

Flirting with Violence

By

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INT. ANNA'S BEDROOM - DAY

We see a shock reaction on the face of HARDY, aged around 20 wearing smart casual outfit with jeans and open collar shirt, he has messy hair. HARDY is standing in the doorway of ANNA'S bedroom. Classic operatic music plays, other than this music the scene is silent. The scene is in slow motion. Switch angle to the perspective of HARDY to show ANNA shouting at him and point, she is breaking up with him. ANNA is again around the age of 20 and is clearly a pretty despite her anger. This is shot in slow motion and there is no sound. After about 20 seconds of this, wind stops, speed returns to full speed and sound returns.

ANNA  
(screaming at HARDY)  
You are a lying piece of shit  
Hardy. What about the promises  
huh? What happened to those?

Return to shot of HARDY who still looks in shock, giving ANNA nothing to work with.

ANNA (cont'd)  
(still screaming)  
Nothing. Yeah that's right, of  
course, you'd give me nothing  
now. It's not like you ever gave  
me anything in the first place.

HARDY is still in a state of shock.

ANNA takes a more reasonable tone but still clearly pissed off

ANNA (cont'd)  
Look, I know this might not be  
what you want to hear, but I  
never want to see you again.

ANNA looks down and see a scruffy looking teddy bear on the bed next to her. She picks it up and thrusts it out in front of her towards HARDY.

ANNA (cont'd)  
And you can have that thing back  
to. It's creepy.

HARDY takes the teddy bear but still looks shocked

ANNA then slams the door in HARDY'S face (POV shot)

CUT TO:

INT. ANNA'S BEDROOM - DAY

ANNA is lying on her bed reading and her phone rings, she ignores it. It rings again and she puts her book down picks up the phone and hangs up. It rings again and she again hangs up. It rings again, ANNA sighs and then answers it annoyed.

CUT TO:

INT. HARDY'S LOUNGE - DAY

HARDY is sitting on the sofa in his lounge. He lounge is clean and well organised.

HARDY  
(friendly/upbeat)  
How are you?

CUT TO:

INT. ANNA'S BEDROOM - DAY

ANNA  
(harshly)  
I thought you said you'd stop calling me.

CUT TO:

INT. HARDY'S LOUNGE - DAY

HARDY  
I did, but you know this is kind of important...

ANNA interrupts

ANNA (O.S)  
(harshly)  
You clearly want to talk, so talk.

HARDY  
Anna, I still love you and I know deep down inside somewhere you love me too.

CUT TO:

INT. ANNA'S BEDROOM - DAY

ANNA  
Can you please just respect my right to choose. I left you Hardy and you need to learn to live with that. You were just too overbearing.

CUT TO:

INT. HARDY'S LOUNGE - DAY

HARDY  
(desperation in his voice)  
I didn't mean to be. I don't have  
to be, I can change.

CUT TO:

INT. ANNA'S BEDROOM - DAY

ANNA  
(getting increasingly angry)  
No, don't deny this. You wanted  
to own me. You wanted to make me  
into the person I was in your  
head.

HARDY (O.S)  
I...

ANNA  
(bluntly)  
Don't interrupt me, Hardy. You  
need to hear this. I went along  
with this for so long, letting  
you choose my clothes and do my  
hair. I even looked after your  
fucking teddy bear. All because I  
thought I loved you. Then my  
world just caved in.

CUT TO:

INT. HARDY'S LOUNGE - DAY

HARDY  
Anna, I made a mistake.

CUT TO:

INT. ANNA'S BEDROOM - DAY

ANNA  
(angrily)  
You didn't make a mistake HARDY,  
a mistake is forgetting we have  
dinner plans or a date or  
something.  
(beat)  
Goodbye Hardy.

ANNA then hangs up the phone and picks up her book again.

CUT TO:

INT. HARDY'S LOUNGE - DAY

HARDY still holds the phone to his face pleading with her

HARDY  
Anna, Anna, wait.

His pleading fails.

DISSOLVE TO:

INT. HARDY'S LOUNGE - DAY

HARDY is sitting in the same spot on the sofa and the shot is framed identically, however, around him boxes of stuff are everywhere and there are lots of clothes on the floor. There are also a few pizza boxes and dirty plates. HARDY's teddy bear is also on the sofa next to him.

HARDY picks out photo print outs from a box next to him. He flicks through them looking disheartened and lonely, they depict him and ANNA happily in their relationship. In all of the pictures, ANNA's hair is up in a ponytail and her clothes are less trendy than the ones she can be seen to be wearing the rest of the time. On viewing the last picture he gets frustrated and throws the pictures across the room. He then falls back into a slump on the sofa and picks up his teddy bear and hugs it close to his chest.

The doorbell then rings and HARDY reluctantly gets up to open it.

When HARDY opens the door he sees ANNA standing there, she is looking down at the floor. ANNA slowly looks up at HARDY. Her face is heavily bruised from a punch. ANNA also has her hair back similar to the in pictures that HARDY was previously looking at. HARDY's look of pleasure to see her immediately turns to concern. ANNA does say anything but just hugs him and starts sobbing into his shoulder.

CUT TO:

INT - HARDY'S LOUNGE - DAY

ANNA and HARDY are sitting in his mess of a lounge sipping their tea in awkward silence. They both look rough, HARDY breaks the silence.

HARDY  
So what happened?

ANNA replies, but nervously

ANNA  
So these two guys, Brett and  
Johnny Boy jumped me.

CUT TO:

INT - BATHROOM - DAY

ANNA is being held by the top of her hair facing down towards and sink which has been filled with water. She is being held by BRETT, who is wearing a black suit, with a white shirt and black tie. He is well built and clearly the dominant force in the situation. Behind the pair of them stands JOHNNY BOY who is wearing the same suit, he is less build and smaller than BRETT, he is pointing a gun at ANNA's back. BRETT shoves ANNA's face down into the sink with force, displacing a lot of the water. ANNA struggles.

CUT TO:

INT. HARDY'S LOUNGE - DAY

ANNA

I owed them a little money.

CUT TO:

INT - BATHROOM - DAY

BRETT pulls her up out of the sink. She is dripping wet and looks very weak.

BRETT

Where's my fucking money, Anna?

ANNA

I'll get it to you, I swear.

ANNA starts wriggling around trying to get free of BRETT's hold.

BRETT

Don't do that darling, or Johnny  
Boy over there will put two slugs  
in your back.

BRETT shoves ANNA's face down into the water again. He holds her under for longer his time.

CUT TO:

INT - HARDY'S LOUNGE - DAY

ANNA

I'm scared there going to come  
back.

CUT TO:

INT - BATHROOM - DAY

BRETT pulls ANNA's head up out of the sink. she starts panting.

BRETT  
You've got one week.

BRETT then punches ANNA in the face knocking her to the ground with one punch. BRETT then kicks her in the stomach for good measure.

CUT TO:

INT - HARDY'S LOUNGE - DAY

ANNA  
I don't really know what to do. I don't even know why I came to you, I just did.

ANNA starts quietly sobbing

ANNA (cont'd)  
I guess, I just knew I could trust you.

HARDY puts his arm around ANNA

HARDY  
(sympathetically)  
It's okay.

ANNA snaps back a response

ANNA  
(angry)  
Not unless someone stops those assholes.

ANNA looks up at the clock on the wall and see the time

ANNA (cont'd)  
Oh shit. Hardy I'm sorry, I've gotta go.

ANNA then get up and walks quickly over to the door, not looking back at HARDY.

HARDY then looks over at his teddy bear who is sitting on the sofa next to him.

HARDY  
It's time to win Anna back.

CUT TO:

INT. HARDY'S BEDROOM - DAY

Rock Music starts playing

HARDY picks up his phone from his desk and call an unknown person from his contacts.

HARDY  
(into phone)  
I'm looking for a guy who goes by  
the name of Johnny Boy, do you  
know where I could find him?

HARDY listens to what the other person has to say.

HARDY (cont'd)  
(into phone)  
Thanks a lot.

HARDY then hangs up the phone.

CUT TO:

INT. LAUNDRY ROOM - DAY

Shot of HARDY throwing some clothes into a washing machine and turning it on.

CUT TO:

INT. HARDY'S BEDROOM - DAY

HARDY is slicking his hair back in the mirror. He is wearing a white t-shirt and skinny jeans. His teddy bear is sitting on a chair watching then take place. HARDY then takes a leather jacket out from his wardrobe. HARDY tries on the leather jacket in the mirror, nods and smiles to himself. HARDY then picks up some aviator sunglasses from the side and tries them on. He looks in the mirror again and makes a menacing face. HARDY then looks over at his teddy bear and shakes his head.

HARDY  
Your right, the sunglasses are a  
bit much.

HARDY takes his sunglasses off and returns them to his desk. He then opens one of the draws in his desk and pulls out a gun. HARDY puts the gun in this jacket pocket and then walks out of the room.

CUT TO:

EXT. STREET - DAY

HARDY is walking down the street wearing this new outfit. He is following JOHNNY BOY. JOHNNY BOY is casually walking down the street holding his shopping unaware that he is being followed. JOHNNY BOY turns down an empty back ally and HARDY picks up the pace of his walking to get closer behind JOHNNY BOY. JOHNNY BOY continues down the ally still unaware. HARDY then comes up behind him and starts suffocating him with a cloth with chloroform on it. JOHNNY BOY lets out a muffled scream. JOHNNY BOY drops his shopping to the floor. JOHNNY BOY'S eyes widen as he struggles for breath. As JOHNNY BOY slowly gets weaker HARDY lowers him towards the floor. JOHNNY BOY'S eyes then close and his feet slide across the floor until he is lying down resting on the floor. JOHNNY BOY'S arm and body then become completely limp and flop down as he stops fighting in.

CUT TO BLACK:

INT. BASEMENT - DAY

JOHNNY BOY is tied up in a chair slumped down unconscious, he has duck tape over his mouth. HARDY wonders into the room and over towards JOHNNY BOY. HARDY rips the duck tape off, awakens JOHNNY BOY.

JOHNNY BOY

Arh, Shit

HARDY

Did that hurt?

JOHNNY BOY

Who the hell are you? What do  
want?

HARDY

Who I am is no concern of yours,  
and I need some information.

(beat)

So, Johnny Boy, where can I find  
Brett?

JOHNNY BOY

(panic)

I don't know what you're talking  
about?

HARDY punches JOHNNY BOY across the face, his mouth  
bleeds.

HARDY

Now, I'll ask you again. Where  
can I find Brett?

JOHNNY BOY

I don't know what you're on about  
man.

HARDY pulls his gun out of his pocket and points it at  
JOHNNY BOY.

HARDY

You sure your not going to  
rethink that?

JOHNNY BOY

I'm sure.

HARDY fires the gun.

JOHNNY BOY looks down at his chest in fear. However, is  
shocked to that he has not actually been hit. The bullet  
has in fact gone into the chipboard behind him.

HARDY returns the gun to pointing at JOHNNY BOY

HARDY

The next one's going in your head  
if you don't tell me where Brett  
is.

(beat)

I'll give you some time to think  
about it.

HARDY picks up an egg timer from the table, he turns it  
and it starts clicking. He returns it to the table next to  
him.

HARDY (cont'd)

You've got till the egg  
timer goes off.

JOHNNY BOY

How long's that?

HARDY

If I told you that it'd ruin the  
fun.

(beat)

So I ask you again where can I  
find Brett?

JOHNNY BOY

I don't know.

HARDY punches the air frustrated. He then steps forward  
towards JOHNNY BOY forcefully placing the gun to JOHNNY  
BOY'S temple. HARDY starts speaking close enough to JOHNNY  
BOY'S face that when he speak spit goes into JOHNNY BOY'S  
face.

HARDY

(angry)

If you don't know then I may as well just shot you in the fucking head right now!

JOHNNY BOY looks in panic from HARDY to timer and breaths heavily. JOHNNY BOY'S eyes begin to move quicker from HARDY to the timer and then back again. The tension is broken as JOHNNY BOY gives it

JOHNNY BOY

He lives on (insert name of street/number of BRETT'S house).

HARDY

Thank you.

The timer then goes off and HARDY pulls the trigger on the gun, killing JOHNNY BOY. We see the blood splatter on the chipboard behind him which contains the bullet hole from earlier.

CUT TO:

EXT. BRETT'S HOUSE - NIGHT

We see a shot of the road sign giving the name of the street. HARDY is walking down the street looking menacing. He reaches the correct house and tries the door, it is locked. HARDY pulls out a couple of hair pins from his pocket and places them into the lock in an attempt to pick it. Eventually using the pins HARDY manages to unlock the door. HARDY opens the door and enters the house.

INT. BRETT'S HOUSE - DAY

HARDY pulls his gun out and holds it out in front of him as it enters the threshold.

HANDHELD TRACKING SHOT - HARDY searching through the house with his gun out in front of him looking for BRETT. HARDY doesn't find him.

HARDY then walks into the kitchen. He looks around and checks no one is outside the window. He then takes a seat at the kitchen bar and watches the door. HARDY returns his gun to his pocket. After sitting waiting for a while impatiently tapping his fingers on the table HARDY looks over to the side and see a bottle of Jack Daniels. HARDY smiles to himself. HARDY then pulls out a glass and pours himself a glass. HARDY then sips on the Jack Daniels while he waits. HARDY then hears a key in the door and puts down his Jack Daniels and moves his hand to his inside pocket ready to pull his gun out.

BRETT (same person who was seen earlier punching ANNA) opens the door and walks down the hall, he stops in his tracks when he sees HARDY sitting in the kitchen.

BRETT  
Who the hell are you? And what  
the hell are you doing in my  
kitchen?

HARDY  
Are you BRETT?

BRETT  
(apprehensively)  
Yeah...

HARDY pulls his gun out of his pocket and points it at BRETT

HARDY  
This is for Anna.

The two men look at each other, HARDY stoically and BRETT accepting this fate and slightly scared about it. HARDY then pulls up the trigger and fires.

CUT TO BLACK:

EXT. ANNA'S HOUSE - DAY

FADE IN:

HARDY walks up to ANNA'S house, he is wearing a suit looking very smart holding a bunch of flowers. HARDY tries the door and it is unlocked, he opens it and walks in. HARDY walks up the stairs towards ANNA'S bedroom smiling to himself. He starts to talk just as he begins to open ANNA'S door.

HARDY  
Hey Anna, it's done. I sorted out  
Brett for you, he won't be...

HARDY sees ANNA in bed naked kissing ANOTHER GUY. They both stop kissing turn and stare at him in shock as he walks in. HARDY drops the flower to the floor in slow motion. ANNA and ANOTHER GUY both try to cover themselves up with the cover. HARDY then has the same shocked expression he had on his face in the doorway that he had in the opening. The same piece of operatic classical music from the start plays.

CUT TO BLACK:

THE END