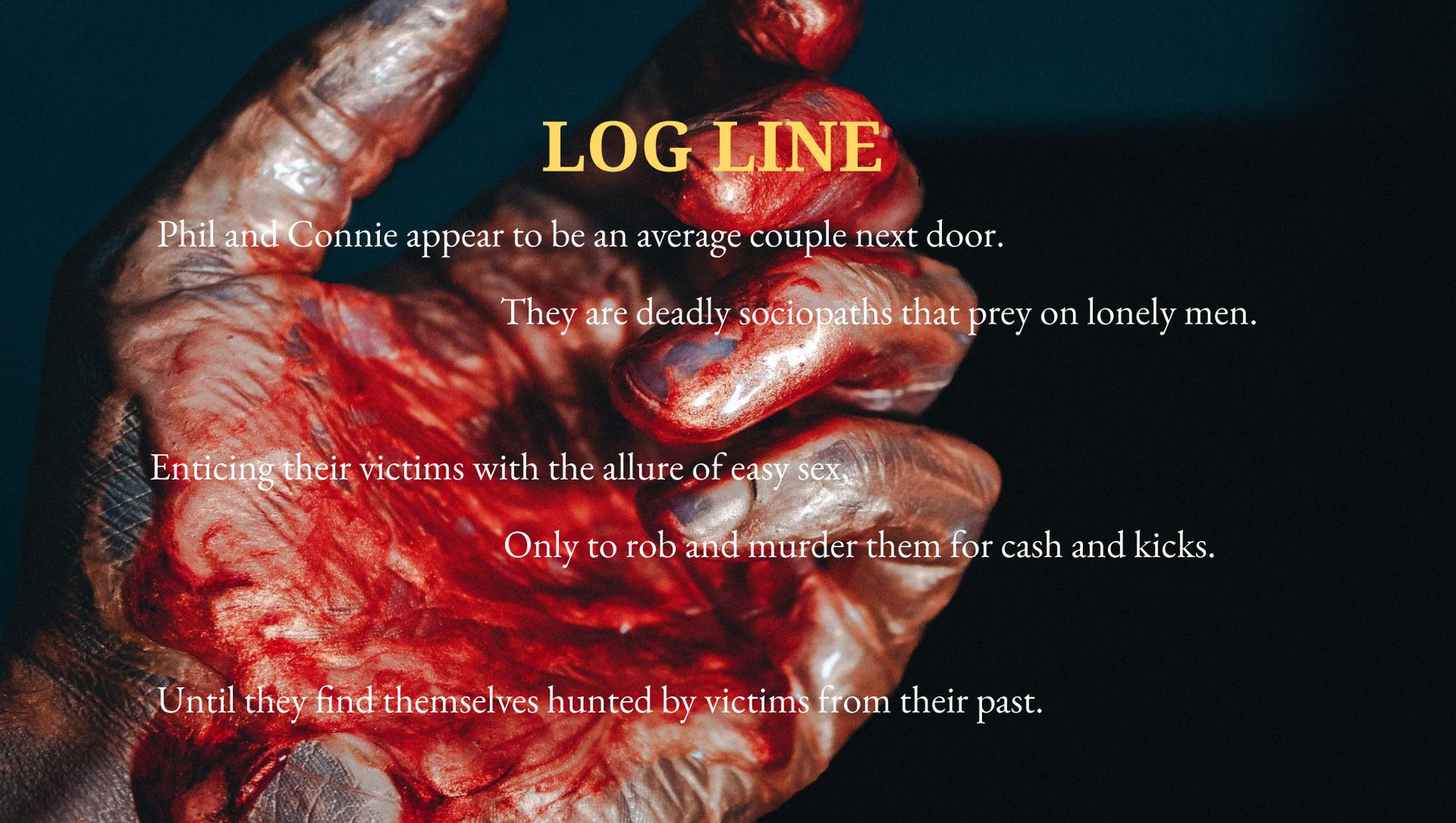




The Consequences

A Thriller Crime Film
Feature script
plus
Proof of Concept short film



LOG LINE

Phil and Connie appear to be an average couple next door.

They are deadly sociopaths that prey on lonely men.

Enticing their victims with the allure of easy sex,

Only to rob and murder them for cash and kicks.

Until they find themselves hunted by victims from their past.

The background of the text is a dimly lit room with a grid ceiling and three large windows with white frames and light-colored curtains. The lighting is low, creating a moody atmosphere.

It's a Feature Film

A Crime Thriller

Set in and around Los Angeles

Present day

The run time is 120 minutes.

The Proof of Concept short is 30 minutes

The Story of The Consequences

Act One

Angry and stewing for a fight, **Nadia Defry** arrives at her home in Beverly Hills, seeking to tell off her wealthy father. She wants him to stop interfering in her love life. She discovers him brutally murdered in his bedroom. Stricken with grief she collapses to the floor.

The following morning in Hollywood, **Connie Stampone and Phil Clement** seem to be an average couple on any other day. But their relationship is strained. They bicker and struggle for dominance.

As a plainclothes cop, Phil uses his position to learn the police are making no progress on the murder. Connie owns a computer sales and service store in North Hollywood. Alone in her office, Connie opens a secret computer, takes down an old ad and sets up a new one with an Escort Service App. She uses pictures that resemble her as a blond. She is posing as an Escort named Addison.

Despite the loss of his wife a year ago, **Martin Krill** still finds pleasure in his job. Martin is a robotics expert in film special effects, having previously won an Academy Award. He is a nice guy. Everyone likes Martin. He is lonely though. He lives alone in the Hollywood Hills. He looks through and is tempted by escort ads. He doesn't follow through. It's too awkward. Martin is too shy. He talks to his wife's picture, he knows that she would never have approved.

Nadia deals with the police investigation, her father's funeral and her lesbian girlfriend, **Preston**. Her anger is growing. The police are overworked and understaffed. They mean well, but get nothing done. At the funeral home, her father's ring and other jewelry are missing. Her girlfriend wants to console, but doesn't understand Nadia's grief and frustration. Nadia decides to find her father's killers on her own.

In Bel-Air, **Desmond Morris** entertains a buxom, blond escort named Addison in his mansion. Before she knows what is happening,, Desmond attacks her, tying her hands. He discovers that she is wearing a wig and breast padding. With the wig off, the woman is definitely Connie. Connie turns the tables overcomes then stabs Desmond repeatedly. Phil appears, he settles her bloody rampage. They discover that Desmond was a serial killer too. It is irony, Connie was to be his next victim.

Act Two

Nadia checks out pawn shops around the city looking for her father's missing items. Nothing. The Pawn Brokers are of no help. They either don't or won't do anything. This makes her more determined, more steely eyed, more angry. She lashes out at one of them when he mouths back at her.

After the episode with Desmond Connie decides to lay low for a while. The encounter has left her bruised in body and her mind. Phil questions whether she has lost her edge. Connie shuts him off. The tension between them grows.

While working for an independent film, Martin takes on a side job which pays him \$2500 cash. **The Producer** wants him to design a new, small robot system to operate a camera setup. Finished in less than a week, the invention will make him very rich from the patents.

Searching another pawnshop, Nadia, with Preston's help, locates her father's ring and other items. Nadia confronts the shady owner **Jack Turner**. She pays him \$2000 cash and Turner agrees to contact her when the man returns for his money from the sale.

In what appears an offhand conversation with the homicide investigators, Phil learns that they have no new leads. Despite this, Connie wants to wait a bit.

The movie wraps three weeks later, Martin gets up the nerve to contact one of the Escort services. He comes across an ad by a woman who calls herself **Cassidy**. She has red hair and a well shaped behind. Martin debates with himself using the picture of his dead wife as a sounding board. His loneliness gets to him, he decides to go through with it. Using a hairpiece and contact lenses he tries to look younger and better. He feels foolish. He is terrified. The doorbell rings.

Martin opens the door to find 'Cassidy' a lovely, young woman, but she doesn't really look like the woman in the Escort ad. She compliments him, puts him at ease, wins him over. Martin invites her into the house. They share a drink, Cassidy is alluring. Martin is falling for her. After paying her, Martin leads Cassidy upstairs to his bedroom. At the top of the stairs she begs off to the washroom, asking Martin to get ready while she prepares. Martin happily walks off.

Martin undresses, waits in the darkened bedroom. The lights switch on, Phil is there with an aluminum baseball bat. He informs Martin that he is suffering *The Consequences* of his actions. Phil beats Martin without mercy. Looking on, Cassidy/Connie enjoys the bloody display. She is aroused as blood sprays her face..

After the attack, Phil whistles while loads stolen swag into Martin's new BMW. Lastly he loads in Martin's Oscar and other film awards. Connie meanwhile changes from her Cassidy look while she revels in the afterglow of Martin's beating. Now that they are finished with the attack, Connie and Phil fall back into their uneasy relationship. Connie flatly berates Phil who grabs her and kisses her hard. Connie pulls away, slaps Phil. Connie tells Phil that if he ever does that again, she will tell their mother. *Connie is NOT Phils lover, she is his stepsister.*

While they continue to bicker, Phil and Connie drive off in the stolen BMW. Across the street, Nadia sits inside of an SUV watching them.

Act Three

In a flashback, Nadia sits inside the SUV outside the Jack Turner's pawnshop. Phil comes out with Turner. Nadia follows him to the police station. She waits. Phil gets a phone call from Connie, she has arranged for a new victim that night. She tells him where and when. Phil goes to his car, takes an aluminum bat and a balaclava face mask from the trunk. Across the street, Nadia sees it all. When Phil leaves, Nadia follows him.

Back in present time, outside Martin's house, Nadia is tempted to check on their latest victim. Afraid that she might lose them, she follows Phil and Connie, calls 911. Nadia tracks them to their apartment building in Hollywood. Nadia watches them, makes a plan. She goes to the hospital, checks on Martin. He is in critical condition. He might not survive. She stays, explores his past experience in robotics. Nadia waits at Martin's bedside day and night. After three days, Martin wakes from his coma. Martin can't speak, but he understands Nadia. She knows who his attackers are and she has a plan to get them.

In a montage, Nadia tends to Martin, nurses him. They talk together, they plot and plan. Nadia gains insight into her father from her relationship with Martin. Martin has purpose in his life now. His previous good nature is gone. Revenge drives them both. Preston watches as Nadia grows close to Martin.

Six months go by. Connie arrives home carrying groceries. She opens the door of the complex just in time to let a nurse with a patient in a wheelchair go in ahead of her. The door slams closed. Phil drives home sometime later. He is wearing his badge and gun. When he opens the door of the apartment, he starts shouting at Connie for missing their meeting at a local bar. He gets no response. In the living room, on the floor is Connie unconscious, the groceries spewed across the floor. As he steps forward, a hooded figure steps up behind him and stuns him with a taser.

Connie and Phil wake up tied and gagged with nooses around their necks. The ropes are attached to a winch which is powered by a robot driven engine. The machine pulls them further up anytime they struggle. Nadia looks on, calls to someone. Martin in a wheelchair, enters the room. He has difficulty speaking, His left eye is damaged. The good eye is full of hate. Nadia confronts Connie and Phil with a picture of her murdered father. The pair are made aware of their impending doom. Nadia confronts them with a picture of her murdered father. Martin enjoys their suffering. There's no going back. Nadia and Martin make it clear. Phil and Connie are going to be executed.

The nooses pull the pair of killers slowly up. Martin reminds them through a paralyzed mouth that they are suffering *The Consequences* of their actions. Nadia and Martin look on passively as Phil and Connie's feet leave the ground.

Outside the building, they remove their gloves, it's finally over. Nadia questions if they were any better than the killers. In the end they did what

Nadia DeFry

Alexis Floyd



Zoe Kravitz



Connie Stampone/Cassidy

Julia Schlaepfer



Jenna Ortega



Phil Clements

Timothee Chalamet

Jeremy Allen White



Martin Krill

Paul Giamatti



Mark Hamill



A close-up photograph of a red rose lying on a white surface. The rose is partially crushed, and its petals are stained with a vibrant red liquid, likely blood. The liquid has splattered and spread across the white surface, creating a trail of smaller droplets and larger puddles that extends from the base of the rose towards the right side of the frame. The background is a plain, light-colored surface, possibly a table or a piece of paper. The lighting is soft, highlighting the texture of the rose petals and the glossy sheen of the blood.

Pulp Fiction meets No Country for Old Men

It's gritty game of cat and mouse. But who is the cat? Who is the mouse?

What's the game? How do you play? Does anyone really win?



Proof of Concept Short Film

Starring

Krystina Walton

Christine Kennedy

Casey Shaw

B.J. Grogan

Sheer Audacity! Productions

Level 47 Productions

Directed

By B.J. Grogan

Available for upon Request



The Look and Feel of The Consequences



Want to know more?

I know... who wouldn't

It is really easy

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PERINE
CONSTRUCTION

LEVEL 47
PRODUCTIONS