

Black screen, accompanied by haunting whispers that grow louder

Text appears on screen: "Inspired by True Events"

The scariest thing of all is never knowing what you're suddenly going to believe - Neal Shusterman

INT: PETERS HOME - NIGHT

Peter is sleeping peacefully. The phone rings reading as a unknown caller. He stumbles to pick it up.

PETER

Hello?

The voice is crackling with static on the other end.

PETER

Hello... Your breaking up. I can't hear you.

Peter swings his legs over the side of the bed walking into the living room.

VOICE

Hello... I was wondering if you could do me a favor?

PETER

Huh...who is this? Hello?

VOICE

LET ME IN

Peter hurls the phone against the wall, shattering. Peter's body is frozen as the room begins to shake into chaos. Two shadow figures slowly glide into the room standing side by side with Peter. The Hat Man, tall and imposing slowly approaches Peter Face to face. The Camera focuses on intense eyes of Peter paralyzed.

HAT MAN

LET ME IN

Hat Man surges forward merging into Peter.

Opening Credits begin to roll accompanied by theme music

EXT: NEW YORK CITY 125TH EAST HARLEM - NIGHT

The city skyline looms in the darkness, the camera captures the street below. Passing cars and towering apartment buildings create an eerie backdrop. The camera pans down to reveal STACEY 23, an innocent college student, walking along the pavement of East Harlem. The sounds of police sirens and drug dealers fill the air. Stacey wears a backpack over her shoulders and listens to music on her headphones. BEHIND STACEY'S SHOULDERS, a man approaches wearing a New York City Knick's jersey and a pink baseball cap.

STREET MAN

Do You Need a swipe,baby?

Stacey ignores the man, quickening her pace as she continues towards the train station.

STREET MAN

TALK TO ME

STACEY

No, thank you. I'm fine

The man's smile fades, replaced by a sinister expression.

INT: SUBWAY STATION - NIGHT - (CONTINUOUS)

Stacey, visibly uncomfortable, enters the subway station platform. Her eyes widen as she witnesses a man effortlessly jumping over the turnstile. The station is filled with homeless people each occupying their own space surrounded by their belongings.

Stacey's attention is drawn to the sound of a train passing by the opposite side of the platform. She squints through the darkness, making out the silhouette of a strange man in a fedora hat and mask standing on the tracks. The figure remains motionless as the train rushes past. The train disappears, the Hat Man vanishes into thin air, leaving Stacey bewildered.

The train arrives opening its doors with a hiss. Stacey steps onto the train and finds a seat towards the end of the car. She settles in, feeling a sense of relief. Suddenly, a tall disheveled and barefooted man enters the subway car. He reeks alcohol and appears to be heavily intoxicated. Stacey watches him curiously, lowering the volume of her headphones to hear his disjointed ramblings.

HOMELESS MAN

Excuse me everyone if I can have your attention please. I need a moment of your time. I'm homeless...

Close up of Stacey face turning the volume back up on her phone. The homeless man continues to ramble out the mouth and starts walking to every person in the subway car. All the passengers are rejecting him.

HOMELESS MAN

Is anyone going to help me?

Silence

HOMELESS MAN

Can someone find it in their heart to help me?... Please Miss...Miss?

The man begins to walk passed Stacey she pulls the extra change from her pocket, and hands it to him.

STACEY

God Bless You

He snatches the money from her and gives her a long stare. Stacey smiles.

HOMELESS MAN

Sir? Can you help me?

The Homeless man freezes and stops moving looking at the door at the end of the car.

HOMELESS MAN (MUMBLING)

They can't see, can't hear... The darkness... It's everywhere...

Stacey uneasiness grows as she listens to the man unsettling words. She glances around noticing other passengers seem oblivious to the man's presence. Some of the passengers begin recording the man on their cellphones as his ramblings become more intense.

HOMELESS MAN

I SEE THEM! THEY'RE WATCHING...ALWAYS WATCHING...

The homeless man turns back to Stacey

HOMELESS MAN

You! You can see them too, can't you?
They don't like it when you see them.
They don't like it at all.

Stacey's eyes widen in terror as the man locks gaze with her. She is unresponsive. The Homeless Man backs away from the subway door he was walking to and exits from the one he came from SLAMMING it shut. The passengers react. The camera pans back to Stacey dosing off with her body hunched over in her seat. The train come to a complete stop.

SUBWAY V.O.

Stand Clear of the Closing Doors
Please

A Low angle shot reveals a pair of dark leather boots entering the train car. The camera follows the boots as they stride through across from Stacey.

BLACKOUT

Stacey wakes up, her eyes flutter. A single red rose sits delicately on the empty seat next to her.

INT: TRAIN STATION PLATFORM - (CONTINUOUS)

Stacey is alone on the platform. She walks slowly towards the exit repeatedly looking behind her, examining her surroundings. At the bottom of the staircase lies another red rose.

She glances back once more, the Hat Man is standing six feet away from her. The figure slowly reveals a knife. Stacey's SCREAMS and sprints up the staircase.

EXT: SIDEWALK - (CONTINUOUS)

Stacey burst out of the train station the Hat Man follows she is isolated running towards a dimly lit deli store.

INT: DELI STORE - (CONTINUOUS)

Stacey enters the store, her eyes fixed on the entrance. The interior is dimly lit, with only a flickering streetlight casting shadows. The Hat Man is standing across the street,

motionless and menacing. Stacey runs to the back of the store, her hands trembling with fear. She keeps a watchful eye on the entrance.

STACEY

I'm being followed! Call the police.

The deli owner, taken aback rushes to the security cameras behinds the register. He scans the feed, but the Hat Man has vanished into the darkness.

DELI OWNER (CONFUSED)

I don't see anyone out there

STACEY

He's right there

Stacey glances back at the front entrance, only to find the Hat Man has disappeared. The deli owner steps away from the register walking to the back of the store. Stacey remains fixated on the entrance.

INT: DELI BACKROOM - (CONTINUOUS)

POV shot of the deli owner entering the backroom, close up of the door leading outside slightly ajar.

INT: DELI STORE - (CONTINUOUS)

Stacey pulls out her cellphone her roommate's is face timing her.

ROOMMATE

Hello

STACEY

I think I'm being followed

ROOMMATE

Wait... What?...Where are you?

INT: DELI BACKROOM - (CONTINUOUS)

The Hat Man emerges from the shadows, silently grabbing the deli owner in one swift motion, he quickly stabs the owner covering his mouth with the other hand. The owner collapses to the ground knocking over packages to the floor.

INT: DELI STORE - (CONTINUOUS)

Stacey is startled by the noise, dropping her phone. She

quickly retrieves it, Her roommate is rambling over the phone in panic. Stacey's eyes are darting around the store. She slowly starts walking towards the back of the store to check

on the owner.

STACEY

Hello?

Stacey picks up the phone to touch base with her roommate.

ROOMMATE

STACEY...THERE'S SOMEONE BEHIND YOU

As Stacey looks back the Hat Man is running towards her. She screams and flees from the store. Hat Man gains ground, grabbing her by the waist. Stacey struggles to break free, but the grip is too strong. Hat Man raises the knife, slashing into Stacey from behind. She screams, falling to the ground. He continues to stab her until she can no longer move, blood is spilling from her mouth. Hat Man stands over her lifeless body, dropping a red rose on top of it. Stacey's eyes remain locked with the killer as he removes his mask, revealing himself with a chilling grin before replacing it. He takes the knife one last time, slashing her neck.

BLACKOUT

INT: MITCH APARTMENT HALLWAY - NIGHT

An overhead shot reveals Mitch, a 32-year old intoxicated black man, stumbling into his apartment building. He struggles down the hallway and stops in front of his door. A five-day-notice is taped to the door. Mitch angrily rips it and crumbles it, tossing it on the floor. He opens the door, enters, and makes his way to the living room turning on the television, and stares at an already opened beer bottle from the table and a bottle of pills next to it and pops them.

Pop, Hit, Gulp, Drink

He collapses onto the couch and passes out.

Blackout

INT: MITCH APARTMENT - NIGHT - (CONTINUOUS)

Mitch awakens abruptly, disoriented. The television illuminates the room, casting an eerie glow. He sits up, and reaches into the drawer next to him. He pulls out a stash of cocaine and quickly does a line. The drug-induced rush momentarily clears his mind.

Mitch gets out of the bed searching for an empty water bottle. Finding one, he starts urinating into it and places

the bottle on the floor next to his bed, attempting to go back to sleep. A SHADOW VOICE echoes through the room

SHADOW VOICE

Mitch...

Mitch's eyes shoot open. He scans the room fixating on a shadow figure standing in the corner. The figure is wearing a fedora hat. He grabs his phone and flashes the flashlight to the corner where the figure is standing, but in an instant, the figure vanishes into thin air

Fade Out

EXT: DELI STORE "STACEY" CRIME SCENE - NIGHT

Detective Mercer, a tall muscular 38 year old black man and Ripley, 32 year old woman both cautiously step onto the sidewalk. They approach the victim. He signals Ripley to approach.

DETECTIVE MERCER

Ripley, take a look here.

DETECTIVE RIPLEY

Doesn't look like this was a random act of violence based on the precision of the wounds. I suggest it was calculated.

DETECTIVE MERCER

We need to get this analyzed right away.

Detective Mercer nods, scanning the surroundings for more clues. He bends down examining the rose next to Stacey.

DETECTIVE MERCER

What do you make of this?

DETECTIVE RIPLEY

Whoever did this maybe they wanted to leave some kind of mark to show they were here. I'll get the forensic team to look at this right away.

EXT: CENTRAL PARK - DAY

Jade, a stunning 25-year old black woman with dark skin and model like features, walks through the bustling park. She glances at her phone checking emails, when suddenly, a

FaceTime call from her talent agent, Roxanne, pops up on the screen. Roxanne, a curvy 44-year old black woman, appears on the video call.

ROXANNE

Good Morning, Sunshine!

JADE

Hey Roxanne! Hows it going?

ROXANNE

I'm doing well. Did I catch you at a bad time?

JADE

No, not at all. Just heading to work.

ROXANNE

Serving tables

JADE

It's been an adjustment since the pandemic ended, but it pays the bills

ROXANNE

I hear you. Everyone still adjusting. Hang in there. By the way, are you available later today? I would like to link up with you in person.

JADE

I'll have some freedom close to four thirty.

ROXANNE

Let me check... Yes, that works. Lets lock in that time.

JADE

Great! See ya soon!

They end the call, and Rose continues her walk through the park

Fade Out

INT: NEW YORK SUBWAY CAR - DAY- (DREAMLIKE SEQUENCE)

Mitch lies unconscious on the subway car, lost in deep sleep. The train is empty except for a mother and her son. The mother hands her son a dollar bill.

MOTHER

Go over there and help that poor man.
Go on I'll be right here.

The kid slowly walks over to Mitch, his small hand clutching on the dollar bill. He drops it into the cup next to Mitch and starts walking away, but suddenly stops walking and turns back to Mitch. His eyes are now bloodshot red and filled with unsettling darkness.

KID (DARK VOICE)

Hey, mister... you stink.

The kid KICKS him in the leg

MITCH

HEY!

INT: MITCH APARTMENT - DAY (CONTINUOUS)

Mitch wakes up abruptly, grasping for air. He looks around, realizing the time on his phone clock reads 11:11. He glances at his phone and see's multiple missed phone calls and voicemails from work. Startled, he jumps out of bed, accidentally knocking over the bottle filled with urine, spilling it onto the floor.

LANDLORD

Mister I need my money or you get out.
You get out now.

Pop, Gulp, Hit, Drink

Mitch quickly gets dress in shabby business attire and opens the front door, rushing past the angry landlord

MITCH

I'll get you the money

Landlord cusses him out in Spanish as Mitch disappears down the hallway.

Fade Out

INT: SUBWAY STATION - DAY

Mitch steps off the train, his eyes scanning the subway station. A person dressed in all black catches his attention exiting from the subway car next to him. He begins weaving through a crowd of people, constantly glancing over his shoulders. As he reaches the top of the stairs, he catches a

glimpse of another person dressed in all black standing next to a car parked across the street with tinted windows.

INT: CITY STREET - DAY - (CONTINUOUS)

Mitch begins to quickly walk to his office. The person in black standing next to the car, starts to follow him. With each turn he takes, they multiply, appearing on every corner.

INT: OFFICE LOBBY ENTRANCE - (CONTINUOUS)

Mitch reaches the entrance, his hands grab the door handle, his entire body is shaking. Three black cars pull up in front of the entrance. The people in black get out of the cars standing next to them.

INT: OFFICE - DAY - (CONTINUOUS)

Mitch rushes into his workplace. His coworkers glance at him with mixed expressions, covering their noses. Mitch looks out the lobby window, the people in black and their cars have vanished.

He walks towards his cubicle. He sits down, sweating profusely, attempting to open work emails. Dirk, black man in his early 30's, approaches him.

DIRK

Hey, Mitch, you doing alright?

Mitch tries to compose himself.

MITCH

Just trying to get settled here. For some reason, I can't get into my emails

Dirk points towards his face and hands him a tissue.

DIRK

Here, you might wanna wipe down your face you don't look so good.

Peter, a successful white male in his late 30's, notices Mitch speaking with Dirk and interrupts their conversation.

PETER

Mitch, can you come to my office for a moment.

MITCH
Sure, give me a couple of minutes

PETER
NOW

Mitch stumbles getting up and follows Peter to his office talking to Dirk.

MITCH
You set me up?

DIRK
What?

MITCH
Why is he calling me into his office.

DIRK
I don't know man, calm down

MITCH
Don't tell me to calm down... Fuck
you.

Dirk looks concerned and walks back to his cubicle.

INT: PETER'S OFFICE - (CONTINUOUS)

Joanne, Peters personal assistant is standing talking with Peter. Mitch enters Peter's office, feeling increasingly uneasy.

PETER
Joanne if you could excuse us for a
moment.

JOANNE
Yes sir

Joanne walks past Mitch. Peter gestures for him to close the door and take a seat.

PETER
Mitch, what happened with you today?

MITCH
What ya mean?

PETER
The business presentation you didn't

make. The proposal that you were suppose to lead with the team? Dirk had to cover for you again.

MITCH

Yeah, about that...

PETER

You haven't been performing well lately. Coming in late, and you look like you haven't showered in days. Whats going on with you?

MITCH

I'm just having a rough time.

PETER

That's pretty obvious.

MITCH

Whats that supposed to mean?

PETER

Look, Mitch I like you man. You been with us for the last four years, and you have helped to grow a world-changing company. You coded and sketched ideas. Some of the deals that you have closed have earned this company millions of dollars. Your good at what you do. I've even learned a few things from watching you. However, I'm your boss and I have to look out for the best interest of this company. I'm going to give you an opportunity to come clean and be honest with me. Is there anything that I need to be concerned with outside of work?

MITCH

No

PETER

Mitch, your not making this easy for me. Several people lately have been coming to me with complaints about you.

MITCH

Complaints? What are you talking about. I haven't done anything wrong.

PETER
Are you an alcoholic?

MITCH
No!

PETER
So the empty bottles that the cleaning staff keeps finding around your desk, you have nothing to say about that?

MITCH
That could be anybody!

PETER
Dude, you can't be serious.

MITCH
First, I'm not your dude. Second, I'M NOT A FUCKING ALCOHOLIC!

PETER
I wish there was more that I could do to help you, but I can't.

MITCH
So what are you saying?

PETER
There's no easy way to do this. You're gonna need to gather your things and leave.

MITCH
So I'm fired?

PETER
Terminated... I'm sorry, Mitch

Awkward silence Mitch stands up, still in shock, and begins to walk out the office.

PETER
Oh, and you'll have to turn over your badge as well.

Peter extends his hand to Mitch

MITCH
You can't get rid of me. Four Years... I been here for four years. I'm the

best that you got.

PETER
Mitch, don't do this.

MITCH
I've covered for for all these mother fuckers here in the office numerous times, and your gonna get rid of me?

PETER
I'm sorry, Mitch. We have a zero tolerance policy. Its not personal.

Mitch makes a desperate grab for Peter. He swings and lands a punch on his face. Two security guards burst into the office to intervene, pulling Mitch away from Peter. The security use force to drag Mitch out of the office, his resistance grows stronger.

PETER
GET HIM OUT OF HERE!

MITCH
DON'T TOUCH ME! I SAID, DON'T FUCKING TOUCH ME! FUCK YOU!

A close-up of Peters face standing outside his office reveals a mix of guilt and fear as he exits his office watching Mitch being removed from the premises. The staff begins to stare at Peter.

PETER
Nothing to see here get back to work.

Fade Out

INT: PRIVATE BATHROOM - DAY

The camera follows Peter entering his private bathroom. He stares at himself in the mirror, his reflection is distorted by the flickering lights.

Peter begins to fix his hair, his movements robotic, as if possessed. He wipes the blood off his nose. A wide grin spreads across Peter's face, his laughter grows louder as his features contorts into a twisted clown-like expression. The camera pans out slowly, leaving Peter alone laughing filling up the space.

INT: ROXANNE OFFICE - DAY

Fade in

Jade enters the office, her eyes drawn to a large display sign with the company logo.

ROXANNE

Jade, come on in, have a seat.

Jade removes her coat and belongings, taking in the newly decorated office.

JADE

Looks like you've changed some things around here.

ROXANNE

Honey, it needed some color in here. I just can't stand looking at white walls. I just can't stand it. So, what's new?

JADE

Things could better. I wish I was booked, but rejections have become a new hobby since this pandemic.

ROXANNE

It's tough for everyone to adjust. We lost a lot of people, and the industry is still struggling to move forward. People are still catching COVID, causing some shows just to open and close after a month.

JADE

Yeah I know

ROXANNE

However, this is the best time for you to hit. I represent winners Jade, and with my help, I'll make you a star you just got to trust the process.

JADE

I just feel that my type isn't apart of the current wave of what's happening. I'm definitely not some mixed girl with curly hair.

ROXANNE

Politics have always played a big part in this business okay we all know that. And off the record the paper bag test still exist in some rooms. You have to work twenty times harder to stand out in the mix only for them to wanna tone you down when when you get the part. But black girls are winning because we got that black girl magic. Back in my day, we didn't have social media. It was all about talent. Nowadays, people look at these social media influencers like they're the next big thing. Its different now.

Your generation is filled with thirsty scam artists that would sell their souls for attention. Its sad... but my dear I am your talent agent. I have a big opportunity for you. Its a new show and a little different from things that I would normally send you out on, but some of the people on the creative team we go way back. I've already put in a good word for you so all you have to do is show up and show out...business show.

JADE

Thank You

ROXANNE

Now whats really bothering you?

JADE

Nothing

ROXANNE

No baby girl. Come on talk up... Man problems?

JADE

We straight

ROXANNE

Than what is is?

JADE

Last night a girl I knew was murdered a couple blocks away from my

apartment.

ROXANNE

Wow that's your neighborhood? Its been on the news all day. How are you dealing with it?

JADE

I dunno... Its all still hard to digest. Its fresh I knew her, and she was always so kind. I don't know why anyone would wanna do that to her.

ROXANNE

Well look honey, if you ever wanna talk I'm here.

JADE

Thanks

Fade Out

INT: ABANDONED HOUSE - NIGHT - (DREAMLIKE SEQUENCE)

Mitch, in a drug-induced haze, stumbles up the steps of the a building. The floors are covered in old newspapers, walls coated in dust, and piles of garbage. He trips over a crack in the floor, struggling to regain his balance. As he rises he see's a newspaper article with the headline "*Stacey Parker Stabbed to Death*" He drops the newspaper on the floor.

Mitch pushes open a creaky bedroom door, revealing a bed adorned with a perfect stash of cocaine. Drawn to the drugs, he approaches and snorts a line, instantly feeling the high. As he indulges, the sound of a door opens echoing from the entrance. He opens the door, only to see a figure ascending up the stairs towards him with a bloody knife. The figures appearance slowly morphs into a menacing form of the Hat Man. Mitch attempts to fight, but his body is paralyzed.

Hat Man stands face to face with Mitch, the shadows around him form into humanoid shapes. Two shadowy beings rush towards Mitch, throwing him onto the bed scratching at his flesh. Mitch lets out a scream that awakens him from the nightmare.

EXT: ABANDONED HOUSE - (CONTINUOUS)

Mitch flees from the house, desperately trying to find an escape route in darkness. At the end of the trail, he spots a single red rose. Lost and disoriented, every turn he takes

leads him back to the front of the house. Panic sets in as he realizes he's trapped.

Finally, Mitch chooses a path illuminated by a faint flickering light and a woman standing at the end with open arms. He sprints to the woman, pursued by the shadowy figures reaching the end...

INT: MITCH BEDROOM - (CONTINUOUS)

Mitch awakens from his nightmare, drench in sweat and grasping for breath. He sits up on his bed, trying to regain his composure. He swings his legs over the edge and stands up to shake off the lingering fear.

INT: MITCH BATHROOM APARTMENT - NIGHT - (CONTINUOUS)

Mitch enters the dimly lit bathroom opening the medicine cabinet.

Pop, Gulp, Hit, Sigh

He approaches the sink and turns on the faucet, splashing cold water on his face. As he looks into the mirror, he notices a scratch mark on his cheek. He reaches for a towel and gently dabs at the scratch. Looking into the mirror with a mix of confusion and paranoia

Just as Mitch tries to exit the bathroom the Hat Man stands before him, blocking his path.

INT: MITCH BEDROOM - (CONTINUOUS)

Mitch jolts awake again. He looks around fear lingers in his eyes collecting himself in the safety of his room. He takes a deep breath calming himself down glancing at the clock of his phone that reads 11:11. He attempts to settle back into the comfort of his bed. Unexpectedly, the piercing wail of police sirens reverberates outside his apartment. He quietly tiptoes to the window, convinced that the authorities have descended upon him.

He runs to the window pulling the blinds shut. A series of resounding knocks echo throughout the apartment, intensifying his paranoia. The voice of a police officer resonates from behind the door announcing their presence as members of NYPD. Mitch darts towards the front entrance, only to find that no one is on the other side. He glances behind catching a glimpse of a shadowy figure darting past the room. Mitch bolts into the sanctuary of his closet forcefully shutting the door warding off the darkness in his apartment.

Blackout

INT: JADE'S APARTMENT - BATHROOM - NIGHT

Jade walks inside her bathroom, undressing preparing to take a hot shower with a Broadway show tune playing in the background. She steps into the steamy water, lathering her body. As she hums along to the music, Aaron, a tall muscular black man in his late twenties, joins her in the shower. He massages her shoulders kissing her neck. She quickly dismisses him and exits the shower leaving him there alone.

Fade Out:

INT: JADE'S BEDROOM - (CONTINUOUS)

Jade sits on the edge of her bed, oiling her body with coconut oil. Aaron shirtless, stands in the background, brushing his hair putting on a durag.

AARON

Whats the latest you heard from your agent?

JADE

I meet with her today she's sending me out on a new show that every big actress in the city wants to be apart of.

AARON

Well, I'm sure whatever it is, you'll get it. Your talented, sexy, and any casting director would dream to have you as their leading lady.

Aaron brings Jade into his arms they share a kiss

JADE

Baby, I love you so much, but I wanna ask you something.

AARON

Whats up?

JADE

Remember when we said that we would be up front and honest about things if they bother us?

AARON

Yes

JADE

Do you still plan on going away next weekend?

AARON

Plans haven't changed Jade.

JADE

Aaron, we talked about this

AARON

I know, and we made a decision.

JADE

Seriously...

AARON

Just come with me.

JADE

Why the hell would she want to marry him? Especially how he's treated her in the past.

AARON

Jade, drop it. Their relationship is none of our business. I'm in the wedding party. Craig is my line brother; he's family to me.

JADE

I know Craig is your frat brother, but he cheated on her multiple times with different women. That's kinda hard to ignore, don't you think?

AARON

Jade...

JADE

You know how he gets when he's drunk he's not himself. He's becomes a different person.

Aaron laughs

JADE

That's not funny, and that's not

something I feel right celebrating.
She's a fool taking him back.

AARON

Stop trying to make him out to be a monster. People have their problems and they work through them. Me and him may have our differences sometimes, but he's the only loyal friend that I have.

JADE

You do this all the time, Aaron

AARON

What?

JADE

Making excuses for him. I just don't...

AARON

Trust me with him?

Silence

AARON

Babe, since we've been together, have I ever done anything to jeopardize what we have?

JADE

No

AARON

So, why all of a sudden is trust a big factor?

JADE

I just don't like him, and I feel sorry for her.

AARON

You and I both know this is not really about her. Why don't you just take the weekend off and just come with me?

JADE

Aaron...

AARON

Some of the ladies from the wedding party got their own thing going on out there too.

JADE

Aaron, we talked about this already. It conflicts with-

AARON

Your audition...

Silence

JADE

Yes, it's a conflict...

AARON

Jade, you don't have to make every audition. It's not going to be the end of the world you know.

JADE

I get it Aaron, but I can't miss this opportunity... What?

AARON

Nothing

JADE

No No No... tell me.

AARON

Look, I have supported you from the beginning with all your goals, and your dreams since we been together, but I wish you would take the spotlight off yourself sometimes and invest more time for me in our relationship.

JADE

I'm sorry... I didn't know you felt that way. Okay fine I'll come. After the audition I'll see what I can do.

AARON

Don't worry about it

Aaron lies down on his side of the bed. Jade climbs on top of him, seducing him with her kisses. He rejects her advances.

Jade rolls on her side of the bed, and they both go to sleep

EXT: MITCH CAR - NIGHT

Mitch, intoxicated, drives past a dark alley and spots Candy, a young woman holding a blow pop sucker dressed up in revealing lingerie. He pulls the car over and rolls down the window.

CANDY

Hey, baby. You like what you see?

Mitch nods

MITCH

Yeah, I like it. What's your price, sweetheart?

CANDY

Well, that depends on what you want. You got a light?

Candy walks to the passenger window, leaning into the car pulling a cigarette from her purse. Mitch lights her cigarette from the drivers seat.

MITCH

Whats ya name?

CANDY

Candy

MITCH

Sweet

CANDY

Sweet like honey, baby.

MITCH

So what's up?

CANDY

I don't know, you tell me baby. I've never seen you around here. You a cop?

MITCH

No

CANDY

I usually don't deal with black guys, but alright. I want a hundred upfront

and on the dashboard. You got that, baby?

MITCH

Deal... Get in the car.

Candy waves at one of her girls at the corner and opens the car door entering the passenger seat.

CANDY

I know a spot we can go. Drive over here.

Candy points her finger to the right.

CANDY

Now make a left over here and pull over there in that alley.

Mitch pulls the car over, shutting off the headlights. They sit in darkness with the streetlight illuminating them. Candy pulls out a stash of cocaine from her purse, putting a little on her fingernail, and sniffs it. Meanwhile, Mitch retrieves a liquor bottle from the backseat and takes a shot.

CANDY

You want some?

Candy puts more cocaine on her nail, and Mitch sniffs it up his nostril.

CANDY

You wasting no time, huh.

MITCH

So how you wanna do this?

CANDY

However you wanna do this, baby. Its your night.

MITCH

Tell me about yourself.

CANDY

What do you wanna know?

Sniff, Drink, Sigh

Mitch takes another shot from the liquor bottle, causing his words to slur. Candy does another line of cocaine.

MITCH

I want you to tell me about your dreams?

CANDY

Nigga, please (laughs) you not serious.

MITCH

Did you have dreams of doing something different with your life other than this?

CANDY

Yes... but why do you care?

MITCH

I dunno... I guess I'm just creating conversation...

CANDY

Its kinda silly, but before I was given up for adoption, I always wanted to own my own hair salon. My real mother owned one back in the day.

MITCH

So what happened?

CANDY

Life, nigga

MITCH

What you mean, life? Whats that mean?

CANDY

Shhhhhhhh... You came to spend time with Candy right?

MITCH

Yes

CANDY

Pull down your pants!

Candy gives Mitch a serious stare. Mitch pulls out his wallet and places the money on the dashboard. He stumbles climbing over the driver seat to get in the back of the car lowering the seats. Candy climbs over the seats. Mitch unbuckles his pants Candy proceeds to go down on him. He closes his eyes.

Fade Out

INT: MITCH CAR - (CONTINUOUS)

Fade In

Mitch body is unconscious. Candy, is strapped into the drivers seat, speeding towards the closest hospital. She slaps Mitch, desperately trying to keep him awake.

EXT: HOSPITAL - (CONTINUOUS)

Candy pulls the car over in front of the emergency entrance. She parks the car, opens the door, and rushes over to the passenger side. With urgency, she pulls Mitch out of the car and lays him on the curbside. Doctor Lee, a composed experienced black man behavior health physician in his late thirties, observes the chaotic scene from the emergency entrance and rushes over to Mitch's aid.

DOCTOR LEE

HEY! What are you doing?

Candy startled runs back around to the driver side of the car and pulls off, leaving Mitch behind. Mitch's eyes are rolled to the back of his head, his condition worsening by the second.

DOCTOR LEE

Wake Up... What's your name? Hello? I need some help over here!!!

Black out

INT: PSYCHE WARD - MITCH ROOM - DAY

Mitch slowly wakes up, disoriented, and realizes he is in bed in a hospital gown. He looks around and notices the barred windows. He gets out of bed and walks over towards the door stepping into the hallway, he spots two patients, clearly disturbed wearing the identical hospital gowns.

DOCTOR LEE enters and approaches him

DOCTOR LEE

Hello, Mitch

MITCH

Who are you? And where am I?

DOCTOR LEE

I'm Doctor Lee, a behavior health physician at Harlem Galaxy Hospital. Last night sometime around eleven pm I found you outside emergency room.

MITCH

Wait... WHAT?

Doctor Lee retrieves a clipboard and starts documenting Mitch words.

DOCTOR LEE

What was the last thing that you remembered?

MITCH

I was in my car driving.

DOCTOR LEE

That's all?

MITCH

Yes, that's all I can recall

DOCTOR LEE

So you don't remember the woman that was with you?

MITCH

No... Wait what happened to my car?

DOCTOR LEE

You died last night, Mitch. You overdosed on some unknown substance. Do you remember what you took last night?

MITCH

Died... what? No... no, I have no idea

DOCTOR LEE

The doctors had to administer Narcan twice to bring you back to conscience. We brought you back to life.

MITCH

Where's all of my belongings? And what happened to my car?

DOCTOR LEE

I'm not sure what happened to your car, but a young lady drove off with it before I approached you.

MITCH

Huh? Doc I don't remember any of this.

DOCTOR LEE

Your belongings are safely stored with our staff. You'll be staying with us until we are certain you won't pose a danger to yourself or anyone else. Get some rest, and I'll check on you soon.

Doctor Lee walks away leaving Mitch alone

Fade Out

One Week Later

EXT: JADE'S APARTMENT BUILDING - DAY

A tracking shot follows Jade as she exits her apartment building carrying a yellow umbrella in hand. Rain pours down heavily, and thunder rumbles in the background. She walks down the steps and crosses the street to the opposite sidewalk. The camera stays close, capturing every step she takes.

PETER, stands in front of the subway station, He holds a red umbrella, his eyes fixed on Jade. As Jade passes by, he waves at her with a friendly smile. Jade doesn't notice.

The camera pulls away, revealing a CLOSE UP of PETERS laced black shoes. With slow calculated steps, he walks following the path in front of Jades's apartment building. The camera slowly pulls back to a wide shot, capturing Peter's twisted grin.

INT: AUDITION HOLDING ROOM - DAY

Jade enters carrying a small suitcase. The room is filled with dancers and singers, all warming up and preparing to be seen. Staff members sit at a front table near the door, organizing the auditions process.

Jade finds a spot in the room, sets her suitcase down, and begins to unpack her audition clothes. Eve, 25 year old black woman with a short blonde haircut spots Jade and calls out to her in excitement.

EVE
Jade, over here!

JADE
Oh My God Eve

They hug and embrace each other warmly

EVE
You didn't tell me you were coming in
for this.

JADE
My agent got me an appointment last
week.

EVE
That's amazing! What part are you
going for?

JADE
Grace

EVE
Bitch, that's the lead part!
Congratulations!

JADE
Thank You

EVE
Are you nervous?

JADE
A little

Eve places a reassuring hand on Jade's shoulder

EVE
You got this! girl! Break a leg!

INT: DIAMOND STUDIOS - DAY (CONTINUED SHOT)

Jade enters a room where three PRODUCERS sit behind a table,
looking at her headshot and resume. Jade takes a moment
centering herself, closing her eyes.

Alex, the director, 42 year old white woman with an Italian
accent looks up and addresses Rose

ALEX

Hello, Jade. Hows your day going?

JADE

Its been great! I just wanna thank you all for giving me this opportunity.

ALEX

Were happy to have you here too. I see your signed with Roxanne.

JADE

Yes! I've been with her close to two years now. Its been a great partnership.

ALEX

Roxanne and I go way back. We were all kicking and twirling all over the place back in the day. She's good people, so you're in good hands.

JADE

Thank You, I appreciate that.

ALEX

So, you had a chance to look over the materials?

JADE

Yes! I did.

ALEX

Do you have any questions before you start?

JADE

No, I'm good

Alex gesture towards the X mark on the floor

ALEX

Stand on that X mark for me and slate your name and the character that you'll be reading for begin the scene whenever your ready.

Jade takes a deep breath and transforms into her character.

Fade out

INT - JADE'S APARTMENT - NIGHT

Jade is laying in bed, calling Aaron on the phone. Aaron picks up the call, speaking over loud music in the background.

AARON (V.O)

Hey

JADE

Hi, hows everything going?

AARON (V.O)

Everything is Everything. Me and the fellas are pre-gaming, ready to head out. Can I call you later babe?

JADE

Where you guys going?

AARON (V.O.)

Some club out here. Babe, I gotta call you back.

JADE

I just wanted to check on you.

AARON (V.O)

I'll call you

Click

JADE

I love you. Hello?... You there?

INT: PSYCHE WARD - ENTERTAINMENT ROOM - DAY

Mitch sits alone in engrossed in reading "The Alchemist". On the television, a news report plays, discussing the murder of Stacey Parker. Doctor Lee enters the room.

DOCTOR LEE

Hello, Mitch

MITCH

Doctor Lee

DOCTOR LEE

What's that your're reading?

Mitch holds up the book, showing the cover to Doctor Lee.

MITCH

"The Alchemist" by Paulo Coelho. It's about a shepherd boy who has recurring dreams and becomes a prophet or something.

DOCTOR LEE

A classic book that every man like yourself should read. It's good to see you engaging in literature.

MITCH

Well, there's not much else to do here to keep myself busy, you know? So I just read all day.

DOCTOR LEE

That's common with most patients here, like yourself.

MITCH

So, Doc when am I getting out of here?

Doctor Lee takes out a sheet of paper and writes down an address, then hands it to Mitch.

DOCTOR LEE

Soon...I want you to go to this address. There's a group there that I feel you'll fit right in. You're a fortunate man, Mitch. In the years I been in this field, I've seen countless individuals like us who don't make it.

MITCH

People like us?

DOCTOR LEE

Addicts... Many of us have lost everything- families, loved ones. Each day, I witness individuals silently battling their demons, afraid to seek treatment due to being judged because of a stigma. They fail to realize that through hope they can get help and find a new way of life. The young lady who dropped you off here probably was your guardian angel. You should be grateful to be alive.

Doctor Lee starts to leave the room but pauses at the doorway, turning back to face Mitch.

DOCTOR LEE
Mitch, promise me something

MITCH
Okay? What is it?

DOCTOR LEE
Promise me you'll never find yourself
back in a place like this.

MITCH
I promise

Doctor Lee nods approvingly, then exits the room leaving Mitch alone with his thoughts.

FADE OUT

INT - JADE'S APARTMENT - NIGHT

Jade is scrolling through her phone. She gets a Facetime call from Roxanne.

ROXANNE
Jade! What are you doing tonight?

JADE
No plans... Wassup?

ROXANNE
Perfect! were going out to celebrate!

JADE
Celebrate?

ROXANNE
You got the part, honey!

JADE
Wait... your serious?

ROXANNE
They're sending me the contract as we
speak. Meet me at the Sparkle Tavern
around nine pm.

JADE
OMG...I'm going to be on Broadway! I'M

GOING TO BE ON BROADWAY!

ROXANNE
Congratulations!

EXT - JADE APARTMENT - NIGHT

Jade stands outside her apartment building attempting to call Aaron. Eve, exits the building joining her.

JADE
I can't reach Aaron. Its going straight to voicemail.

EVE
He's probably just busy. Let's go and have a good time. This is a night to celebrate. Were about to be on Broadway!

JADE
Wait a minute

EVE
I was going to surprise you later tonight, but yeah were gonna be in the same show just like the old days!

Jade and Eve begin to hug and celebrate as they step outside the apartment, they notice a single red rose carefully placed at the bottom of the stairs. Jade picks it up puzzled yet intrigued by the gesture.

JADE
Someone left me a rose. How sweet.

Eve glances around, feeling unsettled by the mysterious rose. Jade carries the rose as they walk to the train station. They pass a parked car along the sidewalk. In the drivers seat, they see a shadowy figure behind the wind shield.

As Jade and Eve walk past the car, the engine suddenly starts, and the car begins to slowly follow them. Alarmed, Jade turns back at the car. It comes to a sudden stop, sitting idle for a moment before flashing its bright headlights directly on the girls. Eve and Jade cover their eyes, trying to shield themselves from the blinding lights. The car abruptly speeds past them and disappears around the corner.

EVE
What the fuck was that?

JADE
I don't know, but it was weird.

EVE
Let's get out of here.

INT - SPARKLE TAVERN - NIGHT

Jade and Eve enter the Sparkle Tavern, filled with celebration and laughter filling the air navigating through the crowd. Roxanne spots them waving them over from the corner booth joined by industry friends all cheering raising their glasses in celebration. Jade clutches the red rose in her hand.

ROXANNE
There she is! Jade over here.

JADE
Roxanne!

They hug

JADE
Roxanne this is my best friend Eve.
She also got cast in the show.

ROXANNE
Congratulations Eve and I love your shoes.

EVE
Thank You!

Roxanne waves to the waiter CLOSE UP on the servers hands with a tray of drinks

ROXANNE
So my dear how does it feel to be the next Broadway superstar?

JADE
I can't believe this is happening! Its like a dream come true.

ROXANNE
Well, get used to it. This is just the beginning.

JADE

I'm ready

EVE

More like born ready. I'm so excited we're finally going to work together again! Me and Jade started off in community theater when we were kids.

JADE

Awwwwwww I love you girl.

ROXANNE

Let's have a toast to new beginnings and exciting opportunities!

The group cheers. Jade sends Aaron a text

EVE

What are you doing? Are you texting him?

JADE

He's just been acting strange since he's been away.

EVE

He's just having fun with his boys.

JADE

I just feel something like isn't right.

EVE

Girl he's renting too much space in your head

ROXANNE

Eve is right. It's your moment not his.

JADE

With everything that's happening I'm just a little on the edge that's all.

EVE

Well...they have things to fix that. Lets take some shots!

Eve waves over to the bartender and orders a round of shots.

EVE

Enough...lets celebrate. I wanna dance
come on ladies.

ROXANNE

I like her.

Roxanne takes a big gulp from her drink and makes her way to the dance floor the girls follow drinking and taking shots and partying. The night progresses, Roxanne starts to feel a bit sick. She excuses herself and walks to the ladies room.

ROXANNE

I'll be right back

INT: SPARKLE TAVERN LADIES ROOM - (CONTINUOUS)

Roxanne stumbles into the bathroom. She leans against the wall, trying to regain her composure and heads into the stall. She gets sick and relieves herself exiting the stall and begins washing her hands at the sink. Muffled sounds of moaning echo throughout the bathroom coming from the stall that was next to her. The passionate sounds soon turn into horror screams.

The HAT Man emerges stabbing his victim multiple times. The victim cries for help and falls to the floor dead. Roxanne screams stumbling backwards falling to the floor as another girl burst into the bathroom. Hat Man lunges at the girl and stabs her killing her instantly. Roxanne gets up and manages to dodge just in time from the Hat Man's strike. She runs for her life, escaping from the closest emergency exit. The chase ensues through narrow alleyways. Jade and Eve notice Roxanne's absence growing increasingly worried they start to search crowd tavern, calling out her name. They head to the bath room and scream at the bodies of the victims laying on the floor.

EXT: ALLEY- (CONTINUOUS)

Roxanne continues to flee from the killer. She spots a nearby dumpster and makes a split-second decision to hide behind it. She crouches down, trying to control her heavy breathing. The HAT Man searches the area and finding her hiding spot and lunges at her. Roxanne is fighting for her life. Police sirens blare in the distance. Roxanne breaks free away from Hat Man running towards the sound of the approaching police cars. The cars immediately surround Roxanne and ensuring her safety.

ROXANNE

Help! Someone's after me! Help Me!

Roxanne looks back Hat Man has disappeared.

Fade Out

INT: UNMARKED DETECTIVE CAR- NIGHT

Detective Mercer and Ripley sit inside an unmarked car parked near a dimly lit street. The radio crackles as an alert comes through.

RADIO DISPATCH (V.O)

Attention all units, we have a reported murder at Sparkle Tavern on 345 E New York Drive. Officers respond immediately.

Detective Ripley eyes widen, she quickly reaches for the radio.

DETECTIVE RIPLEY

This is Detective Ripley were just around the corner from the club. We're en route. Over.

Detective Mercer starts the engine and speeds off. The patrol car weaves through traffic, its siren piercing through the night.

They arrive to the Sparkle Tavern, flashing their badges to gain access. The scene is illuminated by flashing police lights. They exit the car and approach the entrance of the club bracing themselves before entering.

DETECTIVE MERCER

We have to secure the scene. Be prepared for what we find.

INT: NIGHTCLUB - NIGHT - (CONTINUED SHOT)

Detective Mercer and Ripley scan the room searching for potential clues. They enter the bathroom, where the bodies of two young women lie on the floor.

DETECTIVE MERCER

This is a bloodbath. Look at this another rose.

DETECTIVE RIPLEY

It's the same killer, I'm sure of it.

Detective Mercer nods, he notices a single red rose placed on the floor petals stained with blood. He takes out a pair of latex gloves carefully retrieving the rose placing it in an evidence bag.

DETECTIVE MERCER

I think were dealing with a serial killer here. This sicko is playing with us. Leaving trophies behind like he's taunting us. Let's make sure this rose doesn't go unnoticed. We need to find out where it came from, and who supplied it. Track down its origin, and any potential vendors or connections.

DETECTIVE RIPLEY

Mercer, I understand your theory, but we can't ignore the other evidence. There's more to this.

DETECTIVE MERCER

The rose is more than a clue. It's a symbol of something deeper.

DETECTIVE RIPLEY

We can't afford to get lost into symbolism. We need tangible evidence to catch this killer. We can't base our entire investigation on a flower.

DETECTIVE MERCER

You're right. Let's combine our approaches, use the rose as a starting point, but also explore other leads we have.

DETECTIVE RIPLEY

I'll collect the CCTV footage and begin reviewing it.

DETECTIVE MERCER

Great, when you get that lets head back to the station and start talking to some of the survivors. It's going to be a long night.

INT: POLICE STATION - INTERVIEW ROOM - NIGHT

Roxanne sits at a table shaken with a two-way mirror on one side. Roxanne nervously clutches a cup of coffee, with her eyes scanning the room. Detective Mercer and Ripley enter the room and sit across from her.

DETECTIVE RIPLEY

Roxanne I'm Detective Ripley and this is Detective Mercer. We understand this has been a traumatic experience for you, but we need to gather as much information as possible. Do you understand?

ROXANNE

Yes

DETECTIVE RIPLEY

Can you walk us through what happened tonight?

ROXANNE

I was meeting with a client. We were celebrating because she just booked her first Broadway show. Every performers dream right? Everything was fine until I went to the restroom. Someone was murdered in the stall next to me. I escaped.

DETECTIVE RIPLEY

Did you see the killers face?

ROXANNE (TEARY-EYED)

No, he had on a mask I couldn't see his face. It happened so fast. It was like something out of a nightmare. I managed to get out, but he followed me and the police arrived just in time.

DETECTIVE MERCER

Can you describe the man to us? Anything that you remember that would be helpful?

ROXANNE

He was tall, maybe around 6 feet. I think he was wearing a hat. And his hands... they were covered in blood. I wish I could remember more, but it

happened so fast.

DETECTIVE RIPLEY

Did you notice anything else that could help us identify him?

Roxanne shakes her head

DETECTIVE MERCER

Roxanne, we appreciate your bravery in coming forward. Well do everything in our power to catch this guy. In the meantime take my card. If anything comes up please give us a call.

ROXANNE

Thank You, Detective

INT: POLICE STATION - NIGHT

Roxanne exits the interview room. Jade and EVE rush towards her, embracing her with a hug. Detective Mercer and Ripley stand outside the interview room watching.

JADE

Roxanne, we were so scared for you.

EVE

Are you okay?

ROXANNE

I'm not...it was to close to home. I'm going to go upstate for a little while, until things calm down. I can't stay here. I have kids....a family they come first. You all be careful.

Roxanne's husband and their two children rush into the police station quickly making their way towards her exiting hand to hand. Jade and Eve stand together watching as she exits.

Fade Out

INT: HAT MAN HIDEOUT - NIGHT

Hat Man enters his hideout and makes his way to a sink, flicking on the faucet scrubbing the blood off his stained hands. He slowly removes the mask, revealing that it is Peter.

Fade Out

INT: JADE'S APARTMENT - DAY

Aaron enters the apartment. He finds Jade standing. Her arms crossed against her chest in the living room, her expression is filled with sadness and disbelief with her eyes glued to the television screen. The news report about the massacre at Sparkle Tavern plays in the background, filling the room with a somber tone.

AARON

What happened, babe?

She turns to face Aaron, tears streaming down her face. Without saying a word, she collapse into his arms seeking comfort. Aaron holds her tightly stroking her hair gently.

AARON

It's okay. I'm here for you, Rose.
Whatever you need, I'm right here.

Fade Out

EXT: HOSPITAL - DAY

Mitch steps out of the hospital looking up at the clouds. He carries a small bag of clothes filled with his belongings putting them in the backseat.

MITCH (TO HIMSELF)

Thank you

Mitch takes one last glance at the hospital, his face reflecting a mix of relief and uncertainty. Just as he's about to open the car door a white feather falls from a passing bird in the sky and lands on his hand. He opens the car door and takes a deep breath, collecting himself before getting into the car. Just as he closes the door, a mysterious, dark voice startles him.

SHADOW VOICE

Mitch

Mitch looks around, confused

MITCH

Did you say something?

The driver does not respond, he gives him a strange look and continues to drive without uttering a word.

INT: MITCH APARTMENT - DAY

Mitch returns home to his apartment, finding it in complete disarray. Determined, he begins to clean up, organizing his belongings. As he cleaning a bottle of pills drop to the floor. Triggered, Mitch quickly picks up the pills and flushes them down the toilet in his bathroom. He reaches into in pocket and pulls out the paper that Doctor Lee gave him. CLOSE UP on Mitch face as he reads the address, his expression filled with a mix of curiosity and urgency.

Mitch quickly changes his clothes and exits the apartment.

INT: CALM ROOM - DAY

Fade In:

Mitch enters the room and is approached by Hekima, a 27 year old trans woman

HEKIMA

Hi, welcome. What's your name?

MITCH

Mitch

HEKIMA

I'm Hekima. Feel free to help yourself to refreshments. I made the coffee.

Dirk notices Mitch and walks over, embracing him with a hug.

MITCH

Dirk, what are you doing here?

DIRK

Its a long story... Peter was on one that day. After you got fired everyone was worried about you I'm glad to see you're doing better.

MITCH

Yeah, its sucks, but I'll be alright. I just need to collect my belongings from there.

DIRK

I've already packed everything for you. Just drop by my place whenever you have time. Oh, and I took care of the remaining portion of your rent.

MITCH

Wow, thank you. You didn't have to do that.

DIRK

Its fine, Mitch.

Jubilee, 44 year old counselor, enters the room with a warm commanding presence.

JUBILEE

Hello, everyone looks like we have someone new that's joining us today. I'm Jubilee, your counselor. Let's start with our daily inventory. Hekima would you like to start?

HEKIMA

I guess I'll start. I'm doing alright everyday is still a struggle, but I'm taking it by the day. I'm just dealing with this relationship I have with my mom. She was addicted to crack or whatever a long time ago when she had me. She's clean now, but our relationship is stained. She struggles with accepting me as her daughter.

I just hope one day she'll come around, but for now I just have to surround myself with people that show me love. As for my addiction, it started with alcohol and that later progressed to needles in my arm. Took me to hell, but I've been clean for the past year. Its a miracle. I never thought I would ever make it to a year.

The group begins to clap for Hekima

JUBILEE

That's amazing. How does it feel to have come this far?

While Hekima is speaking, a buzz notification from a dating app interrupts her share. She quickly responds with a text, smiling. Jubilee looks at her with concern.

HEKIMA

It feels good, you know. Like a weight

has been lifted off my shoulders, and I'm finally able to live life more on my terms.

JUBILEE

I'm proud of you. We may not understand it all in this present moment, but everything in our lives happens for a reason. To this day I truly believe that. At my rock bottom with alcohol, I isolated myself away from everyone. I had it all - a husband, corporate job. I was the perfect school mom, always attending parent teacher conferences, and all the social events. I was involved. My life was amazing, or so I thought. But alcohol had a hold on me. Whenever I had a drink, I couldn't function like a normal citizen in society. One day, I caught myself looking into the recycling bin in my kitchen and saw thirty empty wine bottles. I would wake up to hangovers beyond belief. I would breakdown and cry, admitting to myself, "I can't believe that I'm an alcoholic."

HEKIMA

Wine, though? You was a true alcoholic

JUBILEE

Girl, I was a mess. Whenever I drank, I wanted it very strong, and I wanted it to hit very fast. God forbid you don't eat before, because it would soak it all up.

The Group share a laugh

HEKIMA

So you never just sipped on the glass.

JUBILEE

Honey, there was no sipping. I consider myself to be a different alcoholic because I waited until five o' one (**Group laughs**) but I eventually, I had enough of the chaos. I sought the help I needed and got my life back. I went back to school and

became a social worker and now, I'm here with all of you today.

Jubilee looks in the direction of Dirk

JUBILEE

Dirk, the spotlights on you.

DIRK

My names Dirk, and I'm and addict.

GROUP

Hi, Dirk

JUBILEE

Whats something that you need to accept about yourself?

DIRK

Acceptance, huh? Its like...I don't know, its not easy.

JUBILEE

Why isn't it easy?

DIRK

Its like a need. Like you know some people will live their whole lives and never accept it.

JUBILEE

Accept what?

DIRK

You know what I mean?

JUBILEE

Accept your addiction?

DIRK

Yeah

JUBILEE

What did it take for you to accept it?

DIRK

I went to jail. I realized I would never be able to just have one. I didn't face the truth for a long time until I hit my rock bottom. That's when I reached out for help, you know

what I mean? And if I didn't get that help, I probably would have killed myself or killed someone because I couldn't stop. So, I accepted it. Now I can move past it. It's hard to explain, you know what I mean?

JUBILEE

Well, its progress not perfection. Why do you think you kept going back to the drug?

DIRK

Well.. I was a dealer, and most of my friends were clients and dealers too. I denied it for a long time, but I was really lonely. When I drank and smoked, I could escape that I was alone. I enjoyed using. I don't want to, but I just have this attraction to it you know what I mean.

JUBILEE

Thank you for sharing, Dirk. So, Mitch, how do you feel about this topic of acceptance?

MITCH

I don't know ...this is a lot for me to handle right now.

JUBILEE

Your telling me. Its hard for people in general to look into their own problems and get real with themselves. I remember my first time when I was in your seat. Take your time, you don't have to rush the process you just have to trust the process.

MITCH

Can you go to the next person, please?

INT: POLICE STATION - EVIDENCE ROOM- DAY

Detective Ripley is focused on scanning through the CCTV footage, while Detective Mercer sits at his computer, analyzing the digital evidence. Ripley, feeling exhausted, pushes her chair away from the screen.

DETECTIVE RIPLEY
I need a break, You want some coffee?

DETECTIVE MERCER
I'm good, thanks

Ripley starts to exit the room as she passes Mercer, he steals a quick glimpse of her from behind. Ripley acts like she doesn't notice, but smiles to herself. She grabs a cup of coffee and returns to work.

DETECTIVE RIPLEY
I don't understand this guys obsession with roses. Look at this.

Mercer stands behind her

DETECTIVE RIPLEY
Before he enters the restroom, he drops something here. Take a look.

DETECTIVE MERCER
A rose? I don't get it.

DETECTIVE RIPLEY
I don't either, maybe its a way of how he chooses his victims, but there might be something more to it, like you said.

DETECTIVE MERCER
What led you to choosing this line of work?

Detective Ripley gathers herself

DETECTIVE RIPLEY
A while back, I lost my husband and my son to an ex-lover. He couldn't accept that the fact that I had moved on with my life, so he took everything from me. I still wear my ring to this day. After I went haywire and lost it for awhile, I found a new purpose in my life and decided to join the police academy.

DETECTIVE MERCER
Wow, I'm truly sorry that happened to you.

DETECTIVE RIPLEY
What about you?

DETECTIVE MERCER
I've always been drawn to this kind of
work you know... **(singing)** Bad boys
Bad boys what you gonna do...

DETECTIVE RIPLEY **(LAUGHING)**
What you gonna do when they come for
you. Your so silly I used to watch
that show all the time.

DETECTIVE MERCER
When I was kid we always used to play
cops and robbers on the block, and my
boys would always make me the hero.

Ripley takes Mercers hand looking into his eyes

DETECTIVE RIPLEY
We're going to catch this guy

INT: JADE'S APARTMENT - NIGHT

**Aaron sits on the couch, engrossed in a movie. Jade enters
the apartment, her expression distant as she walks past.**

AARON
Hey, you wanna watch this with me?

JADE
I'm really tired, I just wanna go to
sleep.

AARON
Come on, babe just a little movie
time.

**Jade smiles and joins Aaron on the couch. He puts his arm
around her and they cuddle. Aaron leans in passionately
kissing Jade on the lips, Jade pulls away, grabs the remote,
and pauses the movie.**

JADE
There's something we need to talk
about. What happened when you went
away?

AARON
It was just a bachelors weekend, Jade.

We had some drinks, went to bars, it was a nonstop party.

JADE

Don't play games Aaron. You completely shut me out. I texted and called you multiple times and now you're acting like everything's fine. This isn't like you. Why didn't you respond?

AARON

Jade, I care about you. I care about you a lot.

JADE

Just tell me the truth Aaron...AARON

AARON

I was drinking, and the girl in our hotel room started kissing my neck. I couldn't stop myself. One thing lead to the next but...

JADE

You couldn't stop yourself? What does that even mean? Did you sleep with her? **(Beat)**

AARON

NO... it got close, but it didn't get that far.

Jade pushes Aaron

JADE

I knew it. I knew this would happen. YOU AND YOUR FUCKING FRIENDS. DAMMIT, AARON WHY WOULD YOU DO THIS TO US?

AARON

What did you expect Jade. I been feeling alone in this whatever this is for some time now. I just...

JADE

What?...What Aaron? You had a moment?

AARON

Yes

JADE

GET OUT.

Aaron exits the apartment the camera follows him capturing his departure, Jade enters the bedroom. The curtains blow in the wind, catching her attention. She walks towards the window, intending to close it. However, her eyes widen in puzzlement as she notices Hat Man standing outside, holding a single red rose. The figure walks towards the apartment entrance, disappearing into the shadows.

Jade takes a step back, contemplating whether to investigate or retreat to safety. Jade reaches for the doorknob to exit the bedroom. She freezes. The Hat Man is blocking her path to exit causing her to SCREAM. She closes her eyes and opens them again, Aaron, is standing with a concerned expression on his face.

AARON

I didn't mean to scare you I just need to grab a few things.

Jade runs back to the window, peering out cautiously. She looks back at Aaron, the fear in her eyes begins to fade.

Fade Out

EXT: JADE'S APARTMENT - DAY

Jade cautiously steps out of her apartment entrance. As Jade approaches her doorstep a single red rose lies in front of it. She hesitates, gazing in both directions. The camera pans out, revealing the twisted beauty of the red rose against the backdrop of the apartment building.

Fade Out

EXT: OUTSIDE MITCH'S APARTMENT - NIGHT (DREAM SEQUENCE)

Mitch strolls towards his apartment intoxicated finishing a beer in his hand. Just as he reaches his apartment entrance a random person bumps into him causing him to drop a bag of cocaine that was in his pocket.

MITCH

HEY! Watch it.

The street is casting dark shadows. Mitch reaches down to pick up the bag. Suddenly, from the corner of his eye. Mitch catches a glimpse of the Hat Man lurking behind him. Before he can react, the figure swiftly wraps a cloth around Mitch's

mouth. Mitch vision blurs, as his vision clears he sees the Hat Man standing over him and falls into unconsciousness.

Fade Out

INT: HAT MAN HIDEOUT- (CONTINUED DREAM SEQUENCE)

Fade In

Mitch awakens, disoriented and stripped of his clothes. He finds himself tied to a chair in an old darkroom used for photo processing. The room is filled with eerie red lights that flicker. Old Polaroid pictures of past victims, and rose pedals litter the floor. A large clock on the walls strikes 11:11 pm. Shadowy figures with red eyes lurk in the shadows, some engaging in a haunting ritualistic dance, slurring demonic words echoing through the room.

Mitch glances around, looking for an escape route. A white feather falls from above and lands on his hand.

A distorted voice of Mitch plays speaking to himself, Mitch struggles to break free from the chair, but the knots keep him bound to the chair. From a distance, the Hat Man stands in darkness, taking pictures of Mitch with flashes from the camera. The camera pans around the room like a merry-go-round.

MITCH DISTORTED VOICE

What does it feel like to be in the eye of the storm? A Reckless vortex, an unending hurricane where distress and destruction constantly competing. It's a fight, a blood-stained rhythm that molds into the perfect storm. A massacre between good, and evil blossoming into a garden of vibrant colors. A hellish landscape of chemicals, institutions, and death. Drastic changes, mind-altering drug induced dreams where your freedom runs dry. An unhappy place of guilt, a power struggle of shame destroying you from the inside in. A mind altering railroad of confusion, a dark deconstructing place that spirals morals into an out of control frenzy. Giving into temptation. Living in the midst of good and evil, leading you to the demise of your faith, The DEMISE OF YOUR LIFE.

The distorted voice continues to repeatedly saying "The demise of your life" Mitch calls out, hoping for a response.

MITCH

Please, let me go please!

No Answer

A FLASH of light emanates from the camera, now closer to Mitch and the chair.

MITCH

What do you want?

FLASH

MITCH

PLEASE...

Multiple flashes erupt from the camera. The Hat Man suddenly appears behind Mitch with a knife. The figure thrusts the knife stabbing Mitch. Blood spills from Mitch. From a distance, in the room door slowly opens to reveal a woman in the doorway wearing an all white dress. She walks over to Mitch and grabs his hand reviving him back to life. The camera pans towards her face, which remains blurred, leaving an air of mystery.

INT: MITCH APARTMENT - NIGHT (CONTINUED SHOT)

Mitch startles awake from a nightmare, his body covered in sweat. He frantically looks around his room and catches a glimpse of a shadowy figure darting past.

Mitch leaps out of bed, and rushes to the light switch scanning every corner of the apartment, searching for any signs of the mysterious figure, but finds nothing. Mitch hand goes to his stomach, feeling a sharp pain that resembles the sensation of being stabbed. The room fades to black.

Black Out

EXT: PETER'S OFFICE - DAY

Peter steps out of a taxi walking to the entrance of the office, in a tailor made suit. He spots Dirk walking with Joanne in a lobby and begins waving at them with a smirk on his face.

INT: PETER'S OFFICE - DAY (CONTINUOUS SHOT)

The office buzzes with sound of ringing phones and clatter of keyboards. Dirk sits at his desk, engrossed in his work. Peter walks to Dirks cubicle.

PETER

Dirk, follow me. I need to discuss something with you.

Dirk startled, but quickly nods and gathers his belongings, following Peter to the office.

INT: PETER'S OFFICE - (CONTINUOUS)

DIRK

You wanted to see me?

PETER

Yes, Dirk. I've been reviewing your work, and I must say, you're quite talented. In fact, I've noticed how you been excelling in every aspect since Mitch has left. Some pretty big shoes to fill.

DIRK

Thank You, sir. I'm glad to hear that.

PETER

There's something about you, Dirk. You possess a certain...hunger. A drive to succeed at all cost. It's impressive, really.

DIRK

I believe in giving my best. It's important to me to contribute to the companies success.

PETER

Indeed, Dirk. In this fast-paced corporate world, we often have to make difficult decisions. Success is everything. Sacrifices must be made, lines crossed to achieve greatness.

DIRK

Are you suggesting something Peter?

PETER

No No No...we all have our own ways of dealing with pressure. It's fascinating don't you think? How far people are willing to go to achieve to be at the top.

Peter stands up looking outside the window of his office then turns back to Dirk.

PETER

Remember, Dirk success often comes at a price. The question is how far are you willing to go? You can go back to work now.

Dirk exits

INT: CALM ROOM - DAY

The camera gracefully pans around the serene room, capturing a group of individuals sitting in a circle engaged in the therapy session. Everyone turns sharing about their lives. The camera eventually settles on a close-up of Mitch face reflecting.

MITCH

I've been having some strange dreams lately.

JUBILEE

What kind of dreams?

MITCH

Well, in the dreams, I'm using...

Suddenly, a notification interrupts Mitch, coming from Hekima's phone. Jubilee shoot a disapproving glance to Hekima

JUBILEE

Hekima... Mitch, these are what we call "drug dreams." It's a common experience during the recovery process.

MITCH

These dreams feel different. I see someone, but I can never make out their face. They have a knife and they carry roses.

JUBILEE

Our minds are incredibly powerful, Mitch. It's likely that you'll continue to have these dreams for a while. As your brain restores its neurotransmitters and receptors, things should start to get better. It's just part of the healing process.

HEKIMA

Maybe your dreams are trying to tell you something.

Hekima's phone buzzes again

JUBILEE

Hekima your phone...please

Jubilee continues to lead the therapy session. Mitch eyes dart around the room. His attention goes to a glimpse of a shadowy figure darting past the hallway.

MITCH

Did you see that?

HEKIMA

See what, Mitch?

MITCH

There was someone....or something...was just there.

Mitch nervously points towards the hallway. Jubilee gaze follows Mitch trebling finger, but she sees nothing.

JUBILEE

There's no one there, Mitch.

MITCH

But...I swear... I saw it.

DIRK

Shadow people? I see them too

The group all responds comforting Mitch. Jubilee smiles.

JUBILEE

Let's all take a deep breath and bring ourselves back to this presence moment. There's nothing here to harm us. This is a safe space. Again this

is apart of your healing process
Mitch. Will pick up from here at our
next session.

The group members slowly disperse leaving the calm room.

INT: CALM ROOM HALLWAY - (CONTINUOUS)

Mitch exits the Calm room with Dirk.

MITCH

I feel like I'm going crazy.

DIRK

Your not crazy, Mitch. Even after two
years I still see and hear them. It's
like we've unlock ourselves into a
portal where our brain allows us to
see what others can't. It's all in
your head man. It'll get better I
promise...

**Hekima walks out of the bathroom, engrossed in her phone.
Mitch and Dirk approach her.**

DIRK

Hekima?

HEKIMA

Hey, baby

DIRK

What's got you all bubbly?

HEKIMA

I have a date tonight! Someone I been
talking to for a little minute. He
feels good just might be my luck.
Jubilee keeps nagging me to get off
this dating app, but I'm like girl...

DIRK

Just be careful, Hekima

HEKIMA

I'm a big girl. Its was so great to
great to hear you speak, Mitch. Keep
sharing. Bye, guys!

**Hekima hugs both Mitch and Dirk. The camera follows Hekima
exiting.**

INT: JADE'S APARTMENT - NIGHT

Detective Mercer and Ripley stand before Jade's apartment door. Mercer rings the doorbell and Jade opens the door.

DETECTIVE RIPLEY

Good Evening Jade I'm Detective Ripley
and this is my partner Detective
Mercer.

JADE

Thanks for coming. Can I help you guys
to a cup of coffee?

DETECTIVE RIPLEY

That would be great, thank you.

JADE

My pleasure

Jade ushers the detectives inside. As they enter they begin to observe different belongings in the apartment while Jade heads to the kitchen to prepare the coffee. After a few moments, she returns with a tray of cups.

DETECTIVE MERCER

You were at Sparkle Tavern that night.

JADE

I was

DETECTIVE RIPLEY

Care to discuss what happened?

JADE

I...I was there when... when the
killer struck.

DETECTIVE RIPLEY

Yes, two people were brutally murdered
in the bathroom. Did you witness
anything? Anything at all that could
help us?

JADE

I was celebrating with my agent
Roxanne. I just booked a big part in a
show. She's the only one that got
close to the killer.

DETECTIVE RIPLEY
 Congratulations on the role, Jade.

JADE
 Thank You

DETECTIVE MERCER
 Did you notice anything unusual before
 or after the incident? Anyone acting
 suspiciously?

JADE
 No, but I've been getting roses
 outside the door of my apartment. I
 didn't think anything of it before,
 until last night when I got another
 one.

DETECTIVE RIPLEY
 Do you have the rose with you?

Jade gets up and retrieves the rose, handing it to Detective Ripley.

DETECTIVE MERCER
 Jade, this killer is extremely
 dangerous. Be cautious. If you come
 across anything that could help with
 this investigation, anything at all,
 reach out to us immediately.

JADE
 I will.

The detectives rise from the booth, leaving Jade alone. She watches as they exit the.

Fade Out

INT: PARKING STRUCTURE STAIRWELL - NIGHT

Hekima walks alone in the dimly lit parking structure, engrossed in a text conversation on her phone.

HEKIMA (TEXTING)
 Finally, I can't wait to meet you!

UNKNOWN TEXT
 I've left something special for you at
 the bottom of the stairwell.

As Hekima ascends the stairs Peter, lurks in the shadows closing in on her.

Tense music begins to build in the background.

Hekima suddenly stops and looks back, feeling a presence behind her. Peter vanishes back in the shadows. Her attention is drawn to a red rose delicately placed at the bottom of the stairwell. She picks up the rose and proceeds forward.

ENT: PARKING STRUCTURE- NIGHT

Hekima enters the stairwell and steps into an open parking structure. As she walks, her eyes catch the sight of a another red rose place in the middle of the area.

HEKIMA (TEXTING)

Where are you...

UNKNOWN TEXT

Walk towards the other rose

Hekima heart races as she cautiously makes her way towards the rose. She glances around, feeling a mix of anticipation and unease. Carefully picking up the rose.

HEKIMA (TEXTING)

Okay, I'm here

Hekima eye's dart around, Peter emerges from the shadows, walking towards her.

HEKIMA

Scott

Hekima rushes towards Peter, embracing him tightly. They start walking towards his car.

HEKIMA

You're some kind of handsome. It's great to finally meet you.

PETER

Get in the car.

Peter opens the door for Hekima, displaying a gentlemanly gesture. Hekima smiles and proceeds to get inside. Peter takes the driver seat, and they speed away from the parking structure. Hekima looks in the back of the car and see's a bouquet of roses, and a fedora hat, she grabs the hat putting it on her head and looks back at Peter.

HEKIMA

Thanks for the roses flower guy

PETER

Your Welcome

HEKIMA

It's kinda romantic. You leaving them
all of the place for me

PETER

So how does your family feel
about...you know?

HEKIMA

Huh.. oh I don't got family at the
moment

PETER

Hekima, everyone has family. Wanna
talk about it?

HEKIMA

Not really.

PETER

I'm sorry to hear that the world
doesn't accept the beautiful woman
that you are.

HEKIMA

All that doesn't matter..I'm just glad
that you accept me... a woman....so
where are we going?

PETER

Somewhere special

HEKIMA

Your such a mystery, Scott, but I like
that about you. I really appreciate
you spending time with me getting to
get to know me more. Your so sweet!

Hekima reaches over and kisses Peter on the check

PETER

I couldn't have asked for anything
more

Peter pulls out a needle with an unknown substance in it

showing it to Hekima.

HEKIMA

Whats that? Wait a minute...

Peter gives a sinister smile

PETER

I'm sick of people like you. Desperate fucks all crying for attention...

HEKIMA

Your the guy on the news aren't you?

Peter punches Hekima in the face. Causing her head to snap back. Blood gushes from her nose. He forcefully inject the unknown substance into Hekima's neck.

PETER

You were so naive to trust me.

HEKIMA

Please...

Peter pulls the car over to the the side of the road. Hekima begins to fight back. She screams in agony, her body convulsing as the drug take hold. Hekima opens the car door trying to escape away from Peter. Her vision blurs, and limps turn unresponsive. Peter exits the car and drags her her back into the car and speeds off to his hideout.

INT: PETERS HIDEOUT: NIGHT (CONTINUED SHOT)

Hekima's mind is in fear she tries to scream, but her voice is not audible. Peter drags her out the car and throwing her onto a grimy mattress in the corner of the room. The walls are covered in strange symbols and unsettling artwork. He stands over her, his eyes are filled with sick pleasure.

PETER

You thought you were special didn't you? Thought you were safe with me. Well, darling, this is where your nightmare begins.

Peter approaches her with a rusty chainsaw just as he raises it. Hekima kicks him in with all the strength she has left catching him off balance. The chainsaw cuts into her body leaving a deep cut, but she's able to push the chainsaw off of her and use her other hand to grab a nearby metal pipe swinging it hitting him in the head. He collapses,

unconscious. Hekima gets up off the bed, injured, limping towards the exit. The creaking sounds of wooded boards echoes under her feet. She exits into the woods quickly walking toward the direction of a bridge she see in the distance. Just as she's about to reach the bridge, Peter eyes slowly open. He rises to his feet turning on the chainsaw running after Hekima with it. Hekima limps through the woods with Peter on her trail. As they reach the top of the bridge Hekima jumps off the bridge, plunging into the water. Peter watches at the top to see if she has come up and disappears into the shadows.

Blackout

INT: THEATER - DAY

Jade enters the stage, set as a room filled with political memorabilia and a large desk. Standing in the wings is Eve, and Matt, tall with leading man looks. Alex enters with presence standing in the middle of the theater.

ALEX

Okay lets get started. Everybody get to your places off the wings. Jade?

JADE

Yes

ALEX

I want you to enter from stage left and hit your center mark when you say your first line...and Matt?

MATT

Yes

ALEX

Come in from center stage right when she says that line and sit behind the desk. Got it?

Eve I want you to now entering with Jade. Whatever we were doing with the blocking before wasn't working for me. Okay lets see how this works and scene.

Grace and Deena enter from stage left

JADE/GRACE

I'm not getting rid of it.

EVE/DEENA
Are you sure you want to do this?

JADE/GRACE
We're just going have to...
to...figure...shit.

Eve tries to whisper the next line to Jade

ALEX
STOP STOP everybody back to places.
Jade you know these lines right?

JADE
Yes I'm sorry

ALEX
If you don't than call for the damn
line. I have to see this entire scene
today. Lets pick this up again at the
beginning.

The cast returns to their places

ALEX
Okay lets go...scene

Jade and Eve enter again from stage left

JADE/GRACE
I'm not getting rid of it.

EVE/DEENA
Are you sure you want to do this?

JADE/GRACE
We're just going have to figure out a
plan and make this work.

Deena enters Connors Office he is sitting behind a desk.

EVE/DEENA
Sir, Grace is her to see you.

HENRY/CONNOR
Excellent, let her in.

Grace enters the room and substitutes Connor for the Hat Man

HAT MAN
Grace

Grace SCREAMS

ALEX

CUT. Jade are you okay?

Jade looks back at Matt and everyone in the room, she is breathing heavily. The cast is giving her strange stares. She feels like she is losing her mind.

JADE

I'm sorry... I thought...

ALEX

You thought what? We don't have time for this. What the hell is up with you today? People the show opens in two weeks.

JADE

I'm sorry I know the lines. I have a lot-

ALEX

Jade your the leading woman of this show right?

JADE

Yes

ALEX

The show must go on. Lets reset everyone take a five, and Jade I want to speak to you in the outside for a moment.

Jade nods and follows as they walk out into a secluded hallway.

ALEX

I wanna be absolutely clear with you.

JADE

Okay

ALEX

There's a lot at stake with this show. You've been given a remarkable opportunity to be a leading woman on Broadway. Some of the producers had doubts about you, thinking you weren't seasoned enough. But I fought for you.

Do you understand what I'm saying?
This role is going to elevate your
career, possibly even putting you in
the position to win a Tony award.

Alex steps closer to Jade, invading her personal space. She gently fixes Jade's hair that's fallen from her face. They are now face to face.

ALEX

There are countless layers waiting for
you, right here. I only have to care
about this show, but Jade, *I care
about you. I care about you a lot.*

Alex leans in even closer, their lips almost touching. Eve enters the hallway witnessing the situation. Alex pulls away, Jade remains frozen.

ALEX

Don't blow it

Jade rushes past Eve.

EVE

You okay? You got this

Jade and Eve both head back into the rehearsal room.

ALEX

Is everybody ready? Lets go and scene

Grace and Deena enter from stage left

JADE/GRACE

I'm not... I'm not getting rid of it.

EVE/DEENA

Are you sure you want to do this?

JADE

We're just going have to figure out a
plan and make this work.

Deena enters Connors Office he is sitting behind a desk.

EVE/DEENA

Sir, Grace is here to see you.

HENRY/CONNOR

Excellent, let her in.

Grace enters the room Deena closes the door behind her.

HENRY/CONNOR

Grace

JADE/GRACE

I don't think I can continue with our plan.

HENRY/CONNOR

Whats all this about?

JADE/GRACE

Your gonna be a father.

HENRY/CONNOR

Grace, think of the consequences if this scandal were exposed. We must keep things quiet. This could destroy us.

JADE/GRACE

I'm not going to sweep this under the rug for you again?

HENRY/CONNOR

I'll take care of everything.

JADE/GRACE

Face it this is happening.

HENRY/CONNOR

You'll be compensated, and the truth will never see the light of day. Its the only way.

JADE/GRACE

NO

HENRY/CONNOR

Why are you doing this Grace? Holding me hostage. It's not just my career at stake; its the stability of the country.

JADE/GRACE

Its a baby, its our baby. I can't erase it like its nothing. I can't live with that guilt.

HENRY/CONNOR

Yeah will see about that.

JADE/GRACE

When I was eleven years old I lost my dad to a group of malicious pigs. Thugs. They beat him until he was unrecognizable and humiliated him on national television. At that time they didn't have cellphones, but I remember how hard it was for me to grow up and have normal life. Things never got better until I came to accept that he was gone. When in reality his life was taken away from him from the people who are suppose to protect and serve. That day they had a picnic.

HENRY/CONNOR

Why are you saying all of this?

JADE/GRACE

You have a choice to be be apart of this child's life. A innocent life. That didn't ask to be here. Now we will fight, and we can agree to disagree, but it deserves your love unconditionally. And if you don't wanna be apart of our child's life I promise with the love and mercy given to me by God I will make your life miserable.

Stillness

ALEX

And Scene.

The room begins to explode with excitement and clapping

ALEX

Excellent work Jade. Everyone lets pick up from here tomorrow.

EXT: THEATER - LOADING DOCK-DAY

Rehearsal has ended. Eve stands outside the theater, noticing Peter, in a suit and a fedora hat walking in her direction. She tries to act nonchalant, pulling out a pack of cigarettes and accidentally dropping her lighter to the ground. Peter picks up the lighter handing it back to her.

EVE
Thank You

PETER
I couldn't help but notice your grace
and beauty.

Eve smiles

EVE
Not bad yourself.

PETER
Do you have a name?

EVE
Eve

PETER
Peter

They shake hands, feeling a spark of connection.

PETER
Are you an actress, by any chance?

EVE
Why, yes, I am. How did you know?

PETER
It's as if the spotlight follows you.
You radiance is unmistakable.

EVE
You certainly know how to charm a
lady. Do you work around here?

PETER
Something like that

**Their conversation is interrupted as the stage door creaks
open revealing Jade.**

PETER
I should be on my way.

JADE
Eve! There you are!

**Peter starts to walk away, Eve waves at him. Jade continues
to watch him from behind as he walks away.**

EVE

Bye

JADE

Who was that?

EVE

Girl, I don't know...but he was fine.

Eve lights her cigarette

JADE

You know those things will kill you.

EVE

Yeah, but they make me look cool. What was up with you and Alex in the hallway?

JADE

I don't wanna talk about it. I just need to go home and drill these lines.

Eve takes a long drag from her cigarette.

EVE

We need to go out...tonight

JADE

What about the cities curfew?

EVE

Fuck the curfew. We had a close call.

JADE

With everything that's happened lately...over these past weeks, I just need to-

EVE

Jade, its a cast party and were going out. It would be a great way for all of us to bond together before the show opens. Plus, now that things are over with you and Aaron, it might not be a bad idea for you to get under someone else. Sorry not sorry.

Matt comes out through the stage door and walks up to Jade

MATT
Excellent work today

JADE
Thank You

MATT
You gonna come out with all of us
tonight?

EVE
Yes, she's coming

MATT
Cool

Matt smiles and walks away

JADE
Why did you do that?

Eve gives Jade the look of death stare.

EVE
Because he's cute. Come on, girl.

Eve rolls her eyes playfully and they walk off together.

INT: THEATER - NIGHT

The theater is empty. Alex is busy reviewing some notes at her desk when she hears a faint sound. Alex looks up and see's Peter standing at the entrance of the theater slowly approaching her holding a single red rose in his hand gently caressing its pedals.

ALEX
Oh My God! You scared me. How did you
get in here?

PETER
I couldn't resist seeing you in your
element. So beautiful, alluring, but
fragile. A testament to natures
artistry.

The two are face to face he brings the rose close to her nose, she inhales its scent and reaches out to take the rose and leads Peter onto the stage, that has a spotlight. She steps closer to Peter their lips meet with a passionate embrace.

ALEX

I did what you told me to do

She hands him a flyer that has a location of the the cast gathering. The two continue to look into each others eyes making out on the stage, but in a unexpected moment he grips his hands around Alex throat cutting off her breath. She struggles for air, desperately clawing at Peter. Alex body goes limp, collapsing onto the stage. Peter stands over her with his face hidden beneath the wide brim of his hat with a twisted smile playing on his face.

INT: JADE'S APARTMENT - NIGHT

Jade and Eve enter her apartment. Jade's eyes are fixate on an open window and goes to it locking it shut. Eve retreats to her bedroom rummaging through her closet for a wardrobe. Jade reaches for her phone and calls Roxanne.

ROXANNE V.O.

Hey Darlings, its ya girl Roxanne. Ya missed me. Please leave a brief message after the beep. Hollllllllaaa!

JADE

Roxanne, just wanted to check on you. Please call me back soon as you can.

Click

EVE

Is she okay?

JADE

I don't know...Are you really sure we should be going to this?

Eve sighs

EVE

Jade, nothing is going to happen. We'll be fine... Look, I'm ready. How do you like my outfit?

JADE

Its cute

EVE

Come on, lets go

EVENING: PARTY HOUSE - SIDEWALK

Mitch and Dirk are walking with each other to the entrance. Eve is seen from a distance catching up with them.

MITCH

Yo, where we going?

DIRK

I've been dating this chick for a little while now. Some of her friends are having a small get together tonight.

MITCH

Oh, nice!

DIRK

Take a look

Mitch reacts, impressed by the photo Dirk shows on his phone.

MITCH

She bad as fuck

DIRK

Yeah, man tonight we'll be each other's wing men.

MITCH

Sounds good

On the distance, Eve and Jade are seen catching up with them. Eve meet with Dirk giving him a passionate hug.

EVE

Dirk...DIRK!

DIRK

Wassup

EVE

I'm so glad that you could come. And you brought a friend.

DIRK

Oh yeah, Mitch, this is Eve and this is?

JADE

Jade

Jade extends her hand to Mitch. When they connect, Mitch feels a rush of energy. Eve breaks the connection and gives Mitch a hug

EVE

I'm a hugger. I'm glad that you came with Dirk. He's such a great man.

DIRK

I'm alright

EVE

Now I have to warn you, my friends here can sometimes be a little extra.

MITCH

I like extra

The cast mates are at the front door, calling out to Eve and Rose

EVE

Those are my people come on guys.

DIRK

Will meet you inside.

Eve winks at Dirk. Jade smiles at Mitch as they leave joining the cast.

MITCH

She's a little animated. You hittin that?

DIRK

We've chilled a couple of times, but nothing to serious yet

MITCH

Word... So you about to smash?

DIRK

Come on, man. One last thing if you feel like all this is to much for you. Let me know and we can leave.

MITCH

I'll be fine

INT: PARTY HOUSE - NIGHT

The party is in full swing. A lively crowd good of 15 people fill the space. Eve is seen, passionately making out with Dirk.

MITCH

So, how's the acting thing going?

JADE

Its fun being able to play someone other than yourself.

MITCH

I can only imagine the pressure you guys must be going through. That's a tough business.

JADE

Were going into tech rehearsals next week. I have some promos and interviews lined up. I didn't really want to come to this tonight, but Eve kind of has a way of getting what she wants.

EVE

And I always get my way...I'm going to go off somewhere with Dirk so you two keep each other company.

JADE

Eve

EVE

What did I say?

Eve leaves off with Dirk

MITCH

She's quite a character.

JADE

Yeah, she definitely is...So, what do you do?

MITCH

Well, I...I'm kind of taking a break.

JADE

From what?

MITCH

I recently got fired from my job.

JADE

I guess coming here is a good way to get your mind off things. You wanna grab a drink or something?

A random party guest bumps into them and snaps a photo, causing a sudden flashback for Mitch. He remembers a haunting image from his nightmare.

Aaron walks into the party, interrupting the conversation between Mitch and Jade.

AARON

Jade?

JADE

Aaron, what are you doing here?

AARON

I came here to see you.

JADE

How did you know I was here? Are you tracking my phone? You know what it doesn't even matter now is not a good time.

Aaron grabs Jade arm, pulling her away from Mitch.

AARON

I want to make things right.

Aaron leans in, attempting to kiss her, but she pushes him away.

JADE

You're drunk. Have you lost your mind? Its over, Aaron. I don't want to do this with you anymore.

Aaron glances over to Mitch

AARON

Oh, I see whats going on.

JADE

What?

AARON
Who's this guy?

MITCH
Hey, man, I....I just meet her
tonight.

AARON
Fuck you, man

Aaron forcefully pushes Mitch, leading to a scuffle.

JADE
Stop it, Aaron your embarrassing
yourself.

Mitch retaliates, pushing Aaron back. In the heat of the moment, Aaron manages to land a punch on Mitch face. The crowd surrounding them grows creating a chaotic scene. Finally, Matt, rushes over to intervene steps in and successfully breaks up the fight, separating the two men.

EXT: PARTY HOUSE - ENTRANCE- NIGHT

Peter's car comes to a halt outside the house. The street is cloaked in darkness with a glow of flickering streetlights. He gazes at the house with a sinister creepy smile across his face.

SHADOW VOICES
They'll never see it coming....Kill
them. Kill Them Peter. Kill them All.
Kill Them Peter. Kill Them.

The shadow voices continue to repeat this phrase as Peter reaches into the glove compartment and retrieves his meticulously crafted mask. Carefully placing it over his face opening the door, stepping out into the shadows that engulf house.

INT: LAUNDRY ROOM - PARTY HOUSE - NIGHT

Dirk and Eve find themselves entangled in a passionate embrace making out on top of the washer machine

DIRK
Come on lets do it right here

EVE
Maybe we should go back up stairs.

DIRK
Come on, don't be scared

EVE
I'm not

They resume kissing each other passionately. Dirk gazes into her eyes

DIRK
Pretty ass

Dirk unbuttons his shirt, their lust filled eyes are locked on each other. Dirk unzips his pants and removes Eve's underwear pulling them off talking to her seductively.

DIRK
Damn girl... You can touch it?

They proceed to have sex. Suddenly a loud noise echoes down the dark hallway.

EVE
Wait, wait, wait stop did you hear that?

DIRK
Nah, girl I ain't hear nothing

EVE
I'm telling you, I heard something.
Someone might be down here.

Eve begins to cover herself up.

DIRK
Alright I'll go check, but you stay right here.

Dirk kisses Eve longingly before proceeding down the hallway. He reaches the door, peering back at Eve.

DIRK
See nobody here

Dirk turns to return to Eve. Suddenly, the Hat Man emerges from the shadow.

EVE
DIRK, LOOK OUT

The figure lunges at Dirk, swiftly stabbing him in the side of his stomach. Eve's eyes widen in horror as she witnesses the brutal attack. Hat Man STABS Dirk on the side of his stomach taking him down.

EVE
NOOOOOOOOOOOOOOO

The Hat Man now turns to Eve. She jumps off the washer machine, screaming, and positions a table between her and the figure using it as a barrier. Eve clings to the wall. She spots a window nearby. With a swift motion she smashes the glass and manages to lift herself through the broken glass window. The Hat Man lunges forward slashing her leg leaving a deep cut as she escapes outside the house.

EXT: PARTY HOUSE - (CONTINUED SHOT)

Eve, visibly injured, manages to flee from the laundry room. She screams calling out for help lets in hopes of alerting someone, her cries go unnoticed.

As Eve glances back, The Hat Man stands menacingly outside the house. Despite her injured state, Eve mutters the strength to limp away, weaving through the tall grass. Desperately searching for a hiding space, she finds a secluded spot and tries to catch her breath.

Eve watches as the figure cautiously makes its way into the tall grass, inching towards her hiding place

EXT: PARTY HOUSE - (CONTINUED SHOT)

Jade, furious and argumentative, forcefully pushes Aaron out of the house. Their heated exchange echoing over the loud music. Eve, catches a glimpse of Jade and attempts to get her attention, desperately trying to divert away from the hiding spot.

The Hat Man darts towards Eve closing distance on her. Eve, fight backs, but the figure grabs hold of the back of her shirt and swings an ax into Eve's back, slicing it through her flesh. She crumples to the ground, lifeless and broken. The Hat Man steps on top of her pinning her to the ground ruthlessly cutting the ax into the back of her neck, severing her head from her body. Eve is dead.

INT: BATHROOM - PARTY HOUSE - (CONTINUOUS)

Mitch sits on the seat. Jade nurses a bruise on his face standing by the sink. She wets a cloth and gently applies it

to the bruise.

JADE

I'm so sorry I got you involved in that.

MITCH

It's not your fault

JADE

No...No, I'm sorry. Ever since me and Arron broke up, he hasn't been himself lately.

Mitch and Jade lock eyes, a silent understanding passes between them. Suddenly, a white feather flutters across the room, landing on Mitch hand. As Mitch gazes at the feather, he begins to have vivid flashback, snippets of images from his last drug dream. A realization dawns upon him- Jade was the woman screaming in the doorway, and the woman he was running to.

MITCH

We need to get out of here

JADE

What's going on, Mitch?

MITCH

I can't explain it, but we need to go now.

Jade eyes are filled with confusion

JADE

Mitch your scaring me

They exchange a worried glance before exiting the bathroom.

INT: PARTY HOUSE- NIGHT

The party is in full swing, music is pulsating. Mitch and Jade navigate through the crowd, their eyes scanning through the room for any sign of their friends, Dirk and Eve

MITCH (TEXTING)

Dirk, where are you?

Jade retrieves her phone from her purse, her fingers trembling slightly as she dials Eve's number. She holds the phone to her ear, anxiously awaiting a response as the phone

goes straight to Eve's voicemail.

JADE

Mitch, She's not picking up. What's going on?

INT: CAR-NIGHT

Aaron walks towards his car. He opens the car door and slides into the drivers seat. He glances at the mirror on the dashboard- his nose is bleeding uncontrollably.

AARON

Motherfucker

He inserts his keys into the ignition. Suddenly, the Hat Man emerges from the shadows with a gun. He swiftly points the weapon at Aaron's head and pulls the trigger. The Blood shatters across the wind shield as Aaron lifeless body slumps forward, his head landing on the car's horn blares loudly.

INT: POLICE STATION - NIGHT

Detective Mercer and Ripley, both exhausted and consumed by the investigation, sit at their desks. Files, crime scene photos, and evidence scattered around them.

DETECTIVE MERCER

This case is getting to me. It's like nothing I've ever seen before.

Suddenly, a DISPATCHER'S voice crackles over the radios.

DISPATCHER (V.O)

Attention all units, shots fired at 375 Elmwood Avenue. Officers requested for immediate assistance. Possible arm suspect.

Mercer and Ripley exchange a glance

DETECTIVE MERCER

Let's go

They rush out of their desks, grabbing their guns and badges. The station buzzes with urgency as fellows officers react to the call. Detective Mercer and Ripley sprint out of the office bursting through the doors.

INT: SQUAD CAR - NIGHT

Detective Mercer takes the wheel steering the car through the streets.

DETECTIVE RIPLEY

This is him again. I feel it. What do you think will find?

DETECTIVE MERCER

I don't know, but whatever it is, we need to be prepared for the worse.

Fade Out

INT: LAUNDRY ROOM - PARTY HOUSE - NIGHT

Mitch and Jade frantically dial their friends numbers. Their desperation leads them to the laundry room, where Dirks phone is heard while Mitch dials. They swing open the door. Dirk body lies on the ground, surrounded in a pool of blood. Red rose pedals rest on top of his body. Jade screams as she covers her mouth in shock and horror.

Mitch kneels down beside Dirks body, tapping gently.

MITCH

Dirk...DIRK... NO NO NO

Gunshots ring out from outside. The sound of the car horn blares. Mitch and Jade exchange a look of terror. Screaming is heard from the cast members inside the house.

JADE

Mitch whats happening?

Jade and Mitch run out of the the back door that leads to outside of the house. Eve's body is laying in front of the woods. Jade SCREAMS

INT: PARTY HOUSE - NIGHT

The Hat Man enters the house from the front door SHOOTING random people that are in his way emptying the bullets left from the gun. Some of the cast escape running for their lives out of the house SCREAMING in fear.

EXT: WOODS - NIGHT

MITCH

We can't stay we gotta get out of here

The Hat Man RUSHES out the house sprinting in the direction of Mitch and Jade.

Jade and Mitch flee dashing down a dark path that winds through the woods. As they run suddenly Jades foot catches on to a hidden rock in the middle of the path, causing her to stumble. Mitch goes to assist her. The Hat Man reaches them colliding forcefully into both Mitch and Jade. The impact sends them tumbling over the edge of the steep hill, their bodies rolling uncontrollably until they crash into a large tree branch at the bottom of the hill.

The collusion leaves Mitch and Jade unconscious. The figure is no where to be found. Jade slowly regains consciousness, her head throbbing in pain, struggling to get up, she taps Mitch for a response, but receives none.

JADE
Mitch... Mitch, wake up!

She continues to taps Mitch. The Hat Man stands over her from behind in a swift motion, he grabs Jade's leg, forcing her body down onto the cold ground. Jade fights desperately, trying to push the figure off of her.

JADE
Get off of me! Let me go!

The Hat Man tightens their grip closing around Jade's neck, cutting off her air supply. Jade grasps for air, her struggles growing weaker by the second until she knocks out again. The Hat Man ties her up and dragging her body to his secret hideout location.

EXT: WOODS - NIGHT (CONTINUED SHOT)

MITCH
Jade?

Mitch wakes up from the blow noticing a trail of leaves and branches leading to another trail.

INT: HAT MAN HIDEOUT: NIGHT (CONTINUED SHOT)

Jade is laying on a bed tied. Peter is standing over her with his mask off.

PETER
Do you know why you're here?

JADE

Please...let me go. I won't tell anyone....I swear.

He reaches out, gently caressing her cheek with a red rose.

PETER

You're not the first, nor will you be the last my dear.

JADE

Please... I beg you.

PETER

Ah Jade, the luminary of the Great White Way, your luminescence radiates like a supernova, captivating all who dare to gaze up your beauty. You are the embodiment of artistic brilliance, a masterpiece crafter for the world to marvel at. Much like this exquisite rose in my hand, you possess a rare allure that bewitches the senses. Your presence on the grand stage is an aria of passion that resonates deep within the souls of those fortunate enough to witness it. This rose represents not only beauty but also the fragility of life. Just as the pedals fall, one by one, so shall your final act.

JADE

You don't have to do this...please.

He exits leaving behind the rose lying on the floor.

EXT: WOODS- NIGHT (CONTINUED SHOT)

Mitch follows the trail that leads to an abandoned house that is an exact replica of the house that was in a past nightmare.

MITCH

This can't be real

He enters the house searching for any sign of Jade. He stumbles upon a door that creaks open revealing a grim scene adorned with eerie photographs, and hunted clippings on the walls. Jade, bounded to a bed covered in past victims blood. The sight triggers Mitch's psychosis. The cabin starts to morph Mitch's eyes dart around seeing fleeting shadow figures

and hearing haunted whispers as he begins to approach Jade.

MITCH

Jade

JADE

Oh My God! Mitch... get me out of this.

MITCH

I'm sorry

JADE

I thought I'd never see you again. Hurry...He's here

Mitch begins to untie the knots on Jade hands.

EXT - PARTY HOUSE - (CONTINUOUS)

Detective Mercer and Ripley, and a group of police officers exit out of their cars with their guns drawn approaching the house. The police officers enter the house, while Detective Mercer and Ripley search to the outside.

DETECTIVE RIPLEY

I found something! Look at this.

DETECTIVE MERCER

Lets follow the trail and see where it leads. Stay close.

INT: HAT MAN HIDEOUT - (CONTINUOUS)

Peter appears from the darkness blocking the path that Mitch entered from.

MITCH

Peter

PETER

Surprised Mitch? How fitting we meet again like this.

MITCH

You won't get away with this

PETER

I have the sheer pleasure of being an instrument that ends the suffering that society thrives on.

MITCH

What?

PETER

Chaos. We hide it within ourselves. I am merely the instrument that exposes it.

JADE

Your crazy

MITCH

You think you're some sort of twisted savior killing innocent people?

Peter pulls out a gun pointing it towards Mitch and Jade.

PETER

We are all tainted carrying guilt within, but through death, I offer redemption. It is only through death that we cleanse.

With a surge Mitch lunges at Peter knocking him to the ground. Peter pulls the trigger. The two engage in a fierce and violent struggle.

EXT: HAT MAN'S HIDEOUT - (CONTINUOUS)

Detective Mercer and Ripley approach the hideout a GUNSHOT echoes.

DETECTIVE MERCER

Did you hear that?

DETECTIVE RIPLEY

It sounded close. We need to move.

They enter Hat Man's hideout.

DETECTIVE MERCER

Stay close Ripley

INT: HAT MAN HIDEOUT - (CONTINUOUS)

Peter and Mitch continue to fight. Jade, watches on desperately trying to support Mitch. Peter continues to fire the gun missing Mitch dodging the bullets. Suddenly, the sound of a door being kicked open echoes through the warehouse. Detective Mercer and Ripley burst into the scene, with their guns drawn.

DETECTIVE MERCER
Drop your weapon. It's over!

DETECTIVE RIPLEY
Drop it...NOW

Mitch attempts to take cover behind a stack of crates with Jade. Peter fires his gun.

DETECTIVE RIPLEY
Get down

DETECTIVE MERCER
Ripley! No!

Detective Ripley sprints and pushes Mitch out of the way taking the bullet. Mitch takes cover behind the crates. Mercer squeezes the trigger hitting Peter in the shoulder. Gunfire intensifies. The room becomes a battleground, filled with echoes of bullets. Peter disappears in the darkness with Mercer on his trail.

DETECTIVE MERCER
You two stay here wait for help.

Jade rushes to Ripley's side, tears streaming down her face. Applying pressure on the gunshot.

JADE
Ripley, hang on! Help is on the way.

Ripley manages a weak smile, but she is dead. Mitch grabs her gun and follows Peter and Detective Mercers trail. Sirens wail in the distant. Police officers enter the scene with their guns drawn on Rose.

POLICE OFFICERS
Hands in the air...NOW

INT - HAT MAN'S HALLWAY - (CONTINUOUS)

Detective Mercer, navigates the hallway with his gun held firmly following a trail of blood on the floor. The smell of decaying bodies hangs heavy in the air. The walls of the hallway seem to close in resembling twisted faces of Peters victims. Mercer reaches the end of the hallway. Peter laughter fills the room that's fill with plants and red roses.

DETECTIVE MERCER
This ends now.

Mercer gun is aimed at Hat Man, he fires but as he pulls the trigger, the gun jams, leaving him defenseless. Hat Man SCREAMS sprinting at Detective Mercer with a knife. Stabbing him in the stomach. Detective Mercer regains strength fighting back grabbing the knife by the blade with all his bare hands. The two continue to wrestle on the ground Mitch storms in behind them with Ripley's gun drawn at Hat Man.

MITCH (SLOWLY SPOKE)
JUST FUCKING DIE

Mitch shoots Hat Man emptying the weapon. Hat Man falls to the ground lifeless. Detective Mercer pushes Hat Man off of his body and limps over to Mitch. Police Officers enter the room.

POLICE OFFICERS
Drop the weapon put your hands in the air.

Mitch complies with the officers orders. Another officer arrives and puts handcuffs him.

DETECTIVE MERCER
Uncuff him he saved my life.

Fade Out

EXT: OUTSIDE HAT MAN'S HIDEOUT - NIGHT

Detective Mercer escorts Mitch outside of the house with a group of police officers. Paramedics tend to Jade in the back of an ambulance, her eyes meet Mitch, filled with a mix of relief and sadness.

JADE
Mitch

Mitch walks towards her they share a heartfelt embrace in each others arms. Detective Mercer, injured, receives medical attention from paramedics.

Fade Out

INT: POLICE STATION - INTERROGATION ROOM - NIGHT

Jade and Mitch sit side by side, their faces exhausted from the recent trauma. Officer Mercer stands across from them turning on a tape recorder.

DETECTIVE MERCER

I understand that we all you have been through a lot, but we need to know in your words what happen, whenever your ready.

JADE

We...we just went to a cast party. Everything was fine, and now...now all my friends are dead.

Mitch reaches over, holding Jade's hand tightly offering her comfort. Another police officer enters the room pulling Officer Mercer to the side whispering in his ear. Officer Mercer excuses himself out of the room.

DETECTIVE MERCER

What is it? What? What do you mean? They didn't find the body?

Detective Mercer reenters the room.

JADE

Detective Mercer...whats going on? Why do you look like that?

DETECTIVE MERCER

The police officers went back to the scene. They didn't find the body.

Jade SHOCKED looks at Mitch concerned.

JADE

This can't be happening.

MITCH

What do you mean they didn't find the body?

DETECTIVE MERCER

They found a body, but it wasn't Peter. He's still out there.

INT: UNDERGROUND CHAMBER - FLASHBACK- NIGHT

A close-up shot reveals Peters hands slowly closing a heavy iron door to an underground sewer. The camera pulls back to show one of Peter's goons, disguised as him standing guard over the door as Detective Mercer approaches him. Peter follows a path in the sewers to a hidden location where he is joined by Joanne, and three loyal followers waiting for his

arrival in a parked car. Peter enters the car and speeds off.
Cut back to Police station.

JADE

No

MITCH (STUMBLING OVER WORDS)

I was right there. I shot him. We were
there. WE WERE THERE. We WERE THERE.

Cut to Mitch's Apartment

INT: MITCH APARTMENT - NIGHT - (CONTINUED SHOT)

Quick clips of all the events rewind back in a sequence
waking Mitch from out of his deep sleep mouthing the words

MITCH

We Were There

Mitch looks around to see that he is back in his apartment.
He is back at his rock bottom with an unkempt appearance. The
apartment is completely out of order and the television is
playing the tail end of a news segment

NEW REPORTER V.O.

Good Evening, Breaking News just
coming in. Tragedy strikes a local
store front deli in a horrifying turn
of events. Stacey Parker, a bright
college student, has been found dead.
Authorities are currently
investigating the circumstance
surrounding this horrific incident. At
this time, the exact cause of her
death remains unknown, but our hearts
go out to her family and loved ones
during this devastating time.

In other news, a survivor has come
forward, bravely sharing their
harrowing escape from a yet to be
identified killer. Sources believe
that there may be a connection between
the victims escape and the recent
incident at the deli. The
investigation is ongoing, we will
continue to bring you updates as more
information becomes available. Stay
tuned for further developments on
these unsettling events.

Flashbacks shot of Hekima holding her breath under water. As Peter leaves the bridge she comes up for air catching her breath making it to the shore.

Close Up on Mitch Face

The news segment goes into a fifteen second Broadway commercial with the headline GRACE

COMMERCIAL VOICE OVER

Grace is thrilling! Its Pure Joy! What the credits are calling one of the best shows of the decade. Eve Doxon makes her Broadway debut ready to take your breath away in Grace. Previews begin on March 11th

EVE

I'll see you soon (Muah)

The commercial ends with a CLOSE UP shot of Eve's face. Mitch's landlord is knocking on the door cussing him out, camera pans back to Mitch's face in SHOCK.

Black Out

Theme Music Plays

Ending Credits Roll

THE END

ALTERNATE ENDING INT: JADE'S APARTMENT - NIGHT (CONTINUED SHOT)

Quick clips of all the events rewind back in a sequence abruptly waking Jade from a deep sleep. She mouths the words in confusion.

JADE

We Were There...

Jade wakes up looking around to to find herself back in her apartment. Aaron exits the bathroom, wearing only a towel around his waist. He walks towards her and give her a kiss on the lips.

AARON
We better get going.

JADE
I'm sorry...what?

AARON
The bachelor party. We need to leave soon if were going to catch our flight.

Aaron turns on the television, where a news segment is just ending.

NEW REPORTER V.O.
Good Evening, Breaking News just coming in. Tragedy strikes a local store front deli in a horrifying turn of events. Stacey Parker, a bright college student, has been found dead. Authorities are currently investigating the circumstance surrounding this horrific incident. At this time, the exact cause of her death remains unknown, but our hearts go out to her family and loved ones during this devastating time.

AARON
Wasn't that the girl who lived down the street?

NEW REPORTER V.O.
In other news, a survivor has come forward, bravely sharing their harrowing escape from a yet to be identified killer. Sources believe that there may be a connection between the victims escape and the recent incident at the deli. The investigation is ongoing, we will continue to bring you updates as more information becomes available. Stay tuned for further developments on these unsettling events.

Flashbacks shot of Hekima holding her breath under water. As Peter leaves the bridge she comes up for air catching her breath making it to the shore.

Close Up on Jade's Face

The news segment goes into a fifteen second Broadway commercial with the headline GRACE

COMMERCIAL VOICE OVER

Grace is thrilling! Its Pure Joy! What the credits are calling one of the best shows of the decade. Eve Doxon makes her Broadway debut ready to take your breath away in Grace. Previews begin on March 11th

EVE

I'll see you soon (Muaah)

The commercial ends with a CLOSE UP shot of Jade's face. Suddenly the landlord bangs on the door, shouting angrily, the camera pans back to Jade's face. Jade jumps out of bed and runs to the front door running past her landlord. She reaches the front entrance, opens the door, and find Hat Man standing on the other side, holding a red rose. A close up shot captures Jade's screaming, as the camera zooms into her mouth.

INT: BEHAVIOR HEALTH CENTER - DAY

Jade wakes up, her wrists are chained to a bed. She screams, losing her mind Doctor Lee and two other doctors rush into the room, trying to hold her down. Doctor Lee hands one of his doctors a syringe. A close up shot captures Jade's continued screaming and her struggles against the doctors. As the doctors inject the shot, the shadow of Hat Man slips off the doctors body.

Black Out

Theme Music Plays

Ending Credits Roll

THE END

ENDING NEWS SEGMENT INT- MITCH APARTMENT- NIGHT (CONTINUED SHOT)

NEW REPORTER V.O.

Good Evening, Breaking News just coming in. Tragedy strikes a local store front deli. In a horrifying turn of events, Stacey Parker, a bright college student, has been found dead. At this moment, the cause of Stacey death remain unknown. leaving authorities puzzled and a community in shock. At this time, the exact cause of her death remains unknown, but out hearts go out to her family and loved ones during this devastating time. It truly is a sad situation. Stay tuned as we strive to bring you the latest developments on this ongoing story.

ALT SCENE INT: PETERS HIDEOUT - NIGHT

Hekima's mind is a whirlwind of fear and confusion. She tries to scream, but her voice is not audible. Peter drags her out the car and throwing her onto a grimy mattress in the corner of the room. The walls are covered in strange symbols and unsettling artwork. He stands over her, his eyes are filled with sick pleasure.

PETER

You thought you were special didn't you? Thought you were safe with me. Well, darling, this is where your nightmare begins.

Peter approaches her with a rusty chainsaw he raises it . Hekima screams and musters all the remaining strength and launches herself at Peter. They begin to wrestle on the floor. Peters strength overwhelms her weakened state. With a swift motion, he cuts deep into her abdomen. She screams as blood spills onto the floor pooling around her body. Peter watches with satisfaction and wipes the blood off his hands.

INT: RESTAURANT NIGHT

Mitch sits alone at a table with a half-empty glass in front of him, intoxicated as Eve approaches.

EVE

Mitch, you need to leave.

MITCH

I need to talk to Jade

EVE

Jade doesn't want to talk to you.

MITCH (SLURRING SLIGHTLY)

Eve...you...don't understand. I keep seeing him. The hat man...he's back.

JADE

What man? You've been drinking too much.

MITCH

No, listen! I swear, it real.

EVE

Mitch, you need help. You can't keep showing up here when your intoxicated. What happened between you and Jade is over. What do you want?

MITCH

I WANT YOU TO BELIEVE ME.

EVE

You need to get yourself together first.

MITCH

I'm trying to warn you. You don't understand.

Jade enters with concern.

JADE

Mitch, lets get you some water.