

PIPER CREEK

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EXT. PIPER CREEK PARKING LOT - NIGHT

A star streaked night sky, and silence. The stillness and cold beauty of the cosmos.

Then.

The sound of a distant car approaching.

A last look at the stars.

The car pulls slowly into the parking lot - a large gravel oval at a treelined roadside. The edges are in darkness.

As the car turns in, its lights fall on a carved wooden signpost. The car parks right up to the edge and turns off the lights.

The engine idles and the interior lights come on.

INT. INSIDE SEBASTIAN'S CAR - NIGHT

SEBASTIAN PAOLINO sits in the driver's seat. College age, baby faced and slim. He wears a tight fitting button up shirt. Sebastian has a taut expression and flushed cheeks. He shifts in the seat.

SEBASTIAN
(frowning and smiling
nervously)
Here we are.

DANI FUJIWARA sits next to him, a college age girl wearing a headband and a long skirt that comes somewhere between summer fashion and new age.

She turns and looks at him. She smiles broadly, noticing his expression.

Sebastian forces a smile back.

A moment passes.

Sebastian takes a breath and reaches around to the back. A pack of beer cans rest on the seat.

SEBASTIAN (CONT'D)
I brought some beers, I got them
over at ...

Dani puts her hand on his arm.

DANI
No beers, ok? You're driving. And
I'm not that type of girl.
(hesitates)
(MORE)

DANI (CONT'D)
I mean, let's slow down a bit, take it easy. That's all.

Sebastian looks sheepishly down at his lap.

SEBASTIAN
I'm sorry.

DANI
Hey, no, it's fine. No big deal, just ... I'd rather be careful.

SEBASTIAN
Can I ask you a question?

Dani smiles, relaxed.

DANI
Sure. Ask me anything.

SEBASTIAN
(blurting)
Did Gina tell you what Brett said that I said?

DANI
Wait, what?

SEBASTIAN
Did Gina tell you ... What Brett said ...

A pause.

DANI
(smiling)
Yeah.

Sebastian's face drops.

DANI (CONT'D)
You mean the "yellow fever" thing right?

SEBASTIAN
Shit. I've blown it, haven't I. I always fucking blow it.

DANI
No. Hey Sebastian, it's fine. Gina's a friend, she's protective of me, but I know what Brett's like.

SEBASTIAN
She was really pissed.

DANI
Well, yeah.

SEBASTIAN
(sounding immature)
He was the one saying it, to me,
you know. I didn't say it. He
didn't hear it from me. It's not
fair, that asshole.

DANI
I know. Hey, I know. And besides,
"yellow fever" is for *Chinese-*
Americans, you know. If you date me
you're a "Japanophile."

She grins broadly. Sebastian cracks a smile too. He relaxes
and lets out a small laugh.

DANI (CONT'D)
Listen. I wouldn't be here if I
didn't like you. And there's plenty
of stuff we can do without being
drunk.

SEBASTIAN
Cool. Hey, I'm so nervous ... sorry
...

DANI
It's a beautiful night, summer's
almost here. If you trust me, turn
off the engine. Come on.

Dani opens her door.

EXT. PIPER CREEK PARKING LOT - NIGHT

Dani stands next to the car.

The engine stops. A sudden quiet. The light from inside the
car casts a dim glow on Dani.

Sebastian gets out and walks around to her side. His
footsteps crunch on the gravel.

SEBASTIAN
(quietly)
What are we doing?

He looks around into darkness.

DANI
Relax. No one's here. We're going
to the creek for a night swim.

SEBASTIAN
 (delaying)
 Oh. Ok. Wait, what if we lose our
 stuff?

Dani smiles at him and fixes him in a gaze.

DANI
 That's why we're going to leave it
 all here.

Dani slips her skirt down and over her feet. She tosses it into the car, onto the seat. Sebastian starts to undo his shirt buttons nervously.

STALKER'S P.O.V. - ACROSS THE LOT

The two students are behind the car. They continue to undress.

BACK TO SCENE

Sebastian stands awkwardly in his boxers. He winces and looks at his bare feet on the gravel.

Dani throws her bra into the car, she still wears her underwear and sneakers without socks on her feet.

DANI (CONT'D)
 You'll need to wear your sneakers.

SEBASTIAN
 So we go underwear and sneakers?

DANI
 (smiles)
 Just sneakers.

She takes off her underwear over her sneakers and walks to the open car door. Sebastian quickly gazes down at her then looks away again quickly.

Dani puts her stuff into a pile.

SEBASTIAN
 You should put your phone in your bag and stash it under the seat, in case someone does come and looks in the window ...

Dani turns around and faces him, confident and relaxed.

DANI
 You can look. It's fine. Now, I showed you mine, you show me yours.

Sebastian takes a breath then takes off his boxers. He shakes his head and laughs. He holds out his arms in a pose. Dani looks down at his penis.

SEBASTIAN
Ok, make a joke.

DANI
Shut up, look at you. You're so thin. I don't know what you're so worried about. Look at me.

She pinches the soft flesh around her hip and squeezes it into a roll.

SEBASTIAN
(relaxing)
Shall we go?

He picks up the car keys and puts them under one of the wheel rims. He swings the door.

Suddenly.

STALKER'S P.O.V. - ACROSS THE LOT

The door closes. The car interior light goes off and the two students become silhouettes.

BACK TO SCENE

Sebastian steps into his sneakers. Dani wanders over to the trail and stares up at the night sky. Her eyes adjust and the trail starts to appear in the moonlight.

She stands by the signpost looking back at him.

EXT. ALONGSIDE THE CREEK - NIGHT

Dani and Sebastian walk alongside a creek.

On their left are the dark woods, they could reach out and touch the trees. Moonlight reflects on the surface of the creek's water.

They stroll casually.

DANI
(glancing down)
You're ... swinging.

SEBASTIAN
Oh my god. Shut up.

Dani laughs gently. She speeds up, a skip in her step, and moves ahead of him. Sebastian looks behind him for a second, then back at Dani.

He catches up.

DANI

The place is just up ahead. I'm gonna sound like a pretentious English major, but, I've always wanted to do this, walk through nature free and without clothes, swim in the natural water ...

SEBASTIAN

You haven't done this before?

DANI

No. I just dreamed about it when I was reading Walden - don't laugh. It's so nice.

She holds out her arm and lets her hand brush against the foliage as she walks. She looks over at the water.

SEBASTIAN

No, I see. It's kinda cool. Naked Thoreau taking his 'air bath' in the glade, with his awesome neck beard ... and sneakers.

Dani laughs and looks at him.

SEBASTIAN (CONT'D)

You own something tie-dyed too, don't you?

DANI

Hey ...

SEBASTIAN

Admit it.

Dani grins.

They walk on.

EXT. PIPER CREEK CRATER - NIGHT

Dani and Sebastian reach the edge of a wide circular part of the creek. The trail dips down to a sandy bank by the water's edge.

They walk down to the water.

SEBASTIAN

Ok, here we are. It's gonna be cold ...

DANI

Wait.

She guides his hand onto her breast then leans up and kisses him.

He looks confused.

She kisses him again, they start to kiss with open mouths. She touches his chest and he stops.

DANI (CONT'D)
What's up?

SEBASTIAN
(eyes welling up)
It's, it's really happening. You like me, I mean, you really like me.

DANI
Hey ... it's ok.

SEBASTIAN
I ... I've never done this before. Wait, I know we're not going all the way ... I mean ...

DANI
You've never kissed a girl or made out with someone?

Sebastian looks ashamed.

DANI (CONT'D)
Sit down.

They slowly sit together. She strokes his face. He runs her hair through his fingers.

Dani bends forward and starts to fellate Sebastian.

Surprised and disoriented, he looks around him. Just the trees.

He looks down, her hair is all around, masking her face and the blow job.

His eyes become watery.

After some effort he speaks.

SEBASTIAN
Dani, stop ... wait a minute.

She sits back and brushes her hair away from her face and breasts.

SEBASTIAN (CONT'D)
This is so embarrassing. I ... I really need to pee.

SEBASTIAN (CONT'D)

I didn't know this would happen ...
I have to go ...

DANI

It's fine, it's normal. Do what you
have to do, we can take a dip in
the water, then we can finish this
afterwards. Don't worry.

Sebastian stands up, turning his lower body away from Dani.
He walks back up to the trees.

Dani takes off her sneakers and places them neatly next to
each other. She takes a breath and picks at the grass,
savoring the night.

EXT. IN THE WOODS - NIGHT

Sebastian slowly makes his way into the dark area behind the
tree line. Dense foliage blocks each way he tries.

A bush scratches his legs and he winces. He knocks his shin
into a stump.

SEBASTIAN

Fuck.

He turns and retreats the way he came.

EXT. ALONGSIDE THE CREEK - NIGHT

Sebastian stalks out to the trail again.

He glances left and right then starts to pee right there.

A DARK HULKING SHAPE

moves along the trail beyond him.

Sebastian finishes peeing and takes a breath. He frowns.

The sound of a boot crushing twigs underfoot.

He turns slowly.

A tall HULKING MAN faces him. His features obscured by items
of clothing and equipment.

He wears a thin head sock that only shows the eyes. Over that
he wears a football helmet, black with a chrome facemask. He
wears a full football shoulder pad set over the top of a
black training top. It looks like armor. He also wears a cup
and strap on the outside of his dark pants.

The hulking man wears boots and gloves, and has a tool belt
around his waist.

On the belt hang a power drill and a holster.

He grips a machete.

Rooted to the spot, Sebastian stares ahead with a blank face.

He looks down and sees a long sharp stud protruding from the cup at the man's crotch.

Hulking Man stabs his machete into the ground, leaving it sticking up.

He draws an automatic pistol with a silencer attached.

Sebastian's eyes widen.

He frowns and shakes his head, looking both scared and completely confused. His mouth opens as if to form words but nothing comes out.

Hulking Man raises the pistol calmly and uses it to instruct Sebastian. He first draws a small flat circle in the air, then motions downwards with it.

Sebastian just stares and raises his hands.

The man takes a strong step forward then repeats the actions.

Sebastian turns slowly around then drops to his knees.

The man walks up behind him and guides Sebastian's hands onto his head. He then takes a step back and raises the pistol.

SEBASTIAN'S FACE

His lips tremble. His face cannot process what is happening. Tears start to well up in his eyes.

A loud 'click'.

Sebastian keeps his hands on his head. He starts to shake uncontrollably.

His face again.

A moment passes.

Sebastian relaxes, puffs out a breath, then dons an expression of steady defiance.

Another moment passes.

He cocks his head.

He kneels alone on the trail. The man has gone.

Sebastian slowly looks around, he stands up quickly when he sees no one is there. He looks down the trail in the direction of the crater, the creek on his right.

His face drops and he runs off in the opposite direction.

EXT. PIPER CREEK CRATER - NIGHT

Dani stands at the water's edge, looking across to the other side.

She gazes at the night sky.

Behind her, the outline of Hulking Man emerges from the shadows.

Dani pinches at her hip fat again, smiling to herself.

Hulking Man gets closer.

Dani starts to turn.

DANI
Hey, you're back ...

She stops.

Hulking Man stands in front of her, brandishing his machete.

She slowly looks him over. At the helmet, at the cup with the spike, and at the machete.

She shifts on her bare feet, her sneakers next to her on the ground.

Hulking Man takes a step towards her and swings the machete, but not quite close enough. Dani steps sideways and instinctively throws an arm up. The tip of the machete slashes her forearm, sending a thin arc of blood into the air.

She holds her arm, the gash opens up as she squeezes it.

Dani screams.

EXT. ALONGSIDE THE CREEK - NIGHT

Sebastian half runs, half briskly walks along the trail, dangerous roots and stumps loom out of the darkness.

Dani's scream.

He stops and looks back, frozen to the spot.

He gets a grip ... and continues to run away.

EXT. PIPER CREEK CRATER - NIGHT

Dani shuffles around Hulking Man. He turns his whole body before moving, he has a narrow field of vision.

Dani breaks into an awkward run.

Hulking Man slashes at the back of her legs. He gets one leg and catches the back of the other. A gash opens up and blood starts to seep out.

Dani falls to the ground and starts to puff out breaths. She grits her teeth and grimaces in pain.

Hulking Man sticks the machete in the ground and slowly walks over to her.

She turns over and faces him, sitting on the ground. She puts a hand under her thigh and it comes out covered in blood.

He stands over her.

She looks up in terror.

Then he unclasps the drill from his belt and lets it hang down, like a phallus, between his legs.

Dani looks at the drill bit, it suddenly comes to life and she starts screaming uncontrollably.

EXT. PIPER CREEK PARKING LOT - NIGHT

Sebastian props himself against the hood of the car with outstretched arms.

Still naked but for his sneakers, with scratches covering his legs, he searches under the wheel rims for the keys but doesn't find anything.

He slams his hand on the hood.

He slowly turns around and listens carefully.

Nothing.

Sebastian backs away from the car in the direction of the road. He stops and frowns. An idea.

He goes back to the car and tries the door. It's unlocked.

His mouth opens.

Sebastian, rummages around and comes out with a new age looking patterned shoulder bag. He fumbles about and takes a long time. Finally, he pulls out a smart phone.

A dark shadow comes into focus beyond him.

He looks up from the phone and slowly turns around.

Hulking Man stares at him, his blood stained machete in hand.

CUT TO:

EXT. STRIP MALL DOWNTOWN - MORNING

JESSICA SHEVCHENKO, a senior high student with blonde hair and smoky eye make up, walks to school.

She dresses like a rocker. She listens to music on her smart phone, through headphones.

Jessica walks down a strip mall in a typical medium sized town in the North East, passing older, red brick buildings. At least one in three is boarded up and plastered in flyers.

The music plays.

Colorful graffiti covers a wall.

The front doors of a couple of walk-ups have 'foreclosed' signs on them and extra locks added.

She walks on down the street.

A MAIL MAN comes towards her.

As she approaches him, he gives her a fleeting creepy look. He passes by. Jessica keeps her head down.

An OLD WOMAN walks with the aid of a walking frame on the opposite side of the road.

Without stopping, Jessica turns her head and waves at her.

The old lady looks hard across the road, then smiles and waves back. Jessica walks around a corner. She narrowly misses a DOG WALKING MAN.

INT. THE HARDWARE STORE - MORNING

Two uniformed police officers stand at the counter chatting to the store owner MR. GORDON.

OFFICER BARNES, a heavy set, middle-aged male Caucasian and OFFICER MICHAELS, a slightly younger and thinner looking African-American with a receding hairline.

The door swings open, ringing a bell, and Jessica walks in.

She takes out her ear buds and looks at the men.

JESSICA
Good morning, Mr Gordon.

Mr Gordon nods back all sour-faced.

Jessica walks into the store, away from them, replacing her ear buds.

A young man in his early twenties, GORDON JR. comes out of the back of the store. He carries a tray of coffees and pastries. He wears shop overalls.

The men break into smiles, take their coffees, and then immediately look solemn again.

Jessica has disappeared into the store.

MR. GORDON

Here we go. Took your sweet time about it.

GORDON JR.

Sorry, dad. That retard Jonson was on the register. Took forever to do my order.

OFFICER BARNES

(to Gordon Jr.)

Thanks, son.

GORDON JR.

No problem, sir.

OFFICER MICHAELS

Yeah, thanks Junior.

They banter in a relaxed and matter-of-fact way.

MR. GORDON

Your boy signing up for summer camp at Blake? He gotta get picked all over again?

OFFICER BARNES

Depends on the new coach, whatever he wants to do.

OFFICER MICHAELS

Tough gig.

OFFICER BARNES

Yup.

GORDON JR.

(enthusiastic)

Shit, this should have been a trophy year, that's what they were all saying.

OFFICER MICHAELS

Right. Cant say it's gone by fast.
A whole season, both teams barred.
That was some cruel and unusual
punishment.

They chuckle.

MR. GORDON

It didn't have shit to do with the
high school team at all. I still
don't get it. Two college boys get
into some girl trouble, and they
ban the whole team ... both teams,
because it's a 'culture?' What does
that even mean?

OFFICER MICHAELS

Yeah. Well, once a story gets into
the national media like that it's
out of everyone's hands.

MR. GORDON

It's political correctness gone
mad.

Gordon Jr. overlaps him.

GORDON JR.

They got that hacker though, the
FBI got him.

OFFICER BARNES

Yes, I saw that. Good. Fucking
asshole.

MR. GORDON

(repeating)

It's political correctness gone
mad. That's what Glenn Beck was
saying.

INT. THE BACK OF THE HARDWARE STORE - MORNING

Jessica lurks at the back of the store, looking through the
stationary and pens.

Beyond her, the four men chat at the counter, right down the
other end of the shelving rows.

Jessica's music plays.

Jessica briefly looks over in their direction. Then back at
the pens. She tries one on a testing pad.

INT. THE HARDWARE STORE - MORNING

Mr. Gordon looks beyond the others, down along the aisles. He sees Jessica at the far end, by the stationary.

OFFICER BARNES

Broke my heart to see that on the TV you know. Bob's kid. We've known Bob since we were in high school.

Officer Michaels nods.

OFFICER BARNES (CONT'D)

He had a scholarship to Blake, playing good on the college team, heading to the draft, both of them. Two good lives ruined. Both local boys. And to have the whole thing paraded in front of the nation by the media like that.

A moment of quiet.

OFFICER BARNES (CONT'D)

And Coach Paolino, he's not covering for anyone, he doesn't know what people are commenting on the internet, shit he still thinks a feed is what you give to horses.

They laugh halfheartedly.

A moment.

MR. GORDON

We all saw the video.

Officer Michaels looks at Mr. Gordon and frowns. He places his coffee down purposefully. Officer Barnes waves a hand and nods.

MR. GORDON (CONT'D)

All I'm saying is, the girl, wass'her name, Clea? I dunno ... I mean, she's drunk out of her mind, and that tiny skirt, and she's wearing one of those stripper things that goes right up her ass, a couple'a young guys see that, at a party, it's just nature ...

OFFICER MICHAELS

Alright, alright. Look, a crime is a crime, okay. She's technically a minor. You can't go there. But ...

(MORE)

OFFICER MICHAELS (CONT'D)

I know what you mean, we gotta teach the girls if they go out dressed like that, drunk at a big party ... it's not going to end well. Should be common sense.

Officer Barnes nods.

MR. GORDON

(nodding)

That's all I'm saying. Common sense. That girl played the slut, like it's a game of dress up, you know, and it cost the whole town. She dresses like that, it's to attract someone, for, you know what, then if she gets what she wants and doesn't like it, now the slut is playing the victim ...

They turn around.

Jessica stands there awkwardly, holding some stationary.

She must have heard. The men look around, a little embarrassed.

GORDON JR.

Hey, Jessica.

She smiles tightly.

Jessica puts her things on the counter. Mr Gordon takes them and starts to ring them through the till.

OFFICER BARNES

Jessica? You Ivan Shevchenko's kid?

JESSICA

Yes, Mr. Barnes.

OFFICER BARNES

How's he doing now?

She pauses.

JESSICA

Better than before.

OFFICER BARNES

Good to hear.

OFFICER MICHAELS

(nodding)

Good man. Old school, local guy. Real shame.

MR. GORDON
(nodding in agreement)
Good man.

Jessica pays for her stuff and puts it in her backpack. The men wait in silence.

She puts in her ear buds and turns to leave. As she turns Officer Barnes glances down at her ass. He turns to Gordon Junior, who grins back at him. Officer Michaels shakes his head.

Jessica leaves the store.

EXT. STRIP MALL DOWNTOWN - MORNING

In front of the store.

Jessica sees the parked police cruiser. She glances back at the store and mutters under her breath.

She shakes her head slowly, then walks along the road.

DISSOLVE TO:

EXT. THE HIGH SCHOOL GATES - MORNING

Jessica enters through the high school gates, still listening to music.

She walks in the high school grounds. Up ahead a group of boys sit on a low wall. They all look over as she approaches.

She passes them.

She doesn't stop walking. She cannot hear any of them clearly over her music.

The FIRST BOY stands up and waves to her. She looks at him briefly and gives a flat, brief smile.

FIRST BOY
Hey Jessica.

SECOND BOY
She can't hear you.

FIRST BOY
(in a mock polite tone)
Hey Jessica, how are you? Suck any
dicks this morning? What's that?
Seven dicks? Very good.

The others laugh and fist bump each other. Jessica passes right by him and can't hear what he's saying over the music.

SECOND BOY

Man, you should be nice ... then you might get some of that ass.

FIRST BOY

Nah. She dates some older guy, in a band or whatever. He'd kick our asses, or something, maybe. I dunno.

SECOND BOY

Well then you know she's gotta be fucking him.

FIRST BOY

For real.

Jessica walks towards the buildings now. Behind, one of the boys attempts a flip on the grass.

She reaches the doors.

DISSOLVE TO:

INT. HIGH SCHOOL CLASSROOM - DAY

Jessica sits at a desk in a high school classroom.

Some students read novels, some are writing papers. The class looks well behaved.

Just in front of Jessica, a group of students hang around the teacher, MR. HITCHENS - an overweight man in his fifties, with longish hair reaching his collar. He wears a brown suit jacket.

Mr. Hitchens' dons a self-important and slightly offended facial expression. He has a slight pout of the lips.

MR. HITCHENS

(addressing the small group)

Yes, yes, yes. You're right in principle. But you can't say you are for equality then ask for special privileges, can you. It's not rational. It doesn't make sense. That's not even the main problem here. The problem with radical feminists, with the feminazis, is that they are alienating men, they are not building equality and goodwill between the sexes, they are poisoning it.

A FEMALE STUDENT asks a question.

FEMALE STUDENT

But, Mr Hitchens, if most women are down, don't we need action to bring them up?

MR. HITCHENS

Good question but no. Both groups are equal but different. We have to find common ground and just get along.

The female student looks deflated.

MR. HITCHENS (CONT'D)

And we can't listen to muddled logic. I see what the article is getting at, I do. But if you really think that being touched is just as bad as being full-raped, then you need to go away and learn how to think.

Jessica puffs out her cheeks and raises an eyebrow. She reaches for her ear plugs and puts them in.

She no longer hears Mr. Hitchens.

She exchanges looks with another girl next to her. They roll their eyes.

She looks back and around the classroom. She catches the eyes of a MALE STUDENT at the back of the room, who looks up from his paper.

He winks at her, then starts to mime sucking a penis.

The BOY NEXT TO HIM notices what's going on and grins. The male student looks back at him and grins too.

As Jessica turns away to face front again. The boy mimes a phone and silently mouths 'call me' to her.

INT. THE SCHOOL MUSIC ROOMS - DAY

Jessica walks into a large windowless room with strip lighting and foam soundproofing covering the walls and ceiling.

There are various amplifiers and cables placed around. They look older and dusty. A full rock drum kit sits in one corner, well-used but not broken.

She goes over to a small sofa, sits down, pulls a small plastic lunch box out of her back and takes out a sandwich.

Jessica looks about the room, leans back into the soft sofa and smiles a little.

A nice moment of peace.

Then.

The door opens and MRS. CHEN looks in.

MRS. CHEN
Oh, hi Jessica.

JESSICA
(mouth still full)
Hi, Mrs. Chen.

MRS. CHEN
You know you're not supposed to eat
food in the practice rooms or be in
here at lunchtime.

JESSICA
I know ...

MRS. CHEN
It's OK. Just don't make me regret
giving you the key, alright. Lock
up when you leave.

JESSICA
Thanks.

Mrs. Chen leaves.

Jessica puts her sandwich down, in the box, and pulls out a
pair of drumsticks.

She gets behind the kit, adjusts the seat and bass drum
pedal. She raps on the snare, feeling it out.

She starts to play, she's pretty good.

Jessica rips out a strong heavy metal beat, her face adopts a
tough expression.

DISSOLVE TO:

EXT. THE HIGH SCHOOL GATES - EVENING

A pale sky.

Jessica waits near the gates. The last of the other students
mill out behind her.

Then.

Two cars drive up and stop. Four young guys in their mid
twenties get out of the front car.

TERRY ELLIOT, JAY CASTLE, DRUMMER MIKEY and BASSIST PHIL.

Two girls get out of the second car, both close to twenty years old. They are NANDI PARKER and INEZ LINDA CARVALHO SANTOS.

Jessica breaks into a wide grin. Her shoulders drop down and relax. She turns off her music.

NANDI
Hey Jessica.

Nandi, African-American, twirls her car keys. She wears a long skirt, a loose t-shirt and folds her arms often.

Linda, tall with strong posture and shoulder line, exudes confidence.

LINDA
Hey girl.

JESSICA
Hey guys. Oh my god, let's get the fuck out of here.

Terry comes over, a tall guy with broad shoulders. He sports a full beard and has a loose shirt - half unbuttoned. A slightly cocked pork pie hat sits on his head.

TERRY
Hey, babe.

Jessica turns and walks over.

JESSICA
Hey.

She gives him a quick kiss.

The other three guys hang back by the car.

TERRY
Are we good to go? Jay?

Jay makes a lazy mock salute and walks back to the second car and gets in along with Linda and Nandi.

NANDI
(shouting across)
Terry, where?

TERRY
Carpenter's. It's up by Blake.
College crowd. Follow me.

EXT. CROSSING THE IRON BRIDGE - EVENING

Jessica sits in the front passenger side of Terry's car. She looks out the open window and lets the wind blow in her face.

They drive across an old bridge made from girders. The river passes below them.

Abandoned mills and old factories cluster along the green, tree-lined banks further down. Red bricks mix with tall chimneys. One factory sticks out, a burned out husk. They evoke another era.

The last sparkles of low sun invade the twilight.

Jessica stares across the view.

EXT. THE SUBURBS - EVENING

Now the car passes through leafy suburbs with wide streets and single houses. Some of them look nice, but now and then, a dilapidated or boarded up wreck shoots by.

The light fades.

The rows of houses with their ageing wooden fronts seem almost ethereal and detached.

In the back of the car, Drummer plays with his smart phone, engrossed. Jessica looks back and smiles.

Now the car breaks out from the residential streets and open fields appear either side of the road.

INT. CARPENTER'S BAR - EVENING

Terry, Jay, Drummer Mikey and Bassist Phil perform on a small stage in a bustling black-box style dive bar venue. Terry sings, Jay plays lead guitar.

They play garage rock, slowed down and with more melancholy. Terry, calmly confident, makes eye contact with the audience.

The words 'Carpenter's Bar' appear on a sign behind them. With a picture of a silver UFO over a blue and green Earth.

The mixed crowd buzz around, with a lot of obvious college students. Everyone drinks.

Jessica, Nandi and Linda sit at a table in a booth with red velvet-look walls. The table is scratched up and covered in band stickers.

Jessica stares blankly.

NANDI

What's up, Jess?

JESSICA

(leaving a pause)

Nothing.

LINDA

You wanna know what this guy said to me at work today?

The others look at her.

LINDA (CONT'D)

I was on a break and he was dropping off at the back. He was kinda cute, it was ok. He smiles, he starts to walk over, takes his time. He was going real slow and holding eye contact all the way. He gets over, looks at me and says, "Can you feel the magic."

They groan.

LINDA (CONT'D)

Then he looks at me and is like, "Hey girl, I know you Spanish Latina's like to get wild and hot, and I got what you need." He was looking at his pants. So I said, "thanks but I'm American and my dad's Portuguese." Then he called me bitch under his breath, what the fuck. He seemed cool you know, why couldn't he just say hi, and be nice, share a little moment, then we could see each other around, we were both working, it's a natural situation ... I dunno, I guess it's all good for you up here in college land.

NANDI

In 'rape town,' are you kidding me. Plus, I'm a not exactly a cheerleader.

LINDA

It's cool to be a nerd now.

NANDI

On TV it is. Or if you're a guy.

Jessica leans in.

JESSICA

You know, the guy who leaked the videos out to the public, the hacker who broke the story ... he's going to get a longer sentence than the rapists. It's all over the net this week.

NANDI

Alright. We came here to relax,
right? Can we change the topic?

Linda smiles.

JESSICA

Did you hear back about the
internship?

NANDI

Not yet, it's a tough get. I really
want biotech and they are industry
leaders in bioinformatics. If I
can't get someone to employ me
through my doctorate, I can't
afford it at all.

LINDA

That's your thing about ...
proteins, on the computer, right?

Nandi nods and sips her drink.

NANDI

What's up with you?

LINDA

Just got my copy of *The Last of Us*,
all other appointments are
cancelled til I beat it.

NANDI

It's a new game?

LINDA

What kind of a nerd are you? It's
the new game.

Nandi pulls out her phone, touches it, then shows the screen.

NANDI

Check this out.

LINDA

What is it?

NANDI

It's an app I wrote. It makes
animated visualizations from data
sets. That is tissue fluid during
swelling.

LINDA

Are you making money off that?

NANDI

No, it's useless. It's just to
trick people into liking science.

In front of their table, people mill by. The small bar can
barely contain the crowd as more and more people come in.

Then.

Sebastian Paolino becomes visible to the girls, hanging
around by himself not too far beyond the table.

He catches Nandi's eye and smiles briefly. He looks clean cut
and relaxed, except for his pout.

LINDA

Who's that? He looks familiar.

NANDI

It's Sebastian Paolino, he's a
freshman on campus.

LINDA

Coach Paolino's son? Oh shit.

NANDI

Wanna talk to him? He's ok. He's a
dork, like me.

LINDA

I dunno how to talk to trust fund
babies.

Nandi waves.

JESSICA

You guys. Wasn't he one of the ones
who re-posted the rape videos, and
made those fucking terrible
comments?

NANDI

No, that wasn't him. And don't
mention his dad. Be nice. Both of
you.

Sebastian comes over, he has to get by some people first.
Linda drinks and looks in the direction of the band.

JESSICA

I saw one comment quoted in the
trial, that she deserved to be
pissed on.

NANDI

That was one of the other football
players.

Sebastian arrives at the table. Jessica pulls a face.

SEBASTIAN
Hello, Nandi.

NANDI
Hey. I didn't know this was your kind of place. Nice to see you.

SEBASTIAN
Yeah. I ...

NANDI
This is Jessica, and this is Linda.

Sebastian nods but gets a bit shy. He pauses then turns to go.

NANDI (CONT'D)
Hey. Did you hear about that student Dani today?

SEBASTIAN
... who?

NANDI
Dani Fujiwara, an English major. I heard she was off campus a few days but her parents didn't know and have reported her missing. They are putting up notices and we all got an e-mail about it.

SEBASTIAN
Oh yeah. I think I saw that on the college feed. I don't really know her though. Ok, I gotta go.

The girls smile and gesture, Sebastian wanders off.

Linda looks back to the band again. They are playing an instrumental break. A patron gets right up close and takes a video with his smart phone, almost in Terry's face.

Terry gives him a 'not cool' look.

INT. CARPENTER'S BAR - LATER

The bar is closed and almost empty.

A barman sweeps up and another collects bottles and empty glasses.

Terry and Jay sit in one of the booths with THE BAR MANAGER. They chat and the manager counts out their money. They look relaxed with each other and smoke in between talking.

We don't hear them clearly ...

On the stage, Jessica and Drummer Mikey jam.

Jessica plays drums, solid and confident. Drummer Mikey plays an electric guitar through an amp. The empty bar has an echo and a raw feel.

Nandi sits on the stage listening and playing with her car keys.

The others have left.

Jessica looks happy as she plays, but she also plays with concentration.

Soon, Terry and Jay come over.

Drummer Mikey stops playing and starts to unplug the guitar and put it in a case.

Jessica comes out from behind the kit.

TERRY

When do we get to hear you guys
make a band?

He addresses Nandi and Jessica.

DRUMMER MIKEY

You can be like ... The Donnas.

NANDI

What can I play?

TERRY

You can ... you can play the
computer, or something.

Terry immediately holds up his hands to indicate non-involvement. Jessica gives him a quick serious look.

TERRY (CONT'D)

What?

Jessica puts her arm around Nandi and they all head for the door.

INT. THE SHEVCHENKO HOUSE - NIGHT

Jessica comes in through the front door to the hallway, still holding her keys.

JESSICA

(shouting)

Zoe, I'm home. We're back.

(MORE)

JESSICA (CONT'D)

Hey, you guys? Lisa, your sister's here to pick you up. Come on, time's up.

Nandi, Terry and Jay come through the door behind Jessica.

NANDI

(shouting)

Lisa Parker, let's go.

Terry puts his arms around Jessica from behind and kisses her neck.

TERRY

Hey babe, I'll go. Your sister's a cool chick, let me handle it.

Nandi rolls her eyes, then smiles.

Terry walks up the stairs. Jay follows him. Jessica and Nandi walk down the hallway.

INT. ZOE'S BEDROOM - NIGHT

A large cluttered bedroom with two beds, a walk-in closet and pictures all over the walls.

Two large posters hang above a desk: a print of Jane Austen's famous portrait, and a black and white print of a movie poster for The Battle of Algiers.

A poster of the band Bikini Kill hangs on the closet door.

ZOE SHEVCHENKO and LISA ZAMA PARKER sit on the floor, tall and confident for younger teens. However, while not small children, they are clearly a couple of years away from being real adults.

Zoe has her hair shaved short around the back and longer at the front. She wears clothes that look goth. Lisa wears loose fitting sports clothes and a headband.

Their smartphones lie next to them as they chat quietly to each other.

Then.

Terry stands at the open door.

He knocks on the frame and smiles.

TERRY

Hey ladies. What's up?

They glance up, unimpressed.

Terry looks at the poster.

TERRY (CONT'D)

Who's that? Virginia Woolf right? Just fucking with you, it's Jane Austen. So you're still into your Feminism thing, Zoe?

ZOE

Right ...

Lisa continues to look unimpressed.

TERRY

You're young, it's cool. Whatever, babe. Whatever.

Zoe smarts at the remark.

ZOE

(staring down Terry)

Are you for real? What's wrong with Feminism? My body is my own business, I fuck who I want to fuck and I won't be slut shamed. As long as women in this world are down, I'll do my part to bring them up by challenging the patriarchy. And Jane Austen? She's just a good writer, you should read her, she's funny as fuck and she's got skills.

TERRY

Amen. Jesus. You too, Lisa?

LISA

No way, I'm sex negative. I've got nothing against healthy consensual sex but if I go around being all nonchalant and strong about it, men think it's all good to go to town, know what I mean? Cos it's a man's world. It's all about the context, read a book.

TERRY

Wow. So you're not down with Zoe here?

LISA

We're down. She can do what she likes we're both women so that's up to us.

TERRY

Alright, so are we done throwing out the women's issues 101 quotes now?

LISA

I heard that one before too. So we have to recite whole chapters from Naomi Wolf or Angela Davis ... or we're wrong.

Terry laughs and takes a step into the room.

TERRY

Girls, I'm not your enemy. I'm down. I love women, I'm not a rapist, I'm not a sexist, I'm not fucking kids, come on ... but I am a man, know what I mean. I don't need to apologize for being who I am. Men are men and women are women, and they can come together in harmony, celebrate their differences, not go to war over them. I celebrate women. Feminism, I get it but there's got to be a limit, don't poison the well, let me be a man, as long as I'm not beating on anyone or holding you back at a job, you know. It's about equality, loving each other, not hating on each other ...

Terry goes on, on auto-pilot, and barely looks their way.

Zoe picks up her phone, and types out a quick text, then throws the phone down again.

Lisa picks up her phone and looks at the message. We see it says, "The penis monologues."

Lisa giggles.

Terry stops.

TERRY (CONT'D)

(still in good spirits)
What?

ZOE

You're a creepy douchebag.

TERRY

Come on! This is a sister's boyfriend thing, right?

Behind him, a drunk Jay pees into the toilet.

They all hear it along with a groan

ZOE

(leaning to peer around Terry)

ZOE (CONT'D)

Is that Jay from the band? Close the door. What the fuck.

TERRY

He's drunk, never mind. Chill.

ZOE

Ughh, are you fucking kidding? You hear that sound, you get the mental picture, he might as well be shouting 'my penis,' into the room. How would you like it if I came to your place and started talking about my ...

(drawing the word out)

... vagina?

TERRY

Well, you kinda did that just now, you know.

ZOE

I'm fourteen, if I see his penis I can have him put on the sex offenders register for exposure. And by the way ... vagina, fourteen year old vagina.

TERRY

That's not cool, Zoe. Alright, we're gonna peace out. You win. But I gotta do my job here. Lisa, your sister is waiting for you downstairs, so get your shit together ok? Zoe, we're cool, you're right. You can do what you like. Just make sure you use protection, right? As an adult I gotta tell you that. Alright? Later.

Terry leaves.

Terry suddenly pops his head around the door again.

TERRY (CONT'D)

And if you see any bad men, call the police.

Terry grins and leaves for real.

ZOE

(to empty doorway)

I always carry protection in my bag, don't worry about it.

Terry has gone.

She pulls her bag over and reaches inside. Lisa shuffles over to look.

Zoe pulls out a switchblade. She pushes the catch and the blade springs out.

LISA
(smiling)
Oh, shit.

INT. JESSICA'S KITCHEN - NIGHT

Terry and Jessica sit at a table in the den. Terry's shirt hangs well open. His hat, wallet and keys are on the table, along with a pack of cigarettes.

Jessica has changed clothes. She wears long basketball shorts and a baggy t-shirt.

TERRY
You seem distant tonight, babe.

JESSICA
I'm ok.

TERRY
You worried about tomorrow?

JESSICA
(obviously)
Yes.

TERRY
Yeah. Yeah, I know. I mean, you do seem to be hung up on that stuff. It really bothers you, eh?

JESSICA
It's weird. I mean, there haven't been any big parties like this for months. It's too weird. I think it's gonna turn bad, I don't feel safe going there. Do you understand? There's still a lot of resentment.

Terry takes a moment.

TERRY
Ok, babe. Listen to me. I mean, you're right, it's been weird but you're wrong about the party. All this tension, it's exactly because of the trial you know, there's no trust anymore. We need this party to show everyone that we can go back to normal.

TERRY (CONT'D)

Everyone goes, they have a blast, get wasted it's a good time ... then we'll see, that shit is not going to happen every time. It was a one off thing. It'll be, you know ... what's that word?

JESSICA

Cathartic.

TERRY

That's the one.

JESSICA

I dunno. I mean there's been a break, but has anything really changed? You know like over a hundred people shared the pictures and made those comments, and they're all out there. And, that poor girl ... is she coming to the party? Would it be closure for her?

TERRY

(nods)

Ok, that's a fair point. How about this ... first we go to the creek with our friends and do our own thing. If that goes fine and you feel good about stuff, we'll try the party, if you don't feel good I promise we come straight back here and we can spend the night with Zoe ripping us a new one for being fascist monsters or whatever.

JESSICA

(smiles)

Ok.

TERRY

Tomorrow is about letting go and taking it easy. It'll be ... cathartic, you'll see. We'll all move on.

JESSICA

Cathartic?

TERRY

Cathartic.

JESSICA

(smiles)

Stop saying 'cathartic.'

Terry laughs. He stands up and picks up the cigarette pack. He puts an unlit one in his mouth and points to the back door.

EXT. PIPER CREEK PARKING LOT - AFTERNOON

Back at the gravel parking lot.

The early afternoon sun shines in the clear sky. The trees and foliage glow green and yellow in the diffused sunlight.

Three cars sit parked across the lot, including Terry and Nandi's.

Terry, Jay, Drummer Mikey, Bassist Phil, Jessica, Nandi, Linda, drummer's girlfriend NICKI and drummer's sister KAYLEE are all there.

They leave the lot and head down the trail with backpacks, coolers and towels.

The signpost says, 'Piper Creek.'

EXT. PIPER CREEK CRATER - AFTERNOON

The friends arrive at the sandy bank by the crater.

Jay holds an acoustic guitar that he strums as he walks.

The water glistens. Trees and plants choke the opposite bank. A clear and sunny day.

They drop their stuff around the bank and on the grass next to it.

Drummer Mikey puts a cooler down on the ground by some rough weeds. He notices Dani Fujiwara's sneakers still in a pair on the ground. After a moment he looks back up and ignores them.

Nandi and Linda lay out a blanket.

Kaylee walks to the water's edge, where Jessica stands looking out. She's mid-twenties and wearing shorts and tee.

KAYLEE

Hey, Jessica, right?

JESSICA

Yeah.

KAYLEE

I know you right?

JESSICA

I dunno, sorry.

KAYLEE

My mom gets the bus service to Cochrane with *your* mum, to the plant. We both met them off the bus that one time.

JESSICA

Oh yeah, that was you.
(half smiling)
Don't tell anyone our secret.

KAYLEE

If my mom doesn't go, they'll cut our food stamps.

Jessica nods.

Suddenly, Terry appears behind them.

TERRY

Hey. No depressing talk. Not here.

On the bank, people take beers out of the open coolers and relax. Some wear sunglasses or shade their eyes as they look over at Terry.

Terry's unbuttoned shirt flaps around him. He has a strong chest and a little bit of fat around the belly. He takes off his pork pie hat and throws it like a frisbee over to Bassist Phil, who fails to catch it.

Jessica and Kaylee back away.

TERRY (CONT'D)

(holding court)
Alone at last. Jay!

Jay brings a bag to the center of the bank and opens it.

TERRY (CONT'D)

(tongue in cheek)
Welcome on board, passengers. The use of mobile phones, cameras or other recording or communication devices is prohibited on this flight, please turn your devices off and place them in the bag provided. Check your harsh vibes in the overhead containers. Do not use seatbelts once the flight is in progress and in case of emergency, help yourself to the drinks cart. Smoking is definitely allowed. Enjoy your day and thank you for choosing us. Now assume crash positions.

Linda and Nandi sit on their blanket. They look at each other and laugh.

Then Terry takes off his shirt and drops it at his feet.

Jay and Drummer Mikey cheer, and so does Nicki.

Terry then takes off his shoes and socks, then goes for the button of his trousers.

NANDI
(to Linda)
Oh no. Really?

He takes down his pants and turns to face the water with his back to everyone.

Then suddenly he whips off his underwear and stands naked. Everyone laughs or expresses mock surprise. Jessica smiles and laughs. She shakes her head.

Terry then slowly rotates and faces them. He holds his arms out in a Jesus Christ pose and wears only a smug smile on his face. His penis dangles for all to see.

JAY
Yeah!

Kaylee stares with her hand over her mouth.

TERRY
Alright, you've all had a good look. I'm getting in.

He turns and walks into the water. He seems to flinch a bit at first, from the cold water, but then submerges himself in the pool. His head rises and he lets out a whoop.

Terry doesn't look back at the others, he slowly and calmly enjoys the water, splashing his face and slicking his long hair back.

The other band members and also Nicki, stand up and start to undress.

Jessica and Kaylee are still out near the edge, they watch the others.

Nandi and Linda sit on the blanket still.

Bassist Phil, Jay, Drummer Mikey and Nicki put their phones into the bag - all naked. The guys play around. Jay throws his underwear at Drummer Mikey's head. They all walk to the water and don't look back.

Kaylee looks at Jessica and smiles.

Jessica looks out at Terry. He lifts a hand out of the water and motions for her to come in.

Jessica pulls off her top, Kaylee starts to undress too.

Linda and Nandi watch them from behind.

NANDI

Oh my god. It's getting closer and closer to me, isn't it. I'm a nerd, I don't do this sort of thing.

Linda starts to take her shoes off, still sitting on the blanket. Ahead of them Jessica and Kaylee take off the last of their stuff and start to walk slowly into the water.

NANDI (CONT'D)

You too?

LINDA

(taking off her pants)
No one's making a big deal out of it. There's no cameras about, no one is watching. The others are not even looking over here. It's cool, skinny dippy just like in the seventies and eighties, according to movies ...

Nandi frowns.

LINDA (CONT'D)

Chill ... you can stay here and look after our stuff.

Linda stands up and finishes stripping. Nandi shakes her head.

LINDA (CONT'D)

No peeking.

Nandi holds her hand up over her eyes and laughs.

Linda walks off and enters the water.

In the creek. Grass dips into the water at the far side. The trees sway gently from time to time. An idyllic scene.

Nandi watches from afar.

Jessica and Terry wallow in the water together.

JESSICA

(looking around)
It's nice.

TERRY

And so are you, babe.

Jessica sticks her tongue out and makes a joke gesture about throwing up. Terry splashes her.

Kaylee swims about.

Jay and Bassist Phil do underwater somersaults.

Drummer Mikey and Nicki walk hand in hand back to the bank.

Nandi lies on the blanket. She has a joint. She props herself up on an elbow and takes a long hit.

Drummer Mikey and Nicki walk out of the water and up to a cooler near to Nandi.

Drummer Mikey, completely naked and facing Nandi, tips his head back and takes a long swig of beer. He finishes and his eyes momentarily catch Nandi's. She looks at him. Nicki has her back to Nandi and is gazing around the creek.

Drummer Mikey walks over.

Nandi sits up.

NANDI
(concerned)
Yes?

Drummer Mikey makes a smoking gesture.

NANDI (CONT'D)
Oh, sure.

She hands over the joint. Drummer Mikey takes two long hits.

DRUMMER MIKEY
Thanks.

He goes back to the creek and into the water.

Nandi looks back at the trees and then over the other shoulder.

She takes the final hits off the joint and then lies back on the blanket. A puff of smoke leaves her mouth and drifts up into the air.

DISSOLVE TO:

Now everyone in the water relaxes quietly, drifting about.

A breeze rustles the trees.

The sun shines. The water sparkles.

Jessica and Terry walk out of the creek to the bank. She looks slender and pale next to his muscular body. He's much taller than her.

They pick up their towels, dry off and put on some clothes. Terry leaves his top off.

Beside them, Nicki lies on a towel. She sunbathes in her underwear. Terry gazes down and Jessica gives him a look as she fastens her bra.

Terry shrugs his shoulders and smiles. Then he takes a beer and turns to look out over the creek.

Jessica joins him. Beyond them, the others wade about in the creek, some chatting, some standing, others swimming.

DISSOLVE TO:

EXT. PIPER CREEK CRATER - LATER

A darkening sky.

Everyone apart from Jay hangs on the bank with clothes on. They lie down or sit quietly and drink.

Near the water's edge, naked Jay drinks a beer from a can.

Jessica leans over to Terry.

JESSICA

I want to go to the party.

Terry smiles.

He slips and arm around her and they lock eyes. He kisses her forehead.

Then.

Jay walks to his sneakers. He stumbles as he slips his feet in, a bit drunk.

He turns and stands in the middle of everyone.

JAY

I gotta pee.

Then he walks past them and disappears into the trees.

Everyone grabs their bags and puts the empties into the coolers.

KAYLEE

Guys, you go ahead. I'll wait for Jay and we can catch you up in my car.

They move out.

EXT. A CLEARING IN THE WOODS - MOMENTS LATER

Zoe, Lisa and DESHAUN BROOKS hang out in a small clearing. Evening approaches, and with the trees all around, it's darker here.

Zoe stands toe to toe with Deshaun, Lisa stands against a tree away from them. They are all fully clothed. Zoe wears a knee length skirt and large army style boots.

Deshaun, the same age as the girls, looks nervous.

Zoe leans in and starts to kiss him. Zoe takes the lead and Deshaun follows along.

Up close, they kiss with open mouths and tongues, in an uncoordinated mess.

Lisa watches from her tree.

LISA
This is kind of weird.

Zoe and Deshaun stop kissing.

ZOE
It's just kissing. Chill.

LISA
Alright.

DESHAUN
I ... I like you Zoe.

ZOE
Yeah, I know.

They kiss again. Lisa looks on, unimpressed.

LISA
(almost to herself)
See, I'm so right. A sexist guy would look at this and be like, hell yeah, then he'd call all the girls who aren't taking the lead frigid bitches.

The other two ignore her.

Deshaun relaxes and smiles at Zoe.

She awkwardly slips her hand down the front of his pants, he closes his eyes.

Lisa looks on from the side of the clearing. Zoe's arm makes short jerking motions.

LISA (CONT'D)
Now it's definitely weird.

The other two ignore her and start kissing again.

LISA (CONT'D)
I have a question, like legally, am
I watching child porno right now?

Zoe stops kissing Deshaun but her hand is still down his pants. Deshaun does not open his eyes.

ZOE
We're not little kids, and besides,
you are a teenager too.

She goes back to kissing Deshaun.

LISA
So, if a minor watches it, it's all
good? A child can't technically
watch child porn? It's just *porn*
porn, which is still illegal for
minors, right?

Zoe stops and removes her hand. Deshaun opens his eyes and smiles.

ZOE
Jesus, Lisa. I'm trying some sex
out here and you keep mentioning
child porn. It's a little off-
putting.

LISA
Alright. I was just asking.

ZOE
We are just three teenagers
experimenting, it's natural.

LISA
OK. OK, but ... but, what if I was
watching this, like on the
internet, does that count?

ZOE
You've seen those movies, like that
stupid one where the guy fucks the
pie, and that other guy drinks the
sperm in the beer, they're all
teens and it was in theatres.

LISA
But that's just a movie ...

ZOE
Yeah, but it's supposed to be hot,
you're supposed to be hot for the
teens ...

They hear a series of loud crunches. Someone clumsily walks
in the woods near them.

DESHAUN
What the fuck is that?

ZOE
(quietly)
I dunno, my sister and her friends
are out here somewhere, worshipping
at the temple of Terry.

DESHAUN
It could be anyone. I don't want to
get into trouble. People are really
wound up about this shit right now.

LISA
He's right.

ZOE
Fine. You two go first. I'll see
who's coming, if it's one of
Jessica's friends I'll just say I'm
looking for them. Go.

Lisa and Deshaun stalk off into the woods.

Zoe moves behind a tree and some foliage and looks into the
clearing.

More crunching, then ...

Jay comes stumbling in, naked apart from his sneakers.

Dark shadows fill the clearing.

Zoe carefully looks in to see who it is. Jay walks to the
opposite side of the clearing and starts to pee into a bush.

JAY
(slurring slightly and
loud)
I know you're here. I could hear
you back there.

Zoe walks out to the other edge.

ZOE
Jay, is that you ... again? What
the fuck is it with you and peeing
near me, gross.

Jay finishes and turns around.

Zoe narrows her eyes and looks angry at his nonchalant flashing.

ZOE (CONT'D)

Where's my sister? Come on, I'm lost out here looking for you guys.

Jay takes a couple of steps forward.

JAY

Calm down, girl. Shit Zoe, you're so angry all the time. I hear you talking, at the house. You know what you want, right. It's all good, I'm down. I ain't going to tell mommy or teacher or any of that shit. You don't have to be so defensive, Jesus.

Zoe stands still and relaxes her expression to concerned.

Jay takes a couple more steps across the clearing, and stumbles a step. He seems unaware that he is naked.

JAY (CONT'D)

I heard you guys, I know why you're out here. I can give you what you need. You're too mature for the boys in your school, I know how to please a woman. There's no need to be shy.

Zoe, takes a half step back then looks defiant again.

ZOE

Jay, stop fucking about and take me to the others. Back off, it's not funny. I'm warning you.

Jay steps almost within reach of her.

JAY

Hey, hey ... relax. Just, touch it, there's nothing wrong with that. Touch it, that's all. We don't have to fuck, just take your top off, I'll teach you how to suck a dick. You'll have all those high school boys worshipping you.

ZOE

Fuck off.

Suddenly Jay reaches out and tries to grab her hair. Zoe slaps his hand away, leans in and pushes him in the chest.

ZOE (CONT'D)

Fuck off.

The push barely moves Jay. He looks at her for a second, then he punches her in the face.

She collapses back to the ground and spits out some blood. She looks furious and starts to reach into her bag, which has fallen to the ground beside her.

Jay crouches down and starts to claw up her leg.

She turns over, Jay's body almost over her.

She quickly releases the blade on her knife with a click, and stabs him in the abdomen twice.

He reels back and stands up, confused.

Zoe stands up and holds out the knife.

He tries to step forward but grimaces. He looks down and touches the two stab marks, which are starting to bleed. He groans.

His face turns to anger and he starts to come at Zoe again, but severely incapacitated by the pain.

Zoe kicks him in the knees with her booted foot and he falls backwards. She runs in and straddles him.

THE SCORE BECOMES INTENSE

with low vibrations and thrums.

He holds up a hand but Zoe slashes his fingers. He screams in pain.

Jay looks up. Over him, Zoe starts to methodically stab him in the neck area.

Jay's limp and bloody body ceases to move. Zoe crawls over him and gets to her feet

COMING AT THE CAMERA

The colors around seem to blur and shake.

LOOKING DIRECTLY AT THE AUDIENCE

Her knife and hands and face are sprayed with blood.

ZOE (CONT'D)
(to camera)
This is what I've got for you
misogynist scum. It's go time.

CUT TO:

EXT. THE PARTY HOUSE - NIGHT

Loud party music.

A large mansion in the night. Light pours out of all the windows. No other houses or features can be seen beyond the dark gardens.

The party rocks.

People hang around at the open front door, many others arrive and come up the drive.

Back to the dark grounds.

HULKING MAN

watches from a distance, with all his clothing and equipment: head sock and helmet, shoulder pad set on the outside, tool belt with drill, pistol and machete.

He has extra clips for his pistol attached to the back of his belt.

INT. THE PARTY HOUSE FRONT DOOR - NIGHT

Terry walks in through the front door with a swagger. Jessica follows behind.

The wear a change of clothes. Terry's silky shirt is mostly unbuttoned, as usual. It Hangs over his tight leather pants. He wears the same hat. Jessica wears small shorts, black tights and a white vest with a Clash album cover on it.

A huge hallway, with stairs going up to a balcony area, and wood panels with pictures on the walls.

The music is loud.

A large table against one wall has an array of drinks, solo cups and trash.

People hang out everywhere. Most college age, some older, some younger and also a tight group of sketchy looking guys, who are guarded but not causing trouble. They include BILLY KOZLOV.

As he enters, many people notice Terry and acknowledge him, Terry loves it.

Jessica patiently rides it out as they move through the hall. They pass the sketchy guys. One of them, Billy, steps up to Terry and fist bumps him. Terry plays the room well, grinning broadly at the younger girls, giving ironic looks to hipsters and showing affected solemn respect to the sketchy guy. They all seem to genuinely like him.

They stop at the far doorway.

A college guy turns to squeeze past them but stops midway when he recognizes Terry.

DOORWAY GUY

Oh shit. Bro, are you playing the party tonight?

TERRY

Nah, man. I'm just here to party, with my girl.

Terry doesn't look back as he says this.

Doorway guy looks at Jessica, she manages a small smile, but he has looked away again before she can finish even this tiny gesture.

DOORWAY GUY

Shame. You rock. Later.

TERRY

Cool.

They leave the hall.

INT. THE PARTY HOUSE CORRIDOR - NIGHT

Muted beats pound through the walls.

Terry and Jessica walk through the corridor. People in couples and small groups chat and drink.

They pass a doorway, Terry walks on by with purpose, Jessica looks in. She sees a large kitchen. Nandi and Sebastian Paolino chat at the back, behind some other party goers.

Jessica stops but then sees Terry has already gone ahead. She moves on to catch up.

INT. THE PARTY HOUSE DANCING ROOM - NIGHT

Terry and Jessica emerge into a large living room and conservatory combination. Half the room extends out from the house and has a glass awning.

The large room, mostly cleared of furniture, has sofas around the edges. People dance in the middle to the loud music.

Strings of blinking Christmas lights line the large bay window and awning. The dance area has a couple of rotating spot lights on the floor at the sides, with color gels and filters.

The party reflects in the steamy glass.

CUT TO:

EXT. THE LAWN - NIGHT

The dancing room from the outside, across a wide lawn.

Muted music drifts across the garden.

The flashing lights and a throng of indistinct bodies swirl beyond the fogged up glass.

INT. THE PARTY HOUSE DANCING ROOM - NIGHT

Terry and Jessica walk the edge of the room.

They come to a sofa and find Linda, Bassist Phil, Drummer Mikey and Nicki. Linda stands up and talks to Jessica, who cheers up.

The song changes to something up-tempo, more people join the dance. A couple of girls start to grind on each other, tentatively at first. Several guys, clearly a bit drunk already, react and whoop to DANCING GIRL. She grinds and gyrates.

Jessica and Linda retreat to the corner. They talk in strained voices, into each other's ears.

Linda wears a crop top and party clothes.

LINDA

You ok?

JESSICA

Yeah, sure. Where's Jay?

LINDA

I dunno, making out with Kaylee I guess ... gross.

JESSICA

Who's Kaylee?

LINDA

Drummer's sister.

JESSICA

Drummer?

LINDA
(motioning to the couch)
Drummer.

JESSICA
(smiling)
You don't know Mikey's name?

Linda grins and they share a laugh under the loud music. Then Linda's face becomes more serious.

JESSICA (CONT'D)
Thought you'd be gaming at home tonight?

LINDA
No, I can't stand to break it up you know, I gotta play it through with no interruptions. Hey. Remember that guy, the coach's son we saw ...

Jessica nods.

LINDA (CONT'D)
I asked Sara from work about those rumors and stuff, you know, before I came over tonight.

JESSICA
Oh yeah?

LINDA
Yeah get this ... the kid is kinda famous on the net ... he goes to all those men's rights sites and message boards, you know. Talking about how to get a 'ten' to fuck you in only three lines, making those memes about why feminists are full of shit, and how, like, girls are bitches for playing head games, he even made a video where he says, like, feminists should be raped for fucking everything up. It's creepy as fuck.

Jessica's face sinks.

JESSICA
I'll be right back.

She works back towards the corridor. Terry grabs at her arm lightly as she goes by.

Jessica turns.

JESSICA (CONT'D)
 (mouthing silently)
 I gotta pee.

Terry turns back to the sofa.

INT. THE PARTY HOUSE CORRIDOR - NIGHT

Jessica moves back through the corridor. She impatiently pushes through to the kitchen door.

On the way, she knocks into a couple of people who look annoyed, but they laugh it off and keep moving.

She arrives at the kitchen doorway and looks in. Nandi and Sebastian are not in the same place.

Jessica peers around from the same spot. Then she looks behind her at another doorway, frowning.

EXT. THE LAWN - NIGHT

Back on the lawn, with the conservatory and house in the background.

Nandi and Sebastian walk across the grass very slowly.

SEBASTIAN
 I didn't figure you for a party girl.

NANDI
 A party girl?

SEBASTIAN
 You know what I mean.

NANDI
 I'm just hanging with some friends today. It's nice out here. You're right, it's not my thing, the party, I mean.

SEBASTIAN
 .. Me either.

Sebastian looks tense.

NANDI
 (walking towards the trees)
 Hey Sebastian. Do you smoke?

SEBASTIAN
 Cigarettes?

Nandi pulls a baggie with three joints in it out of her bag.

NANDI
Do you smoke?

SEBASTIAN
... you do?

NANDI
Please. I'm a scientist.

SEBASTIAN
(very awkward)
... oh, yes, you study, like, bio
... bio-chemistry? Or, errmm ...

Nandi comes back and leads him by the hand. It looks platonic.

INT. THE PARTY HOUSE TOP HALLWAY - NIGHT

Jessica emerges from the top of some narrow stairs and walks into a hallway. Only a few people hang out here.

Muted music rises from the floor.

She looks into the first open doorway.

A bathroom. A girl sits on the toilet peeing, the girl gives Jessica a dirty look. Jessica lingers a second more to look into the room. A guy lies in a tub smoking a cigarette.

Jessica continues. She reaches a closed door.

She listens and hears muffled noises. A man is grunting sexually.

She starts to slowly and carefully open the door.

INT. THE PARTY HOUSE LARGE BEDROOM - NIGHT

A wedge of light shines into the dark room.

The only other source of light, a small lamp, sits on the floor in a corner. It dimly lights a large master bedroom with a king size bed.

Jessica peers in from outside.

SOCK GUY and HALTER GIRL make out on the bed. The girl wears a black cocktail dress with a halter neck. Sock Guy pushes it up above her belly leaving her naked from the waist down.

Sock Guy is naked apart from a prominent pair of tube socks, white long sports socks that go up to his knees and end in colored bands.

They start full intercourse.

The guy's naked buttocks rise and fall. He makes groans and mutters dirty talk.

The girl's legs writhe and clasp his.

Sock Guy's head dips down, blocking the girl's face. Her arms stretch out across the large bed.

Jessica strains to see who they are.

She opens the door a crack more and looks again.

Sock Guy rolls a little during the sex, exposing the line of the girl's thigh and buttock. Sock Guy looks around.

Jessica pulls the door closed.

INT. THE PARTY HOUSE TOP HALLWAY - NIGHT

Jessica moves from the door along the hallway. She reaches another doorway. She looks into a small bedroom.

A circle of people sit on the floor of this smoky room.

JESSICA

Nandi?

They ignore her.

Behind her, the other door opens, back along the hallway. Sock Guy stumbles out of the room, his shirt slung over his shoulder. One of his socks is covering his penis and testicles. It dangles to just above his knees. He sports a smug grin.

She moves back along the hall towards him.

A guy in the hallway approaches him.

SOCK GUY

Dude.

SOCK GUY FRIEND

Oh shit, what happened?

SOCK GUY

What'd you think?

SOCK GUY FRIEND

Sick.

They fist bump.

SOCK GUY FRIEND (CONT'D)

You made it with Kim?

SOCK GUY
Kim? I dunno where she is.

They start to walk off.

SOCK GUY FRIEND
Who's in there then?

Sock Guy shrugs.

They leave.

Jessica opens the bedroom door.

INT. THE PARTY HOUSE LARGE BEDROOM - NIGHT

This time, Jessica opens the door all the way and light shines into the room, illuminating a bed on the other side of the large bedroom.

Jessica takes a few steps in to look.

Halter Girl lies on the bed, her dress still up above her stomach area. Her legs roll to one side and mingle with the covers.

Jessica takes another step. Now she can see Halter Girl clearly.

The girl rolls over and groans. She looks up at Jessica and frowns, clearly drunk. A whiskey bottle sits beside her.

HALTER GIRL
Is the door open?

Not Nandi.

Jessica backs out of the room and pulls the door to.

INT. THE PARTY HOUSE KITCHEN - NIGHT

Jessica half-stands-half-sits against a dishwasher in the large kitchen.

Several people hang out there too.

She looks frustrated.

Terry enters and makes his way over to her.

TERRY
Jessica, what's going on, where have you been? We're all inside having a good time, babe.

Jessica flashes him an annoyed look.

TERRY (CONT'D)

What did I do?

JESSICA

I want to find Nandi and get out of here. Can we leave?

TERRY

What? We only just got here. Leave?

JESSICA

(firmly)

I don't like it here.

TERRY

Come on. You haven't given it a chance. Well ... ok, look, I don't want to sound like a dick, but ... you already had your mind made up, before we got here, right? Why did you say you wanted to come if you were going to blow it off as soon as you got here? This is a total pain in the ass.

JESSICA

(raising her voice)

What does that mean?

A couple of people leave the kitchen. The others glance sideways at Terry and Jessica.

TERRY

Come on, we're having such a great day, don't ruin it now.

JESSICA

Do you know who those guys are in the hall, who you were acting all tight with?

TERRY

What, Billy Kozlov? Yeah, I went to high school with him, they're not causing any trouble, what's the problem?

JESSICA

Everyone knows he brags about his 'skank list.' You know what that is?

Terry breathes out and shakes his head slightly.

TERRY

No.

JESSICA

That's a list of all the sisters and girlfriends of people they deal with, so that if anyone gets out of line they can fucking rape them as punishment.

TERRY

You see. This is it. That's all that is, bragging. But it never happened, right? You just heard that from someone else. The problem here is your perception ... we had the rape in the town, and now everyone's a rapist, everything that is said has to be analyzed, even jokes and bragging and banter - rapist! You look at any guy and see - rapist! It's out of control. It's fucking stupid. You're seeing things that are not there.

JESSICA

Oh now it all comes out.

The remaining people sidle out of the kitchen.

JESSICA (CONT'D)

You play the concerned boyfriend, looking after 'his girl,' doing what a guy should do ... as long as it doesn't put you out, and then I ask you to blow off one party and I'm spoiling society for all men.

TERRY

Fuck you, how can you say that. I've been here for you. Your dad went into care, your mom has to bus two towns over for a job, leaving you and Zoe alone for days at a time ... and what did I do? Hey. What did I do?

Terry's temper rises and he slaps a hand on the counter. His size, age and presence all bear over Jessica's.

JESSICA

What?

TERRY

I made us a couple, babe ... and I looked out for you. I'm not perfect, you know, I'm a guy, I do guy things and I make mistakes, I can be an asshole, sure, I'm not a fucking robot ...

(MORE)

TERRY (CONT'D)

but I made us a couple and I looked out for you so don't turn around and throw that shit back in my face now, Jesus.

Jessica stands up straight.

JESSICA

You fucking like this so much. It makes you look like a hero, like a real man, taking care of his woman. I don't feel safe here and you just don't want to look bad. You make it sound like you've never done anything wrong and you given so much for me, but it's not true, you *have* let me down, you *do* make shitty comments, we were a couple before and you cheated on me, you do the things that *you* want to do - when it's already convenient for you ... You, you had this whole fantasy story in your mind already, just waiting for this moment to play the tragic victim ... It's in your fucking head ... saving the little girl ... like, being attentive to the girl's needs is another kind of trick from a stupid website ...

TERRY

(holding hands up)

I don't need to hear this, Jess ... now you're being a bitch.

Jessica stops herself and stares at him.

TERRY (CONT'D)

(confidence breaking)

I'm not the bad guy.

Terry looks down and scratches his head. He frowns in brief regret and looks up again.

Jessica walks over to a side door and goes through it.

Terry turns around and keeps shaking his head to himself.

EXT. THE EDGE OF THE LAWN - NIGHT

Nandi and Sebastian sit just inside a clutch of trees at the edge of the lawn. They look at the house down the other end, with its lit windows and muted beats.

Sebastian takes a puff on the joint and coughs it out.

Nandi smiles.

Sebastian looks past her nervously.

NANDI
What's up.

SEBASTIAN
I'm really sorry.

NANDI
Sebastian?

SEBASTIAN
I have to ask you something.
(shaking)
I mean, I want to ask you
something. Shit, I ...

NANDI
Hey. Go ahead.

SEBASTIAN
Can ... can I touch you?

Nandi, takes the joint from his hand and takes a long drag on it. She smiles.

NANDI
Can we smoke this first and relax a
bit?

SEBASTIAN
Have I blown it?

NANDI
I'm not looking for a boyfriend
now.

SEBASTIAN
Oh ... I ...

Nandi hands him the joint back. She puts her bag to one side, and pulls her top off over her head revealing her bra. Then she slips off her skirt.

She takes the joint back, lies back on her elbows, takes another hit and looks up at the night sky.

Sebastian kneels up and crawls back away from her a bit.

Nandi just looks at him with a frown.

A booted foot breaks a twig on the grass.

Sebastian stands and backs onto the lawn.

Nandi sits up and turns around.

HULKING MAN

Nandi just stares. A moment passes.

She gets up and turns to face Sebastian. The joint drops out of her hand.

Sebastian can't keep eye contact and slowly backs away.

Hulking Man swings his machete into the side of her neck, blood sprays sideways. She drops to her knees in a state of shock. Then she sprawls forwards onto her face.

Hulking Man pulls out the drill and straddles the back of her legs. His movements are not slow, strange or supernatural, he is a man, a large man burdened by equipment, clumsy, but not otherworldly.

Nandi stops moving.

Sebastian watches from an increasing distance. Hulking Man rolls her over then starts to use the power drill to stab her several times in the lower abdomen area.

Sebastian turns away and stumbles towards the house.

EXT. THE SIDE OF THE HOUSE - NIGHT

Jessica walks alongside the house.

She comes to the corner and she sees the back lawn in front of her, the conservatory glass to her side.

Sebastian comes across the lawn in her direction, the garden behind him in darkness.

She walks a couple of yards out to meet him.

JESSICA

Hey, where's Nandi?

SEBASTIAN

(obviously ruffled)

What?

JESSICA

Have you seen Nandi?

He pauses.

SEBASTIAN

Sorry. I was looking for her too. She said she was going home, she didn't feel well.

JESSICA

Are you ok?

He looks over his shoulder.

SEBASTIAN

I ... Jessica. Sorry, I ... I think I left my wallet up there just now, I must have dropped it ...

Jessica just waits for him.

SEBASTIAN (CONT'D)

Can we talk. About Nandi, I mean. Help me look for my wallet and we can chat.

JESSICA

I don't know. I don't think so.

SEBASTIAN

Ok. Listen. Nandi is up there, we smoked a joint and she kind of passed out, I don't know what to do. Seriously.

He looks frightened.

JESSICA

What? Up there?

Sebastian starts to walk up the lawn.

Jessica follows slowly, keeping some distance between them.

Then.

Terry comes up the side of the house.

TERRY

(shouts)

Jessica.

He gets to the lawn and sees her and Sebastian walking off. He starts to step out onto the grass.

As Terry starts walking, a shadowy figure appears, moving about at the far end of the lawn.

TERRY (CONT'D)

Jessica! Stop, I'm an asshole, come on, stop.

Jessica stops and turns to look back.

Hulking Man comes down the garden slowly and calmly.

TERRY (CONT'D)

What the fuck? Jessica, look.

Jessica looks and turns, she sees Hulking Man strolling down the grass with a bloody machete. Terry stands in front of the house and the flashing lights of the conservatory.

Jessica stumbles back then turns and runs towards Terry.

Terry walks out towards her, he looks left and sees a hoe lying in the grass, he picks it up and walks on. Sebastian walks towards Jessica, confused.

Jessica reaches Terry.

Hulking Man stops in the middle of the lawn, lit up by the flashing lights.

TERRY (CONT'D)

(steps forwards with his
hoe)

Hey you. What the fuck is this.
Back off, someone will call and the
police will be here in five
minutes.

(turns)

Jess, got your phone?

Hulking man switches his machete to the left hand and draws his silenced pistol. He calmly raises it.

Terry throws down the hoe and pushes Jessica away. He runs the opposite way, across the back of the house.

Hulking man follows Terry with the gun.

Sebastian stumbles into the line of fire, he panics and sprints off to the dark edge of the garden.

Hulking Man fires four controlled shots.

The first three miss Terry and shatter panes of glass of the conservatory. Screams and shouts come from inside. Beyond the broken glass, people run and duck.

The fourth shot hits Terry in his ribs.

He hits the ground.

EXT. THE ROCKERY - NIGHT

Sebastian sprints blindly towards a dark area at the edge of the lawn ...

An elaborate rockery.

A whole area of sharp, oddly shaped rocks, interspersed with pruned rose bush stumps that are tied off in places, and various decorative ornaments, such as a miniature Eifel Tower.

A minefield of pain and mutilation.

Sebastian frantically looks left and right and over his shoulder as he runs towards it.

A low rope marks off the area, hung between ankle high wooden posts.

Another look at this bed of sharp, jagged and hard objects and then an out of control Sebastian rushes headlong into the rope, trips and crashes face first, hard, into it.

Crack, crunch and snap.

His body twitches and jerks.

EXT. THE LAWN - NIGHT

Terry writhes on the ground, surrounded by broken glass.

Hulking man steps around him carefully, glass crunching under boot.

Terry holds up his hand in a stop gesture.

The machete slashes down and splits his hand between the fingers. Terry shouts in pain.

Hulking man holsters his pistol. He puts down the machete and draws a hunting knife from his belt. Terry stares, dazed and in shock.

Hulking man drives the knife into Terry's stomach at an upward angle. He kills him.

Hulking man stands up.

Next to him, the gaping broken windows. Inside the lights still flash. No one moves or shows themselves.

Then.

From inside the house, EYE GUY tentatively stands up and peers out of one of the broken panes. Hulking man steps across and buries the knife in the guys face through the eye. He pitches back into the room. Hiding party go-ers shout and scream.

Hulking man cocks his head.

EXT. THE FAR SIDE OF THE HOUSE - NIGHT

The sketchy guys, led by Billy Kozlov, stalk up the side of the house. Billy leads at the front and pulls out a hand gun. The others do not have guns and hang back a bit.

Billy stops at the corner and looks out at the lawn. No sign of anyone. He takes a quick look around the corner. He sees nothing.

Billy takes a step out into the open.

Hulking Man kneels tight to the wall by Terry's body. He uses one arm to support the wrist of the other, which holds the gun. He aims carefully.

He fires several shots at Billy.

The sketchy guys jump as Billy reels back - three shots hit him in the head and face.

Part of his upper cheek caves in and sprays matter into the air. The back of his head opens up. He collapses to the ground and his gun drops into the shadows.

The other guys turn and run as fast as they can go.

EXT. THE LAWN - NIGHT

Hulking Man looks down at Terry's body and breaths out while shaking his head.

He walks quickly past the windows and to the corner that Jessica went around.

INT. THE PARTY HOUSE KITCHEN - NIGHT

Drummer Mikey and Nicki hide by the kitchen door. Drummer Mikey looks out in the direction of the dancing room. Nicki stalks through the kitchen, she looks scared.

DRUMMER MIKEY

Hey, stay close.

NICKI

What's going on? Let's get out of here.

DRUMMER MIKEY

I don't know, someone broke the windows, maybe rocks, maybe a gun, let's be careful ...

Hulking Man comes in through the back door. Drummer Mikey looks back and sees him.

Nicki turns around and Hulking Man steps in and grabs her around the throat. He points the machete at her with his freehand. She stares, wide eyed.

Drummer Mikey freezes.

Hulking Man looks over at him. He uses his machete to motion to him to leave.

Drummer Mikey pauses for a moment then runs out in fear.

Hulking Man throws Nicki against a wall and she drops to the floor. She starts crying. She wears jeans and a band t-shirt cut short to a crop top. Hulking Man stands on her lower back and reaches down. He cuts the tee and the back of her bra with the machete.

He then drops it and pulls the drill.

She struggles and he kneels on her legs and body. He turns her over and grabs her lower face. She becomes quiet.

Her bra and tee shirt hang loose around her body. He pushes them up and starts to drill into her torso. Her eyes widen.

Behind them, another male student hides in the room. He crawls out on the other side.

As he reaches the door, he looks back. He sees Hulking Man pull a face-down Nicki up to her knees, then use the machete to impale her through the back.

The student runs, Hulking Man's head turns.

EXT. THE PARTY HOUSE FRONT DOOR - NIGHT

Jessica stands at the front door, on the outside.

The street out front is dark. No other houses can be seen beyond the parked cars. Some party-goers run off past them.

Jessica faces the house and straightens up her shoulders. She looks calm.

A moment.

Then.

Jessica walks back in.

INT. THE PARTY HOUSE FRONT DOOR - NIGHT

Jessica walks into the large front hall.

People crouch under the drinks table.

She calmly walks through, stopping to look and listen. Then she takes the stairs up, moving methodically.

INT. THE SMALL BEDROOM - NIGHT

The door swings open.

Jessica looks in. The smoking group huddle together in a corner. One smoker looks furtively out of the window.

Jessica walks over to the window and glances out.

SMOKER
(to Jessica)
What's happening?

Jessica ignores him and walks over to the closet.

She opens the closet and looks inside. She checks a high shelf. Nothing there. She frowns and pauses.

Now she pulls back some hanging clothes. She sees a wooden baseball bat leaning up against the back of the closet. She reaches in and takes it.

Jessica walks to the door and peers out in both directions.

Then she leaves, bat in hand.

INT. THE PARTY HOUSE LARGE BEDROOM - NIGHT

The door opens inwards.

Jessica walks in.

Halter Girl still lies on the bed, asleep. Jessica turns on the light.

LINDA IS THERE

in the corner with her phone, next to another door.

LINDA
Jessica. What the fuck?

JESSICA
There's a guy, a big guy with a helmet and equipment, and a gun. He came down from the top of the garden.

LINDA
This is for real? Shit.

JESSICA
There's something else. I think Sebastian Paolino was helping him, and they may have got Nandi already.

LINDA
I didn't know what happened so I
stayed in the house and called the
cops.

JESSICA
You called them?

LINDA
Yeah, they'll be here any minute.

JESSICA
Good, let's hole up.

Jessica opens the door, it leads to a spacious en suite
bathroom with glass doors to a balcony.

They go in and close the door behind them. They lock it.

INT. THE PARTY HOUSE CORRIDOR

Bassist Phil and Dancing Girl creep along the corridor. They
try to stay quiet and fight the urge to break and run.

Hulking Man steps through the kitchen doorway into their
path.

Dancing Girl almost runs into him. Hulking man straight arms
her into the wall. She slides down, winded and afraid.

Bassist Phil stops and keeps his eyes fixed on Hulking Man.
Hulking Man sheathes his machete on his back. Then he draws
out the drill.

He looks up at Phil. He waves Phil away with the tip of the
drill, motioning for Phil to leave the way he came.

Phil starts to step backwards carefully.

Hulking Man looks down at Dancing Girl and pulls the trigger
on the drill, making it spin.

Phil stops and steels himself.

BASSIST PHIL
Stop. Come on, leave her alone. I
mean, what the fuck, this is sick.

Hulking Man looks back to Phil but says nothing.

BASSIST PHIL (CONT'D)
I'm not leaving, no way, fuck that.

Dancing Girl starts to crawl away towards Phil. Hulking Man
kicks her body brutally.

BASSIST PHIL (CONT'D)

Stop!

Phil charges Hulking Man. He gets a hand to the wrist that holds the drill. Their arms lock up and their legs are close in together.

They struggle and Phil turns him against the wall.

But.

Hulking Man suddenly headbutts Phil full in the face, using his helmet and facemask. He repeats the action three times on the stunned Phil.

Phil struggles to keep his feet, dazed, face bloodied.

He spits blood out, roars and keeps a hold of him.

Hulking Man turns his wrist on the inside of Phil's and gets the drill up on the inside. He activates it and drills up through Phil's neck into his mouth. Blood seeps out of Phil's mouth.

Phil finally goes limp and drops to the floor.

Hulking Man pulls his machete and stabs it into prone Phil's back.

Now he turns to Dancing Girl, who curls up on the ground in fear.

He turns her over and drills into her abdomen. She screams as blood starts to spray up.

CUT TO:

INT. THE MASTER BATHROOM - NIGHT

Jessica and Linda sit in the bathroom. Cream mats cover most of the tiled floor.

LINDA

Nandi's dead?

JESSICA

I don't know. I didn't see her. But the guy fired on us, and he had a machete and knives too.

LINDA

Where's Terry?

JESSICA

We ran opposite ways, I didn't see.

LINDA
So everyone could be ok, if they
got out and ran?

JESSICA
(still very calm)
If it was just the one guy and
Sebastian, yeah. But we don't know.
You did the right thing OK. Cops
will get here soon.

LINDA
Right.

JESSICA
Linda?

LINDA
Yeah.

JESSICA
This is going to seem like a
completely bad time to ask ...

LINDA
Oh, shit ... ok ...

JESSICA
What happened?

LINDA
(deflated)
I was a bit drunk. Terry came over
with a bottle of wine, he was kinda
charming. You guys had only been
together a month or so and he was
going on about how you were too
young and he just felt sorry for
you, because of your dad ... You
know ...

Jessica's eyes flare at 'sorry for you.' Linda notices and
slows to a halt.

JESSICA
It's OK, go on.

LINDA
He said that, and then kinda hinted
that you guys weren't having sex
and it was basically not a real
thing, then I was drinking the
wine, and I was living alone and
working my boring ass job, and he
kept asking and then I thought fuck
it, it'll be one night ... there's
no excuse. I'm sorry, Jessica.
(MORE)

LINDA (CONT'D)

I should have known the second he started to explain away his relationship, fucking guys ...

JESSICA

I lost my virginity to him ... fuck it, I'm done with him, with all of it. This town ...

LINDA

(sad)

I want to be done with it too. But I can't get another job, I'm lucky to have this one. I'm going nowhere ...

Jessica looks at her and makes the 'shush' gesture. She goes closer to the door.

INT. THE PARTY HOUSE LARGE BEDROOM - NIGHT

Hulking Man walks into the large bedroom through the open door. He sees Halter Girl on the bed.

Then he turns and catches two male students trying to creep past in the corridor. He points his machete at them and they freeze in terror.

Then he waves them on.

They wait for a second, one of them looks into the room and sees the bed. Then they walk on and break into a run.

Hulking Man goes up to the bed.

Halter Girl rolls on the bed and groans. The whiskey bottle rolls and spills onto the sheets.

Hulking Man let's out a gruff groan, picks up the bottle and throws it against a wall, where it smashes.

Halter Girl comes around and tries to sit up. She squints and looks over at Hulking Man. He points his machete at her.

HALTER GIRL

Who are you, what's that? Hello? Oh shit, my head.

He strides back over to the bed and stabs the machete into her upper chest. It cuts her but also knocks her back down onto the bed, rather than stick in to her body.

She coughs and gags, winded and shocked.

Hulking man gets on the bed and straddles her with his power drill. He grabs her face with a hand.

INT. THE MASTER BATHROOM - NIGHT

Jessica listens at the door. A muffled scream and the sound of a power drill.

Linda starts to cry.

LINDA
Oh shit oh shit.

Jessica, points at the balcony doors. She slides them open and looks out.

JESSICA
Hey, come on.

Then.

From outside the open windows, the sound of a car pulling up and the sound of a police cruiser siren.

Linda comes around and smiles.

INT. THE PARTY HOUSE LARGE BEDROOM - NIGHT

The siren repeats.

Hulking man gets up from the bed and hesitates.

Halter Girl lies on the bed, her dress pulled up and her abdomen full of bloody holes.

Hulking Man replaces his drill in his belt, puts the machete into a sheath on his back, and takes out his gun.

He replaces the clip and stalks out of the room.

INT. THE MASTER BATHROOM - NIGHT

Jessica walks out on the balcony. Linda stands up and listens.

LINDA
I think he's gone. The cops have scared him off.

JESSICA
Hey, no fucking around. We climb down here and head up the garden, there's no way he can beat us there. Come on.

She steps out onto the balcony and throws the bat down first.

JESSICA (CONT'D)
It's not that far down, we just
have to hang then jump onto the
grass.

EXT. THE PARTY HOUSE FRONT DOOR - NIGHT

On the street, the police cruiser doors open.

Officer Michaels and Officer Barnes get out but hang back by
the car.

They see some party goers behind them, lurking in the
shadows.

OFFICER BARNES
Call for back-up and an ambulance,
I'll check the door.

He pulls his pistol and walks carefully to the door.

Kaylee sits the back seat of the car, she looks out of the
window. She shakes and has been crying.

Officer Barnes stalks across the front of the house. He
approaches the door.

He reaches the open doorway and holds his pistol ready. He
sees the people under the table opposite him on the far side
of the hall.

He looks back at Michaels by the car and points to the side
of the house.

Michaels watches and nods. He walks to the edge of the road
and draws his gun.

Up ahead, Barnes takes a step into the house and immediately
come staggering back in a hail of shots. He collapses back
onto the grass.

OFFICER MICHAELS
(under his breath)
Oh shit.

He gets behind another car and points his pistol towards the
house.

He waits.

No movement by the door.

EXT. THE LAWN - NIGHT

Jessica and Linda walk briskly up the lawn away from the house. Linda fidgets and keeps glancing back. Jessica holds the bat and seems focused.

JESSICA

Come on. That's it now. We just keep going this way until we hit the river, then track into town along the old mill road. We're out.

Linda nods.

They walk.

They approach the trees at the top of the lawn. Jessica stops to take a careful last look back at the house.

Linda stops further up ahead.

LINDA

(subdued)

Oh god.

She stands over Nandi's body.

A bloody mess. Her neck is gashed and has bled out. Her stomach has several bore holes.

JESSICA

What is it?

She sees.

JESSICA (CONT'D)

Fuck, fuck, fuck.

Jessica turns and takes some steps away, holding the bat tightly.

Linda screams.

From out of the shadows comes Sebastian, a gaping hole where the fleshy part of his nose should be. He flaps his mangled hands. Stab wounds and rends cover his front. He limps and has a cut-up right leg.

He lurches onto Linda and tackles her, they fall to the ground together.

He ends up on top of her.

She looks up, he coughs and snot and blood clots fall out of his nose hole onto her face.

She opens her mouth to scream...

EXT. THE LAWN BY THE BROKEN WINDOWS - NIGHT

Hulking Man uses the end of his silencer to clear the remaining glass shards from one large window ledge.

He holsters it and steps through, out to the garden, where Terry's body is.

He carefully looks around, looking back through the window and listening.

Linda screams again, from the top of the garden.

Hulking Man turns and looks. He sees only darkness up there.

He steps away from the house slowly, taking time to look across at the sides.

Finally he takes the machete off his back and starts to walk up the lawn.

EXT. THE LAWN - NIGHT

Sebastian frantically rips at Linda's white crop top, stained with blood. He rolls off as she tries to buck him and they become a tangle of limbs.

Jessica holds the bat as if she's ready to face a pitcher and shuffles her feet. She can't be sure to not hit Linda.

She takes a steadying breath.

Linda reaches over and sticks her thumb in Sebastian's nose hole.

Sebastian groans and makes a huge effort to get on top again. He rips her top and exposes her bikini top. He pushes himself upright, straddling her, smiles, and starts to fondle her breasts.

Suddenly.

The bat swings through the air and hits the back of Sebastian's head with a sickening wooden thunk. His eye ball slips forward out of his already fractured socket.

Another sneeze of clots flies from his face and he falls off sideways, trying to crawl away on his hands and knees. He wheezes heavily.

Jessica walks up behind him and swings the bat. She buries it between his legs from behind.

He sprawls forward onto the grass.

She takes aim and crushes the back of his head.

Jessica breaths hard and shakes out her shoulders.

Then.

An indistinct naked male figure comes running towards them from the side of the garden.

It is Sock Guy, naked but for one sock on a foot, and the other hanging from his genitals.

SOCK GUY

Hey -

Jessica sees him in her peripheral vision and reacts on instinct. She steps around and swings the bat. He runs into it as it connects with his penis and testicles cleanly.

A split second.

They Both hesitate. Then.

Jessica bats him again in the same spot.

A wet crunch.

He shouts in pain and stumbles back. The sock quickly turns red, soaking up the blood. It drips off the end.

Sock Guy shouts then turns and runs off the way he came screaming, shouting and barely staying up on his rubber legs.

SOCK GUY (CONT'D)

Why? Why.

Jessica turns around. She sees Hulking Man halfway up the lawn.

JESSICA

Linda. Linda!

Linda looks up.

JESSICA (CONT'D)

I'll draw him off, you hide over there the double back to the house.

Linda nods and wipes the blood from her face.

Jessica comes forward into plain view. Hulking man stops and looks at her, then she runs off into the trees.

EXT. THE FAR SIDE OF THE HOUSE - NIGHT

Officer Michaels stalks along the side of the house, gun ready.

He reaches the corner and looks down. He sees the body of Billy Kozlov.

He crouches down, looks around the corner and stands up again.

He steps out to the lawn, and whips his gun around as he sees someone coming running down the lawn towards him. Linda.

OFFICER MICHAELS

Hey!

He catches her, bloody but unhurt.

LINDA

(pointing)

They're up there.

OFFICER MICHAELS

Who?

LINDA

The man and Jessica.

OFFICER MICHAELS

Jessica Shevchenko? Who's the man?

LINDA

(crying)

I don't know.

OFFICER MICHAELS

Go round the front and wait. More cars are coming.

He points her down the side of the house. Then he starts a fast walk up the lawn with his gun pointed down for safety.

EXT. THE WOODS BEHIND THE HOUSE - NIGHT

Jessica jogs through some woods.

She moves around the sparse trees and clear ground, calm and keeping a sensible pace, moving fast but not sprinting or risking injury.

She stops at a large tree and looks back.

Jessica stares into the darkness and breathes.

A moment.

She quickly jogs on once more.

She reaches a path of some kind, cast over with long shadows.

EXT. IN FRONT OF THE OLD MILLS - NIGHT

Jessica breaks out of the trees and into a large open dirt area. In front of her, a large abandoned mill complex looms large.

She hears the river.

She looks left, the lights of the bridge shine in the distance.

Jessica jogs across the yard towards the first building.

But.

She stops while still out in the open, about twenty feet short of the entrance.

She looks back at the trees.

A moment passes. We hear her breathing.

Another moment.

She closes her eyes and listens to the sound of the river, focusing. She opens her eyes.

Then.

HULKING MAN

appears at the trees' edge.

He looks around, not seeing her at first. He sees her and starts to slowly walk in her direction.

Jessica turns and runs over to the door.

EXT. A STREETLIT BUS STOP - NIGHT

Two benches at a suburban bus stop.

Quiet.

A homeless man in his late-sixties lies sleeping on one bench. His shopping cart full of junk beside him. One of his legs is strapped with a primitive splint. A pair of crutches lie under his bench.

Zoe waits on the second bench.

Zoe's open bag rests on the bench next to her. Her bloody skirt and tee shirt are bunched up in a pile next to it.

She wears a thin-strapped slip and a pair of men's style boxers. Her face, hands and forearms are still bloody. The large army boots swing on the end of her legs.

Zoe sucks at her teeth, bored. Her switchblade is just beyond her fingers on the bench.

The man wakes up and shifts his body. He sees Zoe and stares at her.

He has a weary and calm face.

ZOE
Hi.

HOMELESS MAN
Hello.

ZOE
What's your deal?

He just looks at her, noticing her arms.

ZOE (CONT'D)
Oh, I'm ok.

HOMELESS MAN
My deal? I'm homeless.

ZOE
There's like, a hundred vacant homes round here.

HOMELESS MAN
Yeah, but I'll get trouble and maybe jail if I try to take one.

ZOE
Yeah, that sucks. It's total bullshit. How old are you?

HOMELESS MAN
Old. You?

ZOE
Not so old. Come on, what's your deal?

HOMELESS MAN
I'm a veteran. Vietnam. Leg's fucked, has been ever since.

ZOE
Can I ask you a question, like, a really personal question. Most people would get pretty upset, you know.

He just looks at her.

ZOE (CONT'D)
You ever rape someone over there?

The man frowns and stares at her. Not angry.

ZOE (CONT'D)

Seriously. I read about Vietnam. We carpet bombed it, chemical bombed it, fire bombed it, put the villages on our own turf into camps, abused them, land mined half the country and then left them. There was all kinds of shit going down. A big war crime party. Right?

HOMELESS MAN

(slowly)

I saw some bad things there, we all did. We all did. That's war.

ZOE

You know which Vietnam era hero I like? Muhammad Ali did you though, rape anyone?

He thinks.

HOMELESS MAN

(slowly and cautiously)

Have you ...

ZOE

Stop avoiding the question.

HOMELESS MAN

You ... you're young.

ZOE

You see, look at the situation. You came back, and your leg is fucked and you're homeless. You were abandoned. This is what happens. It's all bros before hos one minute and then turning on each other the next. It's all a big con, the patriarchy I mean. It's just one group set against another, and they don't even realize that they are also in a group - being set on ... on so many levels, you know. I mean like with men and women ... rich and poor.

HOMELESS MAN

(patiently)

What are you doing here?

ZOE

What? Oh, my mom is coming back on the morning bus, I'm gonna wait here and meet her.

HOMELESS MAN
(incredulous)

Ok.

ZOE
Hey, you're ok. Even if you won't
admit what you did. You seem cool.

HOMELESS MAN
Thank you?

He smiles a little.

ZOE
I'm just fucking with you ... I'm
fourteen, stop looking at me or
I'll stab you.

Two 'Blake County' police cruisers go by at speed with sirens
blaring.

INT. IN THE OLD MILL - NIGHT

A huge single open space. Derelict.

The second floor has fallen out and concrete stairs end at
lattices of beams with sporadic rotting platforms.

Patches of night sky poke through the broken roof.

The area is broken up by old pieces of machinery, half
crumbled walls and weed growth. Pools of water lie all
around.

Shadows fill the spaces. Moonlight filters in between pockets
of pure darkness.

HULKING MAN

appears.

He stalks from space to space.

He stops periodically, poking ahead with his machete, waiting
to listen for a sound.

He walks out into an open area.

Jessica's silhouette against a hole in the high roof. She
crouches up on top of an old machine, as high as the patchy
second level.

Hulking Man stalks past the base of the machine.

Jessica watches him calmly.

A noise, from somewhere behind.

Hulking Man turns around and stalks back. He misses Jessica completely.

INT. THE MILL ENTRANCE - NIGHT

Officer Michaels stands just inside the entrance.

OFFICER MICHAELS

Listen up, this is the police. If you are in there, put down your weapons and indicate your position. If you fail to identify yourself you may be shot. I repeat, throw down your weapons, identify your position and come to me slowly with your hands up.

His voice echoes all over the space.

OFFICER MICHAELS (CONT'D)

I've got GPS location on my phone, back-up will find me. Let's just end this now.

A moment passes.

Officer Michaels walks into the space with his gun drawn.

He moves to the next piece of wall and looks around.

Across the way he sees Hulking Man standing in a dark area. He aims his gun.

Hulking Man raises one of his arms.

Michaels shouts.

OFFICER MICHAELS (CONT'D)

Don't do it.

He fires. The loud shot rings out and echoes.

He looks ahead, no Hulking Man.

He comes out step by step.

Suddenly he sees Hulking Man in the shadows, a little to the left from his last position.

OFFICER MICHAELS (CONT'D)

Shit.

Michaels runs across to another piece of wall, crossing out in the open.

The 'thwip' of the silenced pistol sounds three times.

The first two shots whizz past Michaels. The third one clips his shoulder, but only a scratch.

Michaels crouches in the shadows and returns fire: two shots to where he saw Hulking Man. He looks and cannot see him.

A moment.

A glimpse - he shoots again.

The unsilenced shot rings out. Hulking Man's head jerks and he spins and falls into the dark.

Michaels breathes.

He reaches back and checks his phone. Undamaged.

OFFICER MICHAELS (CONT'D)
(looking around)
Jessica? Jessica Shevchenko? You in here.

No answer.

He walks over to the spot where Hulking Man fell.

Empty.

The football helmet lies on the ground, cracked along one side from an impact.

OFFICER MICHAELS (CONT'D)
Oh fuck.

He backs out and draws his gun.

Hulking Man, face still covered by a head sock, melts out of the shadows beside Michaels.

His machete slices down and bites into Michaels' forearm. He shouts and drops his gun.

Hulking Man brings his right hand around, it holds the pistol. Michaels shoulder charges him and kicks out several times at hulking man's groin and legs. He lands several good blows as his good arm tries to guide the gun hand away.

They totter and fall to the ground.

Hulking Man's gun slides away.

Michaels tries to push himself up but screams when he puts his weight on his cut arm. He looks at it, the gash deep and bleeding.

Then.

Hulking Man gets up to his knees and punches Michaels' head powerfully.

Michaels sags on his knees looking at the ground, barely keeping himself up on his one hand.

Below him, a sawn off, jagged piece of girder, about five inches long, is sticking out of the factory floor.

Hulking Man cups the back of Michaels' head and slams him face first onto it. Michaels' body goes limp.

A moment.

Hulking Man gets to his feet and walks into space. He limps and seems out of breath.

He looks about on the ground, no gun.

As he bends down to pick up his machete. Jessica appears behind him, holding her bat.

He turns around to face her.

Jessica stands with feet apart and bat raised, calm and focused.

She stands her ground and he edges towards her.

His knee buckles. Jessica sees it.

She takes a step forward.

He waves his machete in a menacing manner.

JESSICA

Come on then.

Hulking Man hesitates.

JESSICA (CONT'D)

I don't know what kind of a deal you had with Sebastian, but you should know, those are his brains on the end of this bat.

Hulking Man stops still.

A moment.

Now he let's out a groan and moves towards her with the machete raised. His leg wobbles and drags, off balance.

He slashes at her prematurely and she just stays out of the way, once the blade has passed, she swings the bat down at the weak leg. It hits him below the knee around the shin.

There is a loud thunk.

Hulking man screams then quickly bites his lip - and then growls.

She steps back.

He steps forward but his leg gives and he drops to one knee. Jessica steps in and strikes at his machete. He tries to block and the bat hits him on the wrist.

A sickening crunch. The machete drops. Hulking man lifts his arm but the wrist is limp.

He roars, gets to his feet and pulls out the drill with his left hand.

He lunges at her face with the drill. Jessica calmly strikes at his leg again. The bat crashes into the side of the weak knee.

A snapping noise as his lower leg bends at an angle. Bone breaks through the skin, it pushes out of the trouser fabric.

This time he screams loud and long.

Jessica stands back. Hulking Man sits down on his backside.

He takes frantic breaths and calms himself. Then reaches up and pulls off his head sock.

JESSICA (CONT'D)
Coach Paolino, what the fuck.

COACH PAOLINO
How ...
(wincing)
Oh, shit ...

JESSICA
I played on the baseball team in junior high.

COACH PAOLINO
Oh.

He grimaces and fights to stay calm.

JESSICA
... I killed Sebastian.

COACH PAOLINO
My son.

JESSICA
That loser asshole. That was for Nandi. And you're next.

Coach Paolino looks angry.

COACH PAOLINO

(breathless)

You fucking bitches ... you fucking bitches. You ruined this town. You fucking bitches ... fucking bitches, fucking cunt whores ...

Jessica drops the bat and walks off to the left. Coach Paolino watches her. She gets the machete.

COACH PAOLINO (CONT'D)

You young stupid dumb cunt ... look around, the town is dying ... it's dying, good people with no jobs, small businesses closing ... the football team was money, it was the only thing keeping us afloat ... a whole year gone ... it's madness ... for what ...

His anger builds but he struggles through pain, wincing and short of breath.

COACH PAOLINO (CONT'D)

You can't leave it alone, the media, the PC culture ... madness ... it's all your fault, bitches ... they're just young guys having a good time, that girl, she goes to a party, drunk, flashing her ass ... 'shaking her thang' ... she's there for sex ... those kids, they lost their whole lives now ... and you women, you had to push it ... one incident and we're all fucked ... it's madness.

Jessica, waits to see if he'll keep speaking. He takes a slow breath.

COACH PAOLINO (CONT'D)

You see, it's never enough with you is it? You don't want equality you want to be better ... okay ... okay ... those boys got their punishment ... but now we can't play football? We make one stupid joke and we're monsters ... we try to put the town first and we're monsters! We had a community ... and you broke it ... you broke the community, you poisoned our trust ... then you complain about your safety ... you bitches ... fucking bitches ... all ruined cos of one slut who got what she wanted then changed her mind.

He runs out of steam.

Jessica steps towards him. He holds up his limp hand in a half-gesture of 'wait' while he coughs.

Jessica swings the machete and hacks off his hand at the wrist.

He screams.

She throws the machete away and walks back to the bat. She picks it up and turns to face him.

JESSICA

(losing it)

Look at yourself! The town? The fucking town? Can you hear yourself, right now? It's *your* fucking fault. It's not young girls who crashed the economy, who bailed out the banks, who changed the rules then took away people's houses, who sent away all the jobs ... how fucking stupid do you think we are?

She steps up and sends three swings of the bat into his legs and lower body.

JESSICA (CONT'D)

It's your boys who raped.

Thunk! She cracks him around the jaw, dislocating it. He lies prone and she beats him to an unrecognizable mess.

JESSICA (CONT'D)

You do know rape is a crime, right? You can't go to the beach and just rape away cos they're all wearing tiny swimsuits, you fucking idiot ...

Bang, Crunch, splat.

JESSICA (CONT'D)

It's you who tried to hide shit and got caught ...

Crunch!

JESSICA (CONT'D)

It's you who created the culture of bros before hos.

Crack.

JESSICA (CONT'D)

It's you who blamed the victim on national TV.

Splat.

JESSICA (CONT'D)
It's you who tried to fight the
fines and got the team banned.

Whack.

JESSICA (CONT'D)
It's you who sneer at girls, who
leer at girls ... it's you feel
like heroes after sex but called
the girls sluts ...

Thump.

JESSICA (CONT'D)
It's you who boasts to your friends
how you'd cut the balls off a
pedophile ... and then dresses
tweens up as lolitas in music
videos.

Split.

JESSICA (CONT'D)
*You broke the town, you poisoned
the community, you raped, you
killed, you blamed, you
intimidated, you patronized ...
your fault ... your fault ...*

The blows fall rapidly between each word now ... blood sprays
and pumps all over and drenches Jessica.

JESSICA (CONT'D)
You raped, you raped, you raped ...

Thunk, thunk, splat.

Jessica lets out a long roar.

She stops. She takes a couple of steps back, catching her
breath.

She wipes the blood from her face with the back of her hand.

As she takes a step back again, she looks down, she has
stepped on the severed hand.

She smiles.

Jessica beams with euphoria. She laughs in a breezy relaxed
fashion and puffs out some breaths.

She lets out a short 'whoop.'

Suddenly, she turns and looks directly into camera.

JESSICA (CONT'D)

Wow. That *was* cathartic.

CUT TO:

Credits.