

ACT 1

An eerie music. Beams of light warp on a metallic surface, reflecting the moving lights of the highway. We are then introduced to the main characters of the story: Millie, Aida, Ronny, Tom, and Jim. Millie looks happy and relaxed, with a smile on her face as she watches the night roll by in the back of the car. Aida, her best friend, seems more preoccupied and worried about the direction the car is taking. Ronny, Aida's boyfriend, holds a bottle of vodka in his hand and seems a bit anxious. Tom, the driver of the car, has an imperturbable and confident look, with a daring green flame in his eyes. Jim, on the other hand, is a bit lazy and disorganized, smiling at the night under the influence of some substance.

The dialogue between the passengers is rather relaxed, with exchanges revolving around chips and drinks circulating in the car. But tension mounts when Aida expresses her concerns about the direction the car is taking:

Aida: "Where are we going?"

"We're picking up something," says Tom without looking at her.

The car goes through a concrete arch, plunging into darkness. It continues until a turn and emerges, illuminating with its headlights a silent residential neighborhood before disappearing into the night.

In the car, the shadows of Jim and Tom are seen from behind through the windshield, while houses hidden behind hedges scroll on each side of the car. Millie wonders what's in this neighborhood "it's neither really countryside... nor really city..."

The tension rises when Aida wants to know where they are going because after all, tonight they were supposed to go dancing. The tension continues to rise when Millie notices something and leans forward to observe. "What's over there?" Ronny looks too to see. An orange glow shines at the end of the street they are driving towards. Tom says, "It's just a lamppost," but Millie reacts: "It looks like eyes."

The glow approaches, and what it illuminates becomes clearer: the obscure silhouette of a house hidden behind a tall hedge. In the center of the hedge is a closed door.

We are now inside the house, where a disturbing silence reigns. The camera performs a slow tracking shot to make us enter the guest room of a house where we first see the parked car and then reveals a small iron horse on a shelf near the window.

The camera then changes view to show Ronny who has meanwhile come out of the car and is holding his vodka bottle in a staggering way. Tom, who walks away humming towards the house. Aida calls Ronny: "Ronny!" He turns around, and she asks him, "Ronny, where are you going?" He doesn't understand why she's angry. Aida accuses him of always doing what others tell him to do. Ronny then drops his vodka bottle, which shatters on the road at his feet. Tom and Jim walk into a dead-end that runs along the

house, and Tom tells Ronny to hurry up. Aida has lost it.

The camera then follows Tom and Jim, who walk in the darkness of the dead-end along a wall. Tom pushes Ronny and asks him, "I thought you had turned into a girl. No?"

Meanwhile, in the car, Aida looks at where the boys disappeared and asks Millie, "What can they be doing over there?" Millie observes the lamppost at the window, then her attention returns to Aida. She offers her a chewing gum, but Aida is worried because she's afraid of the bad plan Tom may have concocted.

Millie cuddles Aida to comfort her, then suddenly she stops and looks up. "It's funny," Millie says, looking over the hedge. "The birds are singing at night..."

The camera then cuts back to Tom, Jim, and Ronny, who are now climbing over a wall and entering a private garden. The private garden of the house they parked in front of earlier. They move forward using a flashlight. Ronny doesn't understand what they're doing and asks Tom. "We're just getting your balls back," Tom replies, laughing. "But this is stupid," Ronny says. "It's for your own good," Tom says, approaching the dark house.

Inside the house, an invisible presence watches them approach. The filming style makes us believe that it has something to do with the small iron horse on the shelf. Ronny finds himself alone in front of the bay window of the house they're about to rob. He feels uneasy looking at the empty chair in the dark, turned toward him, and a bird cries above his head. When he turns to look at the facade of the house, he sees a balcony upstairs with a dark room behind it. He has the impression that behind the windows, the room is red, with red walls and maybe even a red ceiling. However, his observation is interrupted by the sound of broken glass.

The burglary has begun. Tom gestures for Ronny to approach and pats him on the head with a threatening look. "You're going to steal something from there, Ronny, or you're not in the gang anymore," he says.

After the burglary, the boys return to the car. Aida scolds Tom, "What happened?" Jim has taken a little advance and is already in the car. Ronny vomits in a corner, and Aida goes to scold him. Jim offers Millie a rose he stole from the house.

As they return to the car, Tom approaches Aida and says, "Well, what, I'm wet too," to which Aida responds by helping Ronny who is vomiting, "You're getting him into bad plans!"

In the car, Millie reveals her sheltered, thrill-seeking side. "Was it fun?" she asks, and he nods, saying, "Yeah." She continues, "Did you break things?" to which Jim responds, "Yeah." Millie hesitates for a moment before asking, "Was it exciting?" and Jim thinks for a moment before answering, "Yeah."

Millie and Jim then join the others outside to calm the ongoing dispute between Aida and Tom.

In the red room, the voices of the young people outside can be heard. The camera pans up the staircase to the living room, where the curtain flies across the room and the furniture is on the floor. Glass shards glisten on the wet carpet. The voices of the young people fade away, then there is the sound of the car starting up and driving away.

The house that Tom, Jim, and Ronny burgled remains there, window open, devastated by the unpunished burglary.

DAWN

The film shows a striking image of an immense, red sun rising out of the darkness.

The next day, like every day, the day dawns. In a beam of light, Millie is on the phone with Jim, lying in a destroyed room. Millie complains about being grounded for two months and expresses her desire to live with them in their small room. "What I want is to live with you guys in your little room..." Jim looks at Tom sitting outside on the balcony, with his hair blowing in the wind, and tells Millie that it's possible. Tom goes to get beers.

In the hallway of the apartment complex, Tom runs into Ronny who wants to talk to him. But Tom can't be bothered. Ronny tries to explain that what they did yesterday by burglarizing a house is serious, but Tom seems to not care.

In Tom and Jim's room, Ronny expresses his anxiety about the burglary to Jim, but Jim reassures him, "Don't worry, Ronny, everything is fine." Ronny then tells Jim about the terrible dream he had after the burglary. "I was sleeping, but at the same time, I felt like my eyes were wide open. I was in a room... a room that was all red." Ronny tells Jim that he took medication to calm his unease, but the feeling persists. He feels like something terrible is going to happen to them. "You don't have that feeling, do you?" he asks Jim before leaving.

Tom walks through an underground passage with a pack of thirty beers in his hand. He stops halfway and observes his hand. His hand twitches, and his arms seem to freeze in the air to do something he has no idea about. "What's happening to me...". The scene is disturbing. Then the pain passes, and he continues on his way to cross the center of the underground passage.

Ronny drives his Volkswagen on the ring road, and Aida talks to him through the speakers. She convinces him to come back and stop being anxious. "It's all in your head, Ronny." Ronny takes a long breath.

In Tom and Jim's room, the atmosphere has become strange. The sun seems different, less warm, and the room looks pale and gray. Tom hasn't come back yet. Jim is watching a cartoon, and the sound atmosphere of the film is strange.

Tom calls him to tell him he's coming back soon with the beers. "Ah ah ah, let's celebrate," Jim responds until the call becomes strange. Tom asks Jim what his name is. It's surprising because he's his best friend.

The camera then returns to Tom, who never left the underground passage, and who is talking to a young man half-hidden in the dark named Ethan. Something about Ethan makes Tom uncomfortable, "Hello, Tom," Ethan says in a fluty voice. Tom, who is usually quick on the draw, can only respond with short phrases.

Jim hears their phone conversation, "Tom... are you talking to someone?"

Then the conversation returns to normal, and Tom says he's coming back with the beers. It was as if nothing had happened.

Jim isn't very bright and doesn't look too deep into it. He still asks Tom, "Are you sure you're okay, Tom?" "Yes," Tom responds, "I need to introduce you to a new friend."

The new friend, Ethan, and Tom now walk through the dark hallways of the apartment complex, the sun behind them in an oppressive and obscure atmosphere.

The film then shows a scene between Millie and her piano teacher whom she is in love with. But her piano teacher tells her that he has to leave her because Millie's father called the conservatory to have him fired. "It's better to stop everything." Millie runs off into the city, devastated.

Later, she seeks refuge in Aida's arms. However, Aida isn't very happy because Millie has brought Jim and Tom with her. And Tom, with his pack of beers, influences Ronny and urges him to drink. Tom and Jim have literally taken over Aida's apartment, saying things like, "If society rejects you, why should you eat out of its hand?" Aida has had enough and is angry at Millie for bringing them over.

Millie isolates herself even more in the bathroom, where she looks at herself in the mirror through the steam rising from the tap. She finds some comfort there before heading back to the living room where she finds Tom, Jim, Ronny, and Aida. On her way, she meets Ethan, sitting in the dark near the bedroom door.

"Hello Millie," says Ethan in his flute-like voice.

"So, you're Tom and Jim's new friend?" asks Millie.

"I have great pleasure in being with you," replies Ethan.

Back in the living room, Millie holds Ethan's hand as if they have become a couple since they met in the hallway. Ronny finds it strange and looks at their intertwined hands. "Ethaan!" Tom exclaims joyfully, already won over by Ethan's charming venom. "Where did he come from?" asks Ronny offstage to Jim. "Is he dating Millie??" "He's super cool," Jim replies with a big smile. Tom says, "This guy is amazing," but it seems like Tom is under Ethan's influence without being aware of it at all. The atmosphere is strange, and something is wrong that Ronny can't quite put his finger on. He messes about his own alcoholism.

The next morning, the black blinds let in the blinding morning light, while a radio show and the clattering of glass come from outside. Ronny is cleaning up the mess from the night before. He has decided to take control of his life and throws away all the leftover alcohol bottles. He takes a shower and goes for a run. In a striking image, Ronny runs in a park with music blaring in his ears, hoping to get his life back on

track. He's really enjoying his run when his phone rings. "Hello Ronny," says Ethan's flute-like voice on the phone. "We should meet now," Ethan tells him. Ronny doesn't like Ethan and, unlike Jim and Tom, he doesn't let himself be fooled. He refuses. That's when Ronny feels his arms paralyze. His hand twitches in the same way Tom's did when Ethan was near. But Ronny's paralysis goes further, it's more painful, and we can sense that it's Ethan who, somehow, manages to trigger it remotely because Ronny refused to meet him. Ronny hangs up and catches his breath for a moment. He puts this paralysis down to his own lack of exercise and decides to keep running. The day begins to fade away.

Ronny's Office - Night

Ronny is working on his computer in the dim light of his office. He drinks a foaming aspirin in a glass. On his computer screen, a boring text about world economy written in small letters. Ronny massages his red eyes.

An elevator bossa-nova rises from the hallway, and Ronny gets up to lock his door. He looks at the closet, more precisely at the black space between the clothes... Ronny squats to search behind and is about to dislodge something...

Suddenly, Aida's voice echoes through the wall, shouting "No! I don't care! It's no!" Aida screams at Tom and Jim who once again will burst into her life to take Ronny into some drinking spree. So Aida tells Tom everything she has on her heart and tells him that Ronny will have a great future once he finishes his law studies.

Ronny gives up working and betrays Aida by deciding to go out partying with Tom and Jim anyway. Aida really feels like he doesn't love her anymore. "I need to decompress," Ronny apologizes. So Aida takes it upon herself and tells him, "Go out, drink, do whatever you want, but please... don't go up with them." - "Why?" Ronny replies without understanding. "Ronny, can't you see that there's something wrong?" But Ronny interprets this as a metaphor for their relationship.

As he exits to the parking lot, he sees Jim's hand waving from the car, "Hey!"

"So, are we going?" Tom exclaims at the wheel.

After all these troubles, these young people tonight want to party. Tom starts the car with a roar and puts Nirvana on full blast. The highway is rolling by.

Ronny can't forgive himself for the pain he caused Aida. Meanwhile, Ethan shows Tom the way. Because tonight they're partying at Ethan's place.

While Millie comforts Ronny and Ronny starts to feel better, Millie suddenly stops talking.

The road they're on ends at a lamppost that looks like eyes.

It's then that Ronny, Millie, Jim, and apparently even Tom, who didn't know where Ethan was taking them, find themselves arriving at the house they burglarized.

The car parks exactly where they did on the day of the burglary. It could be a joke, but it's not.

Ethan opens the door first and goes to open the gate for them.

"But what are we doing here..." Ronny says in anguish, his voice breaking in two. "This is the house we burglarized...."

The young people in the car try to retrace the events to figure out how they ended up back here. The house they burgled was Ethan's. Ethan then enticed them one by one with his poisonous charm, and they let themselves be lured.

Tom wants to go beat up Ethan because he now knows he's been manipulated. Millie tells them to leave Ethan alone, "you're wrong about him! Ethan didn't do anything! He's nice." Ronny stops Millie from joining Tom because he knows, or at least feels, that Ethan is dangerous. "Ronny then tells her what he feels about Ethan: "Millie, listen to me...I don't know what Ethan is, or what he wants from us, but he scares me." "He talks to you and the next second he's your best friend." "when I approach him I feel all my muscles tense up."

Millie doesn't listen and goes to join the others. Then Ronny feels like he's dreaming because what should have been a fight between Tom and Ethan is not at all. Everyone is slapping each other on the back and laughing. Ethan brings Tom, Millie, and Jim into his house. Ronny wants to shout to bring them back to their senses, but he's too scared and paralyzed on his seat for a moment.

After a while of being alone, there, in front of this lamppost that looks like eyes, he tells himself that he can't leave his friends alone with this guy. He needs to go and convince them to leave.

As Ronny enters the house, he recognizes the black garden next to the terrace and the window they had broken. In the house, his friends are sitting in the dark, their arms paralyzed, their hands trembling. Ethan is on the kitchen side calmly drinking a glass of water. It takes only a few seconds before Ronny is also totally under Ethan's quasi-magical influence. "You can sit down, Ronny," Ethan tells him, pointing to the chair in the dark that had given Ronny chills a little before the burglary.

As he passes Millie, who is paralyzed like everyone else and can only move her eyes, she calls out in a strained voice, "Ronny, please do something... I can't move anymore." Ronny no longer obeys his own body and, like a lobotomized puppet, he sits on the chair in the dark.

Now that all his friends are paralyzed, Ethan tells them, "You were wrong to come back here." Tom, Jim, Ronny, and Millie faint.

ACT 2

The film continues at the hospital. Millie is unconscious in her hospital bed. A new character is introduced to the film: Millie's father, Henry, who was supposed to be someone boring and strict, according to what Millie had said. But for now, he is mostly a worried father. "It's not a coma," a doctor tells him reassuringly and confidently.

Meanwhile, Jim wakes up inexplicably in a public garden. He calls Ronny, "What happened to us?"

RONNY: "I don't know! Are you okay?"

JIM: "I woke up in Tom's car... but I don't see Tom!"

Ronny wakes up at home, with Jim calling out for Tom in vain, "Toooom!"

In Millie's hospital room at 10:00 a.m., the diagnosis of Millie's condition has changed. "You said it wasn't a coma!" her father yells at the doctor. The doctor signals that it's not his fault.

Later, in the father's car, Henry drives on the freeway, lost in thought. He explains to his wife that he needs to go back to the apartment to bring back familiar objects to Millie, such as stuffed animals, candles, and CDs, hoping it will awaken something in her. They are silent for a moment, then Henry asks his wife to try to find a plane to return as soon as possible. The mother says, "Oh my God, Henry..." before hanging up.

Henry drives into a tunnel on the freeway, his face stained by the moving light of the tunnel's illuminations.

In Millie's hospital room, her father wanders around looking for objects. It is seen that in the vase, there is the rose Jim had given to Millie in the car, and inexplicably, even without water, it has not wilted. The

father doesn't know the story and doesn't pay attention to it.

While leaving his apartment building, Millie's father encounters a neighbor who tells him he saw someone carrying his daughter in their arms. "I found my daughter unconscious on my doorstep," he says vindictively, hoping for more information. But the neighbor didn't see enough to tell him who it was.

So when the father returns to the hospital, he searches through his daughter's phone and his face lights up in the darkness as he finds the secret code...

Ronny paces around his apartment like a caged animal. Millie's father accuses him of being the man who carried Millie in his arms when she fell into a coma.

Aïda takes the phone from Ronny's hands and resolves the situation. She asks to see Millie. After all, it might explain what happened to Ronny, Tom, and Jim (although deep down she's more inclined to believe they just drank too much, but she doesn't say so). She's worried about Millie and wants to see her now. The father agrees for the sole reason that the familiar contact and voice of her friends might have a chance of waking her up.

At the hospital, Jim, Ronny, and Aïda come to see Millie. We see a striking image: Millie lying in a bed surrounded by half-transparent blue curtains and breathing machines. It's sinister, even in broad daylight.

But things seem to be looking up when Millie's hand moves.

Unfortunately, it was a false alarm. The real one comes on Jim's phone. "Hello?" It's Tom's brother on the line. "Tom's dead," he tells Jim on the phone. Jim feels the world collapsing around him: his idol, Tom, is dead.

That evening, Ronny and Jim are in Jim's room, and Tom's place is empty on the couch. Ronny watches the rain fall on the window while Jim remains silent. Ronny tries to talk to Jim, but he refuses to answer. Finally, Jim whispers that Tom fell, "he fell." Ronny turns to him for more specific explanations "he just fell?" So Ronny asks Jim to be clearer. Jim gives a vague answer: "I think we're going to die too, Ronny." Ronny turns to the window and watches the rain fall in the dark.

In the hospital hallway, it's now night, and it's an absolutely sinister image.

Just as sinister as Millie's room, now plunged into darkness. Millie's father sleeps on the floor next to her bed. The room is dimly lit, only by an orange light coming from the window. Millie's stuffed animals are arranged around her head like funeral offerings. Everything is silent, except for the regular "beep" of the machines that keep her alive.

Suddenly, the orange light intensifies and moves in the rain flowing down the window. The glow approaches and climbs onto Millie's sheet, passing over her knees. Millie wakes up and gets up, and her father, who is sleeping soundly, doesn't notice. Like a tightrope walker, Millie places her hands on the

window to caress the glow behind it. Outside, two yellow lamp eyes watch her.

As he walked down the hallway of his building, he ran into a neighbor who told him he saw someone carrying his daughter in their arms. The father asked for more information, "I found my daughter unconscious on my doorstep," he said angrily, demanding answers from the neighbor. But the neighbor hadn't seen enough to tell him who it was.

So when the father returned to the hospital, he searched through his daughter's phone and his face lit up in the darkness with the phone screen in front of him as he found the secret code...

Ronny paced around his apartment like a caged animal. Millie's father accused him of being the man who carried Millie in his arms the day she fell into a coma.

Aïda took the phone from Ronny's hands and resolved the situation. She asked to see Millie. After all, it might explain what happened to Ronny, Tom, and Jim (although deep down she tended to believe they had just drunk too much, but she didn't say that). She was worried about Millie and wanted to see her now. The father agreed for the sole reason that the familiar contact and voice of Millie might have a chance of waking her up.

At the hospital, Jim, Ronny, and Aïda came to see Millie. We see a striking image: Millie lying in a bed surrounded by semi-transparent blue curtains and breathing machines. It's grim, even in daylight.

But things seem to be getting better because Millie's hand moved. Sadly, it was a false alarm. The real one came on Jim's phone. "Hello?" It was Tom's brother on the other end of the line. "Tom is dead," he told him on the phone. Jim felt the world crumbling around him: his idol, Tom, was dead.

That evening Ronny and Jim sat in Jim's room in silence, and Tom's place was empty on the couch. Ronny watched the rain falling on the window while Jim sat in silence. Ronny tried to talk to Jim, but he refused to answer. Finally, Jim murmured that Tom had fallen, "he just fell." Ronny turned to him for more specific explanations, "he just fell?" Then Ronny asked Jim to be clearer. Jim responded off-topic, "I think we're going to die too, Ronny." Ronny turned to the window and watched the rain falling into the darkness.

In the hospital hallway, it was now dark, and it was an absolutely grim image. Just as grim as Millie's room, now plunged into darkness. Millie's father slept on the floor next to her bed. The room was dimly lit, with only an orange light coming from the window. Millie's stuffed animals were arranged around her head like funeral offerings. Everything was quiet except for the regular "beep" of the machines keeping her alive.

Suddenly, the orange light intensified and moved in the rain flowing on the window. The glow approached and climbed onto Millie's sheet, passing over her knees. Millie then woke up and got up, and her father, who was sleeping soundly, didn't notice. Like a tightrope walker, Millie placed her hands on the glass to stroke the glow behind it. Outside, two yellow streetlamp eyes looked at her.

Despite this nightmarish scene, the next morning, Millie is awake and sitting on the edge of her bed. Her father looks at her while holding her at arm's length, happy that she is awake and alive.

The night passes, and the next morning, as the sun rises, the father drinks coffee alone in the apartment while talking on the phone with his wife. She also wonders why Millie fell into a coma, but the father prefers not to talk about it anymore. Finally, the mother asks the father to wake up Millie for breakfast time.

The father knocks on Millie's room to wake her up, telling her it's time to get up. The sun shines through the curtain, and the sheets have been pulled off the bed, dropping stuffed animals and other objects. Millie is dead, sprawled on the floor, her mouth open in a silent scream, her hand clenched as if in deep agony. A thundering sound is heard, and rain starts to fall.

Later that night, Ronny and Jim sit in silence in Jim's room. They have learned of Millie's death and, without ever speaking it out loud, they know they are now afraid of dying, too. Ronny wonders why they burglarized that house. He wants to know. Jim doesn't remember, but Ronny doesn't believe him. Then Jim confesses to Ronny that Tom had started to find Ronny too boring, so Tom and Jim had spent the night before looking all over town for a weird place to scare Ronny. "We walked around the day before trying to find a place that would freak you out...I'm sorry, Ronny." Jim cries, but it doesn't do much good. Ronny is shocked and angry. He punches the window and wonders why Millie died, asking Jim to think with him because no one will come to help them. But Jim has no ideas, and the rain continues to fall in the dark over the city.

Once back home, Ronny cannot sleep. He leaves the bed where Aïda and Eva are sleeping and goes to his study. He looks at the dark space between the clothes, the place where he had almost been seen looking for something just before the argument between Aïda and Tom, when Tom was still alive. Ronny takes a box out from behind the clothes, and in it, there is a bottle, but what he's interested in is a piece of paper wrapped around a small iron horse. The small iron horse he brought back as a trophy from the burglary the night it all began.

Ronny is driving his car and passes through a tunnel. He contacts Jim via the car's phone system and explains his plan to him. Ronny: "I've been thinking. I'm going to see Ethan to talk to him. I think that's the solution." Jim replies that he's not sure if it's a good idea, but Ronny insists and asks him to keep his phone on in his pocket so he can listen to their conversation. They continue to talk as the Volkswagen drives through the tunnel, and the small iron horse shines on the seat next to Ronny.

The scene then changes, and we see Ronny parked in front of Ethan's house. He takes the small iron horse he found in his box and gets out of the car. He asks Jim not to make any noise and tells him that he will leave his phone on in his pocket so he can listen. Ronny walks up to the front door, grabs the doorbell cord, and hesitates before pulling it. No one comes to open the door, and Ronny looks around, waiting, and the strange, too quiet atmosphere of the neighborhood seems palpable in all its strangeness. Since there's still no one to open the door, Ronny takes a look through the foliage and realizes that the first time he came to the house and thought he saw a red room, he wasn't mistaken. Suddenly, he hears a noise behind him and finds himself face-to-face with Ethan. Ethan smiles at him, both normal and almost naive, yet terribly dangerous, Ronny knows. "What are you doing here, Ronny?" he says, smiling. "...I don't know," stammers Ronny. Ethan chuckles lightly, "You don't know?" Ethan gestures towards the red room, "That's where we go when we're punished," he tells Ronny, still smiling. Ronny apologizes profusely, begs his forgiveness. Ronny hands Ethan the small iron horse, and Ethan accepts his apologies. Ronny heads back to his car, and Ethan goes inside his house.

In the car, Ronny talks to Jim on the car phone. He tells him how Ethan threatened him about the red room that appears in his dreams. Ronny is relieved that everything is over but hears a windy noise in the phone and begins to find Jim's voice strange as he talks to him. The sound of wind intensifies. Ronny listens to it to find out what it is.

What Ronny doesn't know is that at that moment, as he speaks to him...Jim is on the balcony of his 24th-floor HLM, ready to jump into the void. "Jim! Where are you!" Ronny screams into the phone, but it's too late: Jim's silhouette slowly tips over into the void, with nothing left to hold him back. His body falls. Ronny, who is driving in his car, screams into the phone as the sound of the fall and the wind howl through the speakers, "Jim!!!!!"

When Ronny arrives at Jim's apartment building, it's too late. There, in the middle of the pedestrians, the bloodstain Jim made when he fell spreads on the sidewalk. Ronny gets out of his small Volkswagen and runs towards him, and seen from above he looks like an ant. On the twenty-fifth floor, the wind blows, icy and steady.

Ronny panics and screams at Aida to hurry. He stuffs all kinds of objects, keys, credit cards into his pockets, and rips a K-way off the coat rack. Aida is confused and asks him what's going on. Ronny tells her that Jim is dead. Aida is shocked. Ronny tells her that they have no time to waste and they have to leave.

Ronny rushes into the bedroom and starts taking clothes and objects, while Aida seems shocked and disoriented. Ronny tries to reassure her, telling her that they are alive and need to leave quickly. Aida mentions that she has recurring dreams about a red staircase, which intrigues Ronny. They then leave their apartment with their suitcases, Ronny loading the trunk of the car before leaving.

Ronny and Aida leave their apartment with their suitcases and head towards their car. Aida asks Ronny if he has the credit cards and if he took the cash from the shoebox. Ronny loads the suitcases into the car's trunk while Aida settles inside. However, the trunk doesn't close completely. Ronny tries to close it again but slows down suddenly, looking at the black clouds gliding in the sky, which resemble a visual metaphor for a potential failure of their plan. He tries to ignore it, slams the trunk, and gets in the car.

Ronny starts the engine. Aida worries about leaving their lives and studies behind, but Ronny tells her that they will temporarily stay with his uncle, but Aida asks him how long they will have to run away. "This is pure madness... Ronny has thought about it too, and looks at her and simply replies, "...yes." They leave.

ACT 3

The Volkswagen drives on the road, and as they leave the city Aida can't help but glance at the hill where Ethan's house is and which is now getting farther and farther away. They cross the bridge...leaving the city. crossing increasingly rural landscapes. Aida watches the landscape passing by as Ronny drives in silence. The atmosphere in the car is tense, filled with a strange anxiety.

Then they are caught in a downpour worthy of a deluge on the highway and the driving is very difficult, but Ronny holds on. As long as he hasn't put as many miles as possible between them and the city where Ethan is, he won't be at ease.

Then the storm calms down, leaving pieces of orange sky between the clouds. The car drives through wheat fields in the light of the setting sun, and the car drives away as if for a happy ending.

However, in the next scene, it's night. They drive on a forest road where the trees scroll in the dark like ghosts. On the car phone, we hear the voice of Ronny's uncle, not so friendly, but still happy to see Ronny. He tells him how much the "beach hut" renovations in which he offered Ronny and Aida to stay for free cost him. Then the conversation ends without tension for a meeting before their arrival. Aida feels uncomfortable having to rely on Ronny's uncle. She feels like they will be a burden. Ronny tells her that his uncle and aunt are very nice, there will be no problem.

To relax, Ronny decides to take a break and parks the car on the side of the road in the middle of the forest. Aida gets out of the car and walks away in the dark, leaving Ronny immobile on his seat.

Something indefinable happens then, so subtle that one could not notice it. Ronny stares at the moon lingering on the windshield a bit too long. Then he snaps out of his reverie and checks the GPS and a road map.

When Aida comes back, Ronny looks devastated. He just learned on the phone that his aunt wants to keep the "beach cabin" to rent it to tourists, and his uncle didn't have the strength to oppose her. This means they have no place to stay. Aida reminds him that she had warned him it was madness, and suggests they go back. Ronny categorically refuses, he doesn't even want to turn back to the city where Ethan is, not even one kilometer. After all, says Ronny, they can go to a hotel. But both he and Aida know they don't have much money. "How long will it take for you to feel safe?" Aida asks him eye to eye. Ronny tells her they can start by sleeping one or two nights in a hotel, and Aida agrees.

Once in the car, Aida asks him if he still loves her, and it's the events that have made him more tender with her now. They kiss. Ronny suggests that Aida get in the back and sleep a little while he finds a hotel. Then he makes sure she is well settled and gives her a blanket. "Start the engine, big dummy," Aida tells him now relaxed.

The car leaves the side of the road and drives into the darkness. On the way, it passes a sign indicating the direction of a hotel and continues until it reaches a brighter area. Aida is sound asleep. It is only a few hundred meters from the hotel, clearly indicated on the right, that the car stops for no reason. The car now reverses, turns around, and inexplicably heads back to the forest. Aida doesn't wake up during this maneuver. The car drives away into the darkness.

When Aida wakes up, the wind is making a deafening noise in the car, and she realizes they are back on

the highway, which is howling around them as it scrolls by. Aida tries to sit up, but her body won't move anymore. "Ronny... what's going on... I can't move anymore." She keeps calling for Ronny's help, but Ronny, who is only 40 cm away from her, driving in the front, doesn't respond anymore. He drives, frozen like a scarecrow with his hair whipping the headrest. The car continues its journey in the flash of a puddle. Later, in a tunnel, Aida, who begins to understand where the car is taking them, begs Ronny to stop because she feels she is going to have a hypoglycemic crisis. But Ronny is no longer really Ronny. Totally under control, like a puppet, he continues and heads north of the city. Aida asks Ronny for help because she feels she is having a hypoglycemic crisis.

As at the beginning of the film, we see the image of beams of light that distort on the hood, and that is the moving street lighting reflecting on the car hood.

The car enters Ethan's neighborhood with its headlights shining, and step by step, we follow it getting closer and closer to the house, lost in a maze of streets.

Aida is too weak to speak, she has no more sugar in her blood. She pleads one last time for Ronny to stop, begging him to become the Ronny she knows. That's when Ronny gradually stops the car. Something very different is happening in Ronny's demeanor, he seems to hear her. His face conveys a great deal of sadness, which is heartbreaking to see in the film. Ronny seems to hear her somewhere in the depths of his consciousness. But it's not enough, and he starts the engine again.

Now nothing can prevent what's about to happen. Aida doesn't have enough strength left, not even to whisper. Ronny stops in front of the house, exactly where the car was parked on the day of the break-in.

Ronny gets out of the car and carries Aida in his arms. The headlights illuminate the door in the center of the hedge, which is slightly ajar. That's where Ronny takes an unconscious Aida... it becomes clear to the viewer that it was probably Ronny, under Ethan's remote control, who had driven the car after everyone had lost consciousness in the house and probably also that he was the one who had actually carried Millie in his arms when the neighbor had described him to Millie's father. He wasn't really himself, just a pawn in Ethan's service.

Aida's face sways with Ronny's steps as he gets closer and closer to the house. They pass the hedge, the terrace. When Ronny enters the house, Ethan's voice can be heard, soft and fluttery, "Come in, Ronny, don't be afraid." Ronny enters with a catatonic gait, Aida in his arms. It's almost dark. He lays Aida on the floor in the middle of the living room, almost like an offering. "You can go up to the bedroom now," Ethan tells him. Aida uses the little strength she has left to whisper, crying, to Ronny not to go. The bedroom upstairs is so red that it has colored the stairs red. Aida's nightmare has come true. Ronny

obeys Ethan's order and goes up the stairs.

Aida is left alone in the living room, paralyzed on the cold, dark floor. Ethan approaches her. He tells her gently that this story is not about her and that he is not going to kill her, but when she wakes up she will have to leave, not look back. Ethan sees in her the will to climb the stairs to save Ronny, but he tells her in advance not to try it tomorrow when she wakes up. Aida cries in helplessness. One of the birds from the garden comes to the window to watch the spectacle.

The next day, as the red sun emerges from the darkness, Aida slowly emerges from her paralysis, but her body hurts. She looks around and realizes that the living room is calm and bright. She notices that the front door is open, letting in the noise from the street. Aida gets up trembling and slowly walks towards the stairs. "Ronny!" she cries into the void, looking up the stairs without daring to climb them. But there is no response. She stops in front of the stairs, looks up and calls again, "Ronny!" She listens to the silence and hesitates for a moment before bursting into tears. After a moment, she backs away and heads for the exit.

Then suddenly she changes her mind and rushes towards the stairs and climbs them quickly to save her lover.

Aida opens the door to the red room in search of Ronny but doesn't find him. She observes the small room, which contains an iron bed and a red blanket, as well as a broken glass on a bedside table. Suddenly, she is interrupted by Ethan's voice coming from everywhere and nowhere at once, telling her she was wrong to come here. She turns around to see where the voice is coming from, but she is alone in the room. She cries out to the walls, asking where Ronny is and what they have done to him. "What have you done to him!" Her arms lock up slightly, and her hand begins to tremble. The same symptoms that Tom had felt under the bridge. The same symptoms that Ronny had felt in the park when he had refused to let Ethan see him. Aida continues to scream, then eventually cries softly, "What's going to happen to me?"... There is no answer.

Her hand starts trembling, but she continues to cry out until Ethan's voice goes silent. Aida cries and asks what will happen to her. Finally, she is free to leave through the door of the red room.

Aida exits Ethan's house and finds herself on the street, which slowly comes to life with the beginning of the day. It is no longer a frightening street. However, Aida knows that she is now lost, and that she will die under Ethan's control, perhaps she will have to return to the red room. She knows her fate is sealed. She slams the door of the hedge shut and looks around for help, but no one seems to pay attention to

her. She backs away slowly into the street before finally fleeing. The overhead view shows Aida as a tiny ant. Then there is the flutter of a bird's wings. Then the image cuts out.

the End.