

THE LIAR (FIRST DRAFT) - GREEN REVISION

Written by

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FADE IN:

Flashback sequence #1 starts:

A forest in the early morning -- dawn.

We're --

1 EXT. FOREST - EARLY MORNING/DAWN

1

Before us is a YOUNG WOMAN (18). DRIED BLOOD on her--

splattered on her face, her WHITE DRESS, covering her hands and the KNIFE she is holding in her left hand.

The young woman looks straight ahead--

an empty look on her face.

DOLORES (V.O.)

(Emphasis on SHE)

I wouldn't call myself a liar. My mother would. Everyone I know would. I just don't always tell the truth. SHE wouldn't call me a liar. But she's dead now.

We zoom closer to Dolores' face--

MATCH CUT TO:

Flashback sequence #1 ends:

2 INT. THERAPIST'S OFFICE - DAY

2

Dolores still looks straight ahead.(at the camera) The sad look still on her red and tear- stained face.

We are in a new enviroment. A THERAPIST'S OFFICE. It is bright in the room--

A mix of bright white lights and natural lighting.

Dolores seems like she's in a trance.

THERAPIST

Dolores?

Dolores gets snapped out of her trance and looks to her therapist. (away from the camera)

(camera switch, Therapist)

The therapist has a concerned look on her face. She has a CLIPBOARD with a NOTEPAD in her hand. Glasses sit loosely on her nose. Her right leg on top of her left leg.

THERAPIST

How have you been coping with
Cecilia's disappearing? It must be
hard for you- you two were so
close.

CUT TO:

Flashback sequence #2 Starts:

A Vintage/ Low quality video flashes before our eyes--

3 EXT. MEADOW- DAY

3

We see a YOUNG LADY (18) on screen. She is wearing a pretty DRESS. She is sitting on a BLANKET. Next to her is an open bag filled with food and something to drink. (A picnic set up)

She is smiling and laughing, talking to the person behind the CAMERA. She comes closer to the camera and takes it, flipping it around. We now see Dolores smiling and laughing at the camera too. She is wearing the WHITE DRESS we saw in the first scene. She looks genuinely happy. Cecilia turns the camera, so that we see both of the girls sitting next to each other. Cecilia kisses Dolores' cheek, leaving a PINK LIPSTICK STAIN, while Dolores still looks into the camera, smiling ear- to ear after the small gesture. Dolores turns to face Cecilia, putting their FOREHEADS together.

Right before they KISS, the camera gets faced to the nearby area.

CUT TO:

Flashback sequence #2 ends:

4 INT. THERAPIST'S OFFICE- DAY

4

We are back in Therapy. (camera on Dolores)

DOLORES

I- uhm have been jounaling lately.

CUT TO:

5 EXT. MEADOW/ PARK- DAY

5

Dolores is on a Meadow in the park. We see her from a distance- She is sitting on the green grass. She is wearing a white top and jean shorts with VANS/CONVERSE. In her hand is a JOURNAL where she is currently writing in (we don't see the writing). In the background we hear the quiet nature sounds from the nearby area.

(we also have several different angles from where we shoot)

DOLORES (V.O.)

Cecilia, my trusted love, now
 shadows an unthinkable betrayal.
 Once my confidante, she turned the
 narrative dark, becoming the
 architect of her own demise. The
 ink, once joyful, now strains to
 convey the pain. How did our love
 story unravel into tragedy?
 Questions echo in her void, hanging
 with the truth that trust was an
 illusion. Cecilia, once cherished,
 now a haunting ghost in my
 memories. The ink dries, wounds
 remain—love faltered into darkness.

Dolores looks up from the JOURNAL straight to the camera in the distance. She seems paranoid or even scared. Then she looks BEHIND her, into the camera from another angle.

Then she TURNS back around and her focus is back to the journal.

(The camera angle is back at the distance)

DOLORES (V.O.)

The thing about lying is: once you
 start, you can never go back.

CUT TO:

6 INT. THERAPIST'S OFFICE- NIGHT

6

We are in the THERAPIST'S OFFICE and it is LATE AT NIGHT. The room that used to be bright seems different-- the room has a RED HUE to it, meaning something bad is going to happen (danger is close).

The therapist is sitting in her usual chair. On the floor there is a BOX. She slowly opens the box, finding VALUABLE and PERSONAL ITEMS. Right in the middle there is a JOURNAL that looks just like Dolores' (it is) She opens it and reads some of it aloud. We hear her voice mixed with a V.O. of Dolores' voice.

THERAPIST / DOLORES (V.O.)
 Within veins, a twisted story is
 held, Crimson whispers, secrets
 slowly unfold. Now my beloved
 Cecilia lays six feet under. Now my
 beloved Cecilia rests, in eternal
 slumber.

the therapist can't believe what she is reading. She is visibly shocked.

We switch camera perspective, so that we see part of the therapist, but slightly behind her (diagonally) we see Dolores standing there (from waist down). She is wearing a WHITE DRESSSS. Her arms are relaxed by her side, but in her left hand, she is clutching a knife (knife from scene 1 but clean)

(We start from seeing the shot with the therapist and Dolores, but slowly turn more to Dolores (so that we don't see the therapist anymore) and ZOOM a little more in.

MATCH CUT TO:

Flashback sequence #3 starts:

7 EXT. FOREST - EARLY MORNING/DAWN

7

We are back in the FOREST scene setting.

We see the image of Dolores (from waist down) like in the last scene. But this time we are in the forest setting from scene 1 and she has a bloody knife, blood on her hands and on her dress.

(Same frame as in the end of the last scene.)

Flashback sequence #3 ends:

MATCH CUT TO:

8 INT. THERAPIST'S OFFICE- NIGHT

8

We switch back to the same image but in the office setting.

DOLORES (V.O.)
 And once you start to kill, you
 can't stop.

FADE TO BLACK.

We SUDDENLY cut to BLACK and the last thing we hear is a
WOMAN SCREAMING (the Therapist)

The End.