

EXT. GERALD'S HOUSE, REAR - NIGHT

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A large newly-built modern house, lots of glazing and white walls. The house sits in its own grounds, with sliding glass doors opening onto a swimming pool at the rear.

EXT. GERALD'S HOUSE, FRONT DOOR - NIGHT

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By the heavy wooden front door we see a gleaming number '9' in brushed stainless steel.

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INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

We are in the large living room of GERALD'S house - expensively furnished but not conspicuously so. The back of the room is dominated by full-length French windows which look out into the pitch black garden at night.

On the right hand wall above the fireplace there is a large framed painting suspended from the hanging-rail. The 'painting' appears to be totally white, with a stripe of slightly off-white running down one side. The only mark on the painting is a vague square of light creamy-yellow in one corner and the artist's signature.

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We see GERALD, a distinguished grey-haired man in his 50s, wearing a silk bath robe and expensive slippers. He picks up a remote control, presses a button and Rachmaninov's Piano Concerto No 2: Moderato begins to play ('Brief Encounter' music).

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GERALD walks through the living room, past the painting, and sits at the breakfast bar of the gleaming all-mod-cons kitchen. He starts to read the Financial Times.

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INT. GERALD'S HOUSE, KIM'S KITCHEN - NIGHT

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A small Filipino Maid, KIM, prepares GERALD'S dinner. He is having a bowl of tomato soup, which she arranges on a tray, with black pepper and bread on the side. She picks up the tray and leaves the kitchen.

INT. GERALD'S HOUSE, LIVING ROOM (BREAKFAST BAR) - NIGHT

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KIM brings the tray of food through to GERALD. She places it in front of him at the table. GERALD barely acknowledges her over his paper, and she leaves silently.

GERALD adds black pepper to his soup and reads the newspaper as the music plays.

After a few moments the outdoor security lights come on, illuminating the patio outside the French windows. Two men are revealed in the light, caught sneaking toward the house.

RAY is small and wiry, EDDIE large and clumsy. They are dressed in dark clothes and wear balaclavas on their heads. \*\*

EDDIE and RAY look at each other, like rabbits caught in headlights. They look into the house but GERALD has his back to the window and hasn't seen them. The two burglars run to either side of the windows and the security light goes off again.

GERALD remains oblivious, eating his soup as the music plays. A moment later the lights snap back on again to reveal EDDIE holding a broom aloft, trying to smash the security light. RAY steps in and waves EDDIE back to the side and the lights snap off again.

Another moment later the lights come on again, this time to reveal RAY spread-eagled on the patio - trying to crawl under the sensors. He gets up wearily and slowly walks away shaking his head, even pausing to look inside the house. The music plays on, GERALD reads and eats.

The doorbell sounds but is partially drowned out by the music. GERALD mutes the sound and the doorbell rings again. GERALD gets up and leaves the room. \*\*  
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The garden security light snaps on again to reveal RAY hurrying past the windows. RAY approaches the sliding door by the swimming pool. He expertly picks the lock and lets himself in. \*\*  
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EXT. GERALD'S HOUSE, FRONT DOOR - NIGHT

GERALD opens the front door but there is nobody there. He steps out for a moment and looks around but all is quiet so he goes back in again.

We reveal EDDIE hiding round the corner of the doorway.

INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

RAY is in the room. He looks over to the painting and is about to go over when he hears GERALD close the front door. RAY ducks down, hiding behind the breakfast bar that GERALD was just sitting at. GERALD comes back into the room. GERALD sits down on the sofa and puts the music on again with the remote control.

RAY takes out a handkerchief and a small bottle of chloroform. He squirts the clear liquid into the cloth. Suddenly he gets a text message and his phone beeps loudly in his pocket.

RAY scrabbles in his pocket to fish out his phone, checking that GERALD hasn't heard the beeps. He hasn't. RAY grabs the phone and reads a text from EDDIE:

'Are you in?'

An exasperated RAY types in his response:

'Yes'

RAY pockets his phone and crawls toward GERALD with chloroformed handkerchief. His phone beeps again. RAY checks his latest message from EDDIE:

'Is your phone on silent?'

RAY angrily replies:

'No!'

RAY sets off again, getting a bit further this time. He is only a few feet from GERALD. Then another beep. RAY drops down behind the sofa just as a suspicious GERALD turns round, narrowly missing him. The latest text reads:

'Ok go Settings, click on General and select Sounds'

With his back to the sofa RAY begins to frantically text his reply.

EXT. GERALD'S HOUSE, FRONT DOOR - NIGHT

EDDIE is waiting by the front door when his phone beeps. EDDIE lifts the stocking on his head to read the text from RAY:

'STOP TEXTING ME YOU STUPID FAT DUCK'

EDDIE frowns. The door suddenly opens and RAY is standing there. EDDIE holds up his phone, as if to question 'FAT DUCK'. RAY shushes EDDIE, grabs the phone from him and throws it in the garden. He beckons EDDIE to come in.

INT. GERALD'S HOUSE, LIVING ROOM (W.C.) - NIGHT

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RAY quietly closes the front door behind EDDIE and tiptoes back into the living room. The music can still be heard. RAY indicates to EDDIE a closed door, marked WC. EDDIE nods in understanding. Curious, he mimes the question:

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"Is he doing a wee or a poo?"

RAY doesn't understand. EDDIE repeats the mime. RAY understands but mimes:

"Why?"

EDDIE mimes back that a wee will only be one minute, but a poo will take ten. RAY is appalled at the idea of a poo taking ten minutes and explains his poos take only three.

EDDIE is stunned at the idea of a three minute poo. He holds up three fingers questioningly. RAY mimes how quick a process it can be: evacuate, wipe, flush. EDDIE has to hand it to RAY and mimes applause.

RAY beckons EDDIE over to the WC and they both listen at the door. After a beat they are rewarded with the sound of a 'plop' and they both agree: it's a number 2. They hurry back into the living room.

INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

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RAY and EDDIE move over to the painting over the fireplace. EDDIE looks closely at the painting and then looks to RAY, frowning. RAY nods. EDDIE points at the painting questioningly. RAY nods, then rubs his fingers and thumb together miming that the painting is worth a lot of money. EDDIE shakes his head uncomprehendingly.

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Suddenly there is a sound of clattering metal from the far side of the room. RAY and EDDIE turns their heads abruptly toward the noise...

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INT. GERALD'S HOUSE, KIM'S KITCHEN - NIGHT

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KIM is picking up the food processor attachments which she has just dropped. She starts to assemble the food processor.

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INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

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RAY shoos EDDIE over to the door to keep an eye on the kitchen.

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EDDIE moves to the door and sees the maid KIM in the kitchen preparing some food. He gives the thumbs up to RAY, who removes a small bundle of tools from his belt. RAY removes the painting and flips it over so the back is facing him, selects a small craft knife and starts to cut around the tape holding the back board in place.

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EDDIE watches KIM in the kitchen.

INT. GERALD'S HOUSE, KIM'S KITCHEN - NIGHT

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KIM is chopping vegetables for the food processor. We see EDDIE spying on her from the living room.

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INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

We see a tiny lap-dog appear and pad past RAY into the room. It stops and starts to bark at EDDIE. EDDIE and RAY turn to look at it.

INT. GERALD'S HOUSE, KIM'S KITCHEN - NIGHT

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KIM cannot hear the dog over the sound of the whirring food processor.

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INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

RAY beckons for EDDIE to get rid of the small yapping dog. EDDIE shoos it away - but it stands its ground.

EDDIE pushes the little dog with his foot, trying to dribble it out like a football. The dog bites his shoe.

RAY mimes:

"Pick it up!"

EDDIE shakes his head, indicating that he is allergic to dogs and if he touches it he will sneeze. EDDIE starts to shoo the yapping dog along the length of the room but it won't follow him.

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EDDIE sees the bread on the tray with GERALD'S soup. He grabs GERALD'S bread and crumbles a trail of it towards the patio door, which he then opens. EDDIE crouches and beckons for the dog to eat the bread and leave. Whilst he does this, an enormous Irish wolf hound or Great Dane enters through the French doors eating the bread trail. RAY and EDDIE are appalled. Now there are two dogs in the room and they run around and bark at each other.

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INT. GERALD'S HOUSE, KIM'S KITCHEN - NIGHT

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KIM is shredding vegetables using a food processor, oblivious to the dog shenanigans going on next door. EDDIE backs into view, followed by the large dog, then backs out of view again. KIM doesn't see a thing.

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INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

EDDIE is shooing the large wolf hound out of the French windows. He then turns to find the small dog, leaving the door wide open. RAY rolls his eyes and crosses from cutting the painting to close the French windows so the big dog can't get back in.

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EDDIE chases and corners the small dog. He grabs it and throws it towards the French windows like a snowball. As RAY has already closed the door, the dog splats against the glass and lands on the floor, unconscious. RAY glares at EDDIE.

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RAY looks around and grabs an umbrella stand from the corner of the room. He removes an umbrella and walking stick and beckons EDDIE stuff the dog in.

EDDIE does so and RAY pushes it down the tube with the umbrella and stick. All the time they check to see that KIM is still in the kitchen.

INT. GERALD'S HOUSE, KIM'S KITCHEN - NIGHT

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KIM opens the fridge.

KIM selects a bunch of large red chillies from the fridge. They are marked as being fiery hot and KIM handles them carefully, placing them on the chopping board.

INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

RAY motions for EDDIE to go and keep an eye on KIM in the kitchen and EDDIE tiptoes off to resume his spying position. As he passes the staircase we see a pair of women's shoes and a fine pair of legs descending...

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RAY replaces the umbrella stand and is crossing back to the painting when he sees SABRINA coming down the stairs. She has just missed spotting EDDIE walking past to check on KIM in the kitchen.

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SABRINA is GERALD's wife. She is 20 or 30 years younger than him and wears expensive jeans and a jumper and lots of make-up. She carries a large gin and tonic.

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RAY immediately rushes to re-hang the painting and ducks down behind the sofa. EDDIE is oblivious to SABRINA's presence as he is looking into the kitchen.

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SABRINA walks straight to the sofa and flops down. She looks fed up.

INT. GERALD'S HOUSE, KIM'S KITCHEN - NIGHT

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KIM leaves the kitchen by another door. We see EDDIE watching from the living room.

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INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

SABRINA is oblivious to RAY as she has her back to him.

RAY tries to wave to EDDIE but he isn't looking. RAY throws a small stone from a plant pot at EDDIE. It misses and EDDIE is oblivious. EDDIE looks back to the kitchen. RAY throws another small stone. EDDIE is annoyed now. He looks round and sees RAY crouching on the floor.

EDDIE picks up the stone and throws it back at RAY. RAY dodges the stone then points to the sofa where SABRINA is looking at a magazine. EDDIE is gobsmacked.

RAY motions for EDDIE to hide, and EDDIE crouches down behind the sofa with RAY.

SABRINA grabs the remote control and turns down the volume of the music. SABRINA presses the TV remote and starts to watch EastEnders. GERALD emerges from the W.C. \*\*

GERALD sees SABRINA on the sofa watching TV. He pauses by the door and glares at SABRINA. They are clearly in the middle of a big row and are not on speaking terms. SABRINA senses GERALD's presence but chooses to ignore him, fixing her eyes on the TV. \*\*

GERALD calmly walks over to the music remote and turns the volume up louder to drown out the TV. GERALD then sits on the other end of the sofa and reads his paper. \*\*

SABRINA sits for a moment, then takes the TV remote and turns the sound of the television up to compete with the music.

GERALD grabs the TV remote from SABRINA and turns off the TV. SABRINA tries to snatch the TV remote back from GERALD but he holds it out of her reach. They scramble around on the sofa, fighting like kids. EDDIE and RAY, hiding behind the sofa, listening to the commotion, give each other a look: how childish.

GERALD manages to slide the back panel off the TV remote and remove the batteries. SABRINA tries to stop him, but he takes the batteries and drops them into SABRINA's gin and tonic. SABRINA looks at GERALD contemptuously. GERALD ignores SABRINA and goes back to his paper.

SABRINA gets up and storms away to the French windows at the end of the room. She opens them and steps outside onto the patio. The security lights come on. SABRINA takes a cigarette from her handbag and lights it. GERALD reads his paper. \*\*

EDDIE and RAY stay crouching behind the sofa.

GERALD is brooding on the sofa. He can't concentrate on his newspaper. Suddenly he gets up from the sofa and strides to the French windows. RAY and EDDIE crawl round the sofa so as not to be seen by GERALD as he leaves. He steps out onto the patio to join SABRINA and closes the doors. GERALD starts to talk to SABRINA but she ignores him. He tries again and this time she answers. They start to have a blazing row on the patio but with the double glazing and the music we can barely hear them. \*\*

RAY crouches down and begins to snake across to the other side of the room, flat on his belly army-style. EDDIE simply walks behind him. RAY is crawling with some effort when he spots EDDIE simply walking. RAY motions for EDDIE to get down, but EDDIE indicates that the couple are too involved in their argument to notice. \*\*

RAY gets to his feet and makes his way to the painting. He motions for EDDIE to keep lookout in case GERALD or SABRINA come back inside. \*\*

EDDIE hides by the French windows. RAY takes the painting from the wall and puts it on the floor at the rear of the kitchen island. He carefully finishes cutting the tape that keeps the canvas in the frame and slowly removes the backing board. \*\*

GERALD suddenly turns away from SABRINA and heads for the French windows. He's heard enough. GERALD places his hand on the handle and is about to open the door. EDDIE makes a hooting owl noise and RAY freezes. \*\*

SABRINA says something which stops GERALD in his tracks. GERALD stands for a moment with his hand on the handle. RAY holds his breath. EDDIE watches. Then GERALD slowly turns back round to face SABRINA. EDDIE breathes a huge sigh of relief. RAY carefully moves himself and the painting to the other side of the breakfast surface, so as to be hidden from GERALD and SABRINA. \*\*

GERALD and SABRINA continue their conversation, but now it is more measured than the previous shouting. SABRINA takes out her phone and offers to make a call. GERALD agrees.

In the living room, RAY carefully lays the white canvass on the floor and replaces the back board in the frame. He is about to re-hang it when he suddenly realises that he will need something to hang in the frame as a decoy. He places the frame down and looks around for something large and white. \*\*

Outside, SABRINA is making a call on her mobile. She speaks to someone briefly then hands the phone to GERALD. GERALD speaks to the person on the other end of the line: long enough to confirm what SABRINA just told him. \*\*

RAY beckons for EDDIE to help him, showing EDDIE the empty frame. EDDIE reaches into his pocket and offers his large white handkerchief. \*\*

RAY stares at EDDIE: is that the best you could do? \*\*

EDDIE spots a roll of white kitchen paper on a stand and unrolls it. RAY reluctantly nods and EDDIE brings the kitchen paper to him. RAY starts to place the white squares on the back board. \*\*

EXT. GERALD'S HOUSE, PATIO - NIGHT \*\*

Outside on the patio GERALD quits the call. He looks angry and forlorn. SABRINA coolly walks past GERALD and takes back her phone. GERALD grabs SABRINA's wrist and she stares back at him defiantly. GERALD releases his grip. \*\*



Behind them in the house we can see RAY and EDDIE re-assemble and re-hang the painting. \*\*

SABRINA then opens the French windows and re-enters the living room just as RAY and EDDIE duck out of sight. \*\*

GERALD sits down on the patio chair, his back to the room. \*\*

INT. GERALD'S HOUSE, LIVING ROOM - NIGHT \*\*

SABRINA enters the living room and walks along the breakfast bar. Suddenly her phone beeps and SABRINA stops to read her message. \*\*

EDDIE and RAY are hiding on the other side of the kitchen counter. They can see SABRINA's feet and she is standing on the expensive canvas painting. They watch with concern as SABRINA's high heeled shoes are in danger of ruining the painting. \*\*

SABRINA steps off the painting and walks towards the door. RAY slowly reaches out to grab the painting but KIM the maid re-enters carrying a laundry basket so RAY has to retract his hand. \*\*

KIM grabs the painting off the floor and dumps it in her basket and leaves toward the utility room. \*\*

SABRINA walks past the painting. She stops to look at it. Something is slightly off about it. We can clearly see there are white sheets of kitchen paper placed in the frame, slightly unevenly laid. SABRINA shakes her head and moves on, leaving up the stairs. \*\*

RAY and EDDIE crawl out from the kitchen counter. They can see GERALD still sitting on the patio. RAY sends EDDIE through to the utility room to follow KIM while he keeps guard. \*\*

INT. GERALD'S HOUSE, UTILITY ROOM - NIGHT \*\*

EDDIE creeps through the door. He just catches the back of KIM leaving the utility room by another door. EDDIE creeps in. \*\*

EDDIE sees the washing machine click into action. The white linens inside are slowly being soaked by the rising water and then the washing begins to turn and spin. \*\*

EDDIE dashes forward and tries to stop the washing machine. He presses all the buttons and tries to force the door open. Just then KIM walks back into the utility room. \*\*

EDDIE turns to see KIM in the doorway. She is about to scream so EDDIE clamps his hand over her mouth. KIM manages to reach in her pocket and pull out a mace spray. \*\*

She sprays it in EDDIE's eyes and he cries out in pain, holding his face. KIM runs out of the room.

INT. GERALD'S HOUSE, KITCHEN - NIGHT

KIM runs straight into RAY. She runs to the front door. RAY \*\*  
chases her and manages to place his chloroformed handkerchief \*\*  
over KIM's mouth and subdue her. RAY puts the unconscious \*\*  
KIM in a cupboard at one side of the front door. RAY sees  
SABRINA cross at the top of the stairs. He returns to the  
utility room and EDDIE.

INT. GERALD'S HOUSE, UTILITY ROOM - NIGHT

RAY shushes EDDIE who is whimpering and nursing his sore \*\*  
eyes. EDDIE points to the washing machine. RAY hears a ping \*\*  
from the far side of the utility room and looks around. He \*\*  
spots the crumpled canvas on top of a pile of clothing, still \*\*  
in the laundry basket, in a small cubby hole. \*\*

RAY goes to retrieve the painting but the whole basket  
disappears up a chute as the cubby hole is actually the  
entrance shaft of a dumb waiter. It has been activated  
upstairs and the compartment lifts up out of view. RAY  
leaves EDDIE on the floor of the utility room and exits.

EXT. GERALD'S HOUSE, PATIO - NIGHT

GERALD still sits outside with his back to the living room. \*\*  
He stares into the middle distance as we see, behind him, RAY \*\*  
emerge from the utility room, look over at the patio, then \*\*  
head off toward the stairs. \*\*

INT. GERALD'S HOUSE, STAIRWAY - NIGHT

RAY is creeping up the stairs, following where he thinks the  
dumb waiter must lead.

INT. GERALD'S HOUSE, UPSTAIRS LANDING - NIGHT

RAY arrives at SABRINA's slightly ajar bedroom door and peeps \*\*  
in. He sees SABRINA dumping the basket of clothes into a  
large suitcase, and shoving everything in, including the  
painting canvas. She locks the case and puts the keys in her  
jeans pocket. SABRINA goes into the bathroom, starting to  
remove her jumper.

INT. GERALD'S HOUSE, LIVING ROOM. NIGHT.

GERALD looks stoically determined. He emerges from the  
patio, closing the French windows behind him.

GERALD goes over to a large bureau and slides open a drawer to reveal a small hand gun.

INT. GERALD'S HOUSE, UTILITY ROOM. NIGHT.

EDDIE stumbles his way out of the utility room, still blinded by the mace. \*\*

INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

GERALD heads back out onto the patio, narrowly missing EDDIE who blindly steps out from the utility room and heads down towards KIM's kitchen. \*\*

INT. GERALD'S HOUSE, BEDROOM - NIGHT

RAY enters the bedroom and tries to open the case but can't. He spots SABRINA's jeans strewn on the floor half in and half out of the bathroom door. He gets down and creeps towards them. He leans in to get his hand in the jeans pocket but just as he begins to pull the jeans towards him, SABRINA's blonde hair gets tossed onto the floor also. It is in fact a wig. This in turn draws his attention to SABRINA herself, standing at the toilet, pissing like a horse, loudly into the bowl.

SABRINA is totally naked and without the wig, completely bald. RAY is astonished at this sight. SABRINA shakes her hand at the end of the wee and begins to turn. RAY backs out of the bathroom quickly having not retrieved the keys. The shower is switched on and the door slams shut.

RAY can't quite process what he has just seen.

INT. GERALD'S HOUSE, KIM'S KITCHEN - NIGHT

EDDIE is feeling his way around the kitchen. He opens the fridge door and gropes around in the salad drawer, finding a nice chilled cucumber inside. EDDIE places the cucumber on the chopping board and feels for a knife in the kitchen drawer. \*\*

Having selected a sharp knife, EDDIE goes to cut the cucumber in half, but mistakenly ends up with the large red chilli which KIM had been preparing for the food. EDDIE chops the red chili in half and places the pieces on his eyes to cool them, but instead they burn. EDDIE opens his mouth to scream...

EXT. GERALD'S HOUSE, PATIO - NIGHT

We are with a grim-faced GERALD on the patio. He is solemnly putting bullets into the hand gun. He slides them in slowly, one at time.

Inside, through the French windows, and oblivious to everything, a blind EDDIE staggers and tumbles his way through the living room, causing chaos in his wake. He upturns chairs, falls over, smashes picture frames. \*\*

GERALD misses all this as he finishes loading the gun. He puts the barrel in his mouth and struggles with the decision to pull the trigger. The tension is unbearable. Behind GERALD, EDDIE stumbles blindly round the room.

Finally GERALD removes the gun from his mouth. He can't go through with it.

GERALD gets up and turns to go back inside just as EDDIE has made his way out toward the W.C. \*\*

INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

GERALD enters the living room from the patio to see the chaos left by EDDIE. He looks around at his precious things, now overturned and broken. He finds a photograph of himself and SABRINA smashed in its frame on the floor.

INT. GERALD'S HOUSE, BEDROOM - NIGHT

RAY is trying to pick the lock of the suitcase. Suddenly the bathroom door starts to open and RAY quickly hides under the bed. He is staggered to find himself lying next to a fully blown-up sex doll.

SABRINA emerges from the bathroom wrapped in a towelling robe. She is replacing her wig as she comes in.

Under the bed RAY can see SABRINA's legs and feet. He looks across at the blow-up doll and is disturbed to find it has a blow up penis sticking out of the groin area as well as breasts and blonde hair.

SABRINA retrieves a fluffy slipper from the side of the bed. She bends down to try to feel for the matching slipper under the bed.

RAY has to move backwards away from SABRINA's hand. He ends up mounting the sex-doll, which now stares up at him. The sex-doll begins to deflate under RAY's weight, and a gentle hissing sound can be heard as the air escapes from the mouth.

RAY puts his hand over the mouth but now there is a whistling sound as the air escapes through the penis.

RAY reaches down and grabs the penis with his other hand. There is now a loud farting sound as the air escapes from the back passage.

SABRINA thinks she can hear something under the bed as she feels for the slipper.

INT. GERALD'S HOUSE, DOWNSTAIRS WC - NIGHT

EDDIE is splashing cold water on his face and eyes to cool them. He looks up and opens his reddened eyes and sees in the mirror his vision coming back, albeit slightly blurry.

EDDIE picks up a pot of cold cream which is on the side and dabs a bit around his puffy eyes. He then examines the other products, sniffing them and looking at the ingredients. He puts a bit of cologne on his cheeks, wrists and behind his ears. Suddenly he hears a song coming from the living room...

INT. GERALD'S HOUSE, BEDROOM - NIGHT

RAY is still under the bed with the deflating sex doll. He somehow manages to nudge SABRINA's slipper closer to her reaching hand.

SABRINA finds the missing slipper and puts it on. She gets the key out of her jeans pocket and is about to open the case when she becomes aware of the song being played downstairs. It is 'Without You' by Harry Nilsson.

SABRINA stops and listens for a moment. She puts the key in her dressing gown pocket. A sad smile plays across her lips. She leaves the bedroom.

RAY rolls out from under the bed. He jumps up and tries the suitcase but it is locked. He starts to lift it from the bed but it is very, very heavy.

INT. GERALD'S HOUSE, HALLWAY - NIGHT

EDDIE emerges from the WC, cautiously looking around. He spots SABRINA coming down the stairs and darts quickly back into the toilet and locks the door.

INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

GERALD stands in the living room listening to the loud song. He looks lost. SABRINA stands by the door in her dressing gown. She and GERALD look at each other for a moment. SABRINA goes to speak but GERALD puts his finger to his lips. He holds out his hand. SABRINA looks unsure but GERALD looks so broken. She moves toward him. \*\*

INT. GERALD'S HOUSE, BEDROOM - NIGHT

RAY drags the suitcase off the bed where it lands with a thump. He starts to haul it out of the bedroom.

INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

GERALD and SABRINA are dancing slowly to the music. He is appreciating one last dance and she doesn't want to begrudge him it.

INT. GERALD'S HOUSE, STAIRWAY - NIGHT

EDDIE emerges from the W.C. and spies on GERALD and SABRINA dancing. Suddenly RAY appears at the top of the stairs and beckons EDDIE to join him. EDDIE sneaks up the stairs. \*\*

RAY indicates the heavy suitcase and enlists EDDIE to help him drag it down the stairs. They pull it carefully down the first couple of steps, trying not to make too much noise. \*\*

INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

GERALD and SABRINA are dancing. He lifts her in his arms and lays her down on the sofa. GERALD goes to kiss SABRINA but she turns her face away and shakes her head slowly. She is teary-eyed. GERALD smiles sadly.

GERALD rises, takes a cushion from the sofa and places it over SABRINA's face. With his other hand he reaches for the gun which he had hidden under the cushion. GERALD quickly pushes the barrel into the cushion and shoots SABRINA in the face, muffling the sound.

INT. GERALD'S HOUSE, STAIRWAY - NIGHT

The suitcase bangs down onto the next step, disguising the sound of the gunshot from the living room.

INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

GERALD stands calmly surveying SABRINA's body. He is wiping his prints from the gun. GERALD turns the music off. Suddenly the doorbell rings.

INT. GERALD'S HOUSE, STAIRWAY - NIGHT

RAY and EDDIE freeze when they hear the sound of the doorbell. RAY motions that they should take the case back upstairs and EDDIE starts to heave it up.

EXT. GERALD'S HOUSE, FRONT DOOR - NIGHT

PAUL stands at the front door. He is a young man who is selling cleaning products which are stacked in a tray hanging around his neck.

PAUL rings the doorbell again. GERALD opens the door and regards PAUL suspiciously. PAUL smiles brightly and hands GERALD a card. The card reads:

"Hello, my name is Paul. I am deaf and dumb."

GERALD looks at the card, then at PAUL. PAUL smiles and indicates that GERALD should turn the card over. The other side reads:

"Do you need any cleaning products today?"

GERALD thinks for a moment, turns his head slightly to the living room, then beckons PAUL to wait for a moment. He closes the door.

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INT. GERALD'S HOUSE, HALLWAY - NIGHT

GERALD goes over to SABRINA's dead body and drags it toward the cupboard next to the door. He opens a cupboard to shove the body inside but is astonished to find KIM's body squashed inside instead. He stands for a moment looking in disbelief, then closes the cupboard door. He decides to use the cupboard on the other side of the door, and so puts SABRINA in there instead.

EXT. GERALD'S HOUSE, FRONT DOOR. NIGHT.

PAUL waits patiently, even spotting a bit of dirt on the number '9'. He sprays it with polish and gives it a little clean whilst he waits.

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INT. GERALD'S HOUSE, LIVING ROOM. NIGHT.

GERALD hurries back through the living room. He takes his unfinished soup bowl from the dining table and crosses to the sofa, which is soaked with blood. He pours the tomato soup over the blood stain, then hurries back through to the hall.

INT. GERALD'S HOUSE, HALLWAY. NIGHT.

GERALD beckons PAUL to come in.

PAUL steps into the house and makes a big show of wiping his feet.

PAUL looks around the hallway. He is smiling all the while, happy to be of service. GERALD ushers PAUL through into the living room. \*\*

INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

GERALD shows the PAUL the soup/blood mess on the sofa and mimes eating soup then spilling it. PAUL mimes his sympathies for the mess, then mimes that he has just the product for him. PAUL produces some cleaning products and starts to use them to clean the sofa.

GERALD spots some black bin-liners in PAUL's tray and picks them out, miming:

"Can I take these?"

PAUL smiles and nods that he is pleased for GERALD to take the bin liners. GERALD exits into the utility room with the bin liners. \*\*

PAUL continues to clean. He bends down to scrub some red marks on the carpet.

RAY enters the room. He is looking around for something, then spots a clothes line in PAUL's tray. He reaches to take the clothes line when PAUL pops up and smiles at him. RAY stares at PAUL, caught red-handed stealing from his tray.

PAUL hands RAY one of his cards explaining that he is deaf and dumb. RAY looks at PAUL and indicates that he would like to take the clothes line. PAUL holds up seven fingers. RAY pulls out his wallet and gives PAUL a ten pound note.

PAUL points to a sign on his tray which states:

"2 items for £10"

RAY looks around the tray for a while and selects a small bag of pegs. PAUL smiles and bows. RAY nods his appreciation and hurries back up the stairs. PAUL continues to clean the sofa. \*\*

PAUL moves the cushion to clean underneath it. He notices that the cushion has a small hole in the middle of it. He shoves his finger through the hole, before placing the cushion to one side and carrying on with his cleaning.

As PAUL scrubs the sofa, we see the outside lights snap on again. The heavy suitcase is being lowered from the upstairs window, down in front of the glass windows at the end of the room. The clothes line is tied to the suitcase. It is lowered down in small increments.

PAUL stops the cleaning and watches the suitcase being lowered. It sways slightly from side to side. PAUL stands to watch it, smiling.



GERALD re-enters from the utility room. He walks over to PAUL without looking back at the window. The suitcase is tugged back up and out of sight. \*\*

PAUL smiles and points to GERALD. GERALD is confused. PAUL points outside and tries to mime what he has seen. GERALD turns round but the suitcase is no longer visible.

GERALD walks over to the French windows. He walks outside and closes the door behind him.

EXT. GERALD'S HOUSE, PATIO - NIGHT \*\*

GERALD looks around outside, suspiciously. He then slowly looks up...

RAY and EDDIE stand on the balcony above the swimming pool, holding the washing line onto which they have tied the large case. GERALD spots them. They look to each other and both let go of the rope. \*\*  
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Suddenly the suitcase falls from above and smashes down on GERALD's head. GERALD falls to the ground and remains immobile. The suitcase has broken open and its contents have fallen out onto the patio.

INT. GERALD'S HOUSE, LIVING ROOM - NIGHT \*\*

PAUL watches, open-mouthed. He is rooted to the spot, unsure what to do.

RAY and EDDIE run into the room. They run past PAUL who points to the scene outside.

RAY and EDDIE arrive at the French windows in time to see the canvass - now ruined, floating in the jacuzzi end of the pool. \*\*  
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EXT. GERALD'S HOUSE, PATIO - NIGHT

The painting sinks slowly down to the bottom of the jacuzzi, bits of white paint floating off it as it goes. \*\*  
\*\*

We see RAY and EDDIE's reactions. They are screaming "No!" But we cannot hear them through the glass as they look on helplessly.

Suddenly two splats of red hit the inside of the glass windows as RAY and EDDIE are both shot in the head. We see them look stunned for a moment and each fall to the ground.

Once they have fallen we reveal PAUL standing behind them holding a gun.

INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

PAUL stands with his gun pointing toward the windows.

The dead bodies of RAY and EDDIE lie on the ground.

PAUL places his gun back in a secret compartment in his tray.  
He walks over to the painting above the fireplace.

He takes out his mobile phone and dials.

PAUL

Hi, it's me. Yeah, it's done.  
I've got it right here. Yes, it  
was fine. Not a peep out of  
anyone.

PAUL carries the 'painting' out of the room.

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THE END

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