

**WatchUsDie.Com**

Fade In

1 INT. ARIEL & BRENNAPARTMENT -- DAY

1

ARIEL, a blonde 24 year old bombshell dressed in workout clothing, is riding an exercise bike, working out with handweights at the same time. She's watching a large computer screen on the desk across the room.

As she reaches for her water bottle and takes a swig, BRENNASTERLING, a strikingly beautiful woman, fit and fine, comes in, dressed in a business suit. She throws her briefcase down and sits down in a chair.

ARIEL

Tough day?

Ariel signs the dialogue at the same time she speaks. When Brenna replies, she does the same.

BRENNA

I had a good meeting with my editor, but it just means more work, more rewrites.

(she stops signing)

The money is great, but my focus is on this...What'd I miss?

ARIEL

I think the TV crew is about to arrive-- how can you watch this stuff?

BRENNA

It's research, work, you know that.

Watching the computer screen, Brenna pulls the top of her business suit off and tosses it onto the chair. She slips out of her skirt and sits down in front of the computer.

BRENNA (CONT'D)

I thought you'd be a fan of the site by now...

ARIEL

No, I have a life.

Brenna slowly holds up her hand, middle finger raised.

BRENNA

Those sign language classes are really paying off.

Ariel smiles and returns the one finger salute.

(CONTINUED)

1 CONTINUED:

1

ARIEL

I'm not as good as you, but I'm getting there.

Brenna focuses on the computer screen.

BRENNA

Here they come...

The CAMERA PUSHES IN TIGHT ON THE SCREEN

The screen displays the website of WatchUsDorm.com, a voyeur site. On the computer are several open windows, revealing camera views of different rooms of the house.

There is a view of one of the showers, where ANYA VAN DYKE is washing herself, a bikini-clad woman, SARA JEFFREYS, getting ready to sun bathe, another woman, dressed in short shorts and a small bikini top, PIA ST. CLAIR, is washing dishes, and several empty rooms.

In one of the views, a TV CREW is shooting footage of the inhabitants of the house.

2 INT. NET HOUSE -- CONTINUOUS

2

The same TV Crew inside this house. The owner of the house, MR. FALCONER, 45-ish and slick, well dressed in a car salesman kind of way, rough and uncultured at the edges, is showing the REPORTER, an energetic and attractive 20-something looking to make her mark, and the CAMERAMAN, a muscular and fit young African-American man, with a baseball cap turned backwards on his head, through the house.

FALCONER

We currently have seven women living in the house. We try to maintain six or seven at all times.

REPORTER

Are they all college students?

FALCONER

When we first opened Watchusdorm.com, all the girls were coeds, but now we only have two who are studying at the local college.

REPORTER

But this isn't a dorm, it's a house, and you still advertise that the site is all co-eds?

Falconer looks away from her, ignoring the question.

(CONTINUED)

2 CONTINUED:

2

REPORTER (CONT'D)

Which college do the girls attend?

FALCONER

Sorry, but, for security reasons, the location of the actual house has to remain a secret.

REPORTER

Yes, I clearly remember the blindfolded ride here. Have you had any security problems?

FALCONER

Of course not. The house is state of the art, with computerized security. No one can get in if we don't want them in.

REPORTER

So, there are 44 cameras in the house?

FALCONER

45, actually.

At that point, AMBER COLDBATH, almost six foot tall, Amazonian, and next to naked in a small bra and panties, comes walking across the room. She looks at the camera and feigns surprise.

The Shot FREEZE FRAMES, and the following legend appears:

"Amber Coldbath, 5'11", 145 pounds. Former exotic dancer."

BACK TO SCENE

The Cameraman pulls his eye away from the viewfinder to get a better look at Amber, who is magnificent.

CAMERAMAN

Oh, my...

The Reporter PUNCHES the Cameraman in the arm, getting him to pay attention to the camera again.

AMBER

Oh, I didn't know we had company...

FALCONER

Amber, I know I told you girls the TV crew was coming.

REPORTER

Amber, how do you like living here?

(CONTINUED)

2 CONTINUED: (2)

2

Amber looks right into the lens of the camera.

POV Camera, with REC in the upper left hand corner.

AMBER

I absolutely love it. I love the other girls, and the members have been so friendly.

CONSTANCE MERCADO, a dark haired beauty, dressed in a cut off shirt and jean shorts, walks by Amber.

CONSTANCE

What's not to like? You're always half naked...

The Shot FREEZE FRAMES, and the following legend appears:

"Constance Mercado, 5'9", 132 pounds. Aspiring actress."

BACK TO SCENE

The CAMERA FOLLOWS CONSTANCE as she smiles at the camera and walks to the other side of the room. She reaches up on the book shelf for something, straining for it. Her shirt rides up a little, exposing her very lean and muscular stomach.

FALCONER

That's Constance.

REPORTER

Just a question or two...

Constance turns around, a big smile on her face, but Falconer steps in front and moves the Reporter and Cameraman in another direction.

We stay on Constance for a moment, and we see a look of consternation.

FALCONER

C'mon, I'll take you on a tour of the house.

We come out of the Camera POV, and Falconer leads them through a doorway into the rest of the house.

3 INT. HALLWAY -- CONTINUOUS

3

They are walking down the hallway, Falconer still in the lead.

REPORTER

Is there a camera here?

(CONTINUED)

3 CONTINUED:

3

Falconer points up to a small digital video camera mounted up at ceiling level.

FALCONER

There are cameras everywhere...

He turns right and goes through a doorway. They follow him.

4 INT. ANYA ROOM -- CONTINUOUS

4

They are in a very neat bedroom, with a king bed in the middle. A young Asian woman, ZEN LEE, is lying in bed, the sheet barely covering her. It is obvious she is naked underneath.

The Shot FREEZE FRAMES, and the following legend appears:

"Zen Lee, 5'2", 112 pounds. Massage therapist."

BACK TO SCENE

Zen is still asleep.

FALCONER

This is Anya and Zen's room.

At that moment, the bathroom door opens, and out walks Anya, pierced and tattooed. She has just gotten out of the shower, and she is drying her long black hair with a towel. She is wearing nothing else.

The Shot FREEZE FRAMES, and the following legend appears:

"Anya Van Dyke, 5'6", 127 pounds. Fortune Teller."

BACK TO SCENE

CAMERAMAN

Can I apply to live here?

At the sound of the Cameraman's voice, Anya looks up and sees them in her room. Surprisingly, she is not shocked, nor does she try to cover up.

ANYA

Hello there. Sorry, but I'm in the middle of getting ready.

REPORTER

Do you mind if we ask you some questions?

(CONTINUED)

4 CONTINUED:

4

ANYA

Not at all.

She continues to dry her hair, very comfortable in her nakedness. The Reporter is much less comfortable.

REPORTER

Do you want us to wait until you're dressed? We can't use this footage anyway.

CAMERAMAN

The station can't use it...

ANYA

No, that's OK. Shoot.

CAMERAMAN

I'm shooting!

The Reporter glares at the Cameraman for a moment, then composes herself.

REPORTER

Go in tight! <BEAT> It doesn't bother you that your entire life is on display?

Anya stops drying her hair and looks right at the Reporter, her eyes clear and bright.

ANYA

I think it bothers you, and that's OK. But, I'm not you, so don't put your fears and hang ups on me. <BEAT> You forget about the cameras after a while, and just live your life.

Zen is stirring in the bed, and Anya smiles. She goes over to the edge of the bed and kisses Zen on the lips.

ANYA (CONT'D)

Morning, babe. We have company.

Zen opens her eyes and sees the film crew. She gets out of bed and heads for the bathroom.

ZEN

Not a morning person, sorry.

FALCONER

That's Zen Lee. She's very sensual.

Anya smiles and nods her head.

(CONTINUED)

4 CONTINUED: (2)

4

ANYA

Oh, yeah. You want to tell the reporter here about body massages?

ZEN (O.S.)

Not until I've had at least three cups of coffee...

5 INT. MIKE HOUSE -- CONTINUOUS

5

MIKE, a thirty-something man getting ready for work, is sitting in front of his computer. The camera view he has open on his computer is where Zen is washing her face. Mike switches between two camera views.

MIKE

I wish I could live there. <BEAT>  
Yeah, baby. Work it this morning.

Mike ties his necktie, watching Zen wash her face.

6 INT. HARRISON HOUSE -- CONTINUOUS

6

MRS. HARRISON, an woman of about 80 years old, is sitting at her computer. She has posters and pictures of the girls from the house all around her desk, and on the walls. On one wall is a large black and white picture from the early 1940s, with a huge caption that reads "Harrison Boarding House." The girls' life is her life, and vice versa.

MRS. HARRISON

Zen, you better get moving. You're going to be late for your first massage appointment.

She switches views, and sees Amber putting on her makeup.

MRS. HARRISON (CONT'D)

Amber, you don't need that much makeup, dear. You're naturally beautiful.

She sits back in her chair, sighing.

MRS. HARRISON (CONT'D)

I have to keep track of my girls.  
What would they do without me?

She reaches out and touches the faces of the girls: Amber, Zen, Sara, Constance, Anya, Sonja, Pia.

MRS. HARRISON (CONT'D)

What would I do without you...?

7 INT. TANNING ROOM -- LATER

7

Falconer leads the film crew into the tanning room. There is a full size tanning bed, as well as a large hot tub. Kneeling next to the hot tub is EVAN KNIGHT, the maintenance man. He is a muscular, handsome man, dressed in shorts and a tank top. He is working on the hot tub controls.

Sara, a beautiful 20 something African American girl, is just getting out of the tanning bed. She is wearing a very small bikini, and she leans over to turn off the tanning bed.

The Shot FREEZE FRAMES, and the following legend appears:

"Sara Jeffreys, 5'4", 118 pounds. College Co-ed."

BACK TO SCENE

FALCONER

This is Sara Jeffreys. She's one of our co-eds, she's a junior in college, pre-med.

Sara rushes to grab a robe, and slips it over her swimsuit. She then smiles at the camera, straightening her hair.

REPORTER

If you're going to be a doctor, what are you doing here?

Sara smile wavers for a moment, then comes back to full force.

SARA

Medical school costs money. This helps pay for tuition, books and more.

REPORTER

Why are there cameras in the bathroom?

FALCONER

It's real life. Maybe in the movies you never see the actors go to the bathroom, but this is real.

SARA

You never have to go to the bathroom?

REPORTER

Of course I do, but I don't want anyone watching me go.

FALCONER

Here, it's all or nothing.

(CONTINUED)

7 CONTINUED:

7

SARA

We all knew this going in. It takes some time to get used to it...

Falconer indicates Evan.

FALCONER

This is Evan Knight, our jack of all trades. He manages the website, and does the maintenance around the house.

Evan stands up to his full 6'3" height, an Adonis, and he smiles at the Reporter.

REPORTER

Are you here every day, Evan...Mr. Knight?

EVAN

Evan's fine. I don't live here, but I'm here to help the girls six days a week. If something breaks, I'm their man.

The Reporter tears herself away from Evan and looks at Falconer.

REPORTER

Beefcake for female subscribers?

FALCONER

I put out a call for maintenance men. He showed up, like manna from heaven.

Falconer leads them out of the tanning room, leaving Evan and Sara alone.

EVAN

You need anything, Sara?

Sara walks toward Evan, letting her robe fall open for his viewing pleasure.

SARA

I have an anatomy test coming up Friday, and I sure could use a visual aid...

Evan laughs and closes Sara's robe for her.

EVAN

You slut. Go get ready for class.

(CONTINUED)

7 CONTINUED: (2)

7

She kisses Evan on the cheek and heads out of the room. Evan slaps her on the bottom, then kneels down at the controls and shakes his head at the electronics. He hangs a "Out of Order--Do NOT Use" sign on the hot tub. He then collects his tools.

8 INT. PHIL HOUSE -- CONTINUOUS

8

PHIL is just getting home from the night shift, and he puts his lunch pail on the table and goes straight to the computer.

PHIL

Let's see how my girls are today.

He clicks on the various cameras. Amber getting dressed.

PHIL (CONT'D)

Looking good, Amber.

Another click. Sara getting ready for the day in her room.

PHIL (CONT'D)

Do well on your test, Sara. I know you studied hard.

He clicks on the gym camera, and sees Sonja working out on the bag.

9 INT. GYM -- MOMENTS LATER

9

TIGHT ON ANATOMICALLY CORRECT BOXING DUMMY. It's designed to look like a human being, but before we get much of a visual, it is WHACKED from the side by a FOOT.

CAMERA PULLS OUT TO REVEAL

SONJA WIGGINS, a 25-ish, muscular, beautiful woman dressed in a jog bra and tight shorts, is working out on the bag. She is throwing kicks and punches, dancing around the bag to the beat of the music playing on the stereo. She is incredibly fit and very powerful. Her punches and kicks rock the bag back.

The Shot FREEZE FRAMES in mid kick, and the following legend appears:

"Sonja Wiggins, 5'9", 131 pounds. Self defense expert."

BACK TO SCENE

Falconer, the Reporter and the Cameraman come into the gym, which is very well equipped. In addition to the bag, there are exercise bikes, treadmills, stair climbers and elliptical machines along one wall, all pointed towards the TV.

(CONTINUED)

9

CONTINUED:

9

PIA ST. CLAIR, a strikingly beautiful blonde, is working out on one of the treadmills. She is in great shape, and the machine is running at seven mph.

PIA  
(waving at the crew)  
Hey! How's it going?

The Shot FREEZE FRAMES, and the following legend appears:

"Pia St. Clair, 5'4", 117 pounds. College Co-Ed, former beauty queen, artist."

BACK TO SCENE

FALCONER  
This full gym is open 24 hours a day, and we have four cameras in here alone.

He points to the various camera positions.

Sonja continues to punish the bag, then a BEEP sounds, and she stops hitting it, and walks over to a table. She gets a drink from a water bottle, and towels off. She smiles at the camera crew.

SONJA  
You sure do get the press, don't you, Mr. Falconer?

REPORTER  
You look pretty good, hitting that bag.

SONJA  
Well, to paraphrase Bruce Lee, 'Bags don't hit back.' It's good for my ego--I beat Bubba here every time. My name's Sonja.

CAMERAMAN  
Red Sonja?

Sonja stares at the Cameraman.

SONJA  
What?

She looks pissed, and she advances on the Cameraman.

FALCONER  
Sonja...

(CONTINUED)

REPORTER  
What's she doing?

FALCONER  
Sonja!

9 CONTINUED: (3)

9

She keeps coming at the Cameraman, who is now backing up.

SONJA

What do you mean by that? I'll kick your fat ass, camera and all! Don't you move away from me...

She stares straight at the camera, and the Cameraman continues to retreat, stumbling and almost falling. Sonja smiles.

SONJA (CONT'D)

Relax, I was just acting. Could you feel it? I'm good, huh?

The Reporter smiles and breathes a sigh of relief. The Cameraman looks over at the Reporter, wondering what she got him into.

REPORTER

Yeah, I felt it. Why are you living here?

SONJA

For the exposure, so I'm glad you're here. I think I'd be perfect for an action movie, and maybe I can jump start my career. Also, I get paid to work out.

The BEEP sounds again, and Sonja puts down her towel.

SONJA (CONT'D)

Sorry, but the bag is calling.

She goes back to hitting the bag, she is good, and Falconer leads them out.

10 INT. FAMILY ROOM -- MOMENTS LATER

10

VIDEO CAMERA POV

We are back in the main room, and looking through the doorway to the dining room, where Pia is clearing the table. Anya is there with her, and everywhere Pia goes, Anya is behind her, caressing her, tickling her, having fun. Pia is laughing, and Anya is having the time of her life.

REPORTER (O.S.)

Do you require the women to do anything in particular, Mr. Falconer?

FALCONER (O.S.)

Well, they do have to be in the house a minimum of 12 hours a day...

(CONTINUED)

10 CONTINUED:

10

The camera is still on the affectionate couple in the kitchen.

REPORTER (O.S.)

Excuse me for a moment...Stu! We're doing an interview over here, if you could tear yourself away from the lesbian roadshow!

THE CAMERA SWINGS BACK TO FRAME THE REPORTER AND FALCONER.

CAMERA POV ENDS HERE.

REPORTER (CONT'D)

You were saying?

FALCONER

Yes, the girls have to be in the house a minimum of 12 hours a day. After all, they are the show.

REPORTER

How many members do you have on the site?

FALCONER

I'd prefer not to say...

REPORTER

And they each pay \$40 a month to watch the girls?

FALCONER

That's the base rate, then you can pay extra for chat time, as well as special access to your favorite resident's folders, pictures, and more.

REPORTER

That's a lot of money. Would you consider this pornography, what with the cameras in the shower, the bathroom, the bedroom, and so on?

11 INT. ARIEL &amp; BRENNAPARTMENT -- CONTINUOUS

11

TIGHT ON COMPUTER, the web browser set to Watchusdorm.com. The only camera view open is where the TV Reporter is confronting Falconer.

PULL BACK TO REVEAL BRENNAPARTMENT

Sitting at her computer, talking on a headset phone, and watching the voyeur site on her computer at the same time.

(CONTINUED)

11 CONTINUED:

11

Brenna is dressed in a jog bra. Ariel is sitting next to her, dressed in a cut off T-shirt and panties.

BRENNA

(into phone)

I'm telling you, it'll be a blockbuster article. Sure, this whole voyeur site thing has been covered, but never from the inside. Hold on for a second.

She clicks the HOLD button on her phone, and turns to Ariel.

BRENNA (CONT'D)

\$40 a month? Can you imagine the money that dirtbag is making? \$40 a month, times maybe 10,000 subscribers? That's \$400,000 a month, for what? Some cameras, an Internet server, the mortgage on a house, and the salaries for six, no seven, girls.

ARIEL

What kind of article are you going to do?

She holds up her finger, takes a drink of water, then clicks the phone back on.

BRENNA

If you don't want it, I can sell it to your competition. <BEAT> That's not nasty, Terry, that's the truth. <BEAT> 2,000 words, I don't think so. To do this justice, I'm thinking 5,000 words minimum--can you say expose? <BEAT> Thanks! I knew I could count on you.

She hangs up.

BRENNA (CONT'D)

Sold! I'm in, \$2 a word, expenses paid. Plus, a salary from the site.

ARIEL

I don't get it. What's the attraction?

Brenna looks at her computer and thinks for a BEAT.

BRENNA

You're watching real life.  
(MORE)

(CONTINUED)

11 CONTINUED: (2)

11

BRENNA (CONT'D)

Nothing there is scripted, so anything can happen. Even when nothing happens, the possibility of something happening is intriguing.

ARIEL

You're going to live there?

BRENNA

I'm next in line to move in. The owner, this cheeseball here, doesn't know anything about the article, he just thinks I'm perfect for the site. Personally, I'm more excited about the book.

ARIEL

I thought it **was** an article?

BRENNA

(a little exasperated)

It is, but the ultimate goal is a first person book about living life 24/7 on the net.

ARIEL

You think you can live like that? Knowing that for everything you do, someone is watching?

BRENNA

We'll see.

12 INT. FAMILY ROOM -- CONTINUOUS

12

The interview is ending.

(CONTINUED)

12 CONTINUED:

12

REPORTER

How much of this site is about sex?  
In recent weeks, the town you are  
in...

FALCONER

Which shall remain nameless.  
Security.

REPORTER

...has tried to shut you down,  
claiming that you are a pornographic  
operation. What do you say to these  
charges?

FALCONER

That's what we are selling. There  
is sexual content, but there is also  
washing dishes, and cleaning clothes.  
There are showers, and homework. It  
all balances out. This is real life.  
The camera's here don't blink.

REPORTER

There's no spot in this entire house  
where there isn't a camera?

FALCONER

That's right. These girls are live,  
24 hours a day, seven days a week.  
That's [www.Watchusdorm.com](http://www.Watchusdorm.com).

The Reporter looks at the Cameraman.

REPORTER

Cut. I think that's about all we  
need. Thanks for letting us come  
in, and please thank the ladies for  
being so candid and accessible. We  
got some great footage.

The Cameraman nods as he powers the camera down.

CAMERAMAN

Great footage.

Falconer holds out the blindfolds.

FALCONER

I'll see you out.

13	OMITTED	13
13A	EXT. NET HOUSE -- LATER	13A

Establishing shot of house, nighttime. Main Titles here.

14 INT. LIBRARY -- CONTINUOUS

14

The house maid, FRANCESCA DESCARTE, is cleaning in the library. She is dressed in a frilly, very revealing French maid's outfit, and she is almost coming out of it with every movement.

She finishes tidying up the room, then turns to the camera and dusts it.

She turns around, and sees Evan standing in the doorway, admiring what he sees. He has a lecherous look on his face.

Francesca walks towards Evan, her face hard and angry.

FRANCESCA

What the hell do you think you're looking at?

Evan looks confident, cocky even.

EVAN

The hottest tease I've ever seen...

FRANCESCA

You think you have the right to talk to me like that?

EVAN

I'll do anything I want...

He grabs her and forces her into the room next door and shuts the door.

15 INT. SAFE ROOM -- CONTINUOUS

15

Evan has Francesca pushed against the wall, one hand on her mouth. His other hand is busy pulling her top off.

EVAN

Thank god for the safe room. No cameras to see us.

Francesca struggles to talk through his hand.

(CONTINUED)

15 CONTINUED:

15

EVAN (CONT'D)

Hush, now...

Francesca tries harder and pulls his hand off her mouth, SLAPPING him across the face.

EVAN (CONT'D)

What?

FRANCESCA

That's for the tease remark! Now, hurry up, I have to finish the rooms before I leave.

They kiss passionately, while stripping off each other's clothes.

16 INT. AMBER ROOM -- LATER

16

Amber is ready for bed, and as she lays down, she blows a kiss at the camera in the corner.

AMBER

Good-night!

17 INT. ANYA ROOM -- CONTINUOUS

17

Anya and Zen are lying on Anya's bed, and they call out, together.

ANYA/ZEN

'Night!

18 INT. CONSTANCE ROOM -- CONTINUOUS

18

Constance is just pulling off her top, and she calls out from underneath the shirt

CONSTANCE

Good-Night!

19 INT. SONJA ROOM -- CONTINUOUS

19

Sonja is standing in the middle of her bedroom, a pair of Chinese swords in her hands. She's wearing a bra top and boxer shorts.

She twirls the swords around her body, the swords WHOOSHING as they slice the air. She is complete control of her movements, and they are beautiful (and deadly).

All over the walls are posters of Bruce Lee, Jackie Chan, and others, including movie posters from her favorite martial arts movies ("American Shaolin," "Bloodmoon," "No Retreat No Surrender").

(CONTINUED)

19 CONTINUED:

19

She also has weapons mounted on her walls: sai, tonfa, sickles, kama, and more. She has an arsenal at her disposal.

Sonja finishes her routine, and sheathes the swords in one smooth movement. She twirls into a beautiful wheel kick, hitting the light switch gracefully with her foot, turning the light off.

SONJA

'Night!

She flips and lands on her bed.

20 INT. MIKE HOUSE -- CONTINUOUS

20

MIKE is in his pajamas, white with little sailboats on them, and he checks the computer one last time. He turns the monitor off. A new poster of the girls hangs on the wall of his room.

MIKE

(yawning)

Good night, girls...

21 INT. STEPS -- LATER

21

The CAMERA COMES UP THE STEEP STEPS, AND STOPS TIGHT ON ONE HIGH HEELED SHOE, lying at the top of the steps.

PULL BACK AND PAN TO REVEAL HALLWAY

Pia is walking down the hallway, her arms full of art supplies, heading for the steps. She is also carrying a special doll that looks remarkably like her. The hallway is dark, and it is difficult to see.

PIA

From beauty queen to sculpting at midnight, dressed in a baby doll nightie. Yeah, this is a personal high point here...Sure, an artist has to suffer for her work, but this is ridiculous...

She walks down the hall, trying to keep the pile of supplies, which is blocking her vision, from dropping onto the floor.

PIA (CONT'D)

How'd I get stuck with the graveyard shift again, anyway? Sure, I'm the new girl, but it's been my turn every night this week. By member request, he said. By request, my ass...

(CONTINUED)

21 CONTINUED:

21

She gets to the top of the step, and she hits the shoe, losing her balance and she goes ass over teacups down the staircase.

She rolls and goes over the banister, falling through space.

The doll, in SLOW MOTION, lands HARD on the polished hardwood of the front hallway, arms and legs akimbo. The doll bounces once, twice, then lies still.

22 INT. FRONT HALLWAY -- CONTINUOUS

22

From up top, we see Pia lying face up on the wood. She's not moving, except for the pool of blood forming under her head. We move ever closer until her face dissolves into pixels.

22A INT. FALCONER OFFICE -- DAY

22A

Falconer is sitting in his office, the wall behind him lined with masks. He is talking on the phone, while looking at a new mask.

FALCONER

That much of an increase, huh? That's great! Update me on the credit card receipts, and keep the good news coming.

He hangs up the phone, and holds the mask out in front of him.

FALCONER (CONT'D)

Who would have thought...

23 INT. FAMILY ROOM -- DAY

23

The pixels begin to resolve themselves back into a picture of Pia, surrounded by flowers. We're above the family room, watching the wake for Pia in the house.

Music is playing, and the liquor is flowing. No one is dancing, yet. We catch snippets of conversations as the CAMERA MOVES THROUGH THE PARTY.

Constance is talking with Sara.

SARA

I feel bad because I don't feel anything. I didn't really know Pia.

CONSTANCE

Still, it's a shame.

Zen is handing Anya a drink.

(CONTINUED)

23 CONTINUED:

23

ZEN

She didn't have any family...Just  
us...

Sonja is standing with Amber. She whispers to her  
conspiratorially.

SONJA

After...you know...I heard that the  
hits on our website went up over 200  
percent. That's amazing! That's  
more than 500,000 hits a day, just  
because Pia took a gainer. My web  
poster got 10,000 orders alone, at  
\$2.50 per download...

(CONTINUED)

23 CONTINUED: (2) 23

She begins to count on her fingers.

AMBER

Sonja!

SONJA

Remember, the world is watching...

24 INT. PHIL -- DAY 24

Phil is in front of his computer, watching the wake on his monitor. He's also talking on the phone, and he has a copy of the newspaper spread out in front of him.

PHIL

Yeah, the first "live" death on the Internet! Pretty cool, huh? <BEAT> Nah, I wasn't watching, but I got e-mail from a guy who was, and he's going to send me screen shots.

25 INT. FAMILY ROOM -- CONTINUOUS 25

The wake goes on.

Falconer hugs all the women in turn, comforting them. He's doing it to cop a feel, but it looks good. He hugs Constance particularly long.

FALCONER

I'm sorry for your loss.

CONSTANCE

I barely knew her. How's the site?

FALCONER

Better than ever. Even bad press is good press when the Internet is concerned. Everyone wants to say they've been on our site...

He hugs Constance a little tighter, whispering in her ear.

FALCONER (CONT'D)

It's sad, but that's our customer.

He releases Constance and walks across the room.

26 INT. ARIEL & BRENNA APARTMENT -- CONTINUOUS 26

Brenna and Ariel are watching the wake.

(CONTINUED)

26 CONTINUED:

26

ARIEL

Falling to your death, half naked  
for all the world to see. You still  
want to move in there?

BRENNA

Hell, yeah. This site is hotter  
than ever now.

ARIEL

Well, they have an empty room now.  
I'd say your time is coming.

Brenna looks at the site, trying to feign nonchalance.

BRENNA

You know, that thought never even  
crossed my mind.

She tries to keep a straight face, but a small smile breaks  
through.

Ariel looks at her for a moment.

ARIEL

Yeah, right!

BRENNA

Now you'll have more "quality time"  
with Peter.

Ariel CRACKS Brenna across the head with her pillow.

They start to pillow fight.

27 INT. COMPUTER ROOM -- NIGHT

27

Constance, Amber, Zen, and Sara are on the computers,  
chatting.

SARA

Listen to this question, what body  
part do you look at first when you  
see a man?

AMBER

Ass!

CONSTANCE

Eyes! No...package!

They all laugh.

Zen stands up and puts her arms around her upper body, hugging  
herself.

(CONTINUED)

27

CONTINUED:

27

She turns around, and it looks like someone is holding her.

(CONTINUED)

27 CONTINUED: (2)

27

ZEN

I'm an arm woman. Give me good muscles, good definition. Those arms can hold me forever!

28 INT. PERV HOUSE -- CONTINUOUS

28

A grossly overweight man, the PERV, is watching the chat on his computer. He's got a T-shirt on that has Pia's dead face on it, lifted from the Internet cam.

Underneath the picture, it says "First Live Internet Death: Pia St. Clair, March 15, 2001"

29 INT. COMPUTER ROOM -- CONTINUOUS

29

The Girls are laughing, and Evan sticks his head in. They try to compose themselves.

EVAN

I can feel you all undressing me with your eyes!

He smiles, and the Girls crack up again.

30 INT. SARA ROOM -- NIGHT

30

Sara, ready for sleep, is kneeling on the floor next to her bed. A crucifix is hanging on the wall.

She is praying.

SARA

Holy Mary, Mother of God...

Francesca pokes her head into the room and smiles.

FRANCESCA

Prayer will never absolve what happens here every day!

Sara stops her prayer and shoots Francesca a look.

SARA

You don't believe that confession and prayer cleanse the soul?

FRANCESCA

This house needs some extra strength cleansing. Say a prayer for me, too. I'm outta here.

SARA

I will.

(CONTINUED)

30 CONTINUED: 30

Francesca leaves Sara to her absolutions.

31 INT. LIBRARY -- DAY 31

The Girls are performing in front of a camera clearly marked "Performance Cam." Each girl does something different: Sonja does part of a martial arts form, Amber does a little bit of striptease, Constance poses--trying hard to impress, Zen does some Tai Chi, Anya some yoga, Sara a dreamy dance. Francesca does a little dance with her duster.

Some dance together, others alone.

Each of the Girls DISSOLVES into the next, back and forth, with cool music over top.

The Girls are in various stages of undress. Even Evan gets into the act, dancing by with a lampshade on his head, and only his jockey shorts on.

32 INT. ANYA ROOM -- DAY 32

Falconer walks by the door to Anya and Zen's room, and stops in his tracks when he sees Zen sitting on the edge of her bed.

FALCONER

Oh, there you are.

ZEN

Imagine, sitting in my own room.  
What are the chances?

Falconer comes into the room and looks at Zen, smiling.

FALCONER

You gonna bust my chops, or you want  
to get your bonus?

Zen brightens at the mention of money.

ZEN

Sorry, I thought you were going to  
try to get me to sleep with you  
again...

Falconer smiles and pulls out a wad of cash. He starts to count out hundred bills.

ZEN (CONT'D)

Good week for the site?

(CONTINUED)

32 CONTINUED:

32

FALCONER

(still counting)

Yes, and it was particularly good for your page. 25 percent more hits than last month. You're doing something right. It might be the kinky girl-girl thing you have going.

ZEN

I prefer to think it's my Asian exotic thing...

FALCONER

Whatever, it's working. You're making a ton of money.

He hands Zen a bunch of hundred dollar bills.

ZEN

You're the one making the real money. This site has to be a gold mine.

FALCONER

There's plenty to go around...

He looks at her, up and down, and starts to come a little closer.

ZEN

Don't even think about it, Manny. Quit while you still have a little dignity.

She looks at him for a BEAT.

ZEN (CONT'D)

Oops, too late.

Manny nods and smiles bitterly, and steps out of Zen's room. She counts the money, then stashes it in one of the drawers of her desk.

33 INT. FAMILY ROOM -- LATER

33

TIGHT ON TV

The interview that the Reporter did with Falconer is just ending. The last quote is from Falconer.

FALCONER (V.O.)

This is real life. The camera's here don't blink.

THE CAMERA PULLS BACK TO REVEAL all of the Girls, except for Sara, sitting in the family room of the house, watching the

(CONTINUED)

33 CONTINUED:

33

TV. Constance flicks off the TV as the Reporter finishes up.

CONSTANCE

Can you believe Falconer? It's not about sex! Why the hell do we have to take a minimum of three showers a day if it's not about sex!

AMBER

I know it's about sex, but I don't mind. Let's play.

CONSTANCE

Of course you don't mind. You're a stripper!

Amber looks a little hurt.

AMBER

I'm not a stripp...exotic dancer, anymore...

CONSTANCE

What do you call what you did last night for the performance cam? Riverdance?

ZEN

Hey, you're taking the money, too, and your share of showers.

SONJA

We all flash the cameras every now and then. It's kinda cool, and no matter how much you complain about it, it's easy work, good pay, and we got it.

CONSTANCE

I know I'm being exploited.

The others look at her, surprised.

CONSTANCE (CONT'D)

I'm using the perverts who sign on every day to get where I want to be...but this 'Game Night' is so flipping degrading.

Francesca comes into the room.

FRANCESCA

That's it, girls. I'm gone. Have a great game!

(CONTINUED)

33 CONTINUED: (2)

33

CONSTANCE

Yeah, thanks.

FRANCESCA

What is it tonight?

AMBER

Naked Clue! I think I'm going to win tonight...

ANYA

We'd love to see you naked, Francesca!

Francesca smiles at Anya, and wags her finger at her.

FRANCESCA

Maybe some other night.

She exits.

CONSTANCE

Where's Sara?

AMBER

She wasn't feeling well. Said something about taking a whirlpool then going to bed. Let's get naked!

She deals the Clue cards.

34 INT. PERV HOUSE -- CONTINUOUS

34

The Perv is sitting at his computer, stripping off his shirt.

PERV

Naked Clue, my favorite game. I think it's me in the bedroom, with Amber, using my candlestick...

He rubs his hands together.

35 INT. TANNING ROOM -- CONTINUOUS

35

The door to the tanning room comes open, and Sara walks in. She is dressed in a robe, and she walks over and kneels down at the controls of the hot tub. She turns the control knob to 15 minutes.

The "Out of Order" sign that was on the unit is no longer there.

Her back to the camera, Sara lets the robe slip off her shoulders, and it falls in a heap on the floor. The sign is there on the floor, face down.

(CONTINUED)

35 CONTINUED:

35

Sara climbs into the tub, slowly turning around and dropping into the water. She sighs as she leans back against the side of the tub, enjoying the hot, bubbly water.

36 INT. FAMILY ROOM -- MOMENTS LATER

36

The Women are much less clothed, as the game continues.

AMBER

Is that what you really think?

Constance nods.

AMBER (CONT'D)

Confident?

Constance nods again.

AMBER (CONT'D)

I'm sorry, it's not Professor Plum  
in the library with the gun! Strip!

Amber herself is naked from the waist up (we see her from an angle) and loving every minute of it.

Constance, disgusted, takes her pants off, revealing small, sexy panties.

ZEN

Do the camera!

Constance walks over to the camera placed on the table, and displays herself.

CONSTANCE

Satisfied? I've gotta pee.

She leaves the room. Anya gets up too.

ANYA

Anyone want a drink?

Several hands go up.

ANYA (CONT'D)

Your legs broken? <BEAT> Kidding,  
I'll get them.

She walks out of the room.

AMBER

This is such fun!

Zen heads for the hallway.

(CONTINUED)

36 CONTINUED:

36

ZEN

I'll be right back, I'll check the  
computer for messages.

The rest of the Girls split up for a moment, going to  
different areas of the house.

37 INT. TANNING ROOM -- CONTINUOUS

37

Sara is still relaxing in the hot tub, when a NOISE is heard  
O.S.

Sara sits up in the water and looks around the room.

Nothing.

SARA

Anybody there? Is that you, Sonja?

No response.

Shrugging, she leans back in the water, closing her eyes.

TIGHT ON THE CONTROL PANEL

One spark flies, then another.

38 INT. COMPUTER ROOM -- MOMENTS LATER

38

Zen, wearing only a lacy bra, is sitting at the computer,  
chatting with members of the site.

COMPUTER VOICE (O.S.)

Show me your tits!

Zen types.

ZEN

Patience is a virtue.

COMPUTER VOICE (O.S.)

Are you wearing panties?

ZEN

Watch the rest of the game, and you'll  
find out soon enough...

A new message comes in, with a different, menacing voice.

COMPUTER VOICE 2 (O.S.)

Do you want to die?

Zen is taken back a little bit, but then she types her answer.

(CONTINUED)

38 CONTINUED:

38

ZEN

We all have to die sometime.

COMPUTER VOICE 2 (O.S.)

Some sooner than others, you pathetic bitch.

Zen gets up and walks back towards the family room.

ZEN

Asshole!

39 INT. FAMILY ROOM -- MOMENTS LATER

39

Everyone is coming back into the room.

AMBER

We're into the bonus round now.

GIRLS

(together)

Thank God!

AMBER

Any wrong answer means that everyone strips! Anya.

Anya consults her sheet of notes.

ANYA

I think this game gives us bad karma...

GIRLS

(together)

Guess!

Anya jumps a little, then smiles.

ANYA

Is it Mr. White in the library with the rope?

They all consult their sheets, and then together

GIRLS

Wrong answer!

ANYA

Who did it?

They all take an article of clothing off, and throw it at Anya, everybody laughing.

40 INT. TANNING ROOM -- CONTINUOUS 40

The control panel sparks again, this time more violently. It SNAPS and CRACKLES, and Sara sits up in the water again.

Then, an arc of electricity goes from the control panel to the water, and Sara stiffens in the water.

41 INT. FAMILY ROOM -- CONTINUOUS 41

Constance and all the Girls are up in front of the camera dancing, putting on a show for the members, when the lights flicker. They stop dancing and look at the lights.

CONSTANCE

Not another one! It took us hours to get back on line after the last one!

SONJA

No, that was a draw, a flicker. Something's drawing more power than it should.

She looks around, but sees nothing out of the ordinary.

The lights flicker and brown out again.

CONSTANCE

Shit!

42 INT. TANNING ROOM -- CONTINUOUS 42

Sara, the electricity coursing through her body, is trying to get out of the tub.

She falls back into the water.

43 INT. MIKE HOUSE -- CONTINUOUS 43

Mike comes back to his computer, a drink and a sandwich in his hands. His computer screen is flickering.

MIKE

What the hell?

He sits down quickly at his terminal, and hits some keys. The CAMERA DOLLIES BEHIND HIM TO REVEAL the screen.

Windows of different camera POVs pop up on the screen as Mike searches for the problem in the house.

44 INT. FAMILY ROOM -- CONTINUOUS 44

The lights are still pulsing bright and low.

(CONTINUED)

44 CONTINUED: 44

CONSTANCE

Let's find out what's going on.

They break up and head into different areas of the house.

45 INT. COMPUTER ROOM -- CONTINUOUS 45

Zen pokes her head into the computer room, then checks the different monitors, but everything looks fine.

46 INT. MIKE HOUSE -- CONTINUOUS 46

Mike is still cycling through the different cameras.

47 INT. GYM -- CONTINUOUS 47

Amber looks into the gym, and checks the treadmills and other equipment. Nothing is out of place, nothing wrong.

48 INT. MIKE HOUSE -- CONTINUOUS 48

Mike clicks on the hot tub camera, and he sees Sara floating face down in the water.

MIKE

Oh, my God...

49 INT. NET HOUSE -- MORNING 49

Two EMTs have just removing Sara's body, now in a body bag, from the house. The rest of the Girls are standing around, watching it happen. Most of the Girls are crying. Evan is standing next to Falconer, and he is extremely upset.

EVAN

I put a sign up, and I know I unplugged the unit. I don't know what happened...

Falconer, uncomfortable offering comfort and solace, awkwardly puts his hand on Evan's shoulder.

FALCONER

It was an accident, that's all. Now, I have to call her next of...

Sonja, her eyes filled with tears, steps in and cuts Falconer off.

SONJA

I'll do it. I'll call her parents today, myself...

Falconer nods, and exits. The Girls are all in a group, banding together to keep the bad things out.

50 INT. JAMES AND DIANE HOUSE -- DAY 50

A couple, their arms around each other, are sitting at their computer, dabbing at their eyes. The man, JAMES, and the woman, DIANE, are really shook up.

JAMES

I never saw anyone die before!

DIANE

I can't believe it happened...

JAMES

I feel like I lost someone from my own family...

The CAMERA TRACKS AROUND THE COMPUTER, and we SEE that the site is open, and there is a new banner that reads: "In Memory of Sara Jeffreys." It's a nice touch.

51 INT. HARRISON HOUSE -- LATER 51

Mrs. Harrison sits at her computer. Up on the screen is a background picture showing Pia and Sara together, arms around each other.

She is crying, tears streaming down her cheeks.

52 INT. FAMILY ROOM -- LATER 52

The entire household is gathered together, except for Evan. Falconer is addressing the group.

FALCONER

Two horrible accidents in one week. What happened to Pia and Sara was a tragedy, a horrible thing, but let's not lose sight of the fact that they both were accidents.

He pauses for a moment, for dramatic effect.

FALCONER (CONT'D)

And life goes on. Our jobs <BEAT> go on.

The Girls look up at him, shocked and surprised.

CONSTANCE

What exactly are you saying?

SONJA

You sleazeball, what are you planning?

Falconer clears his throat and looks around.

(CONTINUED)

52 CONTINUED:

52

FALCONER

This is our job, it's not a hobby.  
We have to carry on, so we all get  
paid. Our members are billed monthly,  
and we can't afford to take any time  
off.

Constance stands up and looks at Falconer suspiciously. He  
points at him.

CONSTANCE

You have someone to take her place,  
don't you?

FALCONER

The operation is designed for at  
least six women. That's what we  
advertise, that's what we have to  
provide.

SONJA

You're a fucking ghoul! Their bodies  
aren't even cold yet!

CONSTANCE

You're sick, Falconer. Sick to just  
keep on making money...

Falconer is fed up with this. He points at each of them as  
he talks.

FALCONER

You going to cash the paycheck you  
got in your mailbox this morning?  
Are you?

The Girls look down at the ground.

FALCONER (CONT'D)

Maybe you're believing your own press,  
that you're a bunch of friends living  
together, and there just happens to  
be cameras recording everything.  
Remember, you are being paid to live  
here, and paid well, by me! So, the  
business continues. And we add an  
additional resident this morning,  
her name is Brenna Sterling.

It's not much of an introduction, but it's all she gets.  
Falconer goes into the kitchen quickly, and brings Brenna  
back.

BRENNNA

Hi there.

(CONTINUED)

52 CONTINUED: (2)

52

No one looks at her. Brenna, holding a couple of bags, looks at Falconer for help.

FALCONER

Anya, can you show Brenna...?

Anya looks up at him with sadness in her eyes.

ANYA

Sara's aura is still in her room.  
It hasn't made peace with...the  
violence. I think you better make  
other arrangements.

Falconer stares at her, debating whether or not to take a stand. He decides that avoiding another conflict is the best choice here.

FALCONER

Zen, Brenna will be staying in Pia's  
room until we sort things out.

Zen, ever the pragmatist, nods her head and forces a smile at Brenna.

ZEN

I'll show you the room. C'mon.

Zen and Brenna walk out of the room. Before they are even out of the room, Sonja stands up.

SONJA

This sucks, Falconer! This is a new  
low point, even for you!

Falconer isn't backing down now.

FALCONER

You want out? Say the word, and  
I'll rip up your contract.

He faces them all.

FALCONER (CONT'D)

All of you. You don't like the way  
things are done, take a stand and  
leave. I can replace you like THAT!  
I'll release you from your contracts,  
and you'll go back to stripping, to  
waiting tables, to doing soft porn.

He waits a BEAT, looking at each of them.

(CONTINUED)

52 CONTINUED: (3) 52

FALCONER (CONT'D)

No takers, huh? Then, I suggest we  
all get back to work!

He STORMS out of the room, leaving them all struck dumb.

53 INT. MIKE HOUSE -- CONTINUOUS 53

Mike is watching the scene on his computer.

MIKE

Damn! The hot tub water isn't even  
cold yet. Still, that new girl is C-  
U-T-E cute!

54 INT. PERV HOUSE -- CONTINUOUS 54

The Perv is sitting in front of his computer. He is  
completely naked, though his computer blocks the more explicit  
areas.

PERV

It's about goddamn time! Let's see  
some skin!

55 INT. PIA ROOM -- MOMENTS LATER 55

Zen leads Brenna into the room, and points to the bed, which  
is piled high with clothes.

ZEN

You can sleep there, OK? Just put  
that crap anywhere.

Brenna nods, and puts down her bags.

BRENNA

I'm sorry about your friends...

An awkward silence follows, and Zen looks around the room.

ZEN

Look, it's not you, it's the timing.  
That's all.

Brenna looks at the floor.

BRENNA

Right. So, what's your story? Where  
are you from? I'd like to get to  
know my housemates...

Zen looks at her for a moment, then

(CONTINUED)

55 CONTINUED:

55

ZEN

I'll let you get unpacked and settled.

She exits the room.

Brenna sits down on the edge of the bed.

BRENNA

Pretty smooth, Brenna.

56 INT. TV ROOM -- MOMENTS LATER

56

Zen walks into the TV room, and sees Amber watching the TV.

ZEN

Don't you find it ironic that all  
around the world, people are watching  
us watch TV?

Amber looks at her for a moment, then back at the TV.

AMBER

Yeah.

57 INT. PERV HOUSE -- CONTINUOUS

57

The Perv is watching them watch TV, and he's getting anxious.

PERV

Do something! Get up and dance.  
Strip! Kiss her! Anything!

58 INT. TV ROOM -- CONTINUOUS

58

Zen watches Amber watch TV, a smile on her face.

Amber catches her watching, and turns to her.

AMBER

What?

Zen just laughs.

AMBER (CONT'D)

I'm going to take a shower.

Amber leaves the room.

59 INT. PERV HOUSE -- CONTINUOUS

59

The Perv celebrates.

PERV

Yes!

60 INT. FRONT HALLWAY -- MOMENTS LATER

60

Falconer is leading Brenna down the hallway.

FALCONER

It's great to have you here, I think you'll fit in nicely, once everything blows over...

BRENNA

I'm looking forward to...the experience...being here.

Falconer smiles and stops next to the control panel for the security system. He looks Brenna up and down.

FALCONER

You're a beautiful woman, in a different way from the others, and this site makes people into stars. You could turn some heads, if you are featured in the right way.

BRENNA

And you'll feature me the right way, Mr. Falconer?

Falconer leans in close to Brenna, invading her space.

FALCONER

If you play your cards right, yes.

Brenna looks at him for a moment, then turns her attention to the security system.

BRENNA

So, what do we have here?

Falconer continues looking at Brenna's body, then reluctantly gestures to the system.

FALCONER

State of the art security. The doors and windows, bulletproof glass, by the way, are all linked to the system, and they lock tight when the system is activated. Because of the clientele we deal with, it may at times be important to keep some people out, so the system is designed to make the house impenetrable, and if anyone should attempt to break in, the system automatically sends out an alert--to my office, and to the police.

(CONTINUED)

60 CONTINUED:

60

BRENNA

People can find this house?

FALCONER

We've taken great pains to make sure no one can trace the site. Too many dead ends. It's all very sophisticated...

He points at a specific "LOCKDOWN" button.

FALCONER (CONT'D)

This is the panic button. Don't screw around with this, though, it takes a special code to open up the house. Serious business. Iron bars secure the doors and windows, and the cavalry is on its way.

Falconer puts his hands on Brenna's shoulders, and caresses her.

FALCONER (CONT'D)

I want you to feel safe.

Brenna touches the LOCKDOWN button.

BRENNA

I feel safe.

Falconer pulls her a little closer.

FALCONER

Welcome to WatchUsDorm.Com, Brenna.  
I'll check on you from time to time.

He walks off down the hall, leaving Brenna standing next to the keypad. She looks at it for a moment, and Sonja crosses the hall and sees her.

SONJA

You get the "I want you to feel safe" speech?

Brenna nods.

SONJA (CONT'D)

Undressing you with his eyes the entire time?

Brenna nods again. Sonja walks over to her.

(CONTINUED)

60 CONTINUED: (2)

60

SONJA (CONT'D)

What he didn't tell you is that this system records our comings and goings. The house is completely computerized-- it's the house of the future, available now!

She smiles at Brenna, miming a TV huckster.

BRENNA

Are there cameras everywhere?

Sonja nods.

SONJA

There is only one room without a camera, and we're not supposed to go in there much. It pisses off the members, and they let Falconer know.

BRENNA

Where is it?

Sonja motions for her to follow her down the hallway. When they get to a closed door, she motions to it.

SONJA

This is it. When the eyes get too much for you, you can either get out of the house, or get in here.

BRENNA

Thanks.

Sonja heads off down the hallway.

SONJA

Don't let Falconer's greasy approach worry you, we all look out for each other here.

Brenna runs a finger along the "safe room" door, then looks up at the camera in the hallway.

61 INT. HARRISON HOUSE -- CONTINUOUS

61

Mrs. Harrison is looking at Brenna on her monitor.

MRS. HARRISON

Don't worry, dear. You're among friends. I'll send you a welcome e-mail, and a pack of doilies.

62 INT. BATHROOM -- MOMENTS LATER 62

Amber is getting ready to take a shower. She strips off her clothes, and turns the water on. After testing it, she pulls back the shower curtain and steps under the hot stream.

She begins to wash herself.

63 INT. ARIEL & BRENNAPARTMENT -- CONTINUOUS 63

PETER, Ariel's boyfriend, is sitting at Brenna's desk, watching Amber take a shower. Ariel is reading a book behind him.

PETER

Look at her! She's just taking a shower, oblivious to the fact that there are three cameras. The regular camera...

He clicks on the screen, and it shows a camera positioned next to the shower head.

PETER (CONT'D)

The special "booty-cam"...

He clicks again, and a camera that is positioned right below Amber's rear end comes into view.

PETER (CONT'D)

And finally, we have the "muff-cam," which is aimed right at beautiful Amber's bush.

This gets Ariel's attention, and she comes up to look at the screen over Peter's shoulder.

ARIEL

Hey, she's a true blonde! Don't they feel...weird?

PETER

It's all just a show. They market it like it's real life, but these girls know they are on display. It's all done for the cameras.

The camera view, which seems to be right from the faucet, shows Amber lathering up her nether regions.

ARIEL

And my roommate just moved into this nuthouse...

(CONTINUED)

63 CONTINUED:

63

Ariel pushes Peter out of the way and clicks around the screen and finally spots Brenna in her room, unpacking.

ARIEL (CONT'D)  
Hey, Brenna! Oh, right, she can't  
hear me. Well, I hope you're OK.  
See ya later.

Peter takes back control of the mouse and the keyboard.

PETER  
Gotta check and see if Amber is clean  
yet.

Peter clicks back to the shower, and Amber is still washing herself.

PETER (CONT'D)  
She must be really dirty.

On the screen, a shadow passes by the shower curtain.

ARIEL  
What the hell was that?

64 INT. BATHROOM -- CONTINUOUS

64

Amber is washing her hair, and the "shadow" moves outside of the shower curtain. A SOUND can be heard over the rush of water.

AMBER  
Who's there?

There is no response. She shuts off the water.

AMBER (CONT'D)  
Anybody there?

Nothing.

Amber is about to start the water again, then sees the shadow again. She rips the shower curtain open, and SCREAMS, surprising...

Evan, with a plunger in his hand, heading for the commode. He looks at her body.

EVAN  
Hey, Amber. You lost weight?

Amber gulps for breath, but makes no move to cover up her naked body.

(CONTINUED)

64 CONTINUED:

64

AMBER  
Evan, you scared me!

She looks down at her body.

AMBER (CONT'D)  
You think I've lost weight?

EVAN  
Yeah, you look great! You want me  
to wait until you're done?

AMBER  
Don't be silly. I don't mind at  
all.

She closes the curtain, but not completely, giving Evan a clear look at her. She turns the water on again, and continues rinsing off.

ANGLE ON EVAN

He's a man, he's only human. After futzing with the commode for a moment, he looks through the shower curtain at Amber, who is turned towards him, her back in the stream of water. He watches for a BEAT, then he closes his eyes, shakes his head, and gets back to work.

65 INT. PERV HOUSE -- CONTINUOUS

65

The Perv is sitting in his chair, his head tilted back, like Amber, eyes closed, in ecstasy.

PERV  
(whispering)  
Amber...

66 INT. TEENAGER ROOM -- AFTERNOON

66

From behind the computer, we see the door open and four TEENAGERS run in, tossing their bookbags across the room and running towards the computer.

TEENAGER ONE sits in front of the computer and moves the mouse, then types in his password.

TEEN TWO  
What's your password? Dorkface?

TEEN ONE  
Yeah, I named it after you!

The group of Teenagers laugh and punch each other.

(CONTINUED)

66 CONTINUED:

66

TEEN THREE

I bet he can't even get on the site...

We HEAR the sound of the computer connecting.

TEEN ONE

Yeah, right! This is the site where the girls died...

They all focus on an image on the screen.

TEEN FOUR

Holy...I can't get this on my computer...

TEEN THREE

Did you join?

Teen One smiles.

TEEN ONE

Yeah, I used my Dad's credit card. We got...

Teen One looks at his ECW calendar

TEEN ONE (CONT'D)

...Twenty eight days left!

TEEN THREE

Time's a wasting...

ANGLE ON COMPUTER SCREEN

A picture of Amber comes up on screen.

TEEN FOUR

I think I'm in love...

TEEN ONE

Hold your horses--there are six girls. All live, all day...

TEEN THREE

You see everything...?

TEEN ONE

Everything, and more. You can't even believe it.

TEEN TWO

Who's your favorite?

(CONTINUED)

66 CONTINUED: (2)

66

TEEN ONE

The new girl, Brenna. Let's see if  
I can find her. She's...

He clicks on the screen, then leans back in the chair as the  
Teens gather around the screen.

TEEN ONE (CONT'D)

Extra hot!

67 INT. PHIL HOUSE -- CONTINUOUS

67

Phil clicks on a camera, and what comes up is nothing but  
snow.

PHIL

What happened to Constance's room?  
Damn it, I'm paying good money for  
this...

68 INT. CONSTANCE ROOM -- CONTINUOUS

68

Falconer is getting dressed, while Constance is still lying  
in bed, naked, the sheet barely covering her. She looks up  
at the cameras around her room.

CONSTANCE

I thought you said that we could  
never disable the cameras...

Falconer shoots her a look and a sly smile.

FALCONER

Our...understanding...is not for  
public consumption. Don't you think  
you were a little hard on me earlier?

CONSTANCE

I've got to be, baby. That way, no  
one thinks you and I are...you know,  
together.

Falconer is in front of the mirror, adjusting his tie.

FALCONER

Sounded pretty sincere.

CONSTANCE

Like I've been telling you, Manny.  
I'm a great actress. How are those  
deals coming?

Falconer looks down at his hands while he answers, a small  
smile on his face. We can tell by his face that he is lying.

(CONTINUED)

68 CONTINUED:

68

FALCONER

Everything's coming together, Connie. The movie, the TV show, the series of novels. When I'm done, this site, and you, will be bigger than Buffy, Britney and Xena put together.

CONSTANCE

When are you going to start featuring me, instead of these other girls?

FALCONER

Soon, Connie. These things take time, and I can't appear to favor you.

CONSTANCE

Well, I see the other girls featured on TV, merchandising, posters...When is it going to be my turn?

Falconer turns and faces her, completely dressed.

FALCONER

You want good things to happen, right? Then, trust me and let me do my job.

He blows her a kiss, then walks out.

69 INT. HALLWAY -- CONTINUOUS

69

Falconer closes the door, pushes the button on his remote control, then walks down the hall, adjusting his tie and whistling a little tune.

70 INT. PHIL HOUSE -- CONTINUOUS

70

Constance's camera is clear again, and Phil watches Constance get up out of bed and walk to the bathroom.

PHIL

That's better. Much better.

71 INT. HALLWAY -- CONTINUOUS

71

As Falconer passes one of the rooms, Amber's room, he sees Francesca cleaning. He pauses at the doorway, watching her, then pulls something from his pocket. He steps into the room.

72 INT. AMBER ROOM -- CONTINUOUS

72

He sneaks up behind her, and grabs her around the waist. She lets out a little scream, then turns and sees who it is. Falconer is wearing one of the masks from his collection.

(CONTINUED)

72 CONTINUED:

72

His hands are still around her waist, while her hands are up on his shoulders, pushing him back.

FRANCESCA

Mr. Falconer, you scared me!

Falconer takes the mask off, laughing.

FALCONER

Call me Manny, please. All my friends do.

Falconer looks at Francesca, up and down. He strokes the side of her face with his hand.

FALCONER (CONT'D)

You're such a pretty girl. I'm glad you're working here.

FRANCESCA

Me, too. Now, if you'll let me get back to that work...

FALCONER

It's OK, I won't tell the boss...

He smiles at his stupid joke, and runs the fingers of his right hand along the jutting swell of her left breast.

FALCONER (CONT'D)

Francesca. I'm looking for someone to feature in a couple of new ventures. It would mean two or three times the money...

Francesca stops trying to push him away quite so hard. Falconer's hand finds a home on her breast, massaging, caressing.

FRANCESCA

Go on.

FALCONER

I could make you a star...

Francesca looks Falconer in the eye and smiles.

(CONTINUED)

72 CONTINUED: (2)

72

FRANCESCA

We might be able to work something out...

She covers his hand with hers, presses down for just a moment, then lifts it off her breast.

FRANCESCA (CONT'D)

...When what you are offering is more than just seduction talk, Mr. Falconer, come see me. Until you've got a contract for me, there are rooms to clean.

She turns and continues cleaning, bending down to pick up some lint off the floor, effectively mooning Falconer.

He smiles and nods, then leaves the room.

72A EXT. NET HOUSE -- LATER

72A

Establishing shot of house, night.

73 INT. FAMILY ROOM -- LATER

73

Brenna walks into the family room, and looks around. No one is around. She heads out of the family room.

74 INT. HALLWAY -- CONTINUOUS

74

Brenna walks down the hallway, looking in the various rooms as she walks.

75 INT. GYM -- MOMENTS LATER

75

Brenna pokes her head into the gym. It is empty.

76 INT. TANNING ROOM -- MOMENTS LATER

76

Brenna walks into the tanning room, and sees the hot tub in the corner. This time, the "Out of Order" sign is there.

Brenna looks behind her, then walks over to the hot tub. She looks into the tub, it is empty, and then kneels down to the controls. She studies them for a moment, then reaches out to touch them when...

EVAN (O.S.)

Don't touch that!

Brenna, shocked by the loud voice, pulls her hand back and stands up quickly. She turns around and comes face to face with Evan.

(CONTINUED)

76 CONTINUED:

76

EVAN (CONT'D)

We already had one accident, I don't want another one.

Brenna works on catching her breath, while Evan holds out his hand.

EVAN (CONT'D)

I'm Evan, you must be Brenna.

Brenna nods and takes his hand, shaking it.

EVAN (CONT'D)

What are you doing in here?

BRENNNA

Just getting the lay of the land. This is where Sara...?

Evan nods.

BRENNNA (CONT'D)

What happened?

EVAN

It wasn't my fault. I disconnected it, and put the sign up. I don't know what happened...

There is an awkward silence, and Brenna breaks it by moving towards the door.

BRENNNA

Thanks...Evan. I'll see you around.

She leaves, and Evan watches her go. When she is gone...

EVAN

You certainly will.

77 INT. DINING ROOM -- NIGHT

77

Anya, Constance and Brenna are cooking dinner, and having a great time. They are drinking wine, adding wine to the dinner, drinking more wine, getting sloppy drunk.

Brenna is with them, not drinking, but watching them.

78 INT. COMPUTER ROOM -- NIGHT

78

Brenna and three of the girls, Amber, Sonja and Zen, are at the computers, chatting with the members. They are all in various stages of undress.

(CONTINUED)

78 CONTINUED:

78

At one point, they all stand up and go to one computer, and dance around, then hug each other, laughing.

BRENNA

Who are these guys, the members?

AMBER

Aren't they nice?

BRENNA

They sometimes get out of hand?  
Inappropriate?

SONJA

Nothing's off limits, Brenna.  
Nothing. That's what they pay for.

79 INT. FAMILY ROOM -- DAY

79

Brenna is sitting in a large, comfortable chair, recording notes with a small tape recorder.

BRENNA

It's kind of eerie, knowing that someone is watching everything you do. I'm uncomfortable but I think the other girls have adjusted...

As she talks, Amber walks by in lingerie and high heels, a lollipop in her mouth. Amber pokes her head in and smiles, then walks on. Brenna can't help but laugh.

BRENNA (CONT'D)

Some have adjusted too well.

80 INT. TANNING ROOM -- NIGHT

80

Constance and Brenna are standing near the tanning bed.

BRENNA

Where's the camera in here?

Constance points up at the ceiling.

BRENNA (CONT'D)

Does it ever get too much for you?

Constance smiles, then slips her headphones on her ears.

CONSTANCE

When it does, I shut out the world  
and get a tan.

Constance strips down to a tiny bikini and gets into the tanning bed, then puts the small glasses over her eyes.

(CONTINUED)

80 CONTINUED:

80

She pulls the tanning bed down into position, and turns her CD player up loud.

81 INT. ANYA ROOM -- NIGHT

81

The room is completely dark, but there is the sound of MOVEMENT in the room.

82 INT. MIKE HOUSE -- CONTINUOUS

82

Mike is at his computer, and he is clicking around on the site.

MIKE

I know it's late, but still...

He clicks some more.

MIKE (CONT'D)

Ahhh...night vision. Anya and Zen.  
Gotta love it.

ANGLE ON SCREEN

The night vision cam is on the screen, and we see Anya and Zen, under the covers, in the throes of lovemaking.

MIKE (O.S.) (CONT'D)

Cool. Way cool.

83 INT. LIBRARY -- DAY

83

Amber is standing in the middle of the room, dancing slowly and seductively, with no one else around. Brenna walks in on her and immediately stops.

BRENNA

Oh, I didn't know. Sorry...

Amber doesn't even notice her, she just keeps dancing.

Brenna grabs a book off the shelf, and Amber takes off her shirt. She throws it across the room, and it lands on Brenna's head.

BRENNA (CONT'D)

Hey!

Amber still ignores Brenna. Brenna starts to walk out, and as she does, Amber leans her head back, seductively caressing her own body. She opens her eyes when Brenna goes by.

AMBER

Wanna join in?

Brenna, shocked, looks at Amber who hasn't missed a bump in her grind.

BRENNA

Maybe some other time, OK?

(CONTINUED)

83 CONTINUED:

83

AMBER

You bet. Just fondle my ass before  
you go, OK?

(CONTINUED)

83 CONTINUED: (2)

83

BRENNA

Yeah, right!

AMBER

No, really, it'll turn them on.

BRENNA

Who?

Amber steals a glance at the camera.

AMBER

Them. The people paying our salaries.

Brenna nods in understanding, but still heads for the door.

Before she can go however, Amber grabs her and pulls her into an embrace, and lifts up Brenna's shirt. Brenna struggles to pull it back down, and Amber leans up against Brenna with her whole body, bringing her tongue across Brenna's cheek slowly and sensually.

Brenna is distinctly uncomfortable, but she has to go along.

Amber kisses Brenna on the lips, then lets her go, continuing with her dance.

84 INT. TEENAGER ROOM -- CONTINUOUS

84

Teen Two raises his arms, while Teen Three and Teen Four push and punch each other. They've never seen anything like it.

Teen One, however, is shocked at Brenna.

85 INT. ARIEL &amp; BRENNA APARTMENT -- CONTINUOUS

85

Ariel is watching the monitor, and smiling.

ARIEL

Whoa, Brenna! You are changing,  
girl!

She claps her hands and leans back in her chair.

86 INT. COMPUTER ROOM -- LATER

86

Anya is sitting at the computer, chatting with some of the members of the site. She is wearing a lacy bra, and small panties, and her hair is still wet from the shower. Anya is using the Voice to Text feature of the computer, allowing her to talk and not have to type.

ANYA

You were watching me in the shower?

(CONTINUED)

86 CONTINUED:

86

COMPUTER VOICE (O.S.)

Yes. You turn me on.

Anya smiles, flattered.

ANYA

What turns you on the most?

A different voice interrupts.

COMPUTER VOICE 2 (O.S.)

Your stinking, rotting corpse!

ANGLE ON MONITOR

Pictures of the dead girls, Pia and Sara, flash across the scene, one after another. Now alive, now dead. Pia on the floor of the family room. Sara floating in the hot tub.

COMPUTER VOICE 2 (O.S.) (CONT'D)

You might be next!

ANYA

Who is this?

COMPUTER VOICE 2 (O.S.)

Your worst nightmare. The person  
who is going to see you all dead!

Anya shuts off the computer with a quick movement, and sits back in the chair, disturbed and more than a little scared.

COMPUTER VOICE 2 (O.S.) (CONT'D)

You can't get rid of me that easily!

Anya sits in the chair, turned away from the computer.

COMPUTER VOICE 2 (O.S.) (CONT'D)

Someone's going to die soon.

Anya turns around to that computer, turns it off as well, and storms out of the room. The other computers in the room display the pictures of the dead girls, then fade to a screensaver.

86A INT. HALLWAY -- CONTINUOUS

86A

Anya come quickly out of the computer room, upset and runs into a FIGURE! She screams.

The Figure turns around, and it is wearing a scary white mask!

Anya screams again.

(CONTINUED)

86A CONTINUED:

86A

The Figure reaches up and takes the mask off, and the Figure is Falconer.

FALCONER

Relax, my dear. It's just me.

ANYA

Don't do that! One of the members was threatening to kill us all.

FALCONER

It takes all kinds to make the world go around, Anya. You should know that better than anyone.

ANYA

He could be serious!

FALCONER

I'll review the transcripts and check it out, but keep this to yourself. No reason to alarm the others if it's harmless. Understand?

Anya nods.

FALCONER (CONT'D)

Good. Now, run along.

87 INT. GYM -- DAY

87

Sonja is working out on the Body Bag. She finishes up with a nice kick and punch combination, then turns straight to a remote camera set up in front of her.

CAMERA POV

(CONTINUED)

87 CONTINUED:

87

SONJA

Remember, don't be afraid to say no,  
and mean it. Let's stop date rape  
in its tracks.

She finishes this last sentence with a hard punch to the  
face of the Body Bag.

CAMERA POV ENDS HERE

The DIRECTOR'S disembodied VOICE rings out.

DIRECTOR (O.S.)

Cut! That was perfect, Sonja. Let's  
go one more time.

At the back of the room stands Falconer, watching with a  
smile on his face. Constance comes to the doorway and looks  
in, then taps Falconer on the shoulder.

CONSTANCE

(harsh whisper)

What's going on?

FALCONER

Isn't it great? The site is just  
taking off! I approached the network  
affiliate about this remote PSA, and  
they jumped on it. You girls are  
celebrities!

Constance looks in at Sonja.

CONSTANCE

No, Sonja is a celebrity. Where is  
my commercial?

FALCONER

She fit this much better. I have  
something special planned for you.

CONSTANCE

Sure, as long as it involves me on  
my back with my feet in the air...

She walks off, angry.

FALCONER

Don't be that way, Connie...

He goes back to watching the filming of the PSA.

DIRECTOR (O.S.)

OK, Sonja, one more time from the  
top...Action!

(CONTINUED)

87 CONTINUED: (2) 87

She starts hitting the bag.

88 INT. DINING ROOM -- NIGHT 88

Anya is sitting at the large table, and Brenna and the other Girls are all around: Constance, Zen, Amber, Sonja and Francesca. Anya is dealing a set of Tarot cards, and incense is burning in the middle of the table.

Sonja leans in to Brenna.

SONJA

She reads the cards of everyone new.

Anya turns over some cards, and studies each one as they turn. She is doing the Celtic Cross Spread. She uncovers the Queen of Cups and puts it in place.

ZEN

I heard some stories about this house. The town says that it was built on some kind of Indian burial ground. You think it's cursed?

FRANCESCA

Right, like in Poltergeist? I haven't seen any decomposed bodies yet.

ZEN

We've had dead bodies. Two to be exact.

CONSTANCE

Yeah, they were accidents, though. There's no curse on this house, no poltergeists.

Francesca looks at Zen slyly.

FRANCESCA

Yeah, but I bet you've never gone down into the basement, right?

ZEN

No way. You wouldn't catch me dead down there.

BRENNA

There's a basement?

FRANCESCA

Yeah, there's a door off the kitchen. I hate going down there.

(CONTINUED)

88 CONTINUED:

88

ANYA

You guys are upsetting Brenna's aura.

Brenna looks around her. Anya turns over another card, it's the High Priestess. Anya's eyebrows go up a little.

BRENNA

You can see my aura?

ANYA

Yes, it's light blue, with shades of green at the edges.

BRENNA

Is that good?

Another card. This time it's the Two of Stones, reversed. Disharmony.

ANYA

It can be. I sense some deception, though...an ulterior motive.

She turns over another card, and it is the Six of Swords

ANYA (CONT'D)

This card represents idealism used for selfish ends.

BRENNA

I don't know about that...

Another card. It's the...

ANYA

Five of cups: disappointment -- End of pleasure. Misfortune.

SONJA

That can't be good.

Anya looks Brenna in the eyes, holding them fast.

ANYA

This is the most important card. It's the card of the probable future.

Brenna gulps and stares at the other girls. She nods, and Anya turns the card over.

ANYA (CONT'D)

Death.

TIGHT ON CARD. It's Death, a skeleton, on horseback.

(CONTINUED)

88 CONTINUED: (2)

88

Brenna is spooked. Her eyes are wide and she's scared. She tries to compose herself, but it's difficult.

She looks at each of the Girls in turn, ending on Anya, who is staring at the card.

BRENNA

I think I've had enough parlor games  
for tonight...

She gets up and leaves, and the other Girls turn and stare at Anya.

ANYA

What? I don't control the cards,  
they control me.

ZEN

Nice work. Like we haven't had enough  
death.

ANYA

C'mon, babe.

ZEN

I'm tired of the gloom and doom, OK?  
Don't tell another fortune unless  
it's a happy one, OK?

Zen leaves the room before the others. Anya watches her go, then gathers up all the cards.

89 INT. BRENNA ROOM -- LATER

89

Brenna is sitting on the side of her bed, leafing through her journal. Sonja comes into her room and sits down on the bed next to her.

SONJA

She was just goofing around, OK?  
She reads the cards for everyone,  
and she's never right. Besides,  
nothing is going to happen to anyone  
as long as I'm here.

Brenna smiles.

BRENNA

You gonna kickbox a ghost?

SONJA

I'd like to see that, a martial arts  
horror movie where I, I'd be the  
star--of course, would kick the heads  
off the zombies.

(CONTINUED)

89 CONTINUED:

89

BRENNA

Sonja the Zombie Decapitator?

SONJA

Something like that. It'd be perfect--  
slow moving targets, have to hit  
them in the head. Cool, I could see  
me doing it.

(CONTINUED)

89 CONTINUED: (2)

89

Sonja looks at the journal.

SONJA (CONT'D)  
What'cha writing?

BRENNA  
I keep a journal, put down my  
thoughts. You know.

SONJA  
Nothing bad about me, promise?

BRENNA  
Nothing bad. Promise.

Sonja gets up and heads for the door.

SONJA  
You come to me with any...problems.  
I'll straighten them out, OK?

90 EXT. NET HOUSE -- NIGHT

90

The house is very dark. Several of the lights go out, one  
by one, leaving only a few lights on.

91 INT. ANYA BEDROOM -- CONTINUOUS

91

Anya is sleeping, a pillow clutched tightly in her arms

92 INT. BRENNA ROOM -- CONTINUOUS

92

Face down on her bed, Brenna is sleeping.

93 INT. AMBER ROOM -- CONTINUOUS

93

Amber, lying on top of the sheets, is sprawled across her  
bed, asleep.

94 INT. HARRISON HOUSE -- CONTINUOUS

94

Mrs. Harrison is sitting in her chair, but she is fast asleep,  
a blanket pulled tightly around her.

94A INT. FAMILY ROOM -- LATER

94A

Zen walks into the family room, slightly tipsy, a glass of  
wine in her hand.

She walks over to one of the high back chairs and sits down.

She sighs heavily and puts her head back.

Slowly, gloved hands appear, and a garrotte is brought around  
her neck.

(CONTINUED)

94A CONTINUED:

94A

The garrotte tightens and Zen is pulled up and back, strangled.

The glass of wine falls and shatters on the FLOOR.

95 INT. DINING ROOM -- MORNING

95

Brenna and Sonja are standing by the window, while Constance is already sitting at the table in the dining room, eating a bowl of cereal. Francesca is tidying up the room.

BRENNA

You can't be serious! Cereal with apple juice on top? What about milk?

SONJA

It's better for you than milk...

(CONTINUED)

95 CONTINUED:

95

Anya walks into the room, concern on her face.

ANYA

Anybody see Zen yet this morning?

Everyone shakes their heads.

FRANCESCA

Nope. She's not in her room?

ANYA

No, and her clothes are gone.

Falconer comes through the front door, a package in his hands.

ANYA (CONT'D)

Where's Zen?

Falconer's face goes grim for a moment, and he shakes his head.

FALCONER

She...

He looks at the faces of Anya, Constance, Brenna and Amber.

FALCONER (CONT'D)

...left me a note last night to tell me she was leaving the house. She said she couldn't take the pressure.

ANYA

That's not Zen. She wouldn't leave without saying something to me. It's not in her character.

FALCONER

She was so concerned about disappointing you all, letting you down. She said it was the best decision for her.

ANYA

Where did she go?

FALCONER

She didn't say. But, she left this, for you...

Falconer holds out a box to Anya, who takes it and sits down, unwrapping it.

It's a Zen garden, complete with sand, a rake, and several stones.

(CONTINUED)

95 CONTINUED: (2)

95

Anya places it on the table for everyone to see.

ANYA

A Zen garden...

The CAMERA PUSHES IN TIGHT on the small garden.

96 INT. HARRISON HOUSE -- CONTINUOUS

96

Mrs. Harrison is sitting at her computer, holding a picture of Zen.

MRS. HARRISON

Zen, where did you go? This was your home...

97 INT. SAFE ROOM -- CONTINUOUS

97

All the Girls are in the safe room, including Francesca, away from prying eyes. A meeting is in progress.

ANYA

I'm telling you it's not like Zen. She didn't just leave. You guys didn't know her like I did...

AMBER

No kidding.

Anya shoots Amber a look.

ANYA

Falconer's got something up his sleeve. I think I'm gonna go to the police.

SONJA

I don't trust that slimeball.

CONSTANCE

What are you going to tell the police? My girlfriend left Watchusdorm.com? You think they'll care?

Anya considers this.

BRENNA

What do you know about Falconer?

ANYA

Not much.

AMBER

His checks always clear.

(CONTINUED)

97 CONTINUED:

97

FRANCESCA

I don't know what he did before he started the site. He has the look of first generation money.

All the girls nod.

SONJA

Sleazy, I-can-buy-anything money.

BRENNA

I'll ask a friend to check him out. In the meantime, let's keep our eyes open, OK?

ANYA

He did something to Zen...

Constance puts her arm around Anya, comforting her.

CONSTANCE

We'll get to the bottom of it, OK?

They leave the safe room.

98 INT. BRENNA ROOM -- LATER

98

Brenna picks up her room phone, dials and waits.

99 INT. ARIEL &amp; BRENNA APARTMENT -- CONTINUOUS

99

The phone rings in the apartment, and Ariel comes out of the bathroom, half dressed, and answers the phone.

ARIEL

Hello?

BRENNA (O.S.)

Hey, it's me.

ARIEL

I've been watching you...

Ariel goes to the computer, and punches some keys, and clicks the mouse. We see Brenna on the screen, talking on her room phone.

BRENNA (O.S.)

You and half the world. Do me a favor, will you?

ARIEL

You bet. One question, what were you thinking, wearing that outfit?

(CONTINUED)

99 CONTINUED:

99

Brenna looks down at her clothes, then remembers the camera. She signs something quickly.

BRENNA (O.S.)  
You get that?

ARIEL  
Watch your language, girl.

BRENNA (O.S.)  
You're getting better. Listen, get me files on the following: Manny Falconer, Anya Van Dyke...

ARIEL  
Her last name's Van **Dyke**? For real?

BRENNA (O.S.)  
Maybe not, that's what I'd like you to find out. You writing this down?

Ariel grabs a note pad and a pencil.

ARIEL  
Go ahead.

BRENNA (O.S.)  
Amber Coldbath, Constance Mercado, Sonja Wiggins, Evan Knight and Francesca Descartes. Falconer is the priority, though. OK?

ARIEL  
Something going on?

BRENNA (O.S.)  
Two accidental deaths, and now Zen is missing.

ARIEL  
You might get your Pulitzer yet.

BRENNA (O.S.)  
For now, I'll settle for more information, so I know what we're dealing with. Get right on it, OK?

ARIEL  
You got it. I'll send the stuff to you via e-mail, OK?

Brenna, on the computer screen, nods and gives her the thumbs up. We can see her sign "Thanks" as she hangs up the phone.

100 INT. COMPUTER ROOM -- CONTINUOUS

100

The same image of Brenna is on the screen of a computer. Falconer reaches out and puts his finger on the screen.

FALCONER

What are you up to, Ms. Sterling?

Anya walks in and Falconer quickly switches the screen to something else. She stands in front of him, hands on her hips.

FALCONER (CONT'D)

Anya. How are you doing?

ANYA

I know you had something to do with Zen's disappearance.

FALCONER

I did not.

ANYA

I'll give you until tomorrow to come clean, Manny, then I'm going to the police.

FALCONER

Is that a threat?

ANYA

You bet it is.

She turns on her heel and goes out of the room, leaving Falconer alone again in the computer room.

101 INT. PERV HOUSE -- CONTINUOUS

101

The Perv is sitting at his computer, watching Anya walk down the hallway. She passes Sonja and Constance, who are standing at the entrance to the family room.

PERV

C'mon, Anya, stop feeling sorry for yourself. Get back at Zen for leaving-- seduce one of the other girls. How about Francesca?

He clicks on the screen, and a window with Francesca cleaning in one of the bathrooms. Francesca leans over the tub, and her skirt rides up, revealing thong panties.

Another click, and there is Brenna sitting at one of the chat computers, though she is using her own laptop.

102 INT. COMPUTER ROOM -- CONTINUOUS

102

Brenna is downloading a zipped file from her private e-mail.

BRENNA

Ariel, you're the best.

A computer message pops up on the other computer.

COMPUTER VOICE 2 (O.S.)

Who's going to be the next to die?

Brenna is shocked by the sound of the voice.

BRENNA

What the hell?

Constance walks into the room and sits down at the computer.

CONSTANCE

This computer has a voice system on it. The messages are read by a computer voice, and the computer translates your voice into typed text.

She talks into the microphone.

CONSTANCE (CONT'D)

You got something to say?

COMPUTER VOICE 2 (O.S.)

I know you all deserve to die!

CONSTANCE

Why's that?

COMPUTER VOICE 2 (O.S.)

Because you are all sinners! Repent or die!

Constance looks at Brenna and purses her lips.

CONSTANCE

So miserably conflicted, this one is.

She talks into the microphone.

CONSTANCE (CONT'D)

You condemn us while you get your jollies, you miserable piece of crap.

COMPUTER VOICE 2 (O.S.)

You're going to hell!

(CONTINUED)

102 CONTINUED:

102

CONSTANCE

I'll meet you there!

She turns off the computer, and swivels in her chair towards Brenna.

CONSTANCE (CONT'D)

Some of these freaks really get to me. They watch us, and then judge us.

She watches Brenna working at her computer.

CONSTANCE (CONT'D)

Let me know what you find out, OK?

Brenna nods and unhooks her computer from the phone line. She picks up her laptop and heads for her room.

103 EXT. NET HOUSE -- NIGHT

103

Another night falls over the net house. Most of the lights are out.

104 INT. MIKE HOUSE -- NIGHT

104

Mike is getting ready for bed himself, flicking through the site standing up.

Most of the cameras are dark, and even when he switches them to night vision, all he sees are the girls asleep.

Click. Amber--asleep.

Click. Brenna--working at her lap top.

Click. Sonja--asleep.

Click. Constance--asleep.

Another camera. Evan is doing maintenance work in the kitchen.

Hallway camera. Francesca is walking down the hallway, getting ready to leave for the day.

Family room camera. Falconer gathering up papers and putting them into his briefcase.

MIKE

Last chance. Anya's bathroom.

He clicks on the bathroom camera, and there is Anya, stripping her clothes off, getting ready for a shower.

(CONTINUED)

- 104 CONTINUED: 104
- MIKE (CONT'D)  
Bingo. Anya's last shower of the  
day...
- He sits down in his chair to watch.
- 105 INT. ANYA BATHROOM -- CONTINUOUS 105
- Anya turns on the shower, and lets it warm up. She looks at her body in the bathroom mirror, then checks to make sure the door is locked.
- Satisfied, she steps under the hot blast of water.
- 106 INT. PHIL HOUSE -- CONTINUOUS 106
- Phil is watching Anya shower intently.
- PHIL  
Don't miss a spot, baby.
- 107 INT. ANYA BATHROOM -- CONTINUOUS 107
- The steam is building in the room. The door to the bathroom jiggles a little bit, then comes open.
- A Figure slips into the room and closes the door.
- Anya is washing her hair, letting the stream of water beat down onto her neck. She hears the CLICK of the door.
- ANYA  
Who's there?
- She listens for a moment, then is goes back to her shower.
- 108 INT. PHIL HOUSE -- CONTINUOUS 108
- Phil is watching, and he sees a SHADOW pass outside of the shower stall. He clicks on the bathroom camera, and just catches a glimpse of a Figure.
- PHIL  
What the hell...
- 109 INT. MIKE HOUSE -- CONTINUOUS 109
- Mike saw it too.
- MIKE  
...was that?
- 110 INT. ANYA BATHROOM -- CONTINUOUS 110
- Anya sees the outline of a figure through the shower door.

(CONTINUED)

- 110 CONTINUED: 110
- ANYA  
This isn't funny...
- She opens the shower door, and comes face to face with...the Masked Figure. She SCREAMS!
- 111 INT. MIKE HOUSE -- CONTINUOUS 111
- Mike watches, but he can't see who it is.
- MIKE  
Just move the camera a little...
- Then, Anya SCREAMS and ROCKETS back against the back wall of the shower stall, her head SLAMMING into the hard tile.
- Blood sprays everywhere.
- MIKE (CONT'D)  
Holy Hell!
- 112 INT. TEENAGER ROOM -- CONTINUOUS 112
- The Teenagers dive for the covers, scared senseless.
- 113 INT. PHIL HOUSE -- CONTINUOUS 113
- Phil sees the same thing. Anya slides down the shower stall, leaving a trail of blood that is washed away by the water spray.
- PHIL  
Is this real? Did that really happen?
- He starts e-mailing his friends.
- 114 INT. BATHROOM -- CONTINUOUS 114
- Anya is dead, her sightless eyes staring across the shower stall as the water flows down.
- ANGLE ON DRAIN
- As blood and water swirl and go down the drain.
- 115 INT. HALLWAY -- CONTINUOUS 115
- All the Girls are awake and out in the hallway, wondering where the scream came from. Evan and Francesca run up the stairs and into the hallway, and Falconer follows them up a moment later.

(CONTINUED)

115 CONTINUED:

115

EVAN

Where was the scream from?

FRANCESCA

Did you hear that?

AMBER

I heard a scream...

CONSTANCE

Who isn't here?

This focuses the group, and they look around at each other, and come up with the answer all at the same time.

AMBER/CONSTANCE/FRANCESCA

(together)

Anya.

Evan looks at them and nods his head.

EVAN

Stay here. I'll check it out.

He heads down the hallway and goes into Anya's room.

116 INT. ANYA ROOM -- CONTINUOUS

116

Evan pushes the door open and looks around the empty room.

117 INT. PHIL HOUSE -- CONTINUOUS

117

Phil is watching Evan go in.

PHIL

She's in the bathroom, you tool.

118 INT. ANYA BATHROOM -- MOMENTS LATER

118

Evan pushes open the door to the bathroom and looks in. It's completely steamed up now, and he feels his way over to the shower, and we can HEAR the water turn off.

EVAN

Anya?

The steam floats by the camera, and then Evan is revealed, face to face with Anya's dead visage.

EVAN (CONT'D)

Shit!

Evan shoots across the bathroom, and SLAMS his back against the other wall.

(CONTINUED)

118 CONTINUED:

118

EVAN (CONT'D)

I found her!

The others come flooding into the bathroom, and Amber immediately starts crying and shrieking. Francesca takes her into her arms, while Brenna, Constance and Sonja take a closer look.

CONSTANCE

Is she dead?

Sonja swallows hard, and feels for a pulse in her neck. She nods her head. Sonja comes up and pushes Falconer out of the bathroom.

118A INT. HALLWAY -- CONTINUOUS

118A

She propels Falconer back into the hallway.

SONJA

What happened here, Manny?

Falconer puts an innocent look on his face and shakes his head.

FALCONER

I don't know. It looks like another unfortunate accident.

Sonja is shocked.

SONJA

An accident?!?

She points towards the bathroom.

SONJA (CONT'D)

You think she slammed herself into the wall?

Falconer shrugs.

FALCONER

Could have slipped, happens all the time. Point is, we don't know, do we? There's no reason to jump to any conclusions until we know the facts...

He walks out of the bathroom, and the others follow him.

119 INT. FAMILY ROOM -- MOMENTS LATER

119

They are all congregated in the family room.

(CONTINUED)

119 CONTINUED:

119

SONJA  
We have to call the police.

(CONTINUED)

119 CONTINUED: (2)

119

CONSTANCE

Sonja's right. These don't look like accidents anymore.

Falconer stares at the girls in turn.

FALCONER

You think I killed her?

CONSTANCE

We heard your argument with Anya. She was going to the police.

SONJA

Anything for ratings, right, Manny? Pia and Sara really drove people to the site, didn't they?

CONSTANCE

Call the police.

FRANCESCA

We have to call them!

FALCONER

No, no police. We'll solve this by ourselves. It was clearly an accident.

120 INT. HALLWAY -- CONTINUOUS

120

Falconer walks down the hallway to the security system keypad. He pushes the lockdown button, then enters a code.

121 INT. FAMILY ROOM -- CONTINUOUS

121

The Girls can hear the house locking down.

We see Constance run for the front door.

122 INT. FRONT HALLWAY -- CONTINUOUS

122

Constance YANKS on the front door, but it won't open.

123 INT. FAMILY ROOM -- CONTINUOUS

123

Brenna goes for the phone, but when she listens, the phone is dead.

Falconer comes back into the family room, as does Constance.

CONSTANCE

Open up the goddamn house!

(CONTINUED)

123 CONTINUED:

123

FALCONER

I had nothing to do with any of these  
accidents, but I won't have the police  
(MORE)

(CONTINUED)

123 CONTINUED: (2)

123

FALCONER (CONT'D)  
coming in here and shutting us down.  
The site keeps going.

SONJA  
This is such bullshit!

She exits the room, seething.

124 INT. HARRISON HOUSE -- CONTINUOUS

124

Mrs. Harrison is watching the events unfold.

MRS. HARRISON  
Get out of that house, ladies. Get  
out now!

She picks up the phone and dials 911.

MRS. HARRISON (CONT'D)  
Yes, officer, I want to report a  
murder. <BEAT> The address? I'm not  
sure, I'm watching it on the Internet.  
<BEAT> Oh, my, I'm sorry, I don't  
know what city, or state, the house  
is in. It's called Watchusdorm.com,  
and something is happening on the  
site...<BEAT> What do you mean,  
there's nothing you can do? People  
are dying! These girls...<BEAT> I  
beg your pardon, young man? I assure  
you I only watch...

She hangs up the phone.

MRS. HARRISON (CONT'D)  
Well, I never...

125 INT. FAMILY ROOM -- CONTINUOUS

125

Evan goes up to Falconer.

EVAN  
This is out of your hands, Manny.  
Open the house up, let's go to the  
authorities.

FALCONER  
I can't, Evan. I'm this close to  
making enough money to disappear  
forever. I can't shut the site down.

EVAN  
If it was an accident...

(CONTINUED)

125 CONTINUED:

125

FALCONER

Three accidents? You think anyone will believe that something isn't going on?

CONSTANCE

That's exactly our point. Something's going on.

Brenna looks around the room.

BRENNA

There's got to be another way out.

FALCONER

There's not.

BRENNA

Yeah, I think I'll listen to you.  
(to the others)  
Let's split up and find a way out.

Sonja comes back into the room, a length of rope in her hands, and she and Evan start to tie up Falconer. He tries to resist, yelling and protesting at the same time, but Sonja WHACKS him on the head.

SONJA

Hey, you started this! Besides, we don't want you killing any more of us, do we?

BRENNA

I'll take the bedrooms on the second floor.

AMBER

I'll take the third floor.

FALCONER

Don't leave me here!

SONJA

We looking for another way out?  
I've got the back of the house.

CONSTANCE

I'll be at the front.

EVAN

I'll check the gym.

Francesca swallows hard.

(CONTINUED)

125 CONTINUED: (2)

125

FRANCESCA

Does that mean I get the...basement?

All the Girls nod.

(CONTINUED)

125 CONTINUED: (3) 125

FRANCESCA (CONT'D)

Yuck.

126 INT. HALLWAY -- MOMENTS LATER 126

Brenna is walking down the hallway on the second floor.

127 INT. PHIL HOUSE -- CONTINUOUS 127

Phil is watching his computer, his eyes wide. He's got a telephone headset on, looking like a Time-Life operator.

PHIL

The last thing you want to do is  
split up! Morons!

128 INT. MIKE HOUSE -- CONTINUOUS 128

Mike is watching the girls searching, clicking from one window to another. He's on the phone.

MIKE

If this is a hoax, it's better than  
"the War of the Worlds!"

He looks at the screen, trying to see where everyone is. He clicks on Anya's bathroom, and Anya is still there, dead.

MIKE (CONT'D)

Anya hasn't moved. She's got to be  
dead! D-E-D, dead.

129 INT. FRONT HALLWAY -- CONTINUOUS 129

Constance is walking in the front of the house, checking all the doors and windows. All locked up tight. No give at all.

130 INT. BASEMENT -- CONTINUOUS 130

Francesca flicks the basement light switch, but no lights come on.

FRANCESCA

Perfect! Just perfect! Oh,  
Francesca, it's not scary enough.  
Let's make sure the lights don't go  
on.

She turns on the flashlight she has in her hand, and starts walking down the steps to the dark as night basement.

What little we can see of her face shows how terrified she is.

131 INT. THIRD FLOOR -- CONTINUOUS 131

Amber is picking her way through the attic on the third floor. There is furniture, clothing, decorations for different holidays. She goes to the small windows, but they are locked up tight. She can't raise them.

She dusts off her hands and heads for the other set of windows on the other side of the attic.

132 INT. GYM -- CONTINUOUS 132

Evan tries the windows in the gym. They won't open.

133 INT. BACK OF HOUSE -- CONTINUOUS 133

Sonja is trying the windows on the back of the house. They are locked, with bars on the windows. She looks at the glass very carefully.

TIGHT ON GLASS

There are fibers woven within the glass, strengthening it.

SONJA

Son of a bitch! Guess we're not going out that way...

She continues checking.

134 INT. BASEMENT -- CONTINUOUS 134

Francesca is walking in the basement, moving the flashlight back and forth on the floor, trying to get to the small access window on the other side of the basement.

She can barely see the window, the moonlight lighting it up a little.

FRANCESCA

Of course, the window has to be on the complete other side of the basement...

She takes a couple of steps, and trips, falling to the floor. She SCREAMS a little bit, and the flashlight falls to the ground, going out.

Blackness.

FRANCESCA (O.S.) (CONT'D)

Not scary enough. Need complete darkness. Great. <BEAT> Talking to myself now, all the time.

(CONTINUED)

134 CONTINUED: 134

We can HEAR a rustling around, Francesca looking for the flashlight. Then, a CLICK, and the light comes back on.

TIGHT ON ZEN'S FACE

The flashlight beam illuminates Zen's head, bloody, bruised and discolored from lying in the basement for more than a day. The tarp that was covering the body is hanging off to the side.

Francesca SCREAMS!

135 INT. FAMILY ROOM -- MOMENTS LATER 135

Falconer has heard Francesca's ear piercing scream.

Sonja comes into the family room at a run.

SONJA

What did you do?

FALCONER

I couldn't do anything! I was right here the whole time.

The others come running from where they were in the house.

136 INT. PERV HOUSE -- CONTINUOUS 136

The Perv is at his computer, stuffing his face with a candy bar.

PERV

The suspense builds! What could be happening now?

137 INT. HALLWAY -- CONTINUOUS 137

Francesca comes BOLTING out of the basement, SLAMMING the door behind her. She runs for the family room.

138 INT. FAMILY ROOM -- CONTINUOUS 138

Francesca comes running into the room, crying.

CONSTANCE

What happened?

Francesca looks at them all, tears running down her face.

FRANCESCA

I found Zen. Dead.

139 INT. PHIL HOUSE -- CONTINUOUS

139

Phil sits back in his chair and stares at the computer screen. He is talking to the speaker phone on his desk.

PHIL

She did it!

MIKE (O.S.)

No way! Look how shook up she is...

PHIL

I'm telling you, she did it. Ever watch her with Evan? She's a great actress. No one would buy her interest in that mook.

140 INT. FAMILY ROOM -- CONTINUOUS

140

Constance comes over in front of Francesca, while Sonja starts towards Falconer.

CONSTANCE

What exactly did you see?

Before she can answer, Sonja HITS Falconer with a haymaker.

SONJA

I thought you said she left! You killed her, you son of a bitch!

She hits him again, and Falconer is defenseless. Sonja gets one more kick in, pitching him to the floor, before Amber and Brenna grab her from behind and hold her away from Falconer.

Blood is streaming down Falconer's face, from a cut in his eyebrow and a cut in his lip.

CONSTANCE

You gotta admit it looks bad, Manny. You said that she left.

Manny gets back up in the chair and looks down at the ground between his feet.

FALCONER

OK, you want the truth?

CONSTANCE

No, Manny, lie to us some more.

(CONTINUED)

140 CONTINUED:

140

FALCONER

I found Zen, and she was already dead. I didn't want to alarm anyone, so I moved her out of her room, and put her...down there.

Sonja struggles to get him.

SONJA

In the basement! Let me GO!

FALCONER

I didn't plan on keeping quiet for so long, but I didn't want to incriminate myself...

BRENNA

Or shut down the site, right, Manny?

Sonja pretends to be in control of herself, and Brenna and Amber let her go for a moment.

SONJA

Who else could it be? You have access, and you have motive. One million hits can't be wrong, right, Manny?

(CONTINUED)

140 CONTINUED: (2)

140

FALCONER

I didn't kill the girls, but I  
couldn't shut down the site. I just  
couldn't.

SONJA

Bullshit! You deserve to die!

She attacks him again, kicking and punching him hard.

Brenna, Constance and Amber pull her off him again.

CONSTANCE

That's enough! Give me the code for  
the system, and we'll straighten  
this out with the police.

Manny shakes his head.

CONSTANCE (CONT'D)

C'mon, Manny! Give us the code!

SONJA

Let's torture it out of him!

Sonja starts for Falconer, but Brenna steps in her way.

BRENNA

No one is torturing anyone! Look,  
whether it's him or not, we have to  
get out of here. And, if it's not  
him, it's got to be one of us.

(CONTINUED)

140 CONTINUED: (3)

140

Falconer looks around the room.

FALCONER

Where's Evan? He didn't come back  
with you guys. Maybe he's the killer!

They all look around the room. Sure enough, Evan isn't there.

CONSTANCE

Where is he?

SONJA

He was checking around the gym when  
we split up.

CONSTANCE

We have to find him.

Sonja gives one last hard look at Falconer.

FALCONER

I didn't do anything to him, I've  
been a little tied up.

SONJA

Let's go.

She leads the Girls out of the family room in the direction  
of the gym.

Francesca, however, has another idea. She heads for the  
computer room.

141 INT. ARIEL &amp; BRENNAPARTMENT -- CONTINUOUS

141

Ariel is sitting at the computer desk. Her boyfriend, Peter,  
sitting on the bed behind her.

ARIEL

Do you think it's real? I think  
it's real!

PETER

Hell, no! It's a gag, and pretty  
cool. Your roomie is lucky to be  
part of it. What a story. Come on,  
come to bed, OK?

He pulls on Ariel's arm, and she starts away from the  
computer.

(CONTINUED)

141 CONTINUED:

141

ARIEL

If she needs help...

PETER

She'll get in touch with you...like  
me...

They lie down on the bed.

ANGLE ON COMPUTER

Just as Ariel gets pulled down onto the bed, Brenna appears  
in front of one of the cameras, frantically signing a message  
to Ariel. Unfortunately, no one is there to receive it.

142 INT. HALLWAY -- CONTINUOUS

142

Sonja is in the lead, with Constance, Brenna and Amber  
bringing up the rear. Together, they get to the door to the  
gym. Sonja sticks her head in.

SONJA

Evan?

She goes in, leaving the others in the hallway.

143 INT. COMPUTER ROOM -- CONTINUOUS

143

Francesca is sitting at the computer.

FRANCESCA

I'll find Evan on our site.

She clicks onto their own site, and it comes up.

FRANCESCA (CONT'D)

C'mon, Evan, where are you?

COMPUTER VOICE (O.S.)

I think the killer is Constance.

(CONTINUED)

143 CONTINUED:

143

FRANCESCA

Yeah, right. Any other great ideas?

COMPUTER VOICE (O.S.)

It could be Amber. I'd like to frisk her, man.

COMPUTER VOICE 2 (O.S.)

Show me your tits!

Francesca clicks on the various cameras inside the house.

FRANCESCA

I'm a little busy...

She sees Sonja and the girls at the entrance to the gym. She clicks on the gym cameras, and no Evan.

FRANCESCA (CONT'D)

Not in the gym...

144 INT. HALLWAY -- CONTINUOUS

144

Sonja comes out of the gym and looks at the other Girls.

SONJA

He's not in there.

She looks at them, a frown on her face.

BRENNA

Where's Francesca?

CONSTANCE

I thought she was right behind me.

SONJA

Let's find Evan and get back to where Falconer is. I'll go to the tanning room, Constance, you take the back of the house, Brenna, check the bedrooms. Amber...

AMBER

I'll check the attics.

CONSTANCE

Be careful. If you see anything, yell!

Sonja pulls a knife from her waistband.

SONJA

I find anything, I'll make it scream!

(CONTINUED)

144 CONTINUED: 144

They go their different ways.

145 INT. PHIL HOUSE -- MOMENTS LATER 145

Phil is watching the computer screen, glued to his seat. The window open on his computer is of the family room, tight on Falconer.

PHIL  
You better sweat, you killed those  
girls...

A FIGURE moves in front of the camera, blocking its view.

PHIL (CONT'D)  
What the hell?

Phil clicks on another camera, but Falconer is not within its view. Someone's foot is in the frame, however.

PHIL (CONT'D)  
Who is that?

146 INT. COMPUTER ROOM -- CONTINUOUS 146

Francesca is looking on her computer for Evan in different rooms, but not having any luck.

She sees Amber going up the steps.

FRANCESCA  
Amber, be careful.

She pulls up a chat window, and starts typing.

FRANCESCA (CONT'D)  
I need your help. I need you to  
call the police in Pleasant Beach,  
North Carolina.

She pushes the SEND button, and a dialogue box pops up.

COMPUTER VOICE (O.S.)  
Unable to send mail. Please check  
server.

Francesca stares at the computer, dumbfounded.

FRANCESCA  
Check the server? I'm getting  
messages, dammit!

Francesca looks towards the family room.

(CONTINUED)

146 CONTINUED:

146

FRANCESCA (CONT'D)

Is there anything you don't control?

At that moment, the phone rings, startling her.

She picks up the phone, but all we hear, O.S. is heavy breathing.

She hangs up the phone, and checks the site one more time.

The site name is no longer Watchusdorm.com, however.

**WatchUsDie.Com**

appears in blood red letters, filling the screen.

She exits the computer room, heading for the library.

147 INT. ANYA BEDROOM-- CONTINUOUS

147

Brenna turns on the light, half expecting something to come flying out at her, but...nothing. The room is empty.

Brenna moves cautiously around, looking behind everything and anything.

148 INT. TANNING ROOM -- CONTINUOUS

148

Sonja is walking into the room, her hands up in a fighting position.

SONJA

Evan?

He's not there.

149 INT. MIKE HOUSE -- CONTINUOUS

149

Mike is watching the computer, and he sees Constance opening the door to her closet.

Before she can do anything, Constance is SLAMMED in the head by a baseball bat, and falls to the ground.

MIKE

Oh, damn!

150 INT. SECOND FLOOR HALLWAY -- CONTINUOUS

150

Amber is going down the second floor hallway, slowly, carefully, spooked. She sees a FIGURE leaning against one of the open doors.

AMBER

Evan?

(CONTINUED)

150 CONTINUED: 150

No answer. The Figure doesn't move.

Amber keeps walking.

151 INT. LIBRARY -- CONTINUOUS 151

Francesca is trying to figure out what to do. A laptop is on the table behind her.

FRANCESCA

C'mon, think! How do I get a message out?

(CONTINUED)

151 CONTINUED:

151

Francesca looks up at the cameras in the room. She grabs a piece of paper and starts writing.

FRANCESCA (CONT'D)

That's right, even if you can't hear me, you can see me.

TOP ANGLE ON THE PAPER

She's writing: "Send help. 1446..."

152 INT. SECOND FLOOR HALLWAY -- CONTINUOUS

152

Amber comes up slowly on the Figure.

AMBER

Evan? Is that you?

She reaches out to touch him, and Evan turns towards her, collapsing into her arms, his throat a mess of blood.

Amber screams!

153 OMITTED

153

154 INT. TEENAGER ROOM -- CONTINUOUS 154

The Teens are staring at the screen.

TEEN TWO

Cool!

TEEN THREE

Awesome!

TEEN ONE

Do you think Brenna's OK?

155 OMITTED 155

156 INT. LIBRARY -- CONTINUOUS 156

Francesca is just about done with the note, when she looks up at the monitor. She sees herself on the screen.

And behind her stands a Figure with an upraised samurai sword!

Francesca knows she's going to die, and she tries to bring the note up to the camera.

157 INT. PERV HOUSE -- CONTINUOUS 157

The Perv leans forward, spilling his drink all over himself.

PERV

Watch out!

158 INT. COMPUTER ROOM -- CONTINUOUS 158

Francesca tries to get the note up to the computer screen.

TIGHT ON COMPUTER SCREEN

The Figure is swinging the sword, its blade shining in the light.

TIGHT ON NOTE

It is sliced in two.

Francesca turns around and RIPS the mask off the Figure.

FRANCESCA

You!

The blade swings.

159 INT. MIKE HOUSE -- CONTINUOUS 159

Mike is watching it all happen.

MIKE

Holy Shit!

160 INT. PHIL HOUSE -- CONTINUOUS 160

Phil has a freeze frame of the Francesca's death open on his computer screen. The Figure is just a blur behind Francesca.

PHIL

Damn these crappy low res cameras.

161 INT. SECOND FLOOR -- CONTINUOUS 161

Amber has collapsed onto the floor, Evan on top of her. She is still screaming at the top of her lungs.

In a moment, Sonja, Brenna, and Constance come running to her. They pull Evan off her.

Constance is holding her head. Blood is leaking through her fingers and she almost collapses on the ground.

SONJA

What happened?

CONSTANCE

He, she, whoever, almost got me. I got belted with a baseball bat! Forget about me, let's get out of here!

(CONTINUED)

161 CONTINUED:

161

They pull Amber up and head back for the family room.

162 INT. HARRISON HOUSE -- CONTINUOUS 162

Mrs. Harrison can barely look at the computer. She has her hands covering her eyes, but she is looking through her fingers.

163 INT. FAMILY ROOM -- MOMENTS LATER 163

Amber is covered in Evan's blood, and the other Girls almost have to carry her into the room. They put her down on the couch, and as soon as she is down, she starts SCREAMING again!

She points behind them, at Falconer.

They turn around, and Falconer is in the chair, dead.

Strangled, with the cord of a martial arts weapon, the three section staff.

BRENNA

Guess it's not Manny.

AMBER

We're all going to die!

Amber sobs and flops face down on the couch.

Constance goes over to Manny, and carefully checks all his pockets. She comes up empty, then turns on Sonja.

CONSTANCE

You killed him! Now, we'll never get the code!

AMBER

(whispering)

No one's getting out of here alive.

SONJA

I didn't kill him. I wanted to...

CONSTANCE

It's your weapon!

SONJA

So what? I wasn't in here.

AMBER

(quietly)

Who is the killer?

They look at each other, suspicion thick in the air.

BRENNA

All weapons point to Sonja...

(CONTINUED)

163 CONTINUED:

163

SONJA

Right. You're the wild card here,  
it's probably you!

BRENNA

You want to explain the assault with  
a deadly weapon conviction...?

Sonja, shocked, starts towards Brenna, her fists clenched  
hard.

SONJA

You nosy bitch!

AMBER

Where's Francesca? She's not here!

CONSTANCE

I'm not going to look for her...

Just then the intercom buzzes, and...

FRANCESCA (O.S.)

Help! I'm in the library.

The Girls freeze and stare at the door to the library.

SONJA

Francesca, is that you?

They run to the library door, throw it open and run in.

163A INT. LIBRARY -- CONTINUOUS

163A

They come into the dining room, and Francesca is lying on  
the floor, the phone in her hand. She points towards the  
group coming towards them, then falls back, dead.

All the Girls SCREAM!

The bloody Samurai sword is lying on the floor of the library.

The Girls stare at the sword, then slowly look at Sonja.

Sonja backs up, her hands out in front of her.

Sonja pulls a gun from the waistband of her pants, and is  
waving it around.

SONJA

Don't look at me like that.

Amber, terrified, BOLTS from the room.

(CONTINUED)

163A CONTINUED:

163A

BRENNA

Sonja, put the gun down!

Sonja smiles a crazy smile, and shakes her head.

SONJA

I know exactly what I'm doing.

She swings the gun around to point it at Brenna.

BRENNA

Shit!!

Brenna and Constance split up and run into the house.

Sonja runs after them, the gun in her hand.

164 INT. JAMES AND DIANE HOUSE -- CONTINUOUS

164

They are holding each other tight.

JAMES

They've got to do something.

DIANE

What can they do?

They look at each other.

JAMES

Wait for someone else to die?

DIANE

They can't get out of the house,  
they can't call out, they can't e-  
mail...

165 INT. HALLWAY -- CONTINUOUS

165

Constance and Brenna hit the stairs and run up them.

Sonja comes after them, and stops at the bottom of the stairs.

SONJA

I'm not the killer!

She waits for a BEAT, then runs after them.

166 OMITTED

166

167 INT. FBI OFFICE -- CONTINUOUS

167

An FBI AGENT sits at his desk, the WatchUsDie.Com website  
open on his computer. He's talking on the phone at the same  
time.

FBI AGENT

Yes, we know about the website. <BEAT>  
No, we don't even know a crime has  
been committed. <BEAT> We are tracing  
the website, but for each step, we  
need a warrant. <BEAT> No, we don't  
know where the house is...

168 OMITTED  
AND  
169

168  
AND  
169

170 INT. MIKE HOUSE -- CONTINUOUS

170

Mike is talking to the speakerphone.

MIKE

It's got to be Sonja. She's the one  
with the gun.

PHIL (O.S.)

I heard you get \$1 million if you  
guess right.

(CONTINUED)

170 CONTINUED:

170

MIKE

Who do you think it is?

PHIL

For a million dollars? Some pervo.

MIKE

Is that your final answer? I bet  
it's a sweepstakes.

PHIL (O.S.)

Maybe they'll have a drawing or  
something...

Mike goes to the desk and grabs a piece of paper and a pen.

MIKE

There are four left...

Mike looks at the screen, and shakes his head.

MIKE (CONT'D)

You think Amber's still alive?

PHIL (O.S.)

No chance.

171 INT. CLOSET -- CONTINUOUS

171

Amber is indeed alive, and sitting in the bottom of a closet,  
tears streaming down her cheeks. She has her eyes shut  
tightly, like she was willing all of this to go away.

Through the closet door, she hears the SOUND of FOOTSTEPS.

AMBER

(whispered, to herself)

Please...please...please...

The footsteps continue through the room, and sound like they  
exit.

Amber, her eyes tightly closed, holds her breath.

172 INT. GYM -- CONTINUOUS

172

Constance RUNS across the gym, vaulting the treadmills.

173 INT. HALLWAY -- CONTINUOUS 173  
Sonja is running down the hallway, the gun in her hand,  
checking the different rooms.

174 INT. BACK OF HOUSE -- CONTINUOUS 174  
Brenna runs across the back of the house, her reflection in  
the windows.

175 INT. CLOSET -- CONTINUOUS 175  
Amber is still sitting in the closet, her eyes closed tightly.  
After a BEAT, when there is no more sound, Amber allows her  
breath to come out and cautiously, carefully, opens her eyes.  
When she does, the closet door slides open, and light streams  
in.  
Light, blocked by the legs of a Figure.  
Amber looks up at the silhouette of the Figure, the features  
blocked out by the bright light behind.  
Amber nods her head, resigned to her fate, and starts to get  
up.

176 OMITTED 176

177 OMITTED 177  
AND AND  
178 178

179 OMITTED

179

180 OMITTED  
THRU  
188

180  
THRU  
188

189	OMITTED	189
THRU		THRU
192		192
193	INT. BACK OF HOUSE -- CONTINUOUS	193
	Constance runs across the back of the house.	
194	INT. FAMILY ROOM -- CONTINUOUS	194
	Brenna cuts across the family room and goes into the dining room.	
195	INT. DINING ROOM -- CONTINUOUS	195
	Brenna leans her head back against the wall of the dining room, taking a deep breath. She faces the camera in the dining room and starts using sign language.	
196	INT. ARIEL & BRENNAPARTMENT -- CONTINUOUS	196
	This time, Ariel sees it.	

(CONTINUED)

196 CONTINUED:

196

ARIEL

Slow down!

She's writing it down, and it's an address.

ARIEL (CONT'D)

Peter, call 911.

197 INT. DINING ROOM -- CONTINUOUS

197

Brenna finishes signing, then smiles a weary smile.

BRENNA

I hope you got that.

She leans her head back and closes her eyes for just a moment.

While her eyes are closed, Sonja's gun barrel pushes up against her temple.

Brenna opens her eyes, and there stands Sonja.

SONJA

I'm surviving this night...

Brenna puts up her hands.

BRENNA

Don't do it! I'm not the killer.

SONJA

Listen to me, I'm not the killer either, but if it's me or you, start saying your prayers.

198 INT. PHIL HOUSE -- CONTINUOUS

198

Phil pounds his desk.

PHIL

I told you! It's Sonja! Son of a bitch! I want to be a millionaire!

199 INT. ARIEL &amp; BRENNA APARTMENT -- CONTINUOUS

199

ARIEL

NO!

200 INT. DINING ROOM -- CONTINUOUS

200

Brenna tries to move her head away from the gun, get some distance between her and the deadly weapon.

SONJA

Don't move.

(CONTINUED)

200 CONTINUED:

200

BRENNA

C'mon, you don't want to kill me...

SONJA

You don't even know me.

BRENNA

I know you want to be an action movie star. I bet you wanted to be the hero...

SONJA

I am the hero!

She pulls the trigger, and a huge chunk of the wall next to Brenna's head EXPLODES!

Brenna SCREAMS, and Sonja takes aim again.

Before she can pull the trigger, Constance comes out of nowhere and SWINGS a baseball bat, SLAMMING into Sonja.

The gun goes flying out of her hand and slides under the a huge antique table.

Before Sonja can respond, Constance swings again, hard, the bat CRACKING into Sonja's head.

The bat breaks in two.

Sonja falls immediately to the floor, motionless.

Brenna stares at Sonja's dead body, then throws her arms around Constance.

BRENNA

Thank you! You saved my life.

CONSTANCE

Man, that was close! I can't believe that she killed all those people, and she almost killed you.

201 INT. MIKE HOUSE -- CONTINUOUS

201

Mike is on the phone, talking with Phil.

MIKE

Two left alive. Think that'll make the evening news?

202 INT. ARIEL &amp; BRENNA APARTMENT -- CONTINUOUS

202

Ariel, relieved, hugs Peter.

(CONTINUED)

202 CONTINUED:

202

ARIEL

She's OK!

Peter is staring at the screen.

PETER

How'd they do the bat thing? It  
looked so real...Is Sonja a  
stuntwoman?

203 INT. LIVING ROOM -- CONTINUOUS

203

Constance and Brenna are about to collapse, now that their  
ordeal is over.

BRENNA

Maybe somebody will come now, get us  
out of here. They had to see what  
happened.

\*

CONSTANCE

You're right, they had to see!

Constance grabs a piece of paper and a pen, and writes down  
the address of the house. She holds it up to the camera in  
the living room, propping it up so it's displayed the entire  
time.

CONSTANCE (CONT'D)

There. Now the police will come,  
and get us out of here. C'mon, let's  
get away from these prying eyes.

She heads for the safe room.

204 INT. SAFE ROOM -- CONTINUOUS

204

Constance and Brenna drag themselves into the safe room.

CONSTANCE

Nobody thought it could happen.  
Even Manny never gave me the  
opportunities I deserved. But not  
anymore. I can see the cover of  
People already--Coed Survives House  
of Death. I'll be the most famous  
person in the world, and that'll be  
my spring board.

\*  
\*  
\*  
\*

BRENNA

You mean "Coeds Survive," though  
neither one of us is technically a  
coed. I'm going to write a book  
about this...

\*

(CONTINUED)

204 CONTINUED:

204

Constance smiles ironically.

\*

CONSTANCE

\*

Do you believe in luck, Brenna?

\*

Brenna, caught a little off guard, looks at Constance.

\*

BRENNA

\*

Sure, I guess.

\*

CONSTANCE

\*

My father, rest his alcoholic soul,  
always told me that you had to make  
your own luck.

\*

\*

\*

\*

BRENNA

\*

Some people feel that way, I guess.

\*

CONSTANCE

\*

I never knew what he meant until  
today.

\*

\*

\*

BRENNA

\*

Oh, yeah?

\*

Brenna looks around the safe room, which is suddenly very  
small and confining.

\*

\*

BRENNA (CONT'D)

How long do you think it'll take for  
the police to come rescue us?

\*

(CONTINUED)

204 CONTINUED: (2)

204

CONSTANCE

Oh, we don't have to wait for the police. I've had the code for the security system all along. It's 595898.

\*  
\*  
\*  
\*

Brenna looks at her, quite confused.

BRENNNA

You had the code? What do you mean?

\*

CONSTANCE

You're like the others, you don't listen! I'm making my own luck, here?

\*  
\*  
\*

BRENNNA

What are you talking about?

\*

Brenna stares at Constance, and the realization begins to dawn on her face. Constance smiles and nods her head.

CONSTANCE

Sorry, Brenna, there's only room on the poster for one name...mine.

Suddenly, there is a knife in Constance's hand. She twirls it expertly, like a crazed "Buffy the Vampire Slayer."

BRENNNA

What are you doing? We stopped her! You and I! We did it! We stopped Sonja!

CONSTANCE

Yes, We stopped her, but unfortunately, Sonja wasn't the killer. It was me all along.

BRENNNA

But, you were attacked, your head...the blood...

Constance touches the wound on her head. She pulls back the edge of what is obviously a makeup application.

CONSTANCE

It's all illusion, my dear. Movie magic. I can make these fools believe anything. You all played right into my hands. Now it's time for the final act...

Constance takes a swipe at Brenna, and cuts across her stomach, drawing blood.

(CONTINUED)

204 CONTINUED: (3)

204

Brenna feints to her left, then dives at Constance, catching her at the waist and driving her into the door. The knife flies out of Constance's hand, and the door bursts open.

(CONTINUED)

204 CONTINUED: (4) 204

They both CRASH through the door.

205 INT. HARRISON HOUSE -- CONTINUOUS 205

Mrs. Harrison sees the door break open, and Brenna attacking Constance. Brenna has the knife in her hand now, and it looks like Brenna is the attacker, not the defender.

MRS. HARRISON

It's Brenna! I never liked that girl, not from the start.

206 INT. HALLWAY -- CONTINUOUS 206

Constance throws Brenna off her and runs for the center of the house. She looks right at one of the cameras.

CONSTANCE

Help! Help! She's trying to kill me!

Brenna runs after her, the knife in her hand.

207 INT. MIKE HOUSE -- CONTINUOUS 207

Mike is standing at the computer, his arms raised.

MIKE

Yes! I said all along it was Brenna! Everyone should bow to me!

208 INT. ARIEL & BRENNAPARTMENT -- CONTINUOUS 208

Ariel is stunned at this development.

ARIEL

What the hell is she doing?  
What is going on...?

209 INT. FAMILY ROOM -- CONTINUOUS 209

Constance has disappeared, and Brenna is standing in the middle of the family room, looking around her at the death and destruction.

Falconer dead in the chair.

Francesca on the floor near the computer room.

BRENNAPARTMENT

No, I'm not going to die tonight...

She goes into the dining room.

210 INT. DINING ROOM -- MOMENTS LATER 210

Brenna is on her hands and knees, looking under the table there. She hears a SOUND behind her.

She turns, and there is Constance, a huge samurai sword in her hand, and a horrible smile on her face.

CONSTANCE

Goodbye, you killer bitch!

She steps forward and takes a big swing, aiming for Brenna's neck.

Brenna ducks just in time, the sword whistling in the air.

211 INT. PERV HOUSE -- CONTINUOUS 211

The Perv jumps, and feels his neck.

PERV

Man, that was close.

212 INT. DINING ROOM -- CONTINUOUS 212

Constance swings from the other side, and just misses again. She stumbles a little, but regains her balance quickly.

Brenna is reaching under the table, straining, frantic now.

Constance sets up for the decapitating stroke.

CONSTANCE

It's all over but the TV movie...

She starts to swing.

213 INT. JAMES AND DIANE HOUSE -- CONTINUOUS 213

On the computer screen, Constance is starting to swing.

JAMES

Holy shit!

214 INT. ARIEL & BRENNAPARTMENT -- CONTINUOUS 214

Ariel puts her hand over her face.

PETER

The police are on their way...

ARIEL

They're going to be too late...

- 215 INT. DINING ROOM -- CONTINUOUS 215  
Constance swings in SLOW MOTION.  
Brenna pulls Sonja's gun out from under the table. She brings it around, SLOW MOTION.  
The blade is close.  
Brenna pulls the trigger. Fire bellows from the barrel of the gun.  
Constance drops, clutching her stomach.  
The sword falls to the ground, SLOW MOTION.  
Brenna stands up, over Constance.
- 216 INT. MIKE HOUSE -- CONTINUOUS 216  
Mike is stunned.  
MIKE  
Shit!
- 217 INT. TEENAGER ROOM -- CONTINUOUS 217  
The Teenagers are celebrating, CHEERING.  
TEEN ONE  
That's my girl Brenna!
- 218 INT. PHIL HOUSE -- CONTINUOUS 218  
Phil is flabbergasted.  
PHIL  
Damn, girl!
- 219 INT. ARIEL & BRENNAPARTMENT -- CONTINUOUS 219  
Ariel screams with joy. Peter and Ariel hug.
- 220 INT. DINING ROOM -- CONTINUOUS 220  
Brenna looks down at Constance, the gun still in her hand. She trains it on her, half expecting her to jump up again and attack. She reaches down and takes the code out of Constance's pocket, then backs away.
- 221 INT. FRONT HALLWAY -- CONTINUOUS 221  
Brenna, tired, hurt, bloody and bruised, stumbles down the hallway to the security system pad.

(CONTINUED)

221 CONTINUED:

221

She looks at the piece of paper and punches in the number.

Bloodstains remain on the keypad.

The system BEEPS to acknowledge that the house is now open.

Brenna puts her hands and head on the wall for a moment, resting.

She pulls her portable tape player out of her pocket, rewinds it for a moment, then plays it.

CONSTANCE (O.S.)

Yes, We stopped her, but  
unfortunately, Sonja wasn't the  
killer. It was me all along.

She rewinds again, and pushes play.

CONSTANCE (O.S.) (CONT'D)

It was me all along

She pushes rewind again.

BRENNA

It's a hell of a story, though...

With a half smile, she turn the doorknob.

222 EXT. NET HOUSE -- MORNING

222

The front door opens, and Brenna, bloodied and battered, still holding Sonja's gun, steps out into the harsh light of day.

CAMERA PULLS BACK TO REVEAL

Police are ringing the house, their guns pointed at her. A helicopter flies overhead.

There is an OFFICER with a notebook computer in front of him, the screen open to the site.

POLICE OFFICER

It's her!  
(he picks up a  
megaphone)  
Drop the gun, Ms. Sterling, and raise  
your hands!

Brenna looks at the Police surrounding her, then down at the gun in her hand.

(CONTINUED)

222 CONTINUED:

222

BRENNA

Drop...the gun? <BEAT> You think I  
did this?!? I didn't do this!

She is angry. She's been through hell, and they think she's  
the killer!

She starts to raise the gun.

POLICE OFFICER (O.S.)

Drop it!

Brenna brings the gun up in SLOW MOTION.

ANGLE ON POLICE

They are ready to fire.

(CONTINUED)

222 CONTINUED: (2)

222

ANGLE ON ROOKIE

Fresh out of the academy, the shine on his hat reflecting the sunlight. He's nervous, itchy, ready to fire.

BACK TO BRENNNA

She has the gun up to chest level. She isn't pointing it at anyone, she's just showing it to the police.

BRENNNA

This isn't even mine!

She gestures with her arms.

BRENNNA (CONT'D)

Give me a break! I didn't do anything! It was Constance.

She gestures with the gun.

BRENNNA (CONT'D)

She was the killer!

ANGLE ON ROOKIE

To him, Brenna looks like she is going to fire at him. So, he fires first.

BACK TO SCENE

The shot rings out, and as it does, the other Police Officers open fire.

POLICE OFFICER

Hold your fire!

Brenna is hit several times in SLOW MOTION

Freeze Frame before Brenna can hit the ground.

222A EXT. NET HOUSE -- CONTINUOUS

222A

**B Ending**

The front door opens, and Brenna, bloodied and battered, still holding Sonja's gun, steps out into the harsh light of day.

CAMERA PULLS BACK TO REVEAL

Police are ringing the house, their guns pointed at her. A helicopter flies overhead.

(CONTINUED)

222A CONTINUED:

222A

There is an OFFICER with a notebook computer in front of him, the screen open to the site.

POLICE OFFICER

It's her!  
(he picks up a  
megaphone)  
Drop the gun, Ms. Sterling, and raise  
your hands!

Brenna looks at the Police surrounding her, then down at the gun in her hand.

BRENNA

Drop...the gun? <BEAT> You think I  
did this?!? I didn't do this!

She drops the gun, and holds up the tape recorder.

BRENNA (CONT'D)

I have the proof right here.

She plays the tape recorder.

CONSTANCE (O.S.)

Yes, We stopped her, but  
unfortunately, Sonja wasn't the  
killer. It was me all along.

The Police move in to where Brenna is, and Reporters close in with questions for her as we PULL UP AND AWAY from the scene.

223 OMITTED

223

224 INT. MIKE HOUSE -- CONTINUOUS

224

Mike is sitting at his desk, watching the TV news coverage and his computer screen.

REPORTER (V.O.)

And so ends this report at the house of death...

Mike looks genuinely sad.

MIKE

What a tragedy.

He sighs and sits for a moment, then clicks his mouse.

MIKE (CONT'D)

I wonder if the girls at Sex Dorm are up yet...

224A INT. MIKE HOUSE -- CONTINUOUS

224A

**B Ending**

Mike is sitting at his desk, watching the TV news coverage and his computer screen.

REPORTER (V.O.)

And so ends this report at the house of death...

Mike looks genuinely sad.

MIKE

What a night. I'm emotionally spent.

He sighs and sits for a moment, then clicks his mouse.

MIKE (CONT'D)

I wonder if the girls at Sex Dorm are up yet...

225 EXT. NET HOUSE -- CONTINUOUS

225

A REPORTER picks up the portable tape player that is lying on the ground next to Brenna.

The CAMERA PULLS UP AND AWAY as the crime scene is secured.

Fade Out.

Credit roll begins

Freeze frame segments as the credits roll, with the actors names next to their pictures when they appear.

(CONTINUED)

225 CONTINUED:

225

The pictures of the various characters are in boxes to the right or left of the screen, while the actors names and their character names appear opposite.

226 EXT. NET HOUSE -- CONTINUOUS

226

**B Ending**

We PULL FARTHER AWAY, AND THE CREDIT CRAWL STARTS.

Freeze frame segments as the credits roll, with the actors names next to their pictures when they appear. The pictures of the various characters are in boxes to the right or left of the screen, while the actors names and their character names appear opposite.