

SIKE

Treatment

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Logline:

After a young woman is butchered in her kitchen by an Assassin with antisocial behaviour and love for music, she begins honing in on her real target.

Synopsis:

Opening scene: A body of a woman in her early 20s is lying butchered in the kitchen of the shared house between a couple. Blood cakes her clothes and skin, her hand looks as though it was reaching out for an object as a shadowy figure disappears out the front door to the house.

Act 1: The ASSASSIN makes her way to a nearby coffee shop to clean up after the house altercation. Seeming unnerved, she washes her hands and face. Once she is finished, she exits the bathroom to go enjoy her much needed coffee. While sitting with her drink, she pulls out a phone to begin the second phase of her plan. Texting LOUIS after revealing she has MILLIE'S phone.

Act 2: Relaxing in her car, the ASSASSIN takes her time waiting for LOUIS to appear. Fully using her car's sound system to delve into the comfort of her music. When LOUIS finally makes his appearance, the ASSASSIN leaves the car and begins following her target across town, keeping her distance. The ASSASSIN eventually heads to LOUIS'S house, after deciding she has had her fun.

Act 3: After spending a few hours setting up the 'perfect kill', the ASSASSIN texts LOUIS from MILLIE'S phones to solidify her plans. She then waits, at least tries to, patiently for her target to show up.

Final scene: LOUIS goes into their home, expecting to meet up with their girlfriend, only to find the person who has been watching them the last few days, the ASSASSIN, waiting for him in his own desk chair

Characters:

LOUIS (The Perpetrator)- Male in 20s, university student, posh boy, entitled, agreeable, can't accept being wrong

MILLIE - Female late teens/Early 20s, little known about her, girlfriend of LOUIS

ASSASSIN/SEEMINGLY VICTIM - Female Early 20s, Analytical, Short Tempered, creative in the worse way, Enjoys the hunt, Childlike, Niche Music Taste (70s-80s)

HANDLER - Never shown, only communicates through text messages

SCENE 1

CUT IN

INT. STUDENT HOUSE KITCHEN -- DAY 1 MORNING

Small, open planned kitchen and living room, TV playing in the background but muted, (playing cartoons? Spider-Verse) classically messy for a student home.

The atmosphere is cold and uncertain...

Starting at a TV and panning around the room; a frying pan lies scattered across the carpeted floor as a pool of blood meets the handle.

Moving backwards to the source of the blood, a motionless hand is seen dripping in blood, seemingly reaching for something nearby.

Continuing to focus on the VICTIM'S hand, the front door to the flat is open. A blurred manly looking figure walks through the door, disappearing outside.

Only their silhouette is shown.

As the figure exits the building, the light around them begins to get brighter, until the entire screen is filled with white...

TITLE SEQUENCE BEGINS.

The white screen holds. Slow ink drops from various sides begin engulfing the screen. It seems as if the pollution takes

over, beat by beat, as an 80s song plays (something akin to 99 Luftballons). The music is already muffled but becomes more ominous as the screen darkens, similar to how the music playing at a pool silences the deeper you dive. *On each drop we see a new credit in a light, thin text - modern and sleek.* Finally, as the screen goes black, "SIKE" is revealed in bold white text before harshly cutting. We are now in this person's shoes.

END OF TITLE SEQUENCE.

SCENE 2

INT. COFFEE SHOP BATHROOM -- DAY 1 LATE MORNING

In a comfy, poorly lit bathroom the ASSASSIN stands in front of the sink, rinsing her bloodied knuckles and inspecting her face. *(Mirror shot of the assassin looking up and then down - Over the shoulder? Which then cuts to her hands?)*

(CLOSE UP) They fill the sink with warm water and watch it as they grip the side of it. Once it is filled, the ASSASSIN begins rubbing her knuckles, attempting to clean and soothe them at the same time.

EXT. MAIN STREET -- DAY 1 LATE MORNING

(HARSH CUT CLOSE UP) Young man walking down the road, immediately focusing on his shoes, clearly upper class.

INT. COFFEE SHOP BATHROOM -- DAY 1 LATE MORNING

(HARSH CUT) The ASSASSIN continues scrubbing hands, slightly more aggressively.

EXT. MAIN STREET -- DAY 1 LATE MORNING

(HARSH CUT) Focusing back on the young man, we see his expensive watch poking out of his sleeve in *an extreme close up*.

INT. COFFEE SHOP BATHROOM -- DAY 1 LATE MORNING

(HARSH CUT) The water around the ASSASSIN'S hands has become tinted with red, as they slow down scrubbing, really working the blood off her hands. The only relief comes as she lets them rest in the basin shown in a side shot(?). Allowing the blood to billow around them.

EXT. MAIN STREET -- DAY 1 LATE MORNING

(HARSH CUT) A side profile of the young man shows him wearing a three piece suit, his PALE BLUE TIE in full view, cementing his upper class nature.

INT. COFFEE SHOP BATHROOM -- DAY 1 LATE MORNING

(HARSH CUT) The ASSASSIN, finally satisfied, unplugs the sink, watching the bloody water drain away.

EXT. MAIN STREET -- DAY 1 LATE MORNING

(HARSH CUT - BEHIND YOUNG MAN) He continues walking down the street and runs his hand through his hair, making sure he looks his best for the day ahead.

INT. COFFEE SHOP BATHROOM -- DAY 1 LATE MORNING

(HARSH CUT - BEHIND THE ASSASSIN) The ASSASSIN, tilts her head slowly to inspect the cut above her eyebrow in the mirror. She looks annoyed that her face has been visibly ruined.

Grabbing a paper towel, she dabs the wound. She doesn't make a move or sound at the usual discomfort.

SCENE 3

INT. COFFEE SHOP -- DAY 1 LATE MORNING

The camera leads in front. The ASSASSIN exits the bathroom, putting in her earphones. Her face relaxes, letting her music act as a comfort blanket.

They head towards their table in the corner of the coffee shop, where her hot drink is waiting for them.

The ASSASSIN eases into the chair and allows her body to mold to it before picking up her coffee mug and taking a long drink.

After enjoying a few sips of her drink, she moves to pull out a phone from her pocket.

At first glance, the phone looks completely fine.

(CLOSE UP) The ASSASSIN shifts the phone in her hand uncomfortably before using her thumb to wipe a few drops of blood off the screen.

Clicking the phone on, it is clear that this doesn't belong to the ASSASSIN...

Opening up the 'messages' app, she scrolls (which isn't very far down) to find the person she is looking for.

His name is LOUIS.

The phone in her possession belongs to LOUIS'S girlfriend MILLIE.

The ASSASSIN begins scrolling through their sickly conversation thread, making a few faces and sniggering at some of the texts. The editing showcases the texts in real time (in the 180 rule formation?), it is almost like a conversation in itself.

"Awwww baby, I miss you xx" LOUIS TO MILLIE

"Pumpkin, you're too sweet xx" MILLIE TO LOUIS

Once she has gathered enough information (and been slightly traumatized by the messages) to mimic MILLIE'S texting pattern, she scrolls back down to the most recent message

"That was fun ;)" From LOUIS

The ASSASSIN types a quick message

"Baby, are you coming over for sups tonight? xx"

The camera flips to the ASSASSIN'S opposite side, a medium, waist up shot that watches the world go by behind her. Ten minutes go by, the ASSASSIN begins to get bored with waiting and starts tearing sugar packets up on the table, while resting her face on it. (maybe makes 'lines' or crude drawings with it)

Ping!

The shot returns to the other side. The response from LOUIS.

"Of course pumpkin, can't wait to have more fun with you"

Next message.

*"See you round 8. Wear that little **red** thing ;)"*

The camera cuts to The ASSASSIN's front. She cannot believe how revolting this man is.

INSERT TEXT ON SCREEN 'WTF'

But thinking about how well her plan is coming together, forces herself to bite her bottom lip to prevent a huge smile.

She leaves the phone on the table and changes the song playing through her earphones, absorbing herself in her music again.

SCENE 4

INT. CAR PARK, ASSASSINS CAR -- DAY 1 MIDDAY

ESTABLISHING SHOT - MINI

After using the 'find friends' App on MILLIES phone, the ASSASSIN ends up waiting in a carpark for LOUIS.

Stylish, simple MINI is parked in a carpark, with the engine turned off.

The ASSASSIN has just gotten back into her car. She has taken out her earphones and is clicking through songs on the car.

Finally finding the song she wants, leaning forwards slightly, she turns the volume dial up to fully engross herself in the beat.

She closes her eyes to get some rest, while waiting for LOUIS to make his appearance.

Twenty minutes go by...

LOUIS makes his appearance in the distance.

Instantly. The ASSASSIN notices him. She watches him closely.

Never taking her eyes off him.

SCENE 5

EXT. CAR PARK -- DAY 1 MIDDAY

Following behind LOUIS, seeing him walk confidently from the store and through the carpark. He is holding a Tesco and Boots carrier bag in one hand.

As LOUIS walks right past the blue car, completely unaware of the predator near him, he pulls out his phone to pick up a call.

Once LOUIS is a few meters past the car, the ASSASSIN'S blurry figure emerges from the driver's seat.

The hunt is on...

SCENE 6

MONTAGE - VARIOUS

The montage starts off relatively slow. Footage is 5-10 seconds long which gets shorter and shorter as the assassin approaches. Reaching the 2-3 second mark. Barely enough time to register allowing repeats of footage. That is until shot E. (Maybe match cuts? LOUIS' feet cut to the ASSASSIN's?)

A) EXT. PARK -- DAY 1 EARLY AFTERNOON -

LOUIS walking through a relatively empty park, with the ASSASSIN close behind in the background.

B) EXT. GRAVEYARD -- DAY 1 EARLY AFTERNOON -

From the ASSASSIN'S viewpoint. She keeps following LOUIS from further away, ducking behind a large tombstone at one point.

C) EXT. CAIRD HALL -- DAY 1 AFTERNOON -

Keeping with the ASSASSIN, she leans up against a pillar, munching on a wrap. She watches as LOUIS sits on a bench in the square.

D) EXT. MCMANUS -- DAY 1 AFTERNOON -

Focusing on LOUIS again as he walks around the McManus, the ASSASSIN is much closer than before but now has a hat on.

E) EXT. CITY QUAY BRIDGE -- DAY 1 LATE AFTERNOON -

Back with the ASSASSIN as she stalks LOUIS. However, instead of being behind him, she is walking right towards him...

END OF MONTAGE - LONG HOLD ON THE QUAY BRIDGE BEHIND LOUIS

SCENE 7

EXT. CITY QUAY BRIDGE -- DAY 1 LATE AFTERNOON -

Shot of LOUIS' upper chest/face, his phone reflected in his eyes. It is clear LOUIS isn't paying attention as he stands near the bannister, distracted by his phone. The ASSASSIN is getting closer.

Close up on the ASSASSIN's eyes. Clearly getting excited. The ASSASSIN contains herself right before she meets LOUIS, picking up the pace of her walk.

Bang!

The ASSASSIN shoulders LOUIS hard, forcing him to stumble, he quickly looks behind him to see what asshole has just disrespected him.

The ASSASSIN looks back to meet his gaze with the slightest smile across her lips.

She turns away and quickly walks off.

SCENE 8

EXT. MILLIE'S HOUSE, NEAR FRONT DOOR -- DAY 1 EARLY EVENING -

The ASSASSIN walks round the corner of a large rough casted building, reaching the front door to a house she was at previously.

The number next to the door reads '23'.

Stepping up to the door, she takes a set of keys out her pocket (presumably belonging to MILLIE) and paces them into the door lock.

The ASSASSIN opens the door, but right before she enters, she changes the song she is listening to.

She disappears inside, not bothering to close it quietly behind her.

SCENE 9

INT. MILLIE'S BEDROOM -- DAY 1 EARLY EVENING

Opening the door to MILLIE'S bedroom, the ASSASSIN flicks on the light and looks around briefly.

They walk over to the cupboard and begin rummaging through a drawer, clearly looking for something specific.

After a few seconds the ASSASSIN pulls out 'the little red thing'. Placing it on the bed, she takes a picture of it.

Turning away from the bed, she begins setting up the room.

The ASSASSIN takes hold of the desk chair and moves it around the room, gauging the best position for it.

Slumping down into the desk chair, the ASSASSIN blows some hair out her face and pulls out MILLIE'S phone.

Going into the 'messages' app again, she sends LOUIS a text attaching the photo she just took with the message -

"Don't be late baby xx"

The ASSASSIN, puts the phone onto the desk for the time being.

They begin testing the swivel of the chair, to make sure it is to their liking. Moving around to get the timing right.

The ASSASSIN gets up and passes around the room. Now it is just a waiting game.

INSERT TEXT ON SCREEN 'THIS SUCKS'

An hour passes.

SCENE 10

INT. MILLIE'S BEDROOM -- DAY 1 EVENING

Outside is slightly darker than before, but nothing has changed in MILLIE'S room.

Sitting back in the chair, we see the ASSASSIN munching on more food, which she has stolen from downstairs, but it's not like MILLIE needs it anyway.

It's nearly 8pm, LOUIS should be here soon.

Almost as soon as the ASSASSIN finishes eating, a text from LOUIS pings from MILLIE'S phone.

"Just round the corner pumpkin xx"

The ASSASSIN rolls her eyes at the message and stands up to peer outside the window.

She can see LOUIS swaggering up to the house.

Excitedly, the ASSASSIN takes out her earphones as she sits back in the chair.

Reaching into the side of her coat, she pulls out a GUN...

The ASSASSIN reaches into her pocket and retrieves a suppressor. Slowly and meticulously beginning to screw it to the end of the barrel.

SCENE 11

INT. MILLIE'S HOUSE -- DAY 1 EVENING

Following LOUIS up the stairs to MILLIE'S bedroom, on the top floor.

MILLIE'S bedroom door is closed. Right before LOUIS goes inside, he quickly fixes his hair.

LOUIS turns the door handle and pushes open the door. Stepping inside, letting the door close behind him.

Confused that "MILLIE" hasn't turned around to look at him from the chair, he starts to reach out.

Right as LOUIS begins lifting his hand up the ASSASSIN swivels in the chair...

Her form is rather relaxed; body lowered in chair, man spreading, left arm resting on the armrest, gun in hand, pointing slightly upwards.

LOUIS is so shocked and confused he doesn't even have a second to react.

A grin plasters itself across the ASSASSIN'S face.

She pulls the trigger...

CUT TO BLACK

CREDITS BEGIN TO ROLL

ACTORS, DIRECTORS, WRITERS, PRODUCERS

MID CREDIT -

SCENE 12

INT. MILLIE'S HOUSE -- DAY 1 EVENING

The legs of LOUIS'S body can just be seen, but the ASSASSIN is paying no notice to it.

Earphones back in, as she's in no rush, the ASSASSIN moves around in the chair as if she is a bored child. Unable to sit still.

She begins messing around with the gun. Raising it up in the air, she pretends to shoot it making small 'pew pew' noises.

SCENE 13

INT. ASSASSIN'S APARTMENT, CORRIDOR -- EVENING

The ASSASSIN walks into her apartment. We see her casually open a drawer. It is filled with all sorts of keys.

She dumps a pair of keys into the pile.

A clear, brightly coloured tag attached to them reads "MILLIE"

SCENE 14

INT. ASSASSIN'S APARTMENT, BEDROOM -- EVENING

Taking off her hat and chucking it onto the bed, the ASSASSIN attempts to smooth out her hair.

They begin to take her coat off too but are stopped by a buzz from her phone.

She pauses.

Then looks down at her phone to a text from her HANDLER.

'"NEXT TARGET" DECRYPT MESSAGE'

The ASSASSIN gets visibly excited and changes the song on her phone.

(I'm so excited, the pointer girls?)

CUT BACK TO CREDITS

LOCATIONS, SPECIAL THANKS, REFERENCES

POST CREDIT -

SCENE 15

INT. ASSASSIN'S APARTMENT, BEDROOM -- NIGHT

Outside is completely dark, the clock on the desk reads '3:03am'. The ASSASSIN is lounging in a chair watching something on her laptop (same film as the one playing in the background of MILLIE'S house in the start) in the dark.

She is wearing comfy clothes now, compared to her earlier outfit.

Her feet are up on the desk as she cradles a bowl of popcorn in her lap.

With her earphones in, she is fully absorbed in her film.

A few moments later her phone buzzes and lights up.

Pressing the spacebar to pause her movie, she picks up her phone, we can see a large knife resting next to her phone.

It's her HANDLER again, sending an angry message.

"IT WAS SUPPOSED TO LOOK LIKE A SUICIDE!"

The ASSASSIN has no reaction as she types back her replay

"Love you too 😎"

Then she tosses her phone on the bed and continues watching her film.

CUT TO BLACK

'SPOTIFY CODE' APPEARS ON SCREEN ONE LAST TIME

FADE TO BLACK

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