well actually all of our other programs focus on instilling fear in the participants for extended periods of time before the resolution. That is where this sequence differs as well. What we're doing here is instilling a sense of calm, of euphoria, even pleasure with everyone that participates. And that way, when they figure out what's going on, it's already too late. Now, if there are no further questions, please open your manuals to page 11, and let's get started.

Hold on the wide shot as The Director's voice trails off.

DISSOLVE TO:

EXT. HOUSE — DAY

We open on a wide shot of the house that Roger has just rented. He pulls his car into the driveway and stops close to the door. He gets out of the car, and gets some groceries from the trunk. He walks up to the front door with the bag of groceries.

INT. LIVING ROOM — DAY

Roger walks in the front door of the house, and puts the groceries on the coffee table. He pulls his phone out of his left pocket, and looks down at it. It reads "Two new text messages." Roger opens the phone and starts playing the messages. The first one is from his girlfriend, Maria. We hear her voice.

MARIA (V.O.)

Hey, honey, it's me. I just wanted to know when you were coming back. I know you need to do your own thing, but I need you here with me. Because I love you, get it? Call me back and let me know when I can expect you. Love you. Bye.

Roger looks down at the phone and presses a button to save the message. He plays the second message. It's from his new landlord, Barry.

BARRY (V.O.)

Hey, Roger, it's Barry. I hope you're getting moved in and enjoying the place. If you need anything at all please call me. And also I forgot to tell you when you picked up the keys, your neighbor on the right side, she's a little eccentric. But I don't think you'll mind. I've never met her myself, but my other tenants have all told me about her. They actually all said she was pretty friendly, if you know what I mean. If you do have any issues with her then of course let me know. From what I've been told she does something interesting in her backyard. Every day. Usually around 10 a.m. She's a creature of habit, let's just say. Check it out, but be discreet. You know what I mean? It's her choice to do what she does outside, but she might be offended if she thought you were "peeking" at her. I'm around. Thanks.

Roger looks down at his phone again, and he chooses to delete this message. After he does he looks at the time in the upper right corner of the phone's screen. It reads 10:02. Roger opens the front door and walks outside.

EXT. HOUSE — DAY

After walking outside, Roger slowly approaches the fence separating his yard from the neighbor's, but Roger can still see into the neighbor's backyard. Suddenly an attractive young woman walks out of the woods, scantily dressed in a tube top and a pair of cutoff jeans. At first she doesn't notice Roger watching her. She starts walking toward her backyard. As Roger watches the sun suddenly interferes, blinding him so much that he must raise his right hand to block it, so that his view of the woman is distorted. But no matter how he tries to block the sun, his view of the woman is distorted. The woman starts walking to an entrance to the basement. Now, with her back to Roger, the woman raises her left hand and starts motioning toward the house, as if inviting him. She continues walking toward the basement entrance until she is out of Roger's sight. Roger shakes his head and says to himself:

ROGER

Does that mean she wants me to come over?

Roger turns, walks back toward his house, opens the back door, and goes inside.

INT. BATHROOM — DAY

As some peppy music plays, we see a montage of shots inside the bathroom, as Roger prepares to go over and meet his new neighbor. He combs his hair, brushes his teeth, sprays himself with deodorant, even flosses his teeth. When he's ready, he looks at himself in the mirror and says:

ROGER

(CONT'D)

Let's do this.

Confident, he turns off the light and walks out of the bathroom.

EXT. BACKYARD — DAY

As he is walking over to his neighbor's house, Roger ponders aloud what reason he should use as his excuse for knocking on her door.

ROGER (V.O.)

What should I say to her? Can I borrow a cup of sugar?
Shit. Nobody keeps sugar around anymore. Definitely not
a woman who looks like that.

Roger approaches the back door of the neighbor's house, climbing the stairs of the deck. Just before he can knock, a young woman, her name is Tina, opens the door. She is now wearing a long, flowing dress. She smiles at Roger and says:

TINA

Well hello! I was just going to come over and welcome you
to the neighborhood!

ROGER

Hello. I figured I would beat you to it. My name is Roger.
It's very nice to meet you.

TINA

Same here. My name is Tina. Hey, I was going to take a
walk in the woods. Would you like to come?

ROGER

But didn't you just take a walk? I thought I saw you back
here...?

TINA

No. What do you mean? I just got up.

ROGER

Oh, I'm sorry. I must have seen — yes, I would love to take
a walk. Lead the way.

TINA

OK. Follow me.

Roger follows Tina as she walks into the woods.

EXT. WOODS — DAY

As Roger and Tina walk through the woods, Roger tries to make conversation.

ROGER

So, how long have you lived here?

TINA

It's been a while. Not forever. Just a while. So, what brings you to the area?

ROGER

Well I just broke up — broke a lease on this apartment in the city. The landlord, he wouldn't fix the refrigerator.

TINA

I see where that could be frustrating. Do you have a job?

ROGER

I did but I got laid off recently. I'm looking for a new one. How about you?

TINA

I quit my last job to go back to nursing school. It didn't work out.

ROGER

Was it really hard?

TINA

No, it wasn't that. I just decided that I didn't want to take care of people.

ROGER

Do you own all of this land?

TINA

Most of it. I have six acres. Your house sits on about an acre. I used to think I would develop part of it, but I never did. I like it the way it is.

Tina stops walking for a moment. Roger stops as well.

ROGER

It's beautiful. Just like you.

Tina doesn't say anything, just cracks a slight smile. She keeps walking, and Roger follows her. Roger attempts to take the trail to the right, but Tina stops him.

TINA

Let's not go that way. Lots of poison ivy over there. Come on, I have something to show you this way

ROGER

Okay.

Tina takes a trail to the left, and they both start down it.

DISSOLVE TO:

EXT. WOODS — DAY

Tina and Roger are still walking on the new trail.

ROGER

Do you ever see any snakes out here?

TINA

Occasionally. But it's not the ones that you can see that can hurt you.

ROGER

Okay. That's reassuring.

Tina smiles.

TINA

I was just kidding. Roger, don't take this the wrong way, but you're sort of uptight, aren't you?

ROGER

No, I'm not!

TINA

Don't be mad, silly. What I meant to say was that I feel like I'm getting to know you very quickly. And that's... well that's a good thing, isn't it?

ROGER

It's a very good thing. And I feel the same way. So, where's this all leading us?

TINA

What do you mean?

ROGER

The trail — where does it lead?

TINA

You're a little impatient, too. Hang on a minute and you'll see. Actually, we're almost there.

The two stay silent and about thirty seconds later the trail leads them to the backyard of Roger's house. They both stop walking as they enter the backyard.

TINA

(CONT'D)

Ta-da! Presto, you're home.

Roger edges a little closer to Tina.

ROGER

Thanks a lot for letting me go with you.

TINA

Of course, anytime.

Roger freezes up, not knowing what to say next.

ROGER

Well I'm sure you have a lot to do, so...

TINA

You're not going to invite me in?

ROGER

Of course I am. Would you like to come in?

TINA

Sure!

Tina takes the lead and starts walking to the back door. Roger quickly follows her.

CUT TO:

INT. HOUSE — DAY

Now inside the house, the camera follows Roger and Tina as he shows her around.

ROGER

I'll give you the tour. In a house this small it only takes about a minute. This is the kitchen.

Roger then walks into the living room, Tina follows.

ROGER

(CONT'D)

And here's the living room.

Roger walks into the spare bedroom next, Tina follows.

ROGER

(CONT'D)

The spare bedroom. I'm thinking of making this into an office.

Next Roger leads Tina into his bedroom.

ROGER

(CONT'D)

And the bedroom. This is where I sleep.

TINA

Is that all you do in here?

ROGER

Up until now, yes. Would you like to help me change that?

Roger leans into Tina and the two begin kissing.

DISSOLVE TO:

INT. BEDROOM — DAY

After making love, Roger and Tina are lying in bed.

ROGER

Are you this friendly with all the neighbors?

TINA

Are you calling me a slut?

ROGER

No not at all. I was just making a joke. Trying to show you I'm not uptight.

TINA

Okay. I'll let that one go. But you need to be careful what you say to me. I'm kind of sensitive.

ROGER

I completely understand. Sensitivity is a condition I've heard about. They even have a medical term for it.

TINA

Oh do they? What's it called?

ROGER

It's called being a woman.

Roger laughs, and Tina waits a moment and then she starts laughing as well.

TINA

That's fascinating. Doctors and their medical terms.

Tina gets up off the bed and puts her clothes on. Roger doesn't get up but looks at Tina.

ROGER

Did I blow it? I usually don't drive women away until the second date. By the way, is that what this is?

TINA

If it's not a date, I don't know what to call it. And no, you're fine. I just wasn't expecting to have such an interesting day. How does this sound? I'm going to go to my place and take a shower. But I've got a great bottle of wine I was going to drink tonight. Why I don't I bring it back over in about an hour?

Roger gets up, and is now sitting on the bed.

ROGER

That sounds great. I'll be waiting.

Tina doesn't say anything else, but she looks at Roger as she walks out the door. A few seconds later we hear the front door shut. Roger looks toward the door and says:

ROGER

(CONT'D)

Well, that was a pretty interesting morning.

CUT TO:

INT. LIVING ROOM / INT.BEDROOM — AFTERNOON

Roger walks into the living room. A moment later his phone rings. He looks at his phone and it is his friend Seth calling. He answers the phone. We cut between Roger in his living room, and Seth in his pot smoke filled bedroom.

ROGER

Hey man, how you doing?

SETH

I'm good, dude. How's your new place?

ROGER

It's going pretty good. I met one of my neighbors. She's pretty friendly.

SETH

That's great, man. But be careful about getting too close to neighbors. When they get that close it can be hard to get rid of them.

ROGER

That's great advice, Seth. Thanks.

SETH

Oh, no problem. Always glad to help. So did you want that bag or not?

ROGER

Could we get together tomorrow? My neighbor — she's coming back over here in a few. See, I can't get rid of her already.

SETH

I told you last night that I'm going to the beach tomorrow, man. It's going to be awesome — six fun filled days of waves, wenches, and weed. Can I swing by your place?

ROGER

Okay — maybe I can meet you in the driveway?

SETH

But I wanted to chill with you for a minute and smoke a blunt, dude. Christen your new place. Listen, you guys already did the side slide, didn't you? Or was it a shower encounter of the third kind? You both got clean and dirty at the same time?

ROGER

Yeah, it was the first one. So, what's your point?

SETH

My point is, you're not going to produce enough joy juice in the next hour or so. You need to take it slow so that you can build the kind of tommyknocker you're going to need to really stimulate your new lady. You don't want to fuck this up, do you? But if you wait a minute, blaze with me, trust me, when the time comes you're going to have an erector set down there, buddy! And then you can please your lady all night long.

ROGER

Well when you put it that way...

SETH

Okay dude, good choice. I'll be there in twenty. We'll smoke a blunt, I'll say hi to your new girl, and once I leave you can commence slamming your ham.

ROGER

I can't wait. For the ham-slamming part I mean.

SETH

That's right! You're a ham slammer! Wait until you get back to slamming your ham with a nice fat buzz swimming around your brain. It will help you relax, you'll be more focused on slamming that ham into that fine woman.

ROGER

You haven't even met Tina. How do you know she's fine? I mean I think she is...

SETH

I know you have good taste, bro. If you chose this chick, and you're slamming your ham into her, I'm sure she's a quality lady.

ROGER

I feel so much closer to you now.

SETH

Well we do share a pretty big secret, don't we? I think it's important that we're close, Roger. Closer means safer, don't you think?

ROGER

You're right, we do share a secret. But I want to put the past in the past. But okay, I'll see you when you get here.

SETH

See you soon.

Roger ends his call with Seth.

INT. LIVING ROOM — EVENING

DISSOLVE TO:

A short while later Roger and Tina are drinking wine while sitting on the couch in Roger's living room. They are talking about past relationships.

ROGER

My worst ex-girlfriend? Let's just say that when she got mad at me she would charge at me with a butcher knife.

TINA

Wow, what did you do to make her so angry?

ROGER

I was fifteen minutes late getting home from work.

TINA

I thought my ex was a psycho. Maybe we should get them together.

ROGER

Maybe we can get them both admitted to a mental hospital.

TINA

I'm glad she didn't get you with that butcher knife, Roger.

ROGER

I am too. If she had I would never have met you.

Roger puts down his glass and moves closer to Tina. Just then a car is heard pulling into the driveway.

ROGER

(CONT'D)

Great timing, Seth.

Roger stands up, goes to look out the front window, and sees a car in the driveway.

TINA

Is everything okay?

ROGER

Yes, everything is fine. My friend Seth needed to stop by. I owe him some money and he's going to the beach so he really needs it. Do you mind? He'll only be here a few minutes.

TINA

Sure. It's your house.

ROGER

Thanks. I'll get rid of him quick, I promise.

Roger opens the door. Tina gets up to follow him.

EXT. DRIVEWAY — EVENING

As Roger walks onto the driveway, Seth jumps out of the back of a ride sharing vehicle, and raises his hand in greeting as he walks toward Roger. The driver is an attractive young lady named Maya, and she gets out of the vehicle as well. Tina has walked onto the porch, curious as to what is going on. Roger approaches Seth and says:

SETH

Hey man, how's it going?

ROGER

Hi Seth. Where's your car?

SETH

It's in the shop. I'm picking it up tomorrow on my way to the beach.

Seth introduces Maya.

SETH

(CONT'D)

This is my ride on demand driver, Maya. She's my rod driver, and she's been driving my rod around!

MAYA

I guess that's one way of putting it. Nice to meet you both.

Roger looks over at Maya.

ROGER

Very nice to meet you. Seth, Maya, this is my friend Tina.

SETH

Hey man, is it okay if Maya comes in to blaze with us? Then we'll totally be out of your hair, man.

ROGER

Of course. Why don't we all go inside?

Roger steps aside so that Seth and Maya can go inside. Seth stops by Roger for a moment and leans toward him, saying with a smile:

SETH

Slamming!

Seth smacks Roger in his left shoulder, and then he and Maya walk into the house. Tina walks over to Roger.

TINA

Blaze? I thought you said you owed him money?

ROGER

I do. I owe him some money, and he owes me some weed.
He's not a drug dealer. He's just a friend who sells me
weed. Is that cool?

TINA

Like I said, it's your house.

DISSOLVE TO:

INT. LIVING ROOM — EVENING

Roger, Tina, Seth, and Maya are sitting in the living room passing a blunt around and talking.

MAYA

Actually, it's not my first time being Seth's rod — I mean
ride. He lost his license last month and I drove him around
then too.

ROGER

Seth, did you lose your license?

SETH

Yeah. I woke up one day and I couldn't find it. I didn't
want to get pulled over without it so I ordered a rod, dude!

TINA

Why didn't you just get a new one? License, that is.

SETH

Oh, I didn't have too. I found it the next day. It had fallen
in between my couch cushions.

ROGER

Some of us like to keep our driver's licenses in our wallets,
Seth.

SETH

I never thought of that! Good idea, dude!

Roger looks at Maya, and notices the color of her hair, which is red. He then has a flashback to the morning when he saw the woman walking out of the woods, and remembers that she had red hair as well. Maya notices Roger looking at her.

Roger next looks at Tina, whose hair is blonde. Maya then says:

MAYA

Tina, can I ask you a question?

TINA

Sure. Go ahead.

MAYA

You said you've lived here for a while. Isn't this the same area where the Hickswood witch lived?

Tina squirms at the mention of this, but she does answer the question.

TINA

It was actually a little farther up the block. About half a mile.

SETH

The Hickswood witch? What's that all about?

MAYA

I guess you would say it's kind of an urban legend around here. Would you agree, Tina?

TINA

I've been told the story a hundred times from a hundred different people. I still couldn't tell you whether it's fact or fiction.

MAYA

Do you want to tell them the story, or should I?

TINA

I think you should tell it.

CUT TO a wide shot as Maya begins to tell the story:

MAYA

Okay. Here's how the story goes, as I've heard it. A long time ago there was a massive drought that hit the area like a hurricane. Two years of crops never made it to market. Poverty was pervasive, unemployment skyrocketed, people

were dying. A young girl named Elizabeth lived on this street. Neighbors started seeing her walking in the woods all the time. Supposedly she was always naked. People thought she was a nudist at first. The police were called, but because her family owned a lot of land on this block it was hard to arrest her. Nudity in public is illegal, but not in private. But everybody soon forgot about her, because it started raining. And the crops were saved. But Elizabeth wasn't so lucky. One of the pastors at a local church, I don't know which one, he thought that a witch doing a rain dance, even though it saved all the farms, he thought she was doing the devil's work. He incited his flock to get rid of her. They trapped her on her own property by lighting fires around her as she took one of her walks. The churchgoers just stood by as the fire consumed her. The police were called once the witch was dead, but nobody in the posse ever talked, and so no one was ever arrested for murder. It was ruled an accidental death.

ROGER

But I don't understand. There hasn't been a drought here for years. Why didn't Elizabeth the witch come back and curse the area forever?

Tina chimes in:

TINA

Well, for one thing, she was dead. It would be a little tough for her to curse anyone.

MAYA

There's another reason, though. She was a good witch.

SETH

But why did they kill her if she helped everybody out?

MAYA

Some people believe that only God can help them.

Before Seth speaks, Maya looks at Tina, who looks back at her.

SETH

Yo, can God help me find some better weed?

ROGER

The last thing that you need is more weed. Dude.

Seth starts to get up.

SETH

Well, I guess we should be going. Maya over here needs to get her rod on the road.

Maya cuts him off:

MAYA

Hey Tina, would you mind if Seth and I took a walk around your land? All of this talk about Elizabeth makes me want to commune with nature. You guys don't have to come with us if you don't want to.

TINA

I guess that would be okay. Just be careful, it's getting dark.

Maya jumps up and stands next to Seth. Roger gets up as well.

MAYA

Thanks. We will be, I promise. So Seth, you got some more of that bad weed?

SETH

Tons. Let's hit the trail.

Seth turns to Roger and says:

SETH

(CONT'D)

Dude, it's Hammertime. You can touch this.

Seth and Maya walk out the front door to take their hike. Roger turns back to Tina, who is still sitting on the couch. He takes the bottle of wine and fills Tina's glass.

ROGER

I am really sorry about that. I had no idea Seth was going to bring his "rod" driver over.

Roger sits down, and picks up his glass.

TINA

It's okay. He's your friend. I just don't like hearing that story. I've heard it enough.

ROGER

Why? Does it creep you out? Because it happened so close to where you live?

TINA

No it's not that. I don't like hearing that story because it never happened here. Nothing bad has ever happened here. And nothing bad ever will.

Roger puts down his glass and inches closer to Tina.

ROGER

Okay, let's not talk about it.

Tina stands up and says:

TINA

That sounds like a good idea. But let's take a break. I've got a couple of things I need to do.

ROGER

That's fine. I know I keep asking you this, but I didn't blow it, did I?

Roger stands next to Tina.

TINA

I have a feeling we'll see each other again real soon.

ROGER

Okay. See you later.

Roger kisses Tina on the cheek. Tina goes to the door and leaves. Roger stands for a minute at the window. Then Roger pulls his phone out of his pocket. He plays another voicemail from Maria. He stares at his phone as listens to it:

MARIA (V.O.)

Hi honey. How's it going? I miss you. When are you going to call me? Are we still going to get together tonight? I know, too many questions, but I need to know this stuff. Call me back!

Roger hits the button to save the voicemail, and then puts his phone away.

CUT TO:

EXT. FRONT YARD — EVENING

Tina walks out of Roger's house and toward her house. She sees Maya's car still parked in the driveway. She stops near the backyard, and looks toward the woods where Seth and Maya are hiking. After a moment she continues walking home.

EXT. WOODS — NIGHT

Seth is following Maya as she explores the woods. Seth isn't comfortable hiking, and trips several times on the uneven terrain.

SETH

Doesn't being back here where that witch chick got killed
freak you out at all?

MAYA

I'm not afraid. And didn't you hear Tina? The witch "chick"
didn't get killed here.

SETH

I still don't like it back here.

Maya turns to Seth and says:

MAYA

Well then, why don't you get to the point and roll another
joint there, Cheech? If not you won't be riding in my rod
anymore.

SETH

And that means you won't ride on my rod again?

MAYA

There will be no more rides for you, and no more rods for
me. Period.

SETH

Okay. No problem.

Seth pulls a bag of weed and some papers out of his pocket, and starts rolling a joint.

DISSOLVE TO:

INT. BEDROOM — NIGHT

Roger is sleeping in the bedroom, but he jumps up quickly, as if from a nightmare. He is sweating, and he wipes his brow. He looks over at the clock on the nightstand, and it reads 12:01 a.m. He puts a shirt on and walks out of the room.

CUT TO:

INT. LIVING ROOM — NIGHT

Roger walks into the living room, raises the blinds in the front window, and stands in front of it. He sees that Maya's car is still there. A moment later, he sees Maya emerge from the backyard, her clothes drenched in blood, holding a small bag in her left hand and her car keys in her right hand. Maya opens the driver's side door, and puts the bag in the back seat. Next Maya gets into her car and starts the engine. She doesn't notice Roger watching her as she backs her car out of the driveway. Frantically, Roger takes out his phone and calls Tina. After only one ring, Tina picks up.

TINA

Hello?

ROGER

Hey, it's Roger. Listen I'm sorry I'm calling you so late, but I have to tell you something. I just saw Maya walk out of the woods, alone, and she was covered in blood! She got into her car and left. But that's not it, this morning I saw a woman, I thought it was you, I saw her in your yard, walking toward your house! I think Maya was the woman who was behind your house this morning!

TINA

Calm down. I think that weed was better than Seth said. And I think you're probably hallucinating.

ROGER

I'm sorry. I'm freaking out. I'm not hallucinating. I know what I saw.

TINA

Okay, I believe you. I think you need to come over here. I can calm you down.

ROGER

You want to calm me down?

TINA

Yes. I want you calm down.

ROGER

Okay I'll be right over.

Tina hangs up on Roger. Roger walks out the front door.

CUT TO:

EXT. YARD — NIGHT

Roger walks into his backyard, and starts approaching Tina's house. After he gets close to the back door, we see a car pull into the driveway, but Roger doesn't notice it.

CUT TO:

EXT. BACK PORCH — NIGHT

Roger walks up to the back porch, and Tina is outside waiting for him. As he walks onto the porch, Roger spots a book sitting on the table. It is a binder, like the one seen in the opening sequence with The Director, the name on the cover says Loss Division — Witch Kill Sequence — Policies and Procedures. He doesn't have time to process what he sees because Tina says:

TINA

Are you okay?

ROGER

I don't know. Not really. I don't know what's going on.

TINA

Maybe I can help you. I just got sent this video. I think you'll want to see it.

ROGER

What video? What is it?

TINA

I think it's easier if I just show it to you.

Tina lifts her left hand, which is holding her phone, clicks play on the video, and then holds it up so that Roger can see it.

CUT TO:

INT. BEDROOM — DAY

We see the video playing on Tina's phone. In it, in Roger's bedroom, we see Maria on the bed, and she is being strangled by Roger. A phone is recording the action. After a few seconds of Maria being strangled, the phone turns to a shot of Seth, who is filming everything. He says:

SETH

That's fucking sick, dude, that's sick!

Seth turns the phone back to Roger strangling Maria, who appears to now be dead.

CUT TO:

EXT. PORCH — NIGHT

Back on the porch, Tina lowers her phone, and looks up at Roger.

TINA

You're a bad boy.

ROGER

You don't understand what happened, you don't —

TINA

Roger, didn't Maria ever talk about her family? Didn't she ever talk about her sister?

ROGER

Yes, she said she had a sister. She said her name was Chris
—

TINA

— tina. Christina. That's me. Maria was my sister.

Tina looks over Roger's shoulder, and says:

TINA

(CONT'D)

Hi Maya.

A wide shot reveals that Maya is walking up to where Roger and Tina are standing. But first —

DISSOLVE TO:

INT. MAYA'S CAR — DAY

Open on an extreme close up of the sticker that designates Maya's car as a ride sharing vehicle. It reads "Ride On Demand — An LD Company." Cut to a wide shot of Maya's car, where, a month earlier, Maya and Seth are hanging out at a local park. Seth is doing a hit from a short green bong. After Seth finishes, but before he exhales, he hands the bong over to Maya. She refuses.

MAYA

I'm pretty wasted, thanks. And I'm driving, if you didn't notice.

Seth exhales and coughs, and then puts the bong in between his legs. Seth starts looking at his phone, and asks Maya:

SETH

You want to see a picture of the biggest bud I ever smoked?

MAYA

If it's between that and a picture of your junk, then yeah whip it out.

Seth finishes scrolling through the photo gallery on his phone, and hands the phone to Maya.

SETH

Check this out.

Maya takes a long look at the photo and says.

MAYA

That is pretty big, Seth...

Maya looks over at Seth to see that he has suddenly passed out. Maya keeps looking at Seth's phone and says:

MAYA

(CONT'D)

Sweet dreams, dude. Let's see what else you got in here...

Maya is scrolling through the media on Seth's phone. She clicks on a video and starts playing it. It's the video of Roger killing Maria. Maya looks over at Seth to make sure he hasn't woken up, and then creates an email to send the video, entering the email address Barry@LD.org. She hits send, and then puts Seth's phone back in his lap.

DISSOLVE TO:

EXT. PORCH — NIGHT

We rejoin Maya, Roger, and Tina in the present. Roger turns to look at Maya, but Maya drops Seth's severed head onto the deck. Roger recoils in horror.

ROGER

What the fuck!

MAYA

Hi Roger. That's your friend. He wanted to give me head.
So I took his.

ROGER

What the fuck do you want from me?! What the fuck do
you want from me?!

TINA

What do we want from you!? You killed my sister and now
we're going to take your fucking head!

Roger turns and runs into the woods. Tina turns to Maya and says:

TINA

(CONT'D)

Are you ready?

MAYA

You're the collector. I'm the dispatcher. I'm ready. Let's go.

As they walk off of the deck, they both pick up machetes that were planted in the ground. Tina and Maya look at each other, but say nothing else. They walk into the woods after Roger.

CUT TO:

EXT. WOODS — NIGHT

Roger is running through the woods. This time when the woods clear, instead of going left as he did with Tina the last time, he turns right and runs down the trail. After running down the trail for about thirty seconds, he reaches another clearing. At the clearing, he sees three dead bodies, lined up next to each other and very bloody. Roger walks closer to them to look at them, which he does, in horror. He turns to leave, and sees that Maya and Tina have found him. Roger attempts to burst past Maya and Tina, but Maya kicks him in the face, after which Tina knocks him to the ground. Maya and Tina stand over Roger, both ready to hit Roger should he attempt to get up.

ROGER

What did I do? What did I do?

TINA

You killed her. Isn't that enough?

ROGER

What are you going to do to me?

MAYA

We're going to do the same thing to you that I did to your friend.

Tina and Maya walk closer to Roger. When he tries to get up, Maya kicks Roger back down to the ground

TINA

There's no fighting it now.

Tina and Maya position their machetes so that they both strike Roger's neck at the same time, which they do, slicing off Roger's head cleanly, which falls to the ground, along with the rest of Roger's body, spitting out blood. Tina and Maya look at each other, but don't say anything. We finish on a wide shot.

DISSOLVE TO:

EXT. FRONT YARD — DAY

Close to the road in front of the rental house, Barry comes into view, holding something in his left hand. He walks to front of the house, near the mailbox. He has a "For Rent" sign in his hand. He pushes the sign into the ground. As he finishes, we pan up to a medium shot of Barry. We can see there is lettering on his polo shirt that reads "LD Properties," and underneath that, the name Barry. Barry looks into the camera for a moment.

CUT TO BLACK.

End credits roll. About fifteen seconds after the credits begin to roll, we cut to a Zoom call with The Director and Tina.

CUT TO:

INT. KITCHEN — NIGHT / INT. BOARDROOM — NIGHT

On the Zoom call we see that Tina is sitting at her kitchen table, and that The Director is in the boardroom.

THE DIRECTOR

We are very impressed with your work, Tina. Especially given that this was your first sequence.

TINA

Thank you. I appreciate the opportunity to personally resolve this situation.

THE DIRECTOR

Do you feel better knowing that the man who killed your sister is dead?

TINA

It feels... appropriate.

THE DIRECTOR

I understand. Well, Tina I know that we only contracted you for this sequence, but we would love to work with you on a more permanent basis. What do you think?

TINA

I don't know, I would be worried that I would be stepping on Maya's toes.

THE DIRECTOR

I understand. Maya can be little — territorial. But it's a big division, lots of opportunities. And just remember, Maya is a dispatcher. I'm The Director.

Upon hearing this Tina looks at the camera, and grins a little bit.

CUT TO BLACK.

ROLL END CREDITS.