

THE SUPERSTITION INN

Abbie Housewright

A white LEXUS winds its way through a desert mountain landscape. The landscape is a juxtaposition of mountains and hundreds of saguaros against the shoreline of a large lake. A mysterious SOUNDTRACK plays behind. The LEXUS drives over the spectacular bridge overlooking Lake Roosevelt. The camera pans over the lake and the beautiful landscape of the mountains with saguaros scattered about. It follows the car driving for a full one to two minutes. This scene is an ode to The Shining, alluding to the stressful events to come in this beautiful setting.

The car drives up to and stops at a gate with a SIGN that reads Superstitious Inn.

A young woman dressed in a gray linen outfit, opens the gate and lets them through.

The gate swings closed behind the car, with a resounding CLANK, as the young woman slips a LOCK shut.

EXT. THE COURTYARD - DAY

The white Lexus pulls into the entrance of the HOTEL.

Two women get out, ANNIE - woman in her late twenties, dressed in a full matching Lululemon set and with medium brown hair and BRIDGET- also in her late twenties with long blonde hair, carrying a very expensive Louis Vuitton BAG.

A BELLHOP in the same gray linen outfit as the girl at the gate takes both SUITCASES from the back of the car and put them on a LUGGAGE CART.

ANNIE

Wow! This place is beautiful.

BRIDGET

It better be for what we paid!

The camera pans to show the resort. Annie and Bridget grab their PURSES. They start to walk on a large brick path, following The BELLHOP, an older man who seems to be very relaxed. Smiling people in the same gray linen outfits walk past the two, giving very warm and comforting smiles. People shout out hellos, and welcome to the resort. The vibe is very relaxed, people seem to be genuinely nice and happy to have the girls there. The girls continue to follow the bellhop. He leads them up to a beautiful cabin.

INT. ANNIE AND BRIDGET'S CABIN - - MOMENTS LATER

BELLHOP

Ladies, this room is all yours for the week. Please let us know if you need anything.

He swings the door open and nods for them to enter. A beautiful stark white room that screams old money awaits them. The beds have the biggest, fluffiest white comforters with expensive knit blankets. Sunlight streams through the windows. A sliding glass door looks out at a patio.

He swings the door behind him as he leaves their room.

BRIDGET

(looking over at ANNIE)
Oh, I think we're gonna like it here.

A light easy KNOCK rings on the door. Annie walks to the door and opens it. A blonde woman also dressed in the gray outfit stands in the doorway. ISLA, the resort manager.

ISLA

Hello ladies, how are you settling in?

ANNIE

Oh my gosh, this place is beautiful.

ISLA

(Smiles)
I happen to think so too. We are so happy to have you here, please do not hesitate to reach out if you need anything.

EXT. THE COURTYARD - DAY

The camera is back at the same gate leading into the parking lot. Another white Lexus drives through the open gate. An EMPLOYEE walks to and closes the gate again with a resounding CLINK. As the gate closes, camera picks up on a SIGN, affixed to the gate PRIVATE PROPERTY, NO ENTRY. Follow the car to the same courtyard/parking lot that the Annie and Bridget were dropped off at. OLIVIA (30's, heavily pregnant) and HUGO (30's male, soon to be dad) step out of the car, Hugo first, he gives his hand to Olivia. They smile at each other and follow BELLHOP #2 with their BAGS down the path.

EXT. THE GATED ENTRANCE - DAY

A third Lexus waits for the gate to open. It slowly drives through the gate. The gate closes a final time and the camera lingers on the same sign.

EXT. THE COURTYARD - MOMENTS LATER

Three boys pile out of the car. THEO (man, early 20's), FINN (man, early 20's) and CHARLIE (man, early 20's). They instantly come off as cocky and loud. Some guests and employees stop and glance at the loud voices coming from the car in annoyance.

THEO
Woooohooo, LET'S GET WASTED.
(Whooping in concurrence)

INT. RESORT RESTAURANT- EVENING

Goes to the table that Annie and Bridget are sitting at. They are laughing and clearly having the time of their lives

ANNIE
Then do you remember what she said?

BRIDGET
That she left the shorts at the
bar!

Both laugh loudly and raise their wine glasses to a toast.

BRIDGET (CONT'D)
To us and this trip!

ANNIE
To us and this trip! This place is
stunning. The desert, the cactus,
wow.

BRIDGET
I really needed this. Things
have...not been easy for me lately.

ANNIE
I feel like I'm about to lose my
mind all the time, work has been
killing me.
(Both girls look at each
other quietly realizing
how much they both need a
break)

BRIDGET

Well, if anywhere in the world can
fix us, I bet it's here.

Camera moves around room to the table with Charlie, Theo, and Finn. They once again are talking louder than they should be. They already have a large collection of WINE GLASSES and SHOT GLASSES on the table, indicating that they have been drinking quite heavily in a short amount of time.

THEO

I don't even believe all this hippy
shit.

FINN

Well you better start if you want
to get laid!

Theo looks at Charlie.

THEO

When your parents said they would
pay for you to go anywhere in the
world as a graduation gift, you
looked at all the cool shit in the
world and decided to come here?

CHARLIE

(Stammering, embarrassed
and defensive)

I just thought it would be a cool
place to come. I've never been to
the desert before. And maybe some
of this hippie shit isn't all
bullshit, how would you know?

THEO

(laughs)

Whatever, man. I say we blow off
all this extra shit and just get
blackout drunk the whole week.

The three boys toast their glasses, although Charlie seems
put off and reluctant.

Olivia and Hugo sit on the same side of table. They snuggle
close. Hugo has his hand on Olivia's belly.

OLIVIA

(Defensive, but laughing)

I like the name Abbie!

HUGO
Me too! But Abigale Pauline? What
is this, the 1800's?

OLIVIA
And if it's a boy?

HUGO
(jokingly)
I like Hugo Jr.

OLIVIA
I can't believe we're waiting to
find out the gender. I never
thought I would be one of those
people.

HUGO
No one in my family has ever known
the gender. We can't break that.

OLIVIA rolls her eyes and laughs. The two kiss and take a
sips from their GLASSES.

OLIVIA
Ah yes, one of the famous Henderson
traditions that I don't understand.

HUGO
Babe seriously, I think it's for
the best. My grandma always says
that it's bad luck to know before
the baby is born. We definitely
don't need anymore bad luck.

OLIVIA
(serious look slides on
her face)
I know, I was just kidding. It's
okay. You're right. We don't need
anymore bad luck.

The two sit in silence for a moment. Eyes avoiding each
other.

HUGO
(awkwardly breaking the
silence)
This is our last trip together just
us two.

OLIVIA

It's both exciting and terrifying
that we're going to be in charge of
a life soon.

HUGO

You can do it. You can do
everything.

EXT. ANNIE AND BRIDGET'S PATIO - DAY

Annie sits curled up in a CHAIR, hunched over a JOURNAL,
writing. Camera flashes over the page, Annie writes about how
beautiful it is here. She looks up and gazes into the
distance, a smile on her face.

EXT. COLD PLUNGE - AFTERNOON

Annie and Bridget stand in swimsuits with a group of people
next to a COLD PLUNGE. First Annie goes in, very slowly and
shrieking.

ANNIE

(Breathing very heavy and
shivering)

Oh my god! It's so cold. How can
this benefit you?

EMPLOYEE

(Chuckling in a good-
natured way)

It may seem counter-intuitive but
it actually calm the body. It can
allow you to be in touch with
yourself. Focus on your breath.

BRIDGET

Annie, the look on your face is not
making me want to get in!

Annie climbs out of the cold plunge and instantly starts
shivering. She grabs a TOWEL from the man standing closest to
the COLD PLUNGE.

ANNIE

Okay! Your turn.

BRIDGET

I actually think I'm okay. I think
I got all the benefits just by
watching you.

ANNIE
No, no. I insist.

Annie starts pulling Bridget towards the cold plunge.

BRIDGET
(Almost to herself)
Okay...okay, you got this.

Bridget puts a foot in and winces. She puts her other foot in and tries to step out, while smiling, like she's going to bolt. Slowly she lowers her lower body in, breathing very heavy.

BRIDGET (CONT'D)
It's actually not that bad.....

She starts to shriek as she sinks her body in up to her shoulders. She then tries to breathe deep. All of the noises around her stop. Just the noises of her breathing are loud and pounding in her ears. She closes her eyes. Suddenly all of the noise comes back and someone taps her shoulder. She starts then opens her eyes.

ANNIE
BRIDGET, you did it, that was three minutes.

Bridget climbs out of the cold plunge.

BRIDGET
(Looks at the EMPLOYEE and smiles)
You're right. I liked it.

EXT. ROCK CLIMBING AREA - DAY

A group of three EMPLOYEES (Two men and one woman) and a group of seven resort guests (Including Theo, Finn and Charlie) stand at the base of a climbing rock. All of the guests are dressed in rock-climbing gear, HELMETS and HARNESES.

FEMALE GUIDE
Now, one of the most important things to remember when you are up on the rock, that you have to have confidence in yourself. Don't worry about us, we got you from down here. Just tune into what you feel and how you feel up there. And have fun! Try something new!

THEO
(Muttering under his
breath)
Can we just climb the fucking rocks
already?

Finn and Charlie snicker.

All of the guests get in a line with all three boys in the back. The first guest to climb is a female (early 20's, slightly bigger).

FINN
(Referring to the guest
climbing, loudly)
I thought there was a weight limit
on this activity.

A few of the guests in front of the boys turn and shoot them dirty looks.

THEO
I just can't believe we're paying a
small fortune to listen to some
shit about self love and then climb
some rocks.

CHARLIE
(Glaring at the other two)
YOU'RE not paying, Theo. My parents
are and I wouldn't act like this if
you ever want a free vacation
again.

THEO
(Laughs)
Charlie, I don't think I ever will
accept a free vacation after this
trip, especially not from you.

The line slowly moves up, while Charlie looks put-off and stands slightly away from Finn and Theo, who are still joking loudly and laughing.

Finally Charlie is up. When the FEMALE GUIDE tightens his harness, the other two boys whistle.

Charlie rolls his eyes. He thanks the FEMALE GUIDE. He begins to scale the rock wall. He does a good job, only slipping a couple times, while Finn and Theo snicker at him and boo him. He carefully makes his way back down, slowly and mindfully watching his steps. He descends down on to the ground. The FEMALE GUIDE helps him loosen the HARNESS and slip it off.

CHARLIE
(takes off his helmet and
throws it at THEO)
Okay, your turn asshole. I hope you
fall.

THEO
CHARLIE, your attitude has been
very negative lately. Let's lighten
up a bit, huh?

Theo lets the FEMALE GUIDE tighten his harness

THEO (CONT'D)
Oh yeah, baby, right there.

She shrugs him off and walks away. She frowns for a second
and then shakes it off and smiles. THEO starts to climb the
rock wall. He is being belayed by one of the MALE GUIDES, he
gets up about 10 feet, when the MALE GUIDE #1 lets go of the
rope with a nasty look on his face, letting Theo slam into
the ground. Everyone in the crowd goes silent, with a few
people letting out gasps.

THEO (CONT'D)
(On the ground, wind
knocked out of him)
Oh dude, what the hell! OUCH!

MALE GUIDE #1
(The nasty look replaced
by a look of sheer
horror, as he rushes over
to THEO)
Oh my gosh, I am so sorry. Are you
okay?

He turns around panicked.

MALE GUIDE #1 (CONT'D)
(Yelling to other climbing
guides)
Go get the medic, fast please!

Theo slowly gets up into a seated position. He groans loudly
and holds his arm close to him, as if it hurts.

FINN
Are you okay? Is your arm hurt?

THEO
(groaning)
I don't know, I think my shoulder
may be really hurt.

The MEDIC in a grey linen outfit comes rushing back with one of the CLIMBING GUIDES, holding a FIRST AID KIT. The medic kneels down next to Theo.

MEDIC

THEO, how are you doing? Do you have any pain?

THEO

I think I may have hurt my shoulder.

MEDIC

Is it okay if I check you out?

Theo nods. The medic leans closer to him. She opens her FIRST AID KIT and pulls out a STETHOSCOPE. She listens to his heart and lungs. She takes out a small FLASHLIGHT and shines it in his eyes.

MEDIC (CONT'D)

Well, your heart and lungs sound good and I don't think you have a concussion. Do you remember hitting your head?

THEO

I don't think so.

MEDIC

Okay, let's keep an eye on that. Let me see that arm.

She grabs his arm gingerly and begins to slowly move it. First left then right then up and down. Theo yelps and pulls his arm back to him.

MEDIC (CONT'D)

Okay, looks like maybe you hurt something.

THEO

(groans)

Yeah, it feels I might have dislocated it.

MEDIC

It looks like it might be. We're gonna have to pop it back in place.

She has Theo lay down on the ground. She grabs his arm.

MEDIC (CONT'D)

Okay, are you ready?

THEO
Wait, for what?

MEDIC
We have to get your arm back in the
socket.

Theo whimpers. The medic suddenly jams his shoulder back into the socket. There's a loud CRACK and Theo YELLS out. He lays back and GROANS.

THEO
Holy shit! I never knew it hurt
that bad.

The climbing guide that dropped Theo steps out of the crowd and leans down by him.

CLIMBING GUIDE 1
I am so sorry, sir. I don't know
what happened, the rope just fell
out of my hand. Is there anything I
can do for you?

THEO
No, I think I'm okay. Everyone
makes mistakes. You might have to
change your little speech at the
beginning though. You don't got us
while we're up there.

All of the CLIMBING GUIDES laugh uncomfortably and look at each other. The one who dropped Theo leans down and offers him a hand to get up. Theo slowly gets up and thanks the man who helped him up. The courage from the rock climbing group has gone, so they start to pack up all of the equipment.

EXT. WALK TO ROOM - MOMENTS LATER

The boys shed their HELMETS and HARNESSSES and hand them back to the guides. The three boys leave the group and start to walk back to their rooms. Theo keeps looking back, as if he's nervous that someone is following them. When they have completely left the group behind, Theo turns to Finn and Charlie.

THEO
(looking over his shoulder
and whispering nervously)
Do you think he dropped me on
purpose?

CHARLIE

(incredulous)

What? Why would he drop you on purpose? Do you think he wants to get sued?

FINN

Yeah man, maybe you did hit your head.

THEO

(Getting more frantic)

Guys, I swear, something doesn't feel right here. I really think he dropped me on purpose.

FINN

THEO, I really don't think he did it on purpose, you saw how bad he felt. I think the fall just scared you.

CHARLIE

Yeah, think about it. Why would he drop you on purpose in front of a whole group of people? They got a medic so quick and the guy waited with you.

THEO

I guess you're right. That doesn't really make sense. Maybe I'm overreacting.

CHARLIE

Yeah, I really don't think anyone meant you any harm. Let's go have some lunch.

INT. THE RESTAURANT - MOMENTS LATER

Theo, Charlie and Finn sit at a table in the restaurant. They are nursing GLASSES of some hard liquor.

THEO

(takes a big swig of hard liquor)

Ahhh. Nothing like some good old-fashioned anesthesia .

CHARLIE
(rolls his eyes)
Says every alcoholic drinking
before 1 pm.

THEO
Hey, I think I deserve this.

Isla (the resort manager) walks towards their table.

ISLA
(A look of great concern
and kindness crosses her
face)
THEO, I heard you took a nasty
fall. Are you feeling alright?

THEO
(chuckling)
Right after I finish this glass, I
will be well on my way to fast
healing.

ISLA
(Chuckles)
I am so sorry our guide dropped
you. He has worked here many years
and has always had a perfect safety
record. He feels just terrible
about the whole thing.

THEO
It's alright, no harm no foul. The
medic thinks that it'll feel much
better in a couple days. Then I'll
be back to terrorizing everyone.

He waggles his eyebrows at the other two.

ISLA
Well as a gesture of our gratitude
for you staying here and your
kindness about the whole situation,
please pick any spa treatment, on
us.

THEO
Thank you, that's very nice.

ISLA
(smiling)
Let me know what you pick.
(MORE)

ISLA (CONT'D)

We have some of the best spa treatments in the world. Whatever you pick, we'll upgrade it to our premium package.

She winks. Isla walks away. Theo watches her walk away.

FINN

(snorts)

What does that mean, are they going to fuck you?

THEO

God, I hope so, maybe that climbing girl will come.

CHARLIE

Oh yeah, real funny. Maybe that guy did drop you on purpose, you deserve it.

THEO

Maybe he did. But now I'm getting laid!

CHARLIE

Do you really think you're hot enough that random workers at a resort would sleep with you?

THEO

(winks at CHARLIE)

Guess we'll see, baby.

INT. ANNIE AND BRIDGET'S PATIO - NIGHT

Annie and Bridget sit huddled around a FIRE, wrapped up in BLANKETS.

ANNIE

(looks at BRIDGET)

I think this is the first time I've felt relaxed in years. I don't know the last time that I just sat and looked at the stars.

BRIDGET

Me either. The last time I sat around a fire was when I went camping when I was little.

ANNIE

I feel like I'm at work so much I don't even remember there are stars.

BRIDGET

(laughs)

Remember when we were in high school and we were so ready to grow up? Now we have to pay a ridiculous amount of money to remember there's stars in the sky at night.

ANNIE

(pulls out her PHONE)

Wow, it's almost 1 already. We should get to bed.

BRIDGET

(yawns)

You're right. We signed up for that spin class tomorrow morning.

Annie and Bridget get up from their CHAIRS, and start to head into their room. As Bridget goes to close the door behind her, something in the bushes rustles very loudly. Bridget looks back with the tiniest bit of fear and quickly closes the door.

INT. ANNIE AND BRIDGET'S ROOM - LATER

Annie lays in bed, tossing and turning. She looks at her PHONE and sets it back down. She pulls the SHEETS up over her head. Finally she sits up. She looks out of the patio door and blows air out of her mouth. She stands up and slips on a pair of SHORTS and a T-SHIRT. She slides on a pair of SANDALS on her bare feet. She gets up, opens the door and walks into the desert. In the distance COYOTES HOWL, and OWLS HOOT. She looks at the moon over the lake and takes a deep breath.

Annie keeps walking along the path, looking at her surroundings. From some distance she hears various noises of people, MOANS and GRUNTS. She frowns as if trying to understand what she is hearing. She walks faster, peeking around BUSHES and CACTI but sees nothing.

She walks farther off the path into the desert. The noises get louder and louder. Annie turns a corner on the path and walks into a clearing.

In the clearing sits a bonfire. Around the bonfire are eight people. 4 men and 4 women. They are clearly engaged in some sort of group sex.

They are all wearing traditional Native American MASKS. One man and one woman are having traditional sex, while another man is groping two women while they rub his penis. Another woman is pleasuring one man while having sex with another man. They are not kissing because of the MASKS. They MOAN, SHOUT and make guttural animal noises.

The camera pans back to Annie, who is standing at the end of the clearing, with a look of shock on her face. The group seems unaware of her at first. Then the man who is with just the one woman looks up. He sees Annie and smiles through the MASK. He leers at her and raises a finger and beckons her to join him. The woman he's having sex with stops and stands up fully naked. She removes her MASK. It's Isla. She looks at Annie and smiles at her.

Annie locks eyes with Isla. She returns the smile with a look of sheer terror and takes off running. The noises of the orgy fade as she runs fast through the desert in the dark. She runs to the door of her room. She frantically reaches in her pocket for the KEY. She drops it and searches for it. She lifts up the KEY and shoves it in the lock. She slams the door behind her and locks it.

BRIDGET

(sits up in a sleepy daze)

ANNIE, is that you? What's wrong?
Why were you outside?

ANNIE

(takes a deep breath and
steadies herself)

Nothing, I just thought I heard
something. I couldn't sleep, I
thought I would take a walk. Sorry
I woke you up. Go back to bed.

Bridget mutters something and rolls back over to go to bed. Annie sighs, and slips back into her PAJAMAS. She slips back into her BED. She closes her eyes and snuggles into the covers.

INT. THE RESTAURANT - MORNING

Annie and Bridget sit at a TABLE for breakfast. They sip on COFFEE and eat a plate of PANCAKES. Annie looks tired and still a little on edge from last night's events. She keeps glancing around, trying to avoid eye contact. Bridget watches her with a concerned look on her face.

BRIDGET

ANNIE, what's wrong?

ANNIE
(gives a tight smile)
Nothing, I'm just tired. I didn't
sleep very well.

BRIDGET
Are you sure? You're acting very
weird.

ANNIE
I'm good. I promise.

Isla walks over to the table. She says good morning to
Bridget.

ISLA
Annie, can I borrow you for a
moment?

ANNIE
Uh, sure.

Annie and Bridget lock eyes for a moment.

ANNIE (CONT'D)
(to BRIDGET)
I'll be right back.

EXT. OUTSIDE RESTAURANT - MOMENTS LATER

Annie and Isla sit on a BENCH outside of the restaurant.

ISLA
Annie, I am very sorry about last
night. I understand that may have
been very uncomfortable for you to
see.

ANNIE
(awkward smile)
Let's just say it was not what I
was expecting on a late night walk.

ISLA
As you can probably imagine, this
job can be very stressful, so
sometimes the staff needs to...blow
off some steam.

ANNIE
I'm not one to judge.

ISLA
(winks)
If you're ever out and about again
at that time of night, you're
always welcome to come join.

Anna shifts uncomfortably. She grins but doesn't quite meet ISLA's eyes.

ISLA (CONT'D)
Once again, Annie I am very sorry
if this was awkward for you. We
only want the best experience for
our guests.

ANNIE
Thank you.

The two women separate, Annie walks back into the restaurant, and Isla continues down the path, back towards to the front desk.

INT. BACK IN THE RESTAURANT - MOMENTS LATER

Annie walks back into the breakfast room and makes her way back to her table. Bridget sits, sipping her CUP OF COFFEE. She raises an eyebrow at Annie, when she sits down. Annie doesn't fully meet her eyes. The women sit in silence for 30 seconds, both waiting for the other to say something.

BRIDGET
(finally breaking the
silence)
So, what was that about?

ANNIE
Oh, nothing important.

BRIDGET
Nothing important? Isn't that the
resort manager?

ANNIE
Yeah, she just wanted to make sure
we were enjoying our stay.

BRIDGET
(clearly not believing
ANNIE)
Are you sure?

ANNIE
(with a tight smile)
Yep!

Annie finally meets Bridget's eyes. She gives Bridget a tight smile. Bridget gives a smile back, then as Annie looks down at her breakfast. When Bridget drops eye contact with Annie, the smile slips from her face and is replaced with a worried look as she stares at Annie.

INT. BOYS ROOM - LATER

Charlie and Finn lay on one of the beds scrolling on their phones, while Theo changes into a ROBE. He ties the ROBE at the waist.

THEO
What do you guys think? Should I go
commando or no?

CHARLIE
(annoyed)
Dude, stop being gross. Most women
aren't into being sexually harassed
by assholes.

FINN
Yeah, you think someone would sleep
with you for free?

CHARLIE
You guys think maybe that there's
some correlation between you having
no girlfriends and having to come
on vacation with me?

Finn and Theo roll their eyes and look offended.

FINN
You also brought us, instead of a
girl so I don't really want to hear
it.

Theo gets up and grabs his PHONE. He slides SANDALS on.

THEO
Okay, I'm headed to my "premium
package". See you guys later.

FINN
See you at dinner?

THEO
I guess we'll see, I may be
preoccupied.

As Theo walks out of the room, Finn and Charlie boo him.

INT. THE SPA - MOMENTS LATER

Theo walks into the spa. He walks up to the girl at the front desk MOLLIE (mid 30's woman).

THEO
Hi, I have an appointment at 4?
Theo Baker.

MOLLIE
(smiles)
Perfect, looks like I have you
right here. If you want to take a
seat, your therapist will come and
get you shortly.

THEO
(winks)
Thanks, doll.

Theo gets a cup of water and sits in his robe. He keeps staring at Mollie. She keeps shyly avoiding his eyes, but smiling.

AMY (female in her mid 20's, very beautiful), comes out to the lobby.

AMY
Theo?

THEO
(smiles)
Present.

AMY
(smiling back)
Hi, I'm Amy. I'll be your therapist
today. Are you ready for your
massage?

THEO
That sounds great. I know I could
use it.

AMY
Well, let's get to it.

Amy leads Theo to a room off of the side, past the lobby. Amy gestures to the table and steps outside of the room. Theo shrugs the robe off his body and climbs into the MASSAGE TABLE. He adjusts his face into the face hole part of the massage table.

There's a polite KNOCK on the door.

AMY (CONT'D)
(through the door)
Are you ready?

THEO
Yes.

AMY
Perfect.

She slowly pulls back the sheet to reveal his upper body. She glides her hands up and down his back.

AMY (CONT'D)
Wow, you have some knots.

THEO
(snorts, then laughs)
Yeah well, one of your buddies
dropped me about 10 feet yesterday.

AMY
(breathes slowly through
her nose)
Yes, I heard about this. You poor
thing.

Her hands continue to glide underneath the sheets. She runs her hands slowly underneath and runs her hands over his butt. He tenses up.

AMY (CONT'D)
(chuckling)
You seem a little tense. I wouldn't
worry too much.

THEO
I've just never gotten a massage
like this before.

AMY
What do you mean, like this?

THEO
Isn't this the "premium package"?

Amy doesn't answer. She pulls the sheets all the way back, revealing his butt. She glides her hands down and rubs around and massages his lower body. She starts at his shoulders and lightly runs a finger down his back, all the way down. He shivers. The camera shows his face in the hole, with a grin on his face. She pulls the sheet down further, revealing his legs. Amy's hand slides down the center of his butt and goes in between his legs. She starts to stroke him. He takes a deep breath. She stops and puts her hand on his hip to get him to turn over so he lays on his back. He rolls over so he's on his back. Gently, she leans down and gives him a small kiss on the lips. He leans in to kiss her but she pulls away. She slides up the top of her grey uniform, revealing her breasts underneath. She takes one of Theo's hands and places it on one of her breasts. He starts to fondle her. She locks eyes with him and slides down his chest. Off camera she performs oral sex on him. He WHIMPERS and MOANS. Finally, before he can orgasm she stops. He looks at her with a disappointed face. She wipes her mouth with the back of her hand.

AMY

The premium package does come with multiple partners, if that's something you're interested in.

THEO

(tries to speak but catches his breath)

Umm, yeah I think I could get on board with that.

AMY

(smiling)

Let me go and fetch them.

She slips her shirt down and walks out of the room, closing the door softly. THEO lays with his hands supporting his head, with a grin on his face.

THEO

(under his breath)

Charlie is gonna be so pissed.

Another soft KNOCK at the door before it swings open. Amy returns with Mollie and another female massage therapist. Mollie leans over Theo and kisses him on the lips. She stands up and pulls her pants off, but her shirt stays on, long and mostly covering her. She climbs on top of Theo. The two have sex, Mollie MOANING and WHIMPERING, while Theo grabs her hips and breathes heavily.

The two have sex for about 30 seconds, both climaxing. Mollie leans down and kisses him on the lips again and hops off him.

She winks at him. The other massage therapist starts rubbing him. He pants and lets out a soft moan. She shifts and performs oral sex on him. He lays there while she performs the sex act on him. He has his eyes closed and is not paying attention.

The focus is drawn away from Theo and the second massage therapist and goes onto Mollie. Mollie slides her PANTS back on. Quietly, while stealing glances at the two on the massage table, she lifts up Theo's ROBE. She puts her hands into the pockets of the ROBE. She takes one more glance at them. She pulls out Theo's WALLET from one the pockets. She looks around and slides it into the pocket of her pants. AMY walks around the room and quickly opens a DRAWER. She pulls something small out of it. She walks around the second massage therapist and Theo. She walks by Theo's head. The thing in her hand is revealed to be a small KNIFE. She flashes it in front of Theo's eyes. His eyes open and widen in horror. The last thing we see is Amy swinging the KNIFE down by Theo's throat.

Zooms outside of the room, where there is a single small YELP.

INT. THE SPA - MOMENTS LATER

The camera goes back to the lobby. The door to the spa swings open. A soft CHIME noise plays as she enters. Olivia walks in, wearing a ROBE and SANDALS. She peers around the lobby and notices there's no one at the front desk. She walks over to the front desk and peers behind it. The CHAIR is empty, but the COMPUTER is on. Pulled up on the screen is some social media or job website of Theo. Olivia pulls out her PHONE, like she's doubting her appointment time. She slips it back in her pocket, looking confused. She walks past the desk and starts down a hall, the same hall Theo walked down. She passes the room Theo is in and hears a small YELP. She walks back down the hallway to the desk.

OLIVIA

Hello?

She turns to look behind her, at something in the lobby area. The door of Theo's room opens and Amy runs out. We can briefly see that the front of her grey linen outfit is streaked with blood. She hurriedly runs into another room and shuts the door. Olivia's head whips back towards the room. Mollie exits the room next, smoothing down her top. She smiles as she looks up and see Olivia.

MOLLIE
(coming back towards to
the desk)
Hello! So sorry, hope you weren't
waiting long.

OLIVIA
(once again at ease)
Oh no, no problem.

Mollie sits back at her desk. She types something into
computer.

MOLLIE
(brightly)
Okay, it looks like you are signed
up for the pregnancy package. It
includes a foot massage, a mud wrap
from deep sea mud and a full
prenatal massage!

OLIVIA
That sounds amazing. Everything on
my body hurts.

Mollie laughs softly.

MOLLIE
Your massage therapist will be out
shortly for you.

OLIVIA
Thank you.

Olivia takes a seat in the same CHAIR that Theo sat in not
long ago. She looks around the room. The door from the room
next to the one Theo was in swings open and the second
massage therapist from Theo's room steps out.

KELLY
Olivia?

Olivia gets up from her chair and walks over to shake Kelly's
hand. Kelly gestures to the room. Olivia follows Kelly into
the room. Kelly closes the door behind them with a gentle
thud.

INT. TREATMENT ROOM - CONTINUOUS

KELLY
Okay, please undress and get under
the covers. Get nice and comfy.
I'll be right back for you.

Kelly leaves the room. Olivia looks at the MASSAGE TABLE. She slips her ROBE off and climbs under the sheets. She lays on her side and pulls the sheets and blankets up around her. There is a soft KNOCK at the door. The vibe is much more relaxed and calming than what we saw in Theo's room. There is no underlying sexual components, the switch is back to the helpful wellness resort. Kelly comes back in the room.

KELLY (CONT'D)

Alright, we're going to get started on your massage. What areas do you think need the most attention?

OLIVIA

(lets out a sigh)

Ugh, everywhere. Everything has just hurt for the last eight months.

KELLY

(laughs softly)

I get that. I have two of my own. Being pregnant is not for the weak. They use your body like a personal jungle gym. It doesn't get much better when they leave your body either.

OLIVIA

(groans)

Oh don't tell me that!

Kelly and Olivia both laugh. The room lapses into silence as Olivia enjoys her massage. Kelly massages her for a few minutes. Olivia's eyes get heavy and close as she drifts off to sleep. The camera goes to Olivia's face. She is fast asleep. It is clear that some time has passed since the massage started. Kelly leans down and gently shakes Olivia's shoulder. Olivia starts awake and looks fearful for an almost imperceptible second.

OLIVIA (CONT'D)

(confused state from
coming out of a nap)

Oh, did I fall asleep?

She pulls the sheets tighter and rubs the sleep out of her eyes.

KELLY

Yes, you looked pretty relaxed. How are you feeling?

(MORE)

KELLY (CONT'D)

I definitely did some work around your hips and lower back. You were holding a lot of tension there.

OLIVIA

This is the best I've felt in eight months, maybe in my whole life.

KELLY

(smiling)

I'm so glad to hear that! Well are you ready for your wrap?

OLIVIA

I've never had a wrap before, what is it?

KELLY

So we will put a really hydrating mask on you, then wrap you up with a linen sheet, with infrared red light on you to help you soak everything up. It's so good for your skin, you'll feel amazing afterwards.

OLIVIA

That sounds amazing. I'm excited.

KELLY

To wrap you, it's a lot easier if I have someone help me, is it okay if I bring in another therapist to help me? It would just be for this treatment, for the foot treatment it will just be you and I.

OLIVIA

That's okay for me! I'll be throwing modesty to the wind in a month, I better get all the practice I can in now.

KELLY

(chuckles)

Think of it like a dress rehearsal. I'll be right.

She exits the room. Olivia stretches, looking relaxed and at ease.

OLIVIA
(whispering)
I could do this everyday for the
rest of my life.

Kelly enters back through the door. With her is a man in his late forties(ANTHONY) with a kind look on his face.

KELLY
Olivia, this is ANTHONY. He's going
to help me with your wrap.

Anthony smiles and waves to Olivia.

KELLY (CONT'D)
Okay, my dear let's have you flip
on your back for just a moment.

Kelly holds up the sheet so Olivia can roll on her back.
Kelly hands a SMALL TUB of some kind of mask to Anthony and
grabs one for herself. They both start to spread it on her
body.

KELLY (CONT'D)
This mask is full of so many nice
things and also is pregnancy safe!

OLIVIA
It feels very nice! I haven't felt
this relaxed since high school!

KELLY
Yay! I'm so glad. Sometimes
everyone just needs a spa day.

While Kelly and Olivia are talking, Kelly and Anthony
continue to spread the mask on her body.

KELLY (CONT'D)
All right! Let's get you cooking
under some red light!

OLIVIA
My skin already feels great.

KELLY
So, if you want to sit up, we're
going to put the sheets down so we
can wrap you up.

Olivia sits up, holding the sheet around her body. They
adjust the sheet behind her. Slowly Kelly puts an arm around
her and guides her back to laying on her side. Olivia relaxes
under the blankets.

Anthony and Kelly each stand on one side of her, with part of the BLANKET in each of their hands. They slowly drape it over her. The aura changes from relaxing to frantic as they begin to pull the blanket really tight. Olivia's eyes snap open. They throw yet another BLANKET on top of her and begin to wrap that one snugly too. Focus on Olivia's breathing as it becomes more ragged, more panicked. They throw yet another BLANKET on her, essentially covering her face. She lets out a WHIMPER.

OLIVIA

STOP!

The two stop wrapping her immediately. Kelly looks down at her with a look of surprise.

KELLY

What? What? Are you okay?

OLIVIA

(starting to cry)

I don't know, I think I'm having a panic attack.

Kelly and Anthony start to unwrap her from the blankets. Kelly has a look of concern on her face, while Anthony has a slightly mischievous look on his face. Kelly helps Olivia sit up.

KELLY

Okay honey, let's get that mask off you.

Olivia is still crying. She nods. Kelly takes a TOWEL and wipes the mask off of her body. Olivia sits up and wraps the sheets around herself

KELLY (CONT'D)

Is everything okay? I hope I didn't do anything wrong.

OLIVIA

(sniffling)

No, I've never had a panic attack before, I didn't know they were that bad. I guess I didn't know how bad they could get.

OLIVIA (CONT'D)

(weakly smiling)

I guess the wrap treatment isn't for me.

Kelly pats her on the shoulder comfortingly.

KELLY

Okay, you get dressed and I'll
bring you a nice cup of tea. You
can stay here as long as you like.

Kelly walks out of the room. As she walks down the hallway, she looks at her nails. There is some obvious blood under her nails. She quickly picks it off and grabs a MUG to make the tea.

INT. OLIVIA'S SPA ROOM - MOMENTS LATER

Olivia gets up off the massage table and slides her robe back on. She lifts up her wrist and feels her pulse. She puts a hand on her chest and takes a couple deep breaths. She looks disappointed in herself and confused. But underlying her embarrassment lies a hint of fear. *What the hell happened? What was that? Why did they wrap me like that? Why did that man come in to help? Am I imagining the whole thing?* She sits on the edge of the table, clearly lost in her thoughts until a light RAP at the door startles her. Kelly enters the room with a steaming MUG OF TEA.

KELLY

(Smiling kindly with
worried eyes)

Are you feeling any better?

She hands the tea to OLIVIA. OLIVIA takes it gratefully. She takes a sip from the mug.

OLIVIA

Yes, thank you. Thank you for a
wonderful massage.

Olivia takes a step towards the door and Kelly slightly shifts her body so she's blocking the exit. Olivia takes a tiny tiny step back, like she wants to bolt but is stopping herself. The mood changes here, closer to when the actual wrap was taking place. A sinking primal fear in the back of her mind *I'm not safe here.*

KELLY

Are you sure you're okay?

She says it casually, but there is an undertone of almost a threat. Olivia seems to pick up on the true meaning of Kelly's question. A tight smile crosses her face.

OLIVIA

Yep. I think I'm just ready to go
back to my room and find my
husband.

(MORE)

OLIVIA (CONT'D)
Obviously it wasn't anything you
did. Just my crazy brain.

*She says this last part like a peace offering. No, it's not
your fault, no I won't tell anyone, please let me leave.*

KELLY
Okay, if you're sure.

OLIVIA
Yep, I am.

Kelly opens the door and holds it for Olivia. Olivia walks out, making nervous eye contact with Kelly. Olivia makes her way down the hallway, starting a little when she realizes Kelly is right behind her.

KELLY
Here, I'll walk you out.

OLIVIA
(nervous and slight
awkwardly)
You're so sweet, thank you.

She puts her head down and continues to make it to the front door. Kelly steps in front of her and opens the door. She watches Olivia pass through it. Olivia hurriedly walks through the door. Her steps quicken in pace as she steps on the path. She peeks over her shoulder to see Kelly standing in the entrance of the spa, staring at her. After about three seconds Kelly grins and waves at Olivia. Olivia tucks her head and keeps her quick pace. The last shot we see is Kelly watching Olivia retreat, and the smile drops from her face.

INT. OLIVIA AND HUGO'S ROOM - MOMENTS LATER

Olivia stands outside the room and tries to calm her breathing. She puts her key in the lock and pushes the door open. She has a strained smile on her face as she enters.

OLIVIA
Hi, honey. You want to get ready
for dinner?

Hugo is laying on the bed, reading a BOOK. When she walks in the room, Hugo has a lazy smile on his face, like he's relaxed and happy to see his wife walk through the door. When he sees the strained smile on her face, he loses his easy look.

HUGO
How was your massage?

OLIVIA

It was nice. The massage felt really good. I actually fell asleep.

She chuckles a little bit. She crawls on the bed with him.

OLIVIA (CONT'D)

It was really weird though, I think I had my first panic attack.

Hugo brushes her hair back behind her ear.

HUGO

What do you mean? What happened?

OLIVIA

There was a second part of the treatment, it was like a wrap. They started wrapping me and I felt like they were trying to mummify me.

HUGO

What do you mean?

OLIVIA

They took this linen thing and wrapped me really tight.

HUGO

Who's they? There wasn't just one person with you?

OLIVIA

No, some dude came in to help her.

HUGO

Was the massage therapist nice? I don't know, babe, this seems weird.

OLIVIA

She seemed really nice but it got kind of.... strange. I swear she watched me walk back to our room.

HUGO

(very concerned)

Do you think we should tell someone?

OLIVIA

(her voice lowers to a whisper)

(MORE)

OLIVIA (CONT'D)
I don't think so, I don't want to
get anyone in trouble.

HUGO
Doesn't something seem a little
"off" here?

OLIVIA
(defensive, trying to
change the subject)
I haven't noticed anything. Of
course, the place that I pick you
have a problem with.

Hugo grabs her hand, he looks concerned and a little
panicked.

HUGO
(getting frustrated)
Baby, that's not what I said. I...I
don't know, there's just something
about it here.

OLIVIA
I haven't noticed anything until
now, but maybe you're right.

They sit huddled on the bed hands clenched. There's a small
BANGING noise that makes them jump a little bit.

OLIVIA (CONT'D)
If we leave now, we lose all the
money we've put into this trip.

HUGO
You're right. Maybe I'm just
paranoid with the baby on the way.

OLIVIA
(strokes his face with her
hand)
I know, baby. Me too. But let's
just relax and enjoy the rest of
our trip.

A small noise sounds in the background again, similar to the
first but a touch quieter. A shadow, clearly one of a person
is illuminated on the pair on the bed, through one of the
curtained windows. Olivia and Hugo look at each other with
fear in their eyes.

EXT. OUTSIDE BRIDGET'S ROOM

Bridget steps out from her room and closes the door behind her. She is wearing a swimsuit and has a TOWEL slung over her shoulder. She walks for a brief moment until she comes to the cold plunge area we've seen before. She sets her TOWEL on the ground and takes a couple deep breaths. She slowly lowers her body into the tub, wincing and breathing heavily. She sinks in the tub up to her shoulders. She closes her eyes and clasps her hands into a fist out of the water. She takes 2 long, deep breaths. Her eyes slowly open and she lifts her head to gaze up at the stars. When she looks up, she blinks like she can't believe what she's seeing. Zoom out to show what she's looking at. The night sky is dark and dotted with stars, but swirls of blue and white and pink dance their way across the frame. This is clearly not real and some sort of vision, an ode to True Detective. She blinks again but continues to gaze at the visions. They swirl above her head for a solid 30 seconds. A loud CRACK causes her to start, the noise sounds very close. Bridget's head whips from the sky. She looks uneasy and starts to climb out of the tub. Shivering, she hops in place to warm up as she puts the TOWEL around her. She slips her feet into her SANDALS. Another noise, another loud SNAP. She looks into the desert again. She can see nothing, so she starts the walk back to her room. Walking down the path she looks up in the stars. Something that sounds a lot like footsteps crunch nearby. Bridget stops walking and takes a step closer to desert, one step off the safety of the path. The scene shifts from an air of mystical wonder to one of *something is watching you*. She takes a step back on the path. Slowly, she takes a step, then another. As she continues down the path, it becomes clear that something is mimicking her steps. For the last time, with the last bit of curiosity before it turns to fear, she tries to peer into the desert. She still sees nothing. The suspense is ramping up. She starts to walk quicker and quicker. The noises follow her and still mimic her steps. Bridget starts to breathe heavier. She jogs down the path, something crashing besides her, keeping pace. The camera jets between her and the desert, revealing a barely visible shadow chasing her. Her room comes into view. She grabs at the door and busts in. Annie has clearly just gotten out of shower and has her hair wrapped up in a TOWEL and a BATHROBE on. Bridget slams the door shut behind her and braces her body against it, catching her breath.

ANNIE

(spins around)

What the hell? What are you doing?

She sounds annoyed, annoyed that Bridget would run into the room and disrupt her evening. But her face quickly shifts into worry when she sees the look on Bridget's face and her body braced against the door.

ANNIE (CONT'D)
What happened? Are you okay?

BRIDGET
(still breathing deeply)
Something...something chased me
from the room.

ANNIE
What? Like an animal or a person?

BRIDGET
I don't know, I didn't see it. It
sounded like something really big.

ANNIE
Should we go check?

BRIDGET
No! I don't think you understand.
Something chased me all the way
from the cold plunge. It was
something big, so no, I don't think
we should go outside!

ANNIE
(concerned)
Hey, hey, it's okay. I'm just
trying to help.

BRIDGET
I know, I'm sorry.

There's a moment of silence. Bridget takes a deep breath and
looks at Annie.

BRIDGET (CONT'D)
(hurriedly, almost
frantically)
What did you see that night?

ANNIE
(faltering)
When?

BRIDGET
(getting frustrated)
When? When! When you busted into
our room at 3 o'clock in the
morning like a bat out of hell.

ANNIE

(defensive and crosses her
arms)

I didn't see anything. I just
spooked myself on a walk. I'm not
used to all this open space.

BRIDGET

Annie, we are in the middle of
nowhere, stuck in the desert. If
you saw something you need to tell
me. I need to know.

Annie's eyes fall from Bridget's as she stares at the ground.

ANNIE

I saw...I saw people having sex,
alright?

Bridget blinks, like she can't believe Annie said it.

BRIDGET

What? Outside, like on the ground?

ANNIE

(still not meeting her
friend's eyes)

Yes. Just outside, on the ground.

BRIDGET

Like just two people?

ANNIE

(very awkwardly)

A whole group of people, people who
work at the resort, the resort
manager.

BRIDGET

(eyes open wide with
shock)

What? You saw the resort manager
having a fucking orgy in the desert
and you didn't tell me?

ANNIE

It..it felt wrong to say. It was so
weird and it felt like I wasn't
supposed to be there or see it.

Finally the two make uneasy eye contact. After a pause Annie
finally breaks the silence.

ANNIE (CONT'D)
I think we need to tell someone
that you got chased.

BRIDGET
You think so? What if it was
nothing?

ANNIE
I don't think it was.

Bridget makes a move towards the PHONE in the room.

ANNIE (CONT'D)
And..let's not say anything about
the "desert orgy".

She gets a small smile on her face as she repeats Bridget's
words in air quotes.

EXT. OUTSIDE BRIDGET'S ROOM - MOMENTS LATER

Many people armed with flashlights search around the cactus
outside of their room. Annie and Bridget stand outside on the
small landing of their room. A man in a security outfit
stands on the landing as well, taking notes on a NOTE PAD.

SECURITY GUARD
So tell me exactly what happened.

BRIDGET
I was walking back to the room from
the cold plunge area and something
started chasing me.

SECURITY GUARD
Something? An animal or like a
person?

BRIDGET
I..I really don't know, I didn't
see whatever it was. I tried to
look, but I couldn't see anything.

SECURITY GUARD
And it followed you all the way
back to the room?

BRIDGET
Yes, it followed me all the way to
the door!

The SECURITY GUARD makes a couple notes on his NOTEPAD. Another staff member in the grey linen outfit joins the three on the landing.

EMPLOYEE

Well, we looked all around, with flashlights and we didn't see anything. It looks like the tracks are from an animal, so maybe you just got spooked by a desert creature.

Bridget frowns, clearly not believing what she's hearing.

SECURITY GUARD

Sounds like whatever it was, it won't bother you again tonight. I suggest you girls get back to bed.

Bridget still looks annoyed but stifles a yawn with her hand. Annie looks very tired and slowly nods. The two girls walk back into the room and shut the door. We can hear the lock turn. Shot goes over the desert by the room. Slowly all the flashlights turn off, leaving the desert dark again.

INT. DINING ROOM - MORNING

Annie and Bridget once again sit in the dining room, eating breakfast. Their eyes are puffy from lack of sleep and they both look exhausted. Their waitress, a cute younger girl walks up to their table with a fresh POT OF COFFEE.

WAITRESS

(brightly)

More coffee? Sounds like you two had a rough night

Annie and Bridget give short nods and push their MUGS toward her.

She addresses Bridget.

WAITRESS (CONT'D)

Are you okay? You must have been scared to death.

BRIDGET

(weakly smiles)

Yeah, it wasn't fun.

WAITRESS

Well, I'm assuming you've heard about the Skinwalkers.

BRIDGET
Umm....no I haven't.

WAITRESS
The Navajo people believed in a kind of witch, that could shape shift to any form.

BRIDGET
Shape shift?

WAITRESS
Yeah, they can be anything. Sometimes people have seen them as wolves or even blending in with a herd of sheep.

BRIDGET
(face going pale)
So what, they like the five star resort?

Annie snickers slightly. The waitress doesn't seem to pick up on Bridget's sarcasm and continues on.

WAITRESS
(shrugs)
Even though no Navajo tribe resides here, some people have still seen them around the mountains.

ANNIE
(skeptical)
If it's a shapeshifter, then how do you know if you've actually seen one?

WAITRESS
(nods at BRIDGET)
Well, I guess you don't. Hard to see what's chasing you through the desert.

Bridget's face grows worried. Thoughts swirl through her head. Is that what chased me? *Really, an ancient Navajo witch chased me? What the hell have I gotten myself into?*

WAITRESS (CONT'D)
Sometimes things get a little spooky in the desert. One time when I was walking to my car..

Her conversation trails off, Bridget looking nervous and Annie looking kind of bored.

EXT. PATH - MOMENTS LATER

Isla walks on the path that winds from all the buildings. She straightens her uniform and walks with her shoulders back, proud and tall. She walks clearly through some kind of staff break room, where people are gathered around lunches and sitting at tables. You can hear snippets of conversation from many groups of people. People laughing at jokes, other people sitting by themselves, playing on their PHONES. As Isla walks by one group, a snippet stands out.

EMPLOYEE
(talking to the group at
her lunch table)
Yeah, I heard it chased her all the
way up to her room.

EMPLOYEE #2
Wow, when was this?

EMPLOYEE
I guess it was last night. Poor
girl, I guess she was freaked out.

Isla pauses briefly and then frowns. She clearly doesn't like the discussion happening or the guests being involved in break room catchups. She shoots the group speaking a harsh look. They meet her eye and quiet down. She walks out of the room and back outside. She slips into the dining room, composing herself and donning an easy smile back on her face. She sees the waitress still talking to a very nervous Bridget. She hurries her pace and walks quickly up to their table. She grins, tightly and addresses the girls.

ISLA
Good morning!

She leans into the WAITRESS and slips a hand around the girl's arm.

ISLA (CONT'D)
(whispering)
Can I see you for a moment?

Isla straightens and addresses the seated girls once again.

ISLA (CONT'D)
I just have to borrow your lovely
waitress for a moment, but we will
be right back.

Isla and the waitress walk to the other side of the dining room, slightly hidden by either a door, or a host stand. We can't hear what they're saying to one another.

Annie leans slightly back in her chair so she can see the pair. It is clear that Isla is berating the young woman. We can only see Isla's harsh face and a quick stream of words flowing from her mouth. The waitress looks downcast and has her body wrapped protectively in her arms. She looks down at the floor and nods every once in a while.

Annie leans forward and looks at Bridget.

ANNIE

She's yelling at her.

BRIDGET

I wonder why?

ANNIE

(waggles her eyebrows)

Maybe she wasn't supposed to reveal the skin walker..

BRIDGET

(laughs, but still nervous)

I guess not.

ANNIE

What the hell did we get ourselves into? Group sex and monsters.

BRIDGET

It's definitely the most interesting vacation I've had in years.

The two laugh under their breath. The waitress comes back in view. She looks sad but comes up to their table with a nervous smile on her face.

WAITRESS

Is there anything else I can get you ladies?

BRIDGET

No, I think we're okay for right now.

She collects some empty PLATES and leaves the table. Annie leans back again. Isla is watching the waitress walk back to the kitchen with a nasty look on her face. Isla turns slightly and makes eye contact with Annie. The nasty look drops from her face and she smiles at Annie. Annie smiles back, and Isla turns and leaves the breakfast room.

EXT. OUTSIDE YURT - LATER

Hugo and Olivia walk hand in hand up to a yurt. Outside of the yurt sits a SIGN that reads PAST LIFE REGRESSION. Hugo opens the door for his pregnant wife. She smiles at him and walks through the door. Next Charlie walks through the door and sits down. He pulls out his PHONE and goes to his messages. He clicks on his conversation with Theo. We see the many unanswered texts to Theo. Texts like "where are you?" and "Theo, please tell us where you are". He clicks out of the conversation and hits Finn's name. He types, have you heard from Theo?. He switches his phone off and slips it in his pocket. He watches as more people filter in the room and take seats on soft meditation pillows.

INT. THE BAR - MOMENTS LATER

Finn sits at the bar in the restaurant. He sips on a drink, and scrolls on his PHONE. A notification from Charlie pops up on his phone with the same message we saw Charlie type, "have you heard from Theo?". He clicks on the notification and is taken to the text conversation. He types back, "no, I haven't." He pauses a second. "I wouldn't worry, maybe he's been shackled up with that massage therapist, lol". He takes his eyes off his phone and puts it face down on the bar next to him. He looks up and sees a pretty woman looking at him. He smiles at her and she looks away shyly. He picks up his drink and moves two seats down so he's closer to her.

FINN

Hi, I'm Finn.

LAUREN

I'm Lauren.

FINN

So, are you as bored of this place
as I am?

LAUREN

(softly chuckles)
I do admit, I am less intrigued
than I thought I would be.

FINN

I can drink to that.

He turns to the bartender.

FINN (CONT'D)

Can we get our next round please?

Isla walks into the room and appears at Finn's side.

ISLA
Finn, may I have a moment?

She looks at the two sitting very close to each other.

ISLA (CONT'D)
Oh, I'm not interrupting anything,
am I?

FINN
Um no.

As he gets up to follow Isla, the two woman exchange a steely glance. Lauren nods curtly. Isla turns and leads Finn from the room. They walk to the main dining room, to a quiet corner.

ISLA
I just wanted to let you know that
Theo checked out of the resort
early.

FINN
Oh good, Charlie will be relieved
to hear that.

ISLA
Yes, he said he wasn't enjoying his
time here and did not want to stay
the remainder of your trip.

FINN
Well, no offense but this place
isn't exactly Vegas.

ISLA
(chuckles)
Yes, it's definitely not for
everyone. Please let us know if
there's anything we can do to make
your stay more amazing.

She turns and walks away from Finn. Finn pulls his PHONE out of his pocket and clicks on Charlie's name. Finn texts "Theo went home, the resort lady told me he checked out". Almost immediately the message from Charlie pings back. "What? That doesn't make any sense. Why would he leave and not tell us?." Finn watches Lauren scribble something on a napkin. She gets up and winks at him before walking away. Finn ignores Charlie's message and slips his PHONE into his pocket. He walks over to the bar and picks up the NAPKIN. A room number is scribbled on it. Finn grins and walks out of the bar, clearly going to Lauren's room.

INT. PLR YURT - LATER

Charlie still sits in the same place we left him. We see him type the last message that we saw Finn receive. When Finn doesn't respond immediately, because we saw him go to Lauren's room, Charlie types out one last message. "Finn?". Charlie sighs and looks around the room. Most of the seats are full, with Hugo and Olivia in two seats.

Everyone sits in a wide circle, on pretty cushions with YOGA BOLSTERS nearby. In the center sits a pretty young woman, JANE (in her early 30's, wearing lots of hippie JEWELRY and the grey linen outfit). She's seated on one of the cushions. She has an easy smile on her face. She looks around the room at everyone, some people look excited, some people look apprehensive. Charlie stares off into space and Hugo and Olivia are talking in whispers.

JANE

Hi everybody, if we'd like to get started.

The MURMURS stop slowly and everyone in the room focuses their attention to Jane.

JANE (CONT'D)

(chuckling)

I think I can say, that I have one of the most interesting careers in the world. There's not an over supply of people who do past life regression as a career. And yet, every single one of you is here today because you, for some reason or another were drawn to this class. Past life egression is more than what it appears on the surface.

The energy of the room is humming with excitement, everyone listening with rapt attention.

JANE (CONT'D)

When we think of past lives, many of us scoff at the notion of them. All of us are so rooted in this reality, that this is who we are and have always been. The fact that we might have been other people, with entirely different lives, lovers, even different children.

Hugo and Olivia glance at each other and Olivia absent mindfully runs hand over her bump.

JANE (CONT'D)

And yet, we have to wonder, when we were these other people, were we just as confident in this reality as this one? When we journey back to our past lives we uncover emotional wounds, past scars. Ones that have lasted many lifetimes. The weight of an elephant on your chest? From this world, or another one? We discover the anxieties have traveled with us for many life times.

Everyone remains still, still hanging on every word from Jane's mouth.

JANE (CONT'D)

Alright, I think you all get the gist. Before we begin, I'd like you to turn to one of the people next to you and tell them two things you're grateful for.

HUGO

(turns to Olivia)

I'm so grateful that you're here and I get to live my life with you.

OLIVIA

Aww, you're so sweet. Let's see... I'm very grateful for you and our baby.

A look around the yurt. Everyone is paired up, including Charlie, with a cute man around his age, SIMON. Charlie looks thrilled to be paired up with the guy.

CHARLIE

(giggles)

Well, I'm grateful that I got to ditch my friends who don't even want to be here.

SIMON

Really? They weren't having fun here? This is like one of the prettiest places I've ever been to.

CHARLIE

I know! That's what I keep telling them. They're not really into this kind of stuff.

SIMON

(laughs)

Oh, you mean like a past life regression class?

CHARLIE

Yeah, I guess so. What are you grateful for?

SIMON

I'm grateful for the people I've met on this trip.

He says it in a way that is very flirty and suggestive. Charlie blushes and looks away.

Jane stands up from her cushion and silences the group with a wave of her hands. An eerie hush falls over the crowd.

JANE

You all might be wondering how past regression works and why it's even something we should be doing today. Past life regression is something we explore through a form of meditation that is almost like hypnosis.

Several people in the room exchange nervous looks.

JANE (CONT'D)

(noticing that everyone is nervous, laughing)

Okay no one panic! Not like the swinging pocket watch, and clucking like a chicken every time you hear a certain word. Think of it more like a deep relaxation. Through my words, you'll uncover your past lives. We have all lived many lives. Not only that, but we can learn why we have issues that never seem to be resolved. Think of your worst anxieties, a fear that stems from no where. Maybe today you'll find why these things never leave you.

The crowd is still looking at Jane with rapt interest. She settles back onto her CUSHION on the floor and crosses her legs.

JANE (CONT'D)

First, let's all take a few deep breaths. I want everyone to feel centered.

She puts one hand on her heart and one on her stomach. She takes a deep breath in, very loudly, clearly wanting everyone to be following her cadence of breath. All around her, the students mimic her hand positions and breathe in very deeply. Olivia puts a hand on her very pregnant belly and glances over at Hugo. She closes her eyes and takes a deep breath.

JANE (CONT'D)

Now, let's begin to focus on our breathing. Breathe in for four beats... 4, 3, 2, 1 and hold it for a moment and out for six, 6, 5, 4, 3, 2, 1. Once more.

She repeats the beats just as she did a moment ago. Around her, everyone's eyes have closed, except for Jane's. The lights dim in the room. A loud CLAP of thunder echoes in the background. A few guests peek their eyes open slightly, then shut them again.

JANE (CONT'D)

I want you to picture a path visualizing in front of you. Your path is your path. No one else can even conceive what your path looks like. It is your path. Take a step onto your path.

Another CLAP of thunder sounds and this time, the dimmed lights flicker. The vibe here is mystical, bordering on really creepy. The tension of a scene about to go terribly wrong.

JANE (CONT'D)

When you step on this path, what do you see? Are you ready to meet yourself?

The camera focuses on Olivia. She takes a deep breath, with her eyes shut. The perspective switches to the path within her mind. She stands in a white void. She gazes at the white above her, a calm and curious look on her face. She turns and sees a simple stone path lies in front of her. Without hesitation she starts down it.

(O.S)
 Now, you may not see every
 detail. Our past lives
 are often not fully
 revealed to us.

Olivia walks down her path. Tiny snippets of a life appear before her, but none create a completely clear picture. She sees a small plume of smoke and sniffs, taking in the smoke. A small house appears in front of her. Flames pour out from the windows. She peers into the house, her breath getting faster and faster. Outside the house lies a DOLL and other TOYS, indications that a child lives there. Still no one comes from the house, but a series of WAILS begins. Horrible, horrible WAILS. Someone is stuck in the house! Olivia's eyes well up with tears, as smoke continues to pour from the windows.

JANE (CONT'D)
 Alright, let's use this breath to
 come back to the present moment.

Olivia's eyes snap open and she wipes the tears away with the back of her hand, quickly so no one can see she was crying.

JANE (CONT'D)
 (smiling)
 Did anyone have any success?

Hugo looks over at Olivia and raises his eyebrows in a questioning manner. She shakes her head. *No, I don't want to talk about it.*

JANE (CONT'D)
 Did anyone have anything they
 wanted to share? If you have
 nothing that's okay, I know how
 personal these journeys can be.

A woman (older, mid 50s-60s) raises her hand, very slowly and uncertainly. Jane smiles at her warmly and nods at her.

WOMAN
 I...I saw a child, well I guess
 more belongings of a child, signs
 that a child lived in the house. I
 never had children and the fact
 that I got to be a mother for once
 in my life...

She tears up. She clears her throat.

WOMAN (CONT'D)
 It, it was special.

JANE
(smiling kindly)
Many of us have gotten to live our
wildest dreams, just not in this
life.

A moment of silence falls over the crowd and the woman
brushes her tears away.

JANE (CONT'D)
Alright, let's move onto our second
round of meditation. We will be
trying to access memories of yet
another life.

She begins the same breathing techniques that she had
earlier, counting the inhales and exhales. Everyone in the
room closes their eyes once again and breathes along to
Jane's counts. Hugo relaxes, and breathes very deeply.

JANE (CONT'D)
You begin to see a path again. It
may look like the same path you've
just seen. It may also look much
different.

Hugo walks down a simple brick path. The sky around him is
dark. An eerie fog settles around him. Gunpowder drifts
around the sky and we can hear people SHOUTING. GUNSHOTS ring
out. Hugo's breathing quickens and he jogs down the path,
looking wildly around him. Mixed with the shouting is
agonized WAILS. Hugo finally moves into a wooded clearing and
sees a horrible war scene before him. GUNSHOTS echo loudly
and heavy smoke swirls around Hugo's head. This is a very
traditional war scene. Think limbs being hacked off and
people screaming in agony. Very shoddily constructed canvas
tents sit in the clearing. Small campfires burn and nurses
run from tent to tent, all helping men who are in various
stages of agony. Hugo looks panicked and stops dead in his
tracks. He stares with his mouth open and gazes in horror at
the sights before him. He is paralyzed with fear and frozen
in place.

JANE (CONT'D)
(O.S)
Tap back into your breathing, bring
your attention back to yourself.
Breathe in, 2, 3, 4, out 2, 3 4.

Hugo looks around and starts to breathe in on Jane's counts.
He shuts his eyes up and screws them up tightly, like he's
trying desperately to remove himself from this vision, this
life. He opens his eyes and he's back in his CUSHION. He
gazes over at Olivia.

OLIVIA

I didn't see anything the second time? Did you?

HUGO

(shrugs)

I didn't really see anything. I don't think this is really for me. What about you, did you see anything?

OLIVIA

The first time I saw like a fire.

She shrugs causally, like it really wasn't a big deal. But it was. She is still shaken from it. But since Hugo didn't see anything... she downplays it.

JANE

For this last mediation, I want you to really focus on what you're seeing. Try to expand any clues or little snippets.

Hugo has a brief look of concern flash across his face. *I don't want to see anything else.*

Charlie turns to Simon.

CHARLIE

Have you seen anything?

SIMON

I saw that I had a little brother, I don't have a little brother in this life. What about you?

CHARLIE

I keep seeing little things, but I can't make anything out.

SIMON

Well, maybe this time you'll get lucky.

They smile at each other. They both close their eyes. For the third time we see a path ahead of Charlie. Jane leads the counts once again, as we settle into a familiar scene. There's shift in the energy of the room. Even though Hugo and Olivia both saw things that were unsettling and gory... this time feels different. Something is not right. A very strange and irreversible journey is about to occur.

Charlie walks on a creepy black path, with dark trees hanging over. The path disappears, leaving a blank void.

JANE

(O. S)

Remember, past lives usually don't
appear like a feature length film.
Most likely you will see only
snippets.

Charlie looks over his shoulder. As he takes a step forward, he is thrust into a padded room, with a straitjacket wrapped tightly around his body. He looks at the camera with a look of straight panic. Dramatic hit of music signals a brief break from this scene.

EXT. FIRE PIT - NIGHT

Smoke pools up in the sky above a large firepit. Flames dance on the edge of fire pit and cast an eerie light on everything. People walk from a narrow path and file in around the firepit. Everyone is in good spirits and laughing amongst themselves. Annie and Bridget are among those who have filed in. They take a seat on logs around the fire. As they sit down, one of the employees brings them warm mugs of tea and offers a graham cracker, marshmallow and piece of chocolate. The girls accept and both take a sip of the tea. A older man, BILL, with white hair and a long beard stands up. He raises both hands over the crowd, much like a conductor to his orchestra. A hush falls over the crowd and everyone fixes their eyes on him .

BILL

(smiles warmly)

Good evening, everyone. Thank you
so much for joining us tonight
under the stars. I'm sure most of
you have noticed how dark the sky
is out here at night. It isn't a
coincidence. Arizona has some of
the harshest laws for light
pollution. And man, did we pick a
good night for being under the
stars.

He gazes up at the sky, a grin fixed on his face, as he looks at the perfectly clear desert sky. The atmosphere is very relaxed and peaceful. Ever so subtly, Annie takes a small drink of the cup of tea in her hand and makes a tiny face of disgust. An almost imperceptible movement that once again, all is not as it seems.

BILL (CONT'D)
Tonight, we are going to dive deep
into the constellations, and
ourselves.

The crowd chuckles slightly.

BILL (CONT'D)
Alright, with that cheesy line out
of the way, let's get started.
Astrology is a powerful tool, one
that has been around for centuries.
Some form of it has appeared in
almost every culture. So why not
give it a try?

He smiles.

BILL (CONT'D)
And, if nothing else, you'll get a
few smores out of it.

He continues to drone on, talking about the beginnings of astrology and the most popular constellations in the sky tonight. We go to Annie and Bridget. They both take long sips of tea, staggered, so not quite at the same time. Annie pulls the same face she made minutes earlier. Bridget swallows it like one swallows an especially bad liquor. A woman next to them takes a quick sniff of her tea. Even through Bill's relentless enthusiasm and info, everyone is clearly focused on the taste of the tea. Bill finally seems to pick up on this.

BILL (CONT'D)
(chuckling)
Okay, okay. I see the look on
everyone's faces. It doesn't hurt
my feelings if you don't like the
tea. We grow all of the ingredients
and make the blend on the property
so we're all a little attached to
it. But it definitely has a unique
taste.

He pauses.

BILL (CONT'D)
But if you do like it....it's for
sale in the gift shop!

He cracks a huge smile. Everyone in the circle around the fire laughs. Most set the cups down and stop drinking. Bill begins to talk about the various star signs and the most common personality traits.

BILL (CONT'D)

Aries are seen as our fiery signs.
They are strongly independent.

Bridget takes another sip of her tea and winces slightly at the taste. She stares at the fire. Everything but the fire is slightly fuzzy, like a dream is taking place. A different colored smoke starts to pour out of the fire and cover everything in a reddish haze. She takes a look at Annie. Annie has a similarly dazed look on her face. She blinks slowly and looks back at Bridget. The two make eye contact and grin lazily. It's apparent that both are under the influence of some kind of hallucinatory drug. The noises of the crowd start to gradually get louder. Sounds roar around the two, still sitting in a daze. They gaze around them, somewhat interested in the conversations happening around them. They clearly aren't *there*. Everything is so hazy, so uncertain. Bridget and Annie sip slowly at the tea and gaze at the fire.

INT. LAUREN'S ROOM - SAME TIME

We hear moans and the bed SQUEAKING. Camera moves to the bed, we see Lauren and Finn having sex. Lauren is on top of Finn, while he grabs her waist. They continue for about 10 more seconds before both finishing. Both panting, Lauren climbs off of Finn and lays with her head in the crook of his arm.

FINN

Soo... you do that often?

LAUREN

(laughs)

What, fuck random strangers? Umm,
no, I do not. What about you?

FINN

I've never been this lucky.

LAUREN

So why are you here? You don't
strike me as the prime target for
staying here.

FINN

My friend got his parents to pay
for a trip as a graduation present,
and for some reason, he chose this
place. Our one friend was so over
this place that he went home. Just
left.

Finn pauses, like this is the first time he's thought that Theo leaving is weird. We can almost see the wheels turning in his head. *Theo went home? Without bragging to anyone that he got to go home? Right after his massage? Have I been a complete idiot?*

FINN (CONT'D)

What are you doing here? You don't seem like the "wellness type".

He does air quotes.

LAUREN

This is my fifth visit. I've come once a year for five years. It's like my reset. I used to live in a big city, and I got so burnt out, I didn't even know what to. The people here have welcomed me with open arms and I feel as if they know me better than I know myself.

Finn has a slightly open mouth and looks slightly alarmed. It's a brief comical moment. It's the moment where you realize you are the most sane person in the room.

FINN

(puts his hands on his knees like he's about to get up.)

Welp, I better get back to our...

Lauren leans over to him quickly and starts to make out with him. She grabs his face and caresses his cheek. The two break apart and Lauren has a grin on her face.

LAUREN

Do you still have to go?

FINN

I guess I could stay a little longer.

The two kiss again and fall back in the bed, clothes starting to fly off.

INT. LAUREN'S ROOM - LATER

Lauren and Finn lay in her bed. Finn is fully asleep and has the covers pulled up around him. Lauren lays with her head on her pillow, hair spilling all over the top of it. Her eyes are wide awake. She looks over at Finn. She runs her hand across his cheek.

She sits up slowly and very quietly slips out of the bed, continuously glancing at Finn to make sure he's not waking up. She finds his PANTS on the floor and pulls the WALLET out of one of the pockets. She flips through the contents, and while looking back at Finn, slowly opens a dresser drawer and slides his wallet in, and closes it. She stands up and gets back into the bed next to Finn. She rolls towards him and strokes his back with her hand. This is the second time we have seen someone take a wallet. The underlying theme of financial fraud rears its head. *What are they doing with the money? Why are they scamming the guests? Is something deeper going on?*

INT. PLR YURT - SAME TIME

Charlie sits in the padded room, with the STRAITJACKET still wrapped tightly around him. A strange mix of manic laughter and crying fill his ears. He shivers and looks around. He stands up and walks very cautiously to the barred door of his room. When he looks out of it he can see a sign.

VERY DANGEROUS, DO NOT APPROACH.

The sign is attached to his door!

JANE

(O.S)

Try to hold on to the little
tidbits you see, remember you
probably won't see a whole life.

A sudden SHRIEK from the asylum echoes down the hall. Charlie jumps. He tries to wriggle out of the jacket, but to no avail. His head whips around and he lets out a cry. He frantically tears at the JACKET. Footsteps approach from outside the cell. Charlie backs himself into the corner, like a scared animal. The door slams open with a BANG. Two men wearing terrifying hooded suits come in to grab him. They step menacingly towards him. He whimpers as they stretch to grab him.

JANE (CONT'D)

Alright, start to focus on your
breathing. Come back to the present
moment.

Charlie is still being chased around the room. He closes his eyes briefly and tries to take deep breaths. He looks on the brink of panic. *How do I get out of this? Is this real?* One of the men lunges and finally grabs Charlie.

He stays with his eyes closed and tries to keep breathing deep, like he thinks if he keeps breathing he'll be released from this hell. They drag him out of the door and the last thing we see and hear is the door slamming shut.

JANE (CONT'D)
(finally back onscreen.)
Breathe in for my count of four,
four, three, two one. Breathe out
five, four, three, two, one.

The camera pans around the room. Everyone breathes in and out. Slowly everyone's eyes start to flutter open. Everyone except for Charlie. He is sitting in his meditative stance, with his eyes closed and drawing in ragged, sharp breaths. Everyone gazes softly around the room, still looking sleepy and distant. Simon stifles a yawn. He glances over at Charlie, looking excited to have a conversation with his new found flirtation. But when he looks at Charlie, his face drops. He watches Charlie for a few moments. He leans over and nudges Charlie. Charlie continues to draw in his panicked breaths and his eyes stay clamped shut. All of the guests start to focus on Charlie, their eyes drawing to him as it becomes more and more apparent that he is not okay. Jane gets up and slowly crosses the room to Charlie. She still looks at ease. She bends slightly over Charlie, looking closely at his face.

JANE (CONT'D)
Charlie, my dear, time to come back
to us.

Charlie doesn't respond in the slightest. He continues to hyperventilate. Out of no where, two employees dressed in the grey linen outfits appear in the yurt. They walk over to Charlie and grab him by the armpits. They pick him up like a rag doll and shuffle out of the room.

JANE (CONT'D)
(laughs in an odd high
pitched manner)
Sometimes this happens. Past life
regression is not for everyone.
Some people don't have the
constitution for it.

The room sits in stunned silence.

OLIVIA
Is...is he gonna be okay?

JANE
(casually waves her hand)
Oh yes, he'll be fine. Just needs
to be brought back.

She settles back into her POUF. All of the remaining guests look frightened and cast panicked glances at each other.

OLIVIA
(in a very small voice)
Umm...is he okay?

All the heads in room turn towards Olivia, like they can't believe she's spoken up. Jane's head turns toward Olivia, a steely look on her face.

JANE
(crisply)
Yes, he's fine. Now would everyone
like to get back to the meditation,
please?

Everyone looks uneasy but nods, like they just want everything to go back to normal. Once again, Olivia's voice breaks the silence.

OLIVIA
But where did they take him?

JANE
(starting to get angry)
They took him somewhere safe. If
you don't mind, everyone has paid a
lot of money to take this class and
I'm sure they would like their time
to stop being wasted.

She gestures to everyone, waiting for them to agree with her. Most sit silently, trying to avoid both women's eyes. Olivia is the only one who maintains steady eye contact with Jane.

OLIVIA
Am I crazy? Why are we acting like
this is okay?

A few people look at Olivia, but no one truly *looks* at her.

JANE
Well, I think that your time in
this class has ended. I don't think
you actually want to learn past
life regression.

Two people in the grey linen outfits appear, notably different people than accompanied Charlie out the door. They start to walk towards Olivia. She covers her belly protectively with her hands and backs into Hugo.

HUGO
(panicked and outraged)
What do you mean she has to leave?
We also paid a lot to be here. And
she's right, where did you take
him?

He moves his body in front of hers, shielding his pregnant wife. With Hugo saying out loud that something is off, others start to slowly nod, like a fog is clearing in their minds.

JANE
(nods toward Hugo and
Olivia)
That's fine then.

She looks at the employees waiting for her instruction.

JANE (CONT'D)
You can take them both.

The two men walk towards the couple. Hugo moves fully in front of Olivia.

HUGO
(almost shouting)
What the hell? We're not going
anywhere. What is happening? Do not
touch her, do not touch her!

They continue to approach.

HUGO (CONT'D)
I swear to God, if you touch her...

OLIVIA
(her eyes watering)
It's okay, we'll leave, we'll
leave.

The men continue their steady pace, cold sneers on their faces. Guests look on in horror, as if they can't believe this is really happening. There is a great air of uncertainty. Will Hugo and Olivia walk out of the room of their own free will? And if they don't...what will happen to them? Hugo stands up, like he's had enough.

HUGO

This is fucking ridiculous! What the hell is this place?

Amid the suspense and chaos a voice cuts through.

JANE

This is a magical place, one of great wonder. People are drawn back here, year after year. Unfortunately, you do not have what it takes to be here.

The men finally reach the couple. Hugo looks stressed but we can tell he still doesn't believe anything will happen. Olivia looks terrified. People's eyes are glued to the couple, a Greek tragedy unfolding in front of their eyes, a car accident your brain forces you to watch. Olivia still sits on the floor behind Hugo, eyes wide in fear.

HUGO

(yelling)

What the fuck does that mean?
You're in a fucking cult! You're in a fucking cult!

One of the men lashes out suddenly and punches Hugo in the face. The punch connects with Hugo's nose, hard. We hear the CRACKLES of the bones. He looks shocked for a brief moment, then crumples to the floor. A gasp falls over the crowd. Some cover their mouths with their hands, looking scared half to death and completely stunned. Simon glances at Jane, who still sits with a calm, serene look on her face. One of the men locks his hands under Hugo's armpit and begins to drag him from the room. Everyone's eyes follow Hugo's unconscious body as it's dragged across the yurt. Olivia is fully crying now, streams of tears running down her face. The man left reaches down to grab her arm. She shakes him off and slowly rises to her feet. She's scared, but there's no way she'll leave Hugo to an unknown fate. The remaining man locks his hand around her upper arm. She glances at his hand on her hand and allows herself to be led from the room. Slowly, everyone's eyes go back to Jane.

JANE

(beaming)

Alright, now that we've gotten that out of the way, let's get back to our project at hand.

Many people lock eyes and cast nervous glances at each other. This is truly an *oh shit* moment. We can see by the look on people's faces that from here on out, there is no return. Something very nefarious is afoot here.

EXT. FIRE PIT - SAME TIME

Back to Annie and Bridget at the fire pit. We know that we have most likely seen the last of Charlie, Olivia and Hugo. Annie and Bridget don't seem to be concerned about odd events happening. They both still sit in a drugged state, blankly staring at the fire. Focus on them sitting, the background is blurred. We can see shapes but not super clearly. The yelling and noises of joy get steadily louder. Everyone is laughing and having a good time. Annie and Bridget continue to sip on the tea. People are jumping around in the background, some hugging and some sticking small sticks in the fire and laughing.

ANNIE

(through half-open eyes)
I feel really good right now.

She looks over at Bridget.

BRIDGET

(laughs)
Yeah, me too. I think I finally
squashed the anxiety in my head.

ANNIE

What the hell is in this? Can I
take five pounds home?

BRIDGET

(dazed)
I think he said it was in the gift
shop..

She trails off, losing her train of thought in her altered state. Camera goes to a random woman. She has the same drugged face as the two girls. She holds her hand out to the fire, trying to warm her hand up. She stares at the flames. Slowly, she moves her hand closer and closer over the fire. She winces and pulls her hand back. Finally, she sticks her hand in the fire. She watches, breathing heavily. Her hand start to cook. She watches as it cooks, before pulling it out. As she starts to come to her senses she looks down at her severely burned hand. She starts to SCREAM in pain, the scream breaking the silence. Almost instantly, one of the employees in the grey linen uniform grabs her from under her arms and drags her quickly out of view. Bridget sees the girl slide out of view. She sits up a little straighter, still completely out of it, but watches the girl go. She blinks, the drug haze heavy on her eyelids.

BRIDGET (CONT'D)
(slowly)
Did you see that? That was pretty
fucked up.

Annie is facing away from Bridget, watching other people hang around the fire. She slowly turns her head towards Bridget.

ANNIE
See what?

BRIDGET
(laughs uncomfortably)
So, I am the only one who saw her
get dragged away.

Annie looks at Bridget blankly, then turns back the way she was. She doesn't seem to register what Bridget said at all. Bridget looks around and seems spooked. Camera once again zooms in on her face. Everything around her is blurry and we see the soft figures of those around the campfire. The noises stay at the same volume, loud and raucous. She starts to hear a quiet, low HUM cut through all the noise. She slowly looks around but doesn't seem to see what the source of the noise was. She glances up and sees the same colorful shapes spin above her head as she saw when she was in the cold plunge not so long ago. A look of recognition comes over her face, she once again is memorized by the visions. She bumps Annie with her arm and points up at the sky. Annie looks up at the sky, blinks, and looks back at Bridget. She shrugs.

ANNIE
What?

BRIDGET
What? What do you mean what? Look
at all the stuff in the sky? I saw
all these things once before.

ANNIE
(laughs)
What the hell are you talking
about? I think you've had enough
tea.

Bridget shakes her head and it seems like the heavy drug fog over her is lifting.

BRIDGET
Annie, what are we doing? Do you
feel okay?

ANNIE

(looks concerned for
Bridget)

Babe, are you okay? Everything's
good. I think you're tripping. Just
sit back and look at the fire.

Bridget sits back and takes a couple deep breaths. She closes her eyes and takes a deep breath. The slight hum that has been ringing in her ears softens slightly. The din of the fireplace rises above the humming. People start to jump around and get excited. Huge shouts of LAUGHTER burst through the desert. With the camera still focused on Bridget, a couple blurry figures start to move to her left. Two larger men, who can we hear their loud laughter dance around the fire. The atmosphere starts to take on a sinister air. In between the two men is a smaller girl. High pitched LAUGHTER from the girl echoes across the desert. Bridget shifts her head to the group. She looks interested, but catches the girl's eye and quickly looks down at the MUG of tea in her lap. She sneaks a peak back at group. One of the men has his hand wrapped around the girl's upper arms. Bridget's eyebrows rise.

Annie's voice breaks through Bridget's concentration.

ANNIE (CONT'D)

Oh my god, what time is it? I think
I need to go to bed before I pass
out and fall in the fire.

She laughs and stands up. She looks down at Bridget.

ANNIE (CONT'D)

C'mon. Let's get to stepping.

Bridget takes another long sip of her tea.

BRIDGET

Actually, I'm going to hang out a
bit longer. I want to see how this
drama plays out.

She points at the same trio.

ANNIE

Suit yourself, let me know if you
see anything exciting.

Annie shrugs and walks past Bridget. She walks out of view of the camera. Bridget sips on her tea. Bill walks by with a KETTLE of the drugged tea. He tips it towards her. She hesitates slightly and then holds her CUP back out. He smiles and fills her cup back up.

She wraps both hands around the CUP and takes a long sip. Her eyes drift back to the trio. They laugh and push each other playfully. Suddenly one of the men grabs her arm. Her giggles turn slightly panicked, and her hand flies to her arm, trying to playfully shove him off her. He remains laughing and tightens his grip. The smile starts to drop from her face. She attempts to pull her arm away from him. His laugh switches to a high pitched creepy one, the kind that makes your skin crawl. Bridget raises her eyebrows. She looks for Bill, to see what he's making of this odd turn of events. Bill is watching from the other side of the fire, a weird grin plastered on his face. Bridget looks concerned. She chews on her lower lip, and looks back and forth between Bill and the three.

The next time she looks at Bill, he locks eyes with her. She maintains eye contact with him for 10 seconds, then lets her eyes drop to her lap. A shriek echoes through the crowd. Bridget's head whips up. Now both men have a hand wrapped around each of her arms. She thrashes in their arms, getting more and more panicked by the minute. They force her to her knees. The crowd's energy is explosive. Everything is louder, brighter. Excited chatter rumbles around the fire. Bridget starts to stand up, but she's not sure if she's going to help the girl, or bolt.

BILL

(Over the chatter)

Alright, we can move on the main event for tonight.

Bridget looks apprehensive. She waits for Bill to add more details, but he never does. The energy amps up in the crowd. People shriek and cackle manically. The dangerous energy crackles over the night in the desert. Someone throws something on the fire and the flames soar to a new height. Bridget is still stuck in a half standing position, frozen in fear. More and more people gather around the girl, crowding her and we can no longer see if she is okay. Bridget cranes her neck to see her. She turns to the one person still at her side, a lone female who hasn't joined the mob.

BRIDGET

(to the girl)

What are they doing? Is she okay?

GIRL

I..I Don't know what the hell is going on. I think we may need to leave though.

BRIDGET
(nervous look at the girl
in the mob)
But, shouldn't we help her?

GIRL
(snickers)
You can, I'm leaving though.

She turns and leaves the firepit. Bridget watches her leave and slowly turns her attention back to the events unfolding before her. The girl in the middle of the mob SCREAMS, a blood curdling noise that shoots through the desert like a bullet. Bridget visibly jumps. She rubs her face, like she's trying to rub the last bit of drugs out of her system. She looks at the mob, then looks out at the desert, and once more at the mob.

BRIDGET
(whispering)
I'm sorry.

She stands up and starts to speed walk away from the crowd. Suddenly Bill's voice cuts through the noise.

BILL
Leaving already?

Bridget throws a quick glance over her shoulder but doesn't stop her speedy pace.

Finally the crowd parts slightly, so that we can see the girl. She sits on the ground, her hair messed up and her clothes torn. The crowd's faces all shine bright from the excitement and they seem eager to continue...we just don't know what they're continuing.

Bill stands and raises his hands, motioning for the group to quiet down. They do and the banter fades into the background. They all look at him with bated breath, hanging on his every word.

BILL (CONT'D)
For the desert we have chosen an offering.

The crowd CHEERS loudly, WHOOPING and HOLLERING. Bridget stops dead in her tracks and spins around. She has a look of pure terror and disgust on her face. It's clear she needs to escape and run but she's bolted to the desert sand by horror and disgust, and maybe the tiniest bit of curiosity. The girl struggles under the many arms of the crowd. They seem to be pressing her down into the desert.

One person grabs her head and forces her head back, exposing her white throat against the fire. The energy in the crowd heightens, suffocating the cool desert night. People start WHOOPING and YELLING. One of the men who originally grabbed the woman pulls out a large ritualistic looking KNIFE. We see the girl pleading briefly, her lips forming "no, no, no" over and over. He takes the KNIFE and slits her exposed throat. Blood gushes from her throat and she GURGLES loudly as the blood leaves her body quickly. The crowd YELLS with excitement and many rush towards her body. They rub their hands in the blood and rub it on their faces and bodies. Covered in her blood, many start to laugh manically. Bridget has a horrible look on her face. Tears stream down her cheeks. She makes eye contact with Bill. He has blood smeared across his face. The blood glints off his skin. His face is contorted in an insane grin. Bridget locks eyes with him for 15 seconds, oddly reminiscent of when Annie stumbled into other activities in the desert. This is it. There is no turning back. She sprints away, checking over her shoulder to see if anyone is following her. No one is, but remarks are called after her.

BILL (CONT'D)
That's right run, run!

She speeds up. She looks back over her shoulder. When she glances back, she trips over a large stone. She slams into the ground. She shuffles quickly to get up. Around her the desert is suddenly alive with sound. A creepy MOAN fills the air. All of the cactus RUSTLE in the night. It literally sounds like the desert is rising up around Bridget, threatening to swallow her whole. She freezes in fear again. She shakes her head. The weird shapes and symbols spin above her head again. She stares at them, even though this is the third time she's seen them, she can't even comprehend them.

She steals one final glance. She bolts. She pants and forces herself to run faster. She finally makes it to the cabin. Annie sits outside, staring at the stars, wrapped in a blanket. She still looks slightly drugged, more relaxed and happy. She smiles when Bridget comes up.

ANNIE
Hey, did I miss anything good?

Bridget stands hunched over, gasping for breath.

BRIDGET
Annie, we need to get the fuck out of here.

Annie's face shifts to confusion.

ANNIE

What? Why? What happened?

Bridget takes in a labored breath.

BRIDGET

Annie, they killed her. They killed her right there.

Annie looks horrified.

BRIDGET (CONT'D)

They rubbed their hands in her blood and smeared it on themselves. It was some sort of weird sacrifice. We need to get the fuck out of here.

Her voice rises as she gains more and more panic. She unlocks the door and pulls her SUITCASE off the LUGGAGE RACK. She pulls open the DRESSER DRAWERS and grabs CLOTHES indiscriminately, shoving them in the suitcase. Annie stands in the doorway, watching Bridget pack.

ANNIE

They just killed her in front of you? Do you think that could happen to us?

Bridget pauses for a moment.

BRIDGET

Yes, Annie! Yes, I do! Think about all the weird shit happening here. You saw a fucking orgy in the desert and we still stayed! There is something going on here!

It finally seems to dawn on Annie the danger they're in. Maybe the tea has finally dropped its grip on Annie. She shakes her head slightly. She runs in the room and grabs her SUITCASE. Bridget resumes shoving all her belongings in the BAGS. High pressure music starts to sound around the girls, increasing the tension and suspense. They continue to pack for about 30 seconds, moving frantically fast. Bridget shoves some things in her PURSE and hikes it up on her shoulder.

BRIDGET (CONT'D)

Okay, let's go, let's go!

She turns and puts a hand on the doorknob. Annie's voice echoes behind her.

ANNIE

Bridget?

BRIDGET

(impatiently)

What?

ANNIE

How are we going to get down the mountain? We didn't drive here, they picked us up?

Bridget spins back around, the horror evident on her face. *Of course! How could she forget that? How perfect, they pick you up and then keep you here.*

Bridget's face drops. She stops her frantic pace.

BRIDGET

Fuck.

Annie starts to tear up.

ANNIE

What are we going to do? How are we going to leave?

BRIDGET

I...I don't know. I don't even know where to begin looking for the keys for the cars the resort has.

The two girls sit for a moment in silence, each trying to figure out how to get away from this place.

ANNIE

Let's just go the front desk and check out! We'll just act like everything is normal.

BRIDGET

But what if they catch on?

ANNIE

We have to try.

The girls smooth their hair and outfits. They try to rearrange everything they're carrying so it looks less chaotic. They both take deep breaths and open the door. They walk with their heads held high, acting like everything is normal. They stroll along the path, SUITCASES in tow. They walk into the main building and approach the front desk.

Two women sit at the front desk, talking quietly amongst themselves. Both of their faces brighten when Annie and Bridget walk up to them.

Annie and Bridget look nervous, but stoic.

INT. LAUREN'S ROOM - SAME TIME

Lauren's head lays in the crook of Finn's arm. She gazes at him sleeping. Wild CRIES from the desert slaughter suddenly echo in the room. Lauren jumps and slides out from the covers. She starts to hurriedly put her clothing back on. One especially wild YELP sounds, not very far away from the room. Lauren finishes dressing and rushes to the window. She sees the smoke rise from the fire. It's clear that she has some insight into what is happening, although we don't quite understand what yet.

She looks at Finn in the bed and then back outside. She soundlessly steps over to the dresser where we saw her put Finn's wallet. She opens the drawer and pulls the WALLET out and holds it in her hands. She turns it over and opens it. She looks out the window a final time and slides the WALLET back in Finn's pants pocket. The YELLS from the fire reach her room. She jumps in fright. She steels herself and sits down on the bed. She gently shakes Finn awake.

He wakes, confused and sleepy. His eyes soften when he realizes it's Lauren.

FINN

Hi, you.

LAUREN

You have to get out of here!

Finn pauses and looks at her.

FINN

Okay, sorry, I thought we had fun.

He looks offended and hurt, but slides out of bed and reaches for his pants. Lauren hasn't moved from her defensive position.

LAUREN

(whispering)

Finn, this place isn't what it seems. You need to leave.

As she says that, violent SCREAMS fill the air around them. Finn looks horrified and stares directly into Lauren's unmoved face.

FINN
What the fuck was that?

Lauren's eyes shine with tears. She looks away from Finn.

LAUREN
They just killed someone.

FINN
(eyes wide open)
What? What? What do you mean they
killed someone?

His voice is frantic and rising.

LAUREN
And your friend..he didn't go home
Finn's face sinks.

FINN
What the hell are you saying?
Someone died? Theo isn't okay?
Where is he? Is he still here?

Lauren nods her head. A faint glimmer of hope passes on his face.

FINN (CONT'D)
Is he okay?

This time another tear drops down Lauren's face. She breaks eye contact with Finn and slowly shakes her head. Finn looks confused and scared.

FINN (CONT'D)
(whispering)
What happened to him? What happened
to that person in the desert?

Once again Lauren slowly shakes her head. *You don't want to know. If I tell you, this is all over.*

FINN (CONT'D)
(regular speaking volume)
Then who are you and why do you
know?

Lauren clamps her hands over her face and shakes her head. Finn is trying to get one word out of Lauren, anything, anything beside a nod.

LAUREN
I was a guest.

FINN
Was? Was? As in you are not
currently a guest?

LAUREN
Not currently, no.

Finn is frozen in fear, mouth agape.

LAUREN (CONT'D)
(whispers)
When people come here, they don't
leave.

She looks over both her shoulders and takes a step towards
Finn. Finn takes the tiniest step away from her.

LAUREN (CONT'D)
They want your money. Every guest
signs over their life in those
forms.

Finn's eyes grow wide.

LAUREN (CONT'D)
There are two options, you can stay
here to work or...

A huge SCREAM splits through the air, causing Finn and Lauren
to both jump.

She takes a step closer to Finn and grabs one of his hands.
He looks hesitant but doesn't pull away.

LAUREN (CONT'D)
We have to get you out of here.

FINN
Theo's not coming home, right? What
about Charlie?

LAUREN
Let's get you out of here.

She drops eye contact and hands him his SHIRT. He slips it
over his head with a crestfallen look on his face.

She opens the door and pokes her head out. The fire still
roars in the background, with the smoke pouring into the
night sky. The group is clearly still occupied by it, a
constant din of yells and laughter steady in the background.

Lauren steps out of the room, Finn follows but pauses to look towards the direction of the fire. Lauren turns around and looks at him.

LAUREN (CONT'D)
Finn, let's go!

Finn runs after her, still sneaking glances over his shoulder. The two run through the desert.

EXT. BACK OFFICE IN LOBBY - MOMENTS LATER

One of the people who dragged Charlie away uses a KEYCARD to let himself into a back office. But it doesn't quite look like a typical office. Long tables are set up with many bins. Employees dressed in the grey garb stand over these tables, sorting something. The man who dragged Charlie away reaches into his pocket and pulls out two WALLETS. He sets them in one of the bins. He turns to walk out. A woman picks up one of the WALLETS and opens it. She dumps out the contents and shuffles through them. She tosses CARDS in different bins. In one box, sit CREDIT CARDS with Charlie and Hugo's names listed on them. In another box sit their DRIVER'S LICENSES. She drops the WALLETS in the trash. The man who handed the WALLETS to the woman leaves. We follow him through one door and see Annie and Bridget standing at the desk. He nods at them and then continues on his way.

INT. LOBBY - MOMENTS LATER

Annie and Bridget still stand at the desk, with all of their things gathered.

ANNIE
(sneaks a glance at
Bridget)
Hi, we would like to check out.

The FRONT DESK ATTENDANTS pause. The smiles slowly leaves their faces.

FRONT DESK GIRL
Oh no! You want to leave? Why?

ANNIE
We.. uh have to go back to work
earlier than expected.

FRONT DESK GIRL
Oh, that's always a bummer.

She looks at the other girl.

FRONT DESK GIRL (CONT'D)
Well, unfortunately, whatever the
circumstances, we won't be able to
refund any amount of the trip.

She pauses, clearly expecting this to have a deep impact on
Annie and Bridget. Annie and Bridget lock eyes.

BRIDGET
We expected as much, that's fine.

One of the desk girls looks confused, like she thought her
last statement would end the discussion.

BRIDGET (CONT'D)
(bravely)
We would like a car back to the
airport.

FRONT DESK GIRL
Unfortunately, at this hour there
are no cars down the mountain.

She says this with a clipped tone of finality, a thinly
veiled threat, *you will not be leaving here.*

FRONT DESK GIRL (CONT'D)
Possibly something could be
arranged tomorrow morning or in the
early afternoon.

ANNIE
No, we need to leave now. Right
now.

There is a brief silence. The two groups lock eyes.

FRONT DESK GIRL
There's nothing we can do tonight.

BRIDGET
We want to talk to Isla. We need
the manager.

FRONT DESK GIRL
(crisply)
Alright, fine. Let me go get her.

She pushes back from the desk and stands up. She walks out of
the room. Annie and Bridget share a quick glance. The front
desk clerk arrives back with Isla in tow. Isla has a nervous
smile on her face.

ISLA

Ladies, ladies! What is this I'm hearing? You think I would let you leave unhappy? No, no! What can I do to make this right?

ANNIE

No, nothing happened. We just need to leave.

She lets a thing smile cross her face, a veiled plea to Isla;
Please just let us leave. We won't tell anyone anything.

ISLA

(gestures to the girls)

Well, unfortunately as the girls no doubt told you, there is no car off the mountain tonight.

She says this with a definite finality. Her smile remains plastered on her face but her eyes are cold.

Annie starts to speak, but Bridget cuts her off.

BRIDGET

Please, please let us go! Like we said, we have to get to..

She glances at Annie, like she can't remember the bogus reason she made up for why they have to leave.

ANNIE

For work, we have to leave for work! It's very important. We would be willing to pay to get down. And we don't even want the rest of our stay refunded, you can keep it!

Isla looks at them for a long moment. Annie and Bridget look slightly hopeful, clearly thinking Isla is considering the option.

ISLA

(sighs)

You know you can't leave.

A small SOB comes from Bridget. Annie's face holds a look of sheer terror. Isla takes two steps closer to the girls. They both take two steps back from her.

ISLA (CONT'D)

I would suggest you both go back to your rooms and enjoy the rest of your stay.

Annie looks around, her eyes locking on the row of car keys up on a board behind the front desk girls.

ANNIE

Look, I know we saw some things but
if you just give us the keys to one
of the cars, we will leave and
never tell anyone.

Isla's face grows angry. She steps closer and closer to the girls. She ends about six inches from them, their faces very close.

ISLA

No.

She says this firmly, like this is the end of the discussion.

Annie and Bridget lock eyes for the final time. Annie lunges forward and pushes Isla away from them. She dives behind the counter and grabs one of the sets of CAR KEYS. She starts to run out the door, her LUGGAGE and PURSE abandoned on the floor behind her.

ANNIE

Bridget! C'mon let's go!

Bridget shakes her head and starts to follow Annie. Isla lets out a guttural SCREAM and tackles Bridget around the waist, bringing them both crashing to the floor. Annie turns around at the noise. When she sees the two women wrestling on the floor she sprints back. She grabs Isla and tries to drag her off Bridget. As she's pulling her off of Bridget, the CAR KEYS slip from her hands. They CLATTER on the floor. Annie GASPS and reaches for them. She stretches her arms and is about an inch away from grabbing them when they are suddenly picked up. One of the girls from the front desk picks them up and slides them in her pocket.

ANNIE (CONT'D)

No! No!

Isla has finally gotten the upper hand and punches Bridget in the stomach, hard. Bridget GROANS and collapses, holding her stomach. Isla stands up and straightens her clothing and runs her hands over her hair. She kicks Bridget very hard in the face. Bridget gives a sharp YELL and then is motionless. Annie stops and stares at Bridget. She looks at Isla.

The two PANT while they stare at each other with tense eyes. Annie breaks the eye contact. She runs to Bridget's side. She shakes Bridget. Bridget remains motionless.

ANNIE (CONT'D)
(tears streaming down her
face)
Why couldn't we leave?

ISLA
(maniacal laughter
bubbling from her chest)
Annie, dear. No one leaves. You'll
stay and become a part of this
place...one way or another.

She steps closer to Annie and pushes her on the ground. Annie falls back with a loud CRY. Isla steps behind and kicks her in the stomach hard, two times. Annie GROANS and clutches her stomach. Annie GASPS for air. She gazes up at Isla walking away from her, leaving her on the ground. From behind her blurry vision we see the two front desk girls start to drag Bridget away. She seems barely conscious and very confused. Annie reaches towards her. She watches helplessly as Bridget is dragged further from her. Breathing very heavily and loudly, she rolls to her side, trying to get the strength to get up. Just as she rolls to all fours, a kick explodes to her left side. She YELLS and collapses again. Isla has delivered the painful blow. She kicks Annie one more time for good measure. Annie rolls on her back. Her eyes dart around, looking for something, anything to help her get out of this. Isla strolls behind the desk and picks up the PHONE. She dials number and waits for the other end to pick up.

ISLA (CONT'D)
Hello, yes I have two more. I need
help with the last one though, can
you send me some help?

As Isla talks on the phone, Annie's eyes focus on a small ROCK SCULPTURE sitting on a side table by the wall. She pushes herself to standing, silently, but clearly in a lot of pain. Isla calmly hangs up the PHONE and sets it back in its cradle. She turns to face Annie. Annie holds intense eye contact with Isla, then her eyes dart to the SCULPTURE. She lunges for it. Isla, realizing what she's grabbing for, also lunges towards it. Annie sees her moment, and tackles Isla. Both women fall to the floor, wrestling each other. Annie pulls the move Isla has pulled on her and kicks her hard in the stomach. Isla hunches over and wraps her arms around her belly. Annie stands, panting.

ANNIE
Where did you take her?

Isla smiles up at Annie. She says nothing. Annie kicks her again.

ANNIE (CONT'D)
Where did you take her?

ISLA
Same as you, she has two options.
She can join us here and turn over
her finances. Or she chose not to.
The results will be the same for
the resort.

Annie looks confused and shaken. This is clearly not the answer she was expecting.

ANNIE
Where did they take Bridget?

She pauses, then yells that same sentence again.

ISLA
(groans in pain)
Annie, just join us. Stop fighting
it. Give into the desert.

The rage in Annie seems to boil over at this point. She picks up the SCULPTURE and slams it down onto Isla's head. Isla cries out in pain, but Annie slams it down, again and again, until Isla's cries stop. Splattered with blood, Annie drops the SCULPTURE and sits on the floor. Two men stand in the door, their faces emotionless.

Annie stares into the void, then looks down at her blood splattered hands. She looks at the men. She starts to laugh, the laughter bubbling out of her chest. Then she starts to cry and sinks her face into her bloody hands.

The two men look at her. They walk over and each grab her under the armpit. She stands unsteadily and walks with them, her head down and her spirit broken.

EXT. THE DESERT - NIGHT

Lauren and Finn run down the path, brushing desert branches out of their way.

FINN
(running to catch up with
Lauren)
So what's the plan, we just keep
running?

LAUREN
(annoyed)
No, we have to get to the lobby.

FINN
Why the lobby?

LAUREN
The keys to all the cars are in the
lobby.

They make it to the lobby doors. Lauren rips them open and runs instead. When she gets inside, a little SCREECH leaves her mouth. Finn runs in behind her and recoils. Isla's bloody body lays where Annie left it on the floor.

FINN
Oh fuck! Who did that?

LAUREN
Or *what* did that?

They share a scared glance. Lauren steps over Isla's body and grabs a set of keys. She tosses them to Finn. Finn catches them and starts out towards the parking lot. As they both step outside, loud LAUGHTER and WHOOPS echo behind them. Bill's group has left the firepit, and set their sights on the two. Finn takes off running. Lauren briefly follows him, running with all her might. She trips, and falls to the ground. At once, hands are on her, dragging her back into the resort. Finn looks over his shoulder and stops when he sees Lauren caught.

FINN
Lauren!

LAUREN
Finn! Go! Go!

Finn shakes his head and runs back to her. Right as he reaches her, her head is thrust up and a knife is slid across the front of her neck. She GURGLES and blood spills copiously from her throat. Finn tries to grab her, covering himself in blood. Hands reach for the blood spill, once again coating their owners in blood. The maniacal laughter echoes through the crowd, louder then ever.

LAUREN (CONT'D)
Go, go, go.

She falls forward. Finn takes one last look at her. Then pushes himself to his feet and runs like a bat out of hell. We can hear footsteps rumbling behind him. He clicks the unlock button on the REMOTE, frantically looking for which car's lights are going off. One in the far corner of the parking lot goes off, and he runs to it. He hops in it and revs the engine. He drives to the gate. He makes to hop out to open it.

But he hears the crazed people around him and makes a split second decision. He revs the gas and rams the car through the gate, bending and forcing it open.

He shoots through the exit and down the mountain. He tries to calm his breathing as he steadily drives away. He pulls his PHONE out of his pocket and dials 911. The phone rings twice before it is picked up.

911 OPERATOR

Hello, this is 911, where is your emergency?

FINN

The Superstition Inn.

FADE TO BLACK

EXT. THE GATED ENTRANCE - DAY

The gate to the resort stands closed. A white Lexus, just as we've seen before, drives up to the gate. Hugo, in the grey linen outfit walks to the gate and opens it. He stands by the side of it and allows the car to come through, giving a kind smile and nod as the car passes by.

The car parks at the lobby and two very pretty young women step out of the car, with their expensive HANDBAGS. A man grabs their SUITCASES from the car. They start down the path, the bellhop leading the way.

BELLHOP

Over here will be the lobby, and
the restaurant will be over here.

He points in relation to where the locations are. He passes a woman in the grey linen outfit, her hair tucked up in an elegant updo.

BELLHOP (CONT'D)

And this is our lovely manager,
she's here for anything you might
need.

The girls nod at her. It's Annie. She has taken Isla's place. She smiles at them and keeps walking. She continues walking down the path, an easy smile on her face. Her phone makes a quiet DING. She slips it out of her pocket. A news alert pops up on the screen:

ALLEGATIONS OF FINANCIAL ABUSE AT ARIZONA WELLNESS RESORT
UNFOUNDED-NO PROOF.

She swipes the notification clear from her phone and slips it back in her pocket. Her face is much brighter now.

She walks down the path and smiles at guests as they pass. For the final shot, the gate slams shut and Hugo walks away.