

STILETTO

BY

SHAUNEY TAYLOR

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FADE IN:

EXT: STREET, MANCHESTER - PRESENT NIGHT

The sound of a woman walking on a quiet deserted street

FADE UP:

A GIRL (20s) heads along a street. The sound of her heels is the only noise to dent the quietness of this neighbourhood.

She turns a corner and enters what is now a dimly lit street.

A figure retreats into the shadows, watching.

Sensing something, the girl abruptly stops. Glances around, then takes out her phone; its blue light reveals her nervousness. She logs a call and continues inwards straight into the pathway of the figure leaping out at her, brandishing a stiletto.

The girls phone drops.

FADE TO BLACK - PROPERTY OF SHAUNEY TAYLOR

EXT. PARK - NIGHT

The Girl lies motionless on the floor, most of her clothes ripped from Her body then she is dragged out of shot.

INT. LIVING ROOM - FOUR YEARS LATER - DAY

Successful novelist KATRINA PARKER (late 40s) a smartly dressed no-nonsense but naive woman wearing a shirt jeans and stilettos, she looks tired, She draws hard on a cigarette looking out of a window.

She's married to STEPHEN who is a part time building labourer, (45) tall, dark and handsome. He likes to drink and is a very passive aggressive manipulative man.

The news on the TV stating 13th Victim, POLICE ARE AT A LOSS.

INT. KATRINA EDITOR'S OFFICE - DAY

Katrina is looking at the Crime scene photos when the phone rings. She answers.

KATRINA

Hello Katrina Parker. Yes that's me.

CHRIS a photographer brushes past her, she annoyingly shrugs him off as Chris laughs to himself and moves to JACKIE'S desk, a young secretary.

He sits on the desk giving Katrina a knowing look, Katrina rolls her eyes.

KATRINA

No, i'm sorry i haven't made the payments, Friday?... Fine...OK?

Katrina glares at Chris pestering Jackie. She picks up her mobile and takes a picture of them both, reviewing it and smiling.

KATRINA

No, i won't use the card... Fine... Thank you, good bye.

Katrina marches over to a young office assistant.

KATRINA

I sent you a picture, can you print it for me?

The assistant looks at the picture and smiles.

ASSISTANT

Yeah, No problem.

Katrina diverts to Howard's office. Editor of the book "CRIME SCENE" and owner of the company, "Fantasy Publications."

INT. HOWARD'S OFFICE - DAY.

A knock on the door, Katrina enters Howard's office, paperwork everywhere, although plush and clean. Walls are clad with framed magazine covers, CRIME SCENE, TRUE MURDER, ADULT MOVIES MONTHLY, a mixture of seedy and professional content,

HOWARD sits behind his desk, 50s, jet black hair, Tobacco stained fingers, His bifocal glasses on the end of his nose, but he's sharp and hard as nails. He holds up two photos of a topless girl, He looks up from his desk at Katrina.

HOWARD

Which do you think is her best shot?

KATRINA

The one on the left, Definitely.

HOWARD

Don't give me that shit, What do you want?

KATRINA

I've got a tenant coming over later, can i have the afternoon off?

HOWARD

As long as you get the HACKSAW Piece done by FRIDAY. (pressing) Friday?

Katrina nods.

Howard points at the paper in Katrina's hand. Katrina hands it to him and Howard studies it.

HOWARD

Good, but change, i killed for love to i killed for sex.

KATRINA

That's not technically accurate, The Jensen murders were not sexually motivated.

HOWARD

You know that the circulation is down for the last 3 months in a row.

KATRINA

I heard something like that.

HOWARD

Then it's going to be i killed for sex, Listen love, why won't you let us use your real name for the feature items? If people knew it was Katrina Parker writing the features and not just some nobody, then we might shift more units. You have not written anything in four years, i know you need this job.

Katrina is about to object when Howard cuts her off.

HOWARD

I don't want to hear it, Now get out i've got deadlines.

Howard looks back at the pictures, Katrina smiles to herself.

KATRINA

I wouldn't choose either of them.

INT. FANTASY PUBLICATIONS OFFICES - DAY

Katrina returns to Jackie's desk. Chris is still flirting with her, another assistant appears and passes Katrina a photo copy of the picture.

ASSISTANT

I thought it might look better enlarged!

Katrina takes the picture and smiles.

KATRINA

It sure does.

The picture shows his hand firmly lodged on her inner thigh and from Jackie's expression, she doesn't like it.

Katrina passes the picture to Jackie.

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KATRINA
Could you email this to you know who as soon as possible?

Jackie turns round and emails it, confidently looking at Chris.

Katrina holds up the photo.

KATRINA

It's the photo Jackie has just emailed your wife.

Chris snatches it.

CHRIS

What!?

He looks at the photo. There is a shout from the other side of the office.

WORKER

Chris your wife is on line 3!

Katrina walks past Chris.

KATRINA

Send her my love.

FADE TO BLACK:

EXT: PARK - DAY

A bright spring morning, joggers, kids and dog owners socialising.

A dog is digging at the ground. Suddenly the dog appears with a human foot wedged firmly in its jaw, it runs over and drops it at the owners feet.

FADE TO BLACK:

EXT: PARK - DAY

An area has been sectioned off with police tape. Several officers digging carefully at the ground, evidence flags indicate their finds.

A man steps into shot, (50s) tall slim build, wearing a shabby suit and tie, Arrogant in stature.

With a wrinkled brow he lights a cigarette as he looks over to his men digging. This is INSPECTOR TAYLOR.

INT. AWARDS CEREMONY - NIGHT - 4 YEARS EARLIER

Katrina is clutching the award celebrating with friends at the awards ceremony.

Her husband STEPHEN, who is slouched in a chair, shirt open and bow tie hanging loose. Drunk and unimpressed with her success, He sneers at her happiness and then demands they leave.

INT CAR - NIGHT

Katrina is Driving home, Stephen is sat in the car silent, Katrina is anxious with Stephen's demeanour.

KATRINA

Stephen can i ask you something?

STEPHEN

If you must.

KATRINA

Why do you always have to show me up?
Why are you so jealous, my writing gives us a good life, you don't want for anything, i don't like it when you

act like this.

STEPHEN

Oh shut up you pompous slut, Fuck you bitch, You think you are so special, From the day we got married you have put me down, made me feel inferior, you are not a better person than me.

KATRINA

So what do we do? We can't go on like this, i don't like being treated like this, and lying to people when i have bruises, people aren't stupid.

STEPHEN

(calmly)

You're an empty shell of a woman, You're so merged with your selfishness you don't even identify it as selfishness anymore. Well it's time i started living my life as i want to, be with someone who appreciates me for who i am...

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KATRINA

Please Stephen calm down, What are you trying to say?

STEPHEN

Isn't it fucking obvious?

KATRINA

You mean.....You have someone else?

STEPHEN

Well done, the penny finally drops.

KATRINA

Please don't do this, we've got everything, don't throw it away now, who is it? Who's the other woman?

STEPHEN

It's not really any of your business, but i've been seeing different women for quite a while. She's not been the only one, there's been a few while you have been busy writing, but once i got what i wanted from them i got rid. You don't want me, you just want to write

your fucking books.

KATRINA

But i do that for us, You have no family since your parents died, you rely on me and that's ok but i do it so we can have what we want, you know how time consuming it is, Please Stephen we can work this out.

STEPHEN

(Laughing)

How?

KATRINA

I know my writing has created distance between us, but we have had nights when you have helped me, with the criminal research and you was fascinated with the homicides and serial killings. So you have been part of my writing.

STEPHEN

Well now you know, i don't want to be part of your fucking writing. If you can't deal with it then tough, When we get home bitch i'll show you how much i despise you and your bloody writing and you will deserve it!

KATRINA

No, I will not go through anymore i have had enough of being used and abused by you, i'm sick of it.

STEPHEN

We will see.

Katrina begins to silently cry, Stephen smirks at her.

EXT. OUTSIDE - NIGHT 66 CHAPEL AVENUE

The car pulls up behind the house towards the garage.

Stephen staggers out of the car to the garage door. The door slowly opens, Katrina watches him, Shaking, a tear rolls down her cheek as she anticipates the beating she may receive.

Her eyes widen as she grips the steering wheel, she sees Stephen lit up in the headlights. He grins at her and begins

to laugh.

Engulfed with fear she stares at Stephen, then her foot slams down onto the accelerator, the exhaust roars and the wheels spin.

He spins round and sees the car heading directly at him. In his drunken state he doesn't react quickly enough as the lights get brighter and the car hits him, throwing his body into the garage.

Katrina's head stays motionless against the steering wheel, she slowly raises her head and exits the car.

She runs to the spot where Stephen was, she stops and wipes her eyes, he's not there, she turns round on the spot shaking shouting his name.

There is no answer.

KATRINA

Stephen where are you? I'm sorry it was an accident. Answer me god dam you. Oh my god, what have i done? What the fuck have i done.

Katrina sobs hysterically for sometime, she composes herself realising the enormity of her actions. She looks around the garage but there is no sign of Stephen, only bits of blood on a bench and the floor.

INT. LIVING ROOM - DAY

After one final roll of the paint roller, Katrina steps back to admire her newly painted wall.

She hears a noise, a whisper, she moves closer to the wall listening intensely, a distant whisper calling her name. Suddenly two arms explode from the wall grabbing her.

INT. KATRINA'S BEDROOM - DAY

Katrina screams out as she wakes up from the nightmare. She calms herself down then walks over to the window looking out at an oak tree. There has been no sign of Stephen, She has tried calling him, his phone is disconnected.

EXT. 66 CHAPEL AVENUE - PRESENT DAY

Katrina screeches into her drive, glances at her watch and jumps out. She hurriedly runs to the door, She begins

rummaging in her handbag and retrieves her keys.

She opens the door just as a girl on a motorbike pulls hurriedly into the drive. It is Abbie (20s) A young and athletic girl with red flowing hair. A fiery character with a sense of humour, she works as a despatch rider.

KATRINA

I thought you said you could get the afternoon off to tidy the house.

ABBIE

I'm sorry, i couldn't, when is she due?

KATRINA

(Tidying hallway) At 2.00 pm

Abbie looks at her watch and suddenly the doorbell rings and both girls look round.

ABBIE

(Whispering) You didn't tell me her name.

They walk to the door.

KATRINA

It's JAY.

The door opens to reveal a tall professional man, (30s) well dressed, dark short hair with blue piercing eyes. Confident in stature and with a warm smile he turns and extends his arm.

JAY

Hi i'm JAY, JAY WRIGHT. I've come about the room?

KATRINA

Hi.

(pauses)

I'm Katrina and this is Abbie.

JAY

Nice to meet you both.

KATRINA

Please come in and i'll show you the

room.

Abbie mimes behind his back.

ABBIE

Its a man.

INT BEDROOM - DAY

Jay is looking around at the empty room. Abbie and Katrina stand In the background, Katrina Is obviously uneasy.

Jay turns round, smiling.

JAY

I like it.

KATRINA

You see Jay, er, i think that we may of wasted your time. (Laughs awkwardly) i don't know why i didn't say something earlier, it's just that we're looking for a girl.

Jay seems shocked. He pulls a paper from under his arm and opens it, A large red circle rings a small ad.

JAY

Well, the ad just said Third person.(Awkwardly) it must have been a printing error.

He shows Katrina the ad which States "Third Person"

JAY

It doesn't mention "females only"

KATRINA

I really don't know what to say.

JAY

I'm really very sorry. I was banking on this coming through, because it's only five minutes from my surgery.

ABBIE

Surgery? Are you a doctor?

JAY

No, a Dentist.

Katrina smiles, Jay roots in his pockets pulling out some letters and his wallet. A fly whizzes around his head annoying him.

JAY

I have all my references ready and i
can pay the first months deposit now
if you like. It's a glowing reference!

Jay passes the reference to her. She looks at it as Jay opens his wallet and removes some notes.

A huge wad of money remains. Katrina nods approvingly at the reference as Jay holds out the money.

Katrina looks round at Abbie.

KATRINA

JAY, would you excuse us for one
moment?

Jay obligingly nods his head.

INT KITCHEN - DAY

Katrina and Abbie are quietly discussing Jay. Katrina can see Jay in the LIVING ROOM through a crack in the door. He is innocently looking out of the back garden window, smiling approvingly.

KATRINA

Well, what do you think?

ABBIE

I don't know, it's your house Katrina.

KATRINA

Yes but you live here too, if it were
your house, would you?

ABBIE

I think he's fine. I don't know why
you have this thing about men, it
would be nice to have a guy in the
house. I think he seems harmless
enough, i don't think he would hurt a
fly.

INT LIVING ROOM - DAY

Jay slams a rolled up newspaper on the window. He removes it

to reveal a squashed fly.

INT KITCHEN - DAY

Katrina is deliberating.

ABBIE

It's your house you make the decision,
it's up to you. Are you going to check
his references?

KATRINA

No he seems ok, and i need the money,
so shall we give him a try.

Katrina is looking through the door at the money on the
window sill.

CUT TO -

INT LIVING ROOM - DAY

Katrina takes the money.

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KATRINA

When do you want to move in?

Jay smiles in relief as Katrina shakes his hand.

JAY

As soon as possible, Maybe tomorrow?

Katrina and Abbie look at each other, surprised.

EXT 66 CHAPEL AVENUE - DAY

The boot to Jays car opens up to reveal boxes, cases and
clothes.

Abbie is already clambering out of the backseat with a box.

JAY

Can you just put it into my room
please.

ABBIE

No worries.

KATRINA

Oh, before i forget, here is the key
and the tenancy agreement.

Jay takes the paper and the key. He looks at the key for a moment then puts it in his pocket.

JAY
I'll finish off here.

Katrina returns into the house. Jay takes a heavy case from the boot of his car.

It's small and crumpled, splitting at the seams as if it was too full, A belt clasps it shut.

INT STAIRS - DAY

Jay struggles up the stairs. Abbie attempts to help him.

JAY
I can manage!

Abbie smiles and continues to help, Jay brushes her off angrily.

JAY
I said i can manage! i'm not a weakling.

He passes her and continues up. He stops at the top and turns around.

JAY
I'm sorry, i didn't mean to be abrupt.

ABBIE
Don't worry about it. Shall i bring this little case up?

JAY
Yeah thank you.

Abbie picks up the case and it springs open spilling women's clothes on the stairs. She looks up at Jay.

ABBIE
Oh shit, i'm sorry Jay...Why have you got women's clothing?

JAY
They are my wife's, She died in an accident a few years ago, i keep them for sentimental reasons.

ABBIE

Oh, i'm sorry to hear that.

JAY

Just leave them there and i will sort them out.

Abbie feeling awkward turns and walks down the stairs.

INT KITCHEN - DAY

Katrina fills the kettle and turns it on.

JAY

Tell me Katrina, i can call you Katrina?

KATRINA

Sure.

JAY

Katrina Forgive me for being nosey, but aren't you a novelist? Didn't you write that terrific book "Woman of Fear?"

Katrina seems embarrassed and doesn't want to talk about it.

Abbie reacts dumbfounded.

ABBIE

You're a novelist? why didn't you tell me?

JAY

And not just any novelist, a great award winning novelist, it was an impressive piece of work.

Katrina is getting increasingly uncomfortable.

JAY

Why don't you write anymore? it must be at least four years since your last novel?

KATRINA

I lost the touch.

JAY

The touch? Or was it because you split

with your husband? i remember it being
in the papers.

The kettle switches off. Katrina looks at Jay, Jay waiting
for a response. Katrina obviously doesn't want to answer.

ABBIE

Her husband left her for a younger
woman.

JAY

I know.

KATRINA

Do you take sugar?

JAY

(Pause)

Yes, two please. i'm sorry, i didn't
mean to pry, it's just that i really
enjoyed your books. There are still a
few of them i haven't read, so if you
have them lying around it would be a
pleasure to read them.

KATRINA

Oh, ok you will find them all in my
study, help yourself.

ABBIE

You kept that one quiet didn't you?
What other skeletons have you got in
the cupboard?

KATRINA

(laughs) Hey you never know.

INT KATRINA'S ROOM - NIGHT

Katrina sits motionless. A small roll up cigarette burns
between her fingers, her feet are propped up on the table in
front of her.

On the table sits a small laptop computer, She has an idea,
she reaches for it. Suddenly there is a loud banging off what
sounds like a hammer. Katrina, puzzled looks around,
frowning.

INT ABBIE'S ROOM - NIGHT

Katrina taps on Abbie's door. Abbie is wearing a bathrobe and

drying off her hair. Suddenly another loud bang.

KATRINA

Sorry, i thought it was you (looking round) What the hell Is he doing?

Katrina leaves Abbie's room.

INT HALLWAY - NIGHT

The loud thuds continue. Katrina taps on Jays door. The noise falls silent.

After a series of locks being snapped back, The door opens, Jay stands in the doorway wearing gloves gripping a hammer, it's obvious he doesn't want Katrina to enter the room.

KATRINA

(Demanding)

What are you doing?

JAY

I'm sorry?

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KATRINA

What's with all the locks and hammering?

JAY

It says in the contract i can have a lock fitted, is there a problem ISABELLE?

KATRINA

(Surprised)

My name isn't Isabelle?

JAY

Oh yes, i'm sorry, Katrina

KATRINA

(Slight concern)

Don't worry, is that my hammer?

Jay nods.

Well just make sure that it's put back In the garage.

JAY

I will.

INT KATRINA'S ROOM - NIGHT

Katrina is examining the contract.

KATRINA
(Resignedly) Locks huh!

She wipes her brow in frustration.

INT LIVING ROOM - NIGHT

Jay sits in front of the TV set laughing out loud. He is watching a game show wearing headphones.

The door swings open and Abbie enters wearing a light cocktail dress. She looks stunning.

Jay doesn't see her as she walks behind him to retrieve her earrings from a shelf. She puts the first earring in.

ABBIE
Is it any good?

Jay doesn't answer. Abbie frowns to herself and attempts to put the other earring in but she drops it. Slowly she bends down to pick it up.

Jay's eyes shift to observe her.

Jay can see flesh at the top of her stockings. She stands back and exits the room, Jays eyes follow her.

INT HALLWAY - NIGHT

Abbie stands at the foot of the stairs and calls out.

ABBIE
Katrina i'm going now. i'll stay at
PETERS tonight, i'll see you tomorrow.

KATRINA
Ok, have fun.

Abbie turns and leaves.

Katrina hot and sweaty walks down the stairs and heads for the living room.

KATRINA
Jay, Are you hot?

INT LIVING ROOM - NIGHT

She enters the LIVING ROOM to find Jay but he isn't there. The TV Is still on, the headphones on the floor.

She irritably stomps over to the thermostat, it appears to be already at a low setting. She touches the radiator, it's red hot and it burns her hand.

INT KITCHEN - NIGHT

Katrina grabs a torch and flicks it on, exiting to the garage to investigate the boiler. It's raining hard.

EXT GARAGE - NIGHT

Katrina looks around.

KATRINA

Jay, are you out here?

No reply.

The boiler seems unusually noisy. She rests the torch on its side illuminating the boiler, She flips down the control panel to adjust the temperature.

Still hot she takes off her jacket to reveal her tight white vest.

There is movement behind her. Someone in the shadows, Katrina is trying to work out the confusing controls.

Suddenly Jay appears by her side, Katrina recoils with shock.

KATRINA

What the hell! Bloody hell Jay you frightened me.

Jay reaches to the control panels and presses some buttons.

JAY

There you go, all sorted. Shall We go back inside?

Its raining Hard and they scamper back into the house.

INT KITCHEN - NIGHT

Katrina is drenched. She notices her wet vest clinging to her body and consciously covers herself up, wiping herself with a

nearby towel.

KATRINA

Thanks for that Jay, i would off been
there all night trying to work that
out, i'd better get changed.

Awkwardly Katrina exits and goes upstairs.

Jay stands motionless in the kitchen doorway.

INT GARAGE - NIGHT

Jay is in the garage. There is a shadow board for tools on
the wall.

CAMERA shot of shadow board, The HAMMER is still missing.

EXT. MANCHESTER STREET - NIGHT

Footsteps can be heard walking under a bridge.

The figure approaches a small group of Prostitutes focusing
on one in particular wearing white.

The prostitute turns round, she's in her 30s, a seasoned
professional with years of experience etched into her face.

PROSTITUTE

ooh i say, i haven't had the pleasure
for a long time! Still, variety is the
spice of life.

EXT. DESERTED BUILDING - NIGHT

The prostitute ushers the figure into a deserted building.

INT. DESERTED BUILDING - NIGHT

The prostitute sits at the far end of the room on a table.
She smiles as she opens her legs and starts to open her
blouse, Her white pants and bra exposed.

The figure steps forward when Suddenly a Crash, a struggle
and a strangled scream followed by a series of dull thuds.
The killer exits then realises they have left the stiletto
behind.

A man walking his dog passes the entrance when his dog breaks
free and enters the building, The killer sees the man and
hides.

The man follows the dog to retrieve him when they both find the the body. The killer scurries into the darkness leaving the stiletto behind.

INT. DESERTED BUILDING - DAY

A woman's body lies on the floor. Plain clothes officers and Inspector Taylor are in attendance, He is in conversation with a witness.

INSPECTOR TAYLOR

So, tell me how you found her?

WITNESS

Well, i was just walking my dog and he broke free and went into the building, i had to go after him and that's when i found her.

An officer calls out.

OFFICER

We found something!

Inspector Taylor walks over to the officer who is crouched over a blood stained stiletto.

INT. FORENSIC LAB - DAY

Inspector Taylor, an officer and a young Female lab technician, Officer slides a tray with the stiletto in it towards a light.

OFFICER

Most of it was a mess of smears but we have got one clean print.

INSPECTOR TAYLOR

How long before you can identify the print?

They all move to a computer with the finger print on the screen. It States "no match found"

LAB TECHNICIAN

I've already run the scan and i'm sorry but this person is not in the database, We need additional evidence but up to now we haven't found anything,

INSPECTOR TAYLOR

So can you tell if it's male or female?

LAB TECHNICIAN

The print is medium size so we can't be conclusive, could be male or female.

INT. NEWSROOM - DAY

NEWSREADER

Once more, Manchester has been plunged into terror as the killer strikes again. The police have indicated that they may have evidence that could identify the killer.

INT. SHOPPING ARCADE - DAY

Close up of a big TV screen in a cafe. The camera focuses to Katrina. In front of her sits a large thick set man, (60s) dark rimmed spectacles and a thick overcoat. A jack the lad with dubious practices. His eyes firmly fixed on the TV this is ROB JONES.

ROB JONES

(Broad Mancunian Accent)

Its diabolical, i mean it's not safe to walk the streets anymore is it?

Casually Katrina glances over at the TV, A reporter is at the crime scene.

ROB JONES

If i want to get rid of someone that bad i would just poison them in small doses to weaken them. Usually on biscuits or in the tea and coffee, it has a kind of sweet taste.

Katrina listens intently as her phone records all the details.

ROB JONES

You never give them enough to kill them, just weaken them so when you wanted to do something to them they didn't put up too much of a fight. But the point is this, it's more

calculated but humane to a certain degree, at least they they wouldn't suffer, not like this cold blooded killer who is roaming the streets at the minute.

Rob Jones points to the TV screen, Katrina glances at her watch.

ROB JONES

See what i mean?

KATRINA

I see, so crime was decent if you poisoned them first then eh?

Katrina smiles to herself,

ROB JONES

Your dam right, Life is different, it's a jungle out there, you've got to protect yourself and your own, you know what i mean?

The waitress drops a tray of cutlery, Rob Jones and Katrina react to the noise, Rob Jones's hand automatically reaches inside his jacket, obviously cradling a gun. The waitress looks up apologetically.

KATRINA

(pause) yes i know what you mean.

INT. DENTIST OFFICE - NIGHT

Jay is sat at a desk. The reception door Slightly open. The nurse Lisa, (20s) trendy and loves the party life, laid back and easy going, finishes off her chores for the day.

She sits down crossing her legs, Jay can just see the lower quarter of her leg and her tall heeled stiletto shoe, The shine of the shoe grabs his attention. Jay watches her foot, wanting and needing this image.

JAY

LISA.

Lisa enters, Jay is trying not to look at her shoes.

JAY

ER, you might as well knock off now, all the appointments are finished so

i'm going to shut up shop.

LISA
Are you sure?

JAY
(smiling)
Yes, go home.

Lisa leaves, Jay looks out of the window towards a clothes and shoe shop.

EXT. SHOP FRONT - NIGHT

Mannequins are in the window dressed in lingerie, bathrobes and a white cocktail dress. Jay walks over and examines them, their curves, their legs, feet, to him they are alive. He stands in awe.

Suddenly, there is a commotion behind him. He turns to see a young STREET THUG (18) harassing a girl, she's a small young girl (16) but she argues back vigorously, the situation escalates. Jay crosses the road towards them.

EXT. ALLEY - NIGHT

Street Thug is shouting about money, telling her to shut up, Jay watches, his face in the shadows. He steps forward.

STREET THUG
(looking at Jay)
What you looking at? Walk away or have
you got a problem?

Street Thug pulls out a knife, the girl is violently struggling to get away.

Jay stares confidently at the Street Thug who senses there could be a confrontation, so he releases the girl, now concentrating on Jay.

STREET THUG
Got a problem grandad? Well, have you?
Come on then.

Jay lunges and grabs his hand with the knife, forcing him to drop it. The Thug screams in pain as Jay bends back his fingers, He runs into the night clutching his broken fingers.

Jay turns to the girl who had fallen on the floor, young afraid and dirty. Her hair is bleached blonde wearing a

trouser suit and high heeled shoes.

JAY

My name is Jay, Are you ok?

GIRL

No, not really, the bastard has just robbed me.

JAY

Listen i can call the police, do you know him?

GIRL

No i've never seen him before,

JAY

Hopefully he won't be coming back, his fingers are going to be sore for a while. I'm a doctor and my house is just around the corner, if you come with me we can clean you up and you can call a taxi.

GIRL nods, Jay helps the GIRL to her feet.

INT. 66 CHAPEL AVENUE, HALLWAY - NIGHT

JAY

Anyone home?

No answer. He steps back out then returns with the girl. They walk into the kitchen.

JAY

Come in, i live here with a couple of friends, they will be home soon and they won't like me bringing anyone back. My doctor's case is upstairs in my room, i know you don't know me but if you come to my room i can bandage you up and call a taxi.

GIRL

Ok but will it take long?

JAY

No, i would do it here but my friends would be annoyed.

GIRL

Alright.

Jay leaves the kitchen and walks up the stairs. The girl follows looking round.

JAY

I rent a room here, its only temporary.

He opens the bedroom door and she walks in, Jay swings the door shut but it stays ajar. From the corridor you can see the part opened door and hear Jay say.

JAY

Ok, let's get you cleaned up, You have a nasty graze on your leg let me see to it.

INT. JAY'S ROOM - NIGHT

Jay is rummaging under his bed, the girl is nowhere to be seen, He's agitated and sweaty, he gets up and walks to the mirror staring into his own eyes.

View from outside the bedroom door, Jay walks slowly up staring at the lens and shuts the door.

FADE TO BLACK

INT. HOWARD'S OFFICE - DAY

Katrina walks into Howard's office. Howard is sat behind his desk and Looks up.

KATRINA

You wanted to see me?

A voice calls out from behind.

INSPECTOR TAYLOR

Katrina, now then how are you doing these days?

Katrina turns around to see the inspector, Another plain clothes policeman is stood looking out the window, he turns and smiles at Katrina.

INSPECTOR TAYLOR

It's been what? Four years?

KATRINA
 (To Howard)
 Whats this all about?

INSPECTOR TAYLOR
 So have you seen or heard from hubby
 recently Katrina?

KATRINA
 (calmly)
 I've told you, he left me for another
 woman, i've not heard from him and
 don't want to.

Katrina turns to Howard, Howard shrugs his shoulders.
 Inspector Taylor walks round to the side of Howard's desk.

INSPECTOR TAYLOR
 Could i have a private moment with
 Katrina please?

HOWARD
 I don't see why not, it's not a
 Problem, is that ok with you Katrina?

KATRINA
 (Reluctantly Nods) Yeah i suppose so.

HOWARD
 I'll be outside.

Howard leaves, He doesn't like the police.

KATRINA
 Well then Inspector Taylor what brings
 the rats out of the sewers?

INSPECTOR TAYLOR
 Your Husband, i never got the go ahead
 to investigate his disappearance four
 years ago and i still haven't now,
 however, i'm working on this recent
 spate of murders and i've got to check
 on all suspected murderers for the
 last 5 years. So in my opinion, and i
 suppose my opinion only, you come
 under that category. So where were you
 last Thursday afternoon around 5
 o'clock?

KATRINA
 (ASTOUNDED)
 You think i'm the killer?

INSPECTOR TAYLOR
 This has given me an opportunity to
 talk to you again. Its routine, you
 understand, So where were you?

KATRINA
 At home alone, where were you?

INSPECTOR TAYLOR
 As it happens i was at home alone too,
 Sounds like we are both sad
 individuals eh?

KATRINA
 Yes you are definitely sad and
 confused.

Inspector Taylor takes a step forward, very close to Katrina
 talking quietly but firmly.

PROPERTY OF SHAUNEY TAYLOR

INSPECTOR TAYLOR
 You know Katrina, i believe you, i
 know you are not a serial killer,
 something else maybe but not a serial
 Killer, Be careful walking the
 streets, we couldn't have the once
 famous novelist found dead could we?

Inspector Taylor looks up at a poster for CRIME SCENE SEXUAL
 and PROVOCATIVE.

INSPECTOR TAYLOR
 What happened to you? You used to have
 some class.

Inspector Taylor turns to leave.

INSPECTOR TAYLOR
 Someone, someday will find your
 husband and maybe we'll have the
 truth. Catch you later, (pause) soon
 eh?

He exits.

INT ABBIE'S ROOM - DAY

Classical music gently plays in the background. A reflection in a mirror at someone looking at the make-up and things on the dresser.

This is Jay. Jay begins rummaging through Abbie's things, her cupboards, her drawers. He spends a moment running his hands through her underwear draw.

INT HALLWAY - DAY

Jay walks out of Abbie's room.

INT KATRINA'S ROOM - DAY

Jay starts searching, Eventually he gives up and lies on Katrina's bed looking at the ceiling.

Suddenly he flips over and looks under the bed. He notices a small flight bag pushed to the back.

INT JAYS ROOM - DAY

He inspects the case closely before opening it. Inside he finds a small but sharp knife, a wedding ring, a newspaper cutting from a small column which reads "Award winning novelists splits with Husband."

He finds her trophy, a small gold statuette from the awards ceremony. Jay feels honoured to hold it and inspects it closely before moving on.

INT LIVING ROOM - DAY

Jay is reading one of Katrina's unfinished drafts for a book titled "The Last Oak." that he found in the study.

The draft Describes how a man kills another innocent person and buries him at the bottom of the last Oak tree in a field.

Jay's head rises and looks towards the garden window. He throws down the book and strides to look out. He scans the Garden and the paddock, His eyes suddenly widen when he sees an old oak tree set on its own in the corner of the land. A grin appears on his face.

EXT 66 CHAPEL AVENUE - DAY

Katrina's car pulls into the driveway. As she gets out of the car she senses something is wrong.

INT LIVING ROOM - DAY

She walks into the living room making her way to the kitchen. She stops dead and backtracks looking out of the window. She drops her letters to the floor as she sees a spade sticking out of a mound of earth next to the oak tree.

Slowly she leans forward towards the window in disbelief, She hears footsteps behind her and spins round to see Jay is standing right behind her.

KATRINA

What have you done?

Jay smiles and walks behind the sofa, enjoying the moment, savouring the atmosphere.

JAY

I knew you did it. I just couldn't figure out what you did with the body. I knew you killed him, I just felt it. I'm surprised that the police didn't suspect foul play, come on Katrina everything pointed that way.

Katrina turns and looks at the mound of earth.

JAY

(Smiling)

Oh, i admit it's a rather vulgar method, but i need to fire your imagination.

Katrina returns a blank stare.

JAY

The reason i knew you had killed him, apart from the fact that he was supposed to of left you for a younger woman, is that you stopped writing. He must have been a right bastard to you, (pause) But Anyway, (Smiling) i'm going to give you a chance to release that burden and start a new life.

Jay looks down, searching for a way to tell Katrina something.

JAY

Sit down...Please.

Shocked, Katrina sits perched on the edge of the sofa.

JAY

You see Katrina, there are parts of me you haven't encountered, The important parts that most people don't or won't understand.

Jay turns to face Katrina.

JAY

I want you and your words to make people understand me. I want people to understand the power any man can use to take what he needs, to take what he wants. I want people to know why i do what i do so that when i am finished, They will understand the truth of my actions. I want Katrina Parker to write the life story of the killer Jamie Edward Wright.

Jay stops for a moment.

PROPERTY OF SHAUNEY TAYLOR

JAY

I don't have much time Katrina. They have my finger print and they will catch me soon.

Katrina is overwhelmed.

JAY

I'm not going to hurt you, i never would. (Smiles) I want and need your writing skills. You and i are both carved from the same stone, it will be the perfect partnership, you're words my story.

Jay calms down, looking back towards the oak tree.

JAY

And don't think of calling the police.

Jay shows Katrina a photo of a tree with a spade stuck in the ground.

JAY

The thing is, i couldn't leave his body there could i? So i've moved it somewhere safe. Quite ironic really

that i have now buried him under an oak tree don't you think? Well that's where the body is and it's not too far from here. I have marked a map with the reference showing the grave and put it In my safety deposit box.

Jay puts his arm down his shirt and pulls out the key which he dangles in front of her.

JAY

If anything happens to me like being run over or i disappear for some reason, then i have instructed my solicitor to turn over the contents along with an explanatory letter to Scotland Yard showing exactly where the body is. I check in with my solicitor every 2 weeks so lets just hope nothing happens to me.

Jay moves to the other side of the room.

PROPERTY OF SHAUNEY TAYLOR
 JAY
 Otherwise, you are free to do as you want.

He looks at her, her eyes are red rimmed and she is shaking.

JAY

As long as you write my book.

He slowly walks to the door, opening it, he stops, head bowed.

JAY

You have no choice Katrina, you will write this book.

Jay exits. Katrina watches Jay walk down the garden path.

Katrina suddenly leaps to her feet and runs after him.

KATRINA

Jay, what are you talking about?

JAY

Katrina don't be dumb, i've found his body under your oak tree and moved it.

KATRINA

I don't believe you.

Jay takes his phone out of his pocket and shows Katrina a picture of a skull and bones underneath her oak tree. Katrina falls to the ground crying.

KATRINA

Who is it? who can it be?

JAY

Come on Katrina don't act dumb it's your husband, you killed him then buried his body.

KATRINA

No Jay honestly i haven't killed anyone.

Katrina runs back into the house.

INT KITCHEN - DAY

Katrina grabs the biggest knife she can find, She whips round, pointing it out, breathless with her back to the wall.

KATRINA

(Quietly) Fuck... oh Fuck... oh Fuck.
Body who's body.

INT. FANTASY PUBLICATIONS OFFICES - NIGHT

Katrina sits in a pool of light cast from a nearby desk lamp. Her eyes are blood shot, her face blank.

Suddenly a noise behind her, a click, a creak. Slowly, she slips her hand into her bag and wraps her hand around the knife. Without warning she spins round, brandishing the knife only to find her boss, Howard.

Howard recoils backwards. spilling his coffee which he clasps in his hand.

HOWARD

OH MY GOD!

KATRINA

I'm sorry Howard, Jesus.

HOWARD

A person could get killed round here

just for working late.

Katrina smiles at Howard's response.

KATRINA

I thought you was someone else.

HOWARD

Well i'm glad i'm not them! What are you doing here so late? Come to that, what the hell have you got that for?

KATRINA

I thought someone was following me, i just needed my laptop and a few things. Listen, i'd like to work from home for a few weeks, is that OK?

HOWARD

(Pause) Why don't you take a few weeks off you're due some holidays.

KATRINA

Sounds good to me, thank you.

HOWARD

Don't mention it, But what the hell is going on? is there anything you need to tell me? You seem very edgy, i've never seen you like this before. What are you worried about? is it anything to do with the police visit the other day? Can i help?

KATRINA

I'm ok, i'm just a bit stressed with everything, Bloody Inspector Taylor hassling me about my ex, Its made me a bit paranoid.

HOWARD

Err ok. But carrying a knife? That's a bit extreme isn't it?

KATRINA

It's a dangerous world, a girl has to protect herself nowadays.

HOWARD

(laughs) Get a pit-bull, Better than a knife.

Katrina shrugs.

HOWARD

So can i get back to my accounts now?
Or do you want to fillet me?

KATRINA

You're safe, don't worry.

Howard returns to his office mumbling to himself. Katrina switches on her phone to listen to the recorded conversation she had with Rob Jones at the cafe about Poison.

She goes on the internet and orders some pentachlorophenol, she reads the symptoms of fungicides. It says weakness, shortness of breath, chest pain also irritating to eyes, nose, and throat.

Katrina was told years ago by a friend when she was writing her book, that there was a shop in Salford that sold illegal guns under the counter. She picks up her phone and calls her friend.

PROPERTY OF SHAUNEY TAYLOR

KATRINA
Hello is that Tony. Hi it's Katrina,
Tony do you remember when i was
writing the book, you told me about
your mate in Salford who had the shop.
Is he still there, only i want a gun,
no no everything is ok woman on her
own and all that. Hold on i will just
get a pen.

Katrina gets a pen and writes an address and phone number down and puts it in her pocket. Still on the phone.

KATRINA

Aww thanks Tony, no problem we will
catch up and have drinks soon i
promise. And thanks again for that see
you soon, bye.

Katrina looks at the piece of paper and rings the number, someone answers.

KATRINA

Hello is that Keith? Hi you don't know
me but i'm a friend of Tony's, he said
you might be able to help me, you can
check with him if you like i have just
spoken to him...Well i'm looking for a

small gun, yes, yes, oh thats great.
 When is the best time to come. Aww
 lovely are you sure i can come
 tomorrow if it's too late, great see
 you soon.

Katrina puts the phone down grabs her laptop and keys and goes to her car, she jumps into the car and puts the address into her sat nav.

She arrives at the shop, she rings the bell and kieth comes to the door and lets her in.

INT SHOP - NIGHT

The shop is cramped and claustrophobic. Keith is behind the counter, he reaches under and retrieves a large tool box.

She watches anxiously, Keith opens the case to reveal an assortment of weapons, mainly small fire arms.

KATRINA

There's this guy, i think he's watching me. You know i'd just feel safer with a gun in the house but i don't think i would use it. It's just for show, Just a deterrent you know what i mean?

KEITH

Whatever you say love, but if you get asked about it, you never say where you got it, you hear me?

Keith frowns, Katrina nods,

KATRINA

I only want a small one. Something simple.

He shows her a small handgun. He racks it, checking the chamber and mechanism, Katrina jumps slightly.

KEITH

Its a Browning 9mm. Holds 14 in the clip, one in the chamber and i will throw in two clips. It comes as a package love.

KATRINA

Jesus, i'm not an assassin.

KEITH

Take it or leave it love, Do you want protection or not?

He holds out the gun and the extra bullet clips. She holds it clumsily, Slightly repulsed by it.

KATRINA

Do the clips have bullets in them? if not i will need the extra bullets.

KEITH

(laughs)

Why you expecting a shoot out?

KATRINA

No of course not, but the gun is useless without bullets isn't it?

KEITH

No problem, it's a top gun that, got a real nice action to it, try it.

Katrina holds the gun up at arms length, unsure of what to do. She squints and aims before pulling the trigger, CLICK!

KEITH

Maybe you should go down the local gun club and try squeezing off a few rounds, You know, get used to it.

KATRINA

I'm not planning on using it, but thanks for the advise.

INT 66 CHAPEL AVENUE - HALLWAY - NIGHT

A faint sound of classical music and laughter comes from the living room.

Katrina anxiously creeps towards the closed door and opens it.

INT LIVING ROOM - NIGHT

Jay and Abbie are sat together having dinner. Abbie looks round smiling.

ABBIE

Hey Katrina You're back, come and join us, You must be tired. Jay told me how you spent the whole day digging out that hole by the tree, Funny place to put a fish pond though?

Katrina looks annoyingly at Jay.

KATRINA

Hey you know me Abbie, anything to be different.

JAY

I thought i would cook us a meal.

Abbie offers up some spare ribs. It seems important to Jay that Katrina joins them at the table

KATRINA

(Sickened)

No thank you i've already eaten.

PROPERTY OF SHAUNEY TAYLOR

ABBIE
Oh come on Katrina, they're the nicest ribs i have ever tasted.

Abbie looks at Jay in a drunk and flirty manner.

ABBIE

(Caressing Jays hand)

Jay is a very talented cook. There's nothing he can't do with red meat and wine!

She holds up her glass to Katrina. Jay pulls his hand away from Abbie looking down avoiding eye contact.

KATRINA

yeah i'm sure that's true.

Jay stands to clear the table.

JAY

If you want any there's some left in the kitchen.

KATRINA

I think i will pass.

Jay starts to leave the room.

JAY
Dessert is on its way.

Abbie gives Katrina a confused, tipsy look

ABBIE
You know, i think he's really quite
cute.

Katrina shows discontent. Abbie notices this.

Abbie wanders over to the other side of the room. She selects
music too put on.

ABBIE
(Looking hot and flustered.)
What's wrong with this heating? You
ought to get it sorted, it's so hot
all the time.

Dance music blasts from the speakers, Abbie dances sexily on
her own.

Katrina is exasperated and she has a headache.

The last thing she needs is Abbie flirting with a psychopath.
Katrina stands up and turns the music down.

ABBIE
What's wrong with you?

KATRINA
I would prefer it if you kept your
distance from Jay, there's something
not right.

ABBIE
What?

KATRINA
You heard me, keep away from him.

Abbie laughs at the ridiculousness of the statement.

ABBIE
You don't own him you know. You can't
tell me not to see him!

KATRINA

Yeah i can and i will.

Abbie realises this is no longer banter and Katrina is serious.

ABBIE

Huh? Fuck you.

KATRINA

Listen Abbie, you don't know the half of it. Just listen to what i'm telling you.

Abbie turns the music back up and continues dancing. Katrina scans the kitchen and sees Jay watching Abbie's raunchy dance. He is paralysed with interest and doesn't notice Katrina has spotted him.

Katrina decides to speak up, the gun has given her a profound feeling of confidence. She turns the music off.

KATRINA

I'm sorry but i'm giving you notice, i want you out. And I want you out now. it's for your own good.

Abbie stops dead in her tracks, slowly turning.

ABBIE

Leave? Who the hell do you think you are?

KATRINA

I'm your landlady and don't you forget that!

Abbie is shocked.

ABBIE

Just because i had dinner with Jay? What are you two fucking or something? Because, if you are, i didn't know!

Jay appears at the door of the kitchen.

Abbie is bubbling with anger, but restrains it, tears forming in her eyes.

ABBIE
(Abruptly)
Oh ok, fair enough, i understand.

Abbie stomps up the stairs.

Katrina looks at Jay who returns a blank stare.

Sound of Abbie thundering down the stairs. She appears wearing a jacket and a small bag over her shoulder.

Her eyes are red from crying. She walks up to Katrina offering her money.

ABBIE
Here is the the rent you are due. Take it then we are straight. I'll owe you nothing.

Reluctantly, Katrina takes the money.

Abbie's voice wavering. She keeps her head bowed.

PROPERTY OF SHAUNEY TAYLOR
ABBIE
I'll be at Peters and i'll come over to collect my things in the next few days, Don't worry about my stuff if some guy you fancy turns up, Just leave it in the garden shed, i thought you were a friend Katrina, looks like i was wrong, see ya.

Abbie Pauses at the door. Katrina can say or do nothing as Jay watches silently. He continues to wash the dishes. Abbie leaves.

DISSOLVE TO -

INT KATRINA'S ROOM - NIGHT

Katrina shuts the door and locks it.

On the table an ashtray with a cigarette burning. A box of bullets lies open.

Katrina is wearing headphones. Quietly examining the gun she anxiously tries to load the empty clip and learns how to rack the gun.

She feels the weight before gently squeezing the trigger.
CLICK!

VOICE OF ROB JONES

(On Recording)

Then once he had their trust he would give them poison in small doses to weaken them. Usually on biscuits or in the tea and coffee, it has a kind of sweet taste.

Katrina takes a couple of spoonfuls of the poison and sprinkles it into the sugar bowl. She mixes it in with the spoon before tasting it, just to check if it can be detected.

She nods approvingly replacing the sugar bowl lid and looks up.

INT HALLWAY - NIGHT

Katrina carefully and slowly walks down the stairs with the sugar bowl, She has no expression, just a resolute stare.

INT KITCHEN - NIGHT

She enters the kitchen and makes two mugs of coffee adding the poisoned sugar to Jay's.

INT LIVING ROOM - NIGHT

Jay sits watching television. He looks up to her as she passes him the coffee.

KATRINA

It was two sugars yeah?

JAY

Yes.

She passes it to Jay, watching him intently as he sips it.

KATRINA

I will write your book. But i'm telling you i haven't buried a body in the garden.

Jay breaks into a broad smile.

KATRINA

But i have one demand. You will not kill again...ever.

Jay's expression changes and he pauses, then smiles once more.

JAY

Fine. But you will have to work fast because they have my finger print, if they find anything else it's all over. When you have finished and i'm happy with it, i will destroy all the evidence in my safety deposit box and call off my solicitor. Then i will have to disappear forever. Your secret will die with me. I'm so glad you have come to the right decision Katrina.

KATRINA

My secret will die with you, what bloody secret, i haven't got one and i don't know who's body that is in the garden, i should of called the police, but now i look guilty because you have moved it.

Katrina disturbingly glares back at him.

INT LIVING ROOM - NIGHT

Jay is sat in front of a camcorder. Katrina is the Journalist.

KATRINA

Whats your name?

JAY

You know my name it's Jamie Edward Wright but you cant use that! Make up a name that suits you, it doesn't matter to me, it's all about my story.

KATRINA

What do you do?

JAY

What do i do? What do you do?

KATRINA

You know what i do, this is not about me. If this is going to work, you are going to have to get used to talking to the camera, you know, opening up to it. This is your story, your life, your actions.

Jay nods, lowering his head.

KATRINA
So what do you do?

JAY
I'm a dentist.

KATRINA
And how long have you been a dentist?

JAY
Oh, about six years since i graduated.

KATRINA
Tell me about your parents.

JAY
It's not really that important to my story.

KATRINA
Of course it is, we need to know who Jay Wright is?

JAY
OK, Dad was a prison officer, worked long hours and treated me and my mum like we were convicts, he was an absolute bastard, He ran off with a young screw when i was 14 and i've never seen him since.

KATRINA
OK and your mother?

JAY
Can we talk about my mother some other time, it's complicated.

KATRINA
Ok we will come back to that.

(pause) is your business a success?

JAY
Yes i have 150 people on my books.

KATRINA
Why a dentist?

JAY

I like to be up close and personable with people, it's a skilled trade and it pays well.

KATRINA

Let's get straight to the point. How many people have you killed?

JAY

I have killed 22 women

KATRINA

Are you sure?

JAY

The police say i've killed fourteen but obviously that's not true, it amazes me how they just haven't found the bodies. What's happening in society when so many people go missing and nobody notices? I agree, some of them are well hidden and i probably couldn't even show you where i put them. One girl, number eight i think the press called it, she wasn't even mine, i don't know who did it but i didn't.

KATRINA

Where do you kill them?

JAY

It depends, Do you know how easy it is to take them? You just pick up a lone female somewhere secluded, or someone off the streets. They believe me so easily you know, i just say "Hey, are you ok, can i help you?" And that would be it. One girl, i think her name was Carol she had broken down on the M67 motorway and i offered her a lift. She just got in and i drove away. When i pulled into the lay-by and took out my knife, she just froze, and said what do you want? i said, you know what i want. But she didn't. Getting rid of the bodies is just as easy. The first i cut up, put her in bags with bricks and tossed her off a bridge into the river in broad

daylight. (Pause) The real problem with my work is the blood. There is so much of it and it all spurts out so fast like a fountain. It makes such a mess of my car but i've stopped working from my car.(Pause) That is the difference between the confusion of humanity and the purity of the beast. If a dog attacks you, you have to act swiftly and despatch it without any damage to yourself, So why do people get bitten?

KATRINA

I don't know!

JAY

Because a dog will attack with the ferocity and force that he possesses, but centuries of social contamination has run it out of us. That is what sets us aside from the purity of the beasts. Society is rotting, men who once were strong and kept everything working are getting soft, women are making them soft and by the time a pretty girl has reached twenty she has had three lifetimes worth of fun and attention. So she doesn't deserve any more.

KATRINA

Didn't CAROL deserve anymore?

JAY

No she didn't.

KATRINA

What did you do with her?

JAY

You know everyone accuses me of being sick, the press, the TV, but i'm not you know, they are. I don't watch it for entertainment every night, i don't sit and watch it whilst eating my dinner. They all say, how could he cut her up? She was dead, i can't hurt something dead And all this while they stuff down their throat huge amounts of processed beef burgers by the

dozen. I couldn't eat one of those burgers, you don't know what has gone in them.

long pause

KATRINA

The press think that the killer is a woman, why is that? Do you dress up Jay?

JAY

I have done but not because i am a cross dresser or transexual but Because women relate a lot easier to another woman than a man, it gives them a sense of security and the threat isn't apparent.

KATRINA

Ok, the press say you only kill women in white.

PROPERTY OF SHAUNEY TAYLOR

JAY

It's the look of innocence that they try and portray. It's fake and it disturbs me. None of them were innocent, just fake human beings living a lie.

KATRINA

So you believe white is an expression of innocence? Do you crave innocence Jay?

JAY

Let me ask you, why are you wearing black Katrina Parker? What are you running from?

KATRINA

(pauses)

Do you feel sorry for the girls you have killed?

JAY

Why should i feel sorry? i've done them a favour, they no longer have to pretend and con everyone around them.

KATRINA

Jay your sick, you don't know me you come and lodge here, i have you digging up my garden saying you found a body, then telling me your a serial killer. something just does not ring true.

JAY

Whats not true Katrina, i dug the garden under your oak tree and found a body, i moved it so you would write my book on the murders i have committed, so what doesn't sound true.

KATRINA

I am not going to say this again but i haven't killed anyone and put them in my garden.

JAY

Correct me if i am wrong but didn't your husband disappear? Was that him under the tree?

KATRINA

No he just disappeared, i never touched him.

JAY

Well, it will all come out in the wash eventually.

INT HALLWAY - DAY

Jay stands fixing his tie in the mirror.

He then examines a piece of paper which is headed "ICE GOLD BANK OF CREDIT." "appointment at 10am."

Looking at his watch he then quietly unlocks the door not wanting to disturb Katrina.

INT KATRINA'S ROOM - DAY

She hears the front door shut and sits up. She climbs from her bed and peers out of the window, she sees Jay pulling off down the drive.

INT HALLWAY - DAY

She walks down the hall to Jay's room, looking round as she does. She knows he's not there, but she has to settle her paranoia. The door is locked so she heads outside and sees his window open, she retrieves a ladder from the garage and makes her way up and through the window.

INT JAYS ROOM - DAY

Hesitant and fearful of what she may find. She begins to rummage through cupboards and drawers.

Down the side of the cabinet are some leather bound books. Katrina opens them and finds press clippings. "Woman found dead on common," "Local girl goes missing." "Writer Wins Award." She places them back.

She turns her attention to a case and releases the belt from around it. Katrina holds her breath, not wanting to open it.

It is filled with dentistry tools, scalpels, probes and a drill. A tiny piece of black cloth protrudes from a brown parcel, Katrina unravels it to reveal a black dress, wig and red stiletto shoes.

Katrina frowns. She replaces everything and opens a drawer taking out a pile of letters. She looks through and discovers a bank statement, DEPOSITORY, THE ICE GOLD BANK OF CREDIT, 44 CANAL STREET, MANCHESTER.

KATRINA

Bingo.

The safety deposit box key hangs from the bedhead. Katrina doesn't see it.

EXT STREET - DAY

Jay pulls up at the car park near the bank. He stops suddenly, clasping his chest, he has forgotten the key. He turns and hastily returns to his car and drives back to the house.

INT JAYS ROOM - DAY

Still searching, She takes some photos out of a drawer. One of a very pretty girl In a car, A large powerful woman standing in her kitchen, smiling broadly.

Another photo is of a young boy with an older girl,

presumably this is Jay with his sister.

She finds a crumpled shot of a large old house, She delves deeper into the papers. She finds a document.

The date 1990, the name JAY EDWARD WRIGHT.

KATRINA
(Mouthing)
Oh my god.

EXT 66 CHAPEL AVENUE - DAY

Jay pulls up at the house he jumps out of the car and reaches for his keys before pausing to look up at Katrina's bedroom window. Her curtains still shut so He shrugs and removes his keys from his pocket.

INT JAYS ROOM - DAY

Katrina looking at a small album of photo's. The first is of Jay and his wife on the sofa, Jays arm around her.

There are a few mundane photo's before Katrina finds one of a different girl with Jay.

She flips through the other photo's and to her horror these are of all different girls, all vacant stares, all DEAD.

EXT FRONT DOOR - DAY

Jay twists the key in the lock of the front door.

INT JAYS ROOM - DAY

Katrina delves deeper into another draw. Suddenly she hears a click and her head spins round, her heart pounding.

INT STAIRS - DAY

Jay is creeping up the stairs not wanting to disturb Katrina.

INT JAYS ROOM - DAY

Katrina frantically tidies everything away.

INT STAIRS - DAY

But Jay is getting closer, almost at the top of the stairs.

INT JAYS ROOM - DAY

She spots the key hanging up and reaches out for it. The door handle turns and Katrina's eyes widen, The door opens, Jay scans the room.

The key is slightly swaying. Katrina's foot disappears under the bed. She watches Jays feet as he moves towards the bed then grabs the key and puts it round his neck.

He pauses again looking around sensing someone has been there. He turns and exits closing the door.

Katrina listens as he goes down the stairs and out of the front door. She clambers from under the bed and shakes herself down and without hesitation leaves.

INT JAYS ROOM - NIGHT

Katrina silently steps in. Jay lies asleep. Katrina once again looking for the key. Slowly she moves forward, She reaches out for the key, further and further, Her finger clasps the cold metal.

Suddenly, Jay jumps up, screaming. He raises up a meat cleaver and slams it down on her hand, severing it cleanly from her body.

INT LIVING ROOM - DAY

Katrina screams and wakes from her nightmare. She is in her arm chair with the curtains shut. Slowly she sees the silhouette of Jay sat shadowed in a chair opposite. He doesn't move or say anything.

KATRINA

How long have you been watching me?

JAY

I have something i have to show you.

Jay inserts a DVD into the player. It's a home movie of a couple enjoying a picnic by a monument in a park. This is Jay and another woman, presumably his wife. A thin dark haired woman, her face caked in make-up, She has an unnerving resemblance to Katrina.

Jay is now off shot and holding the camera. They begin to argue because the woman is nagging at Jay over the sandwiches.

JAYS WIFE

Can't you do anything right, these fucking sandwiches are crap, i give you one job and you have fucked it up as usual!

The camera tilts and falls to the ground focusing on the picnic basket. Shouting and a fight can be heard, suddenly Jays wife becomes silent, there is a pause.

Katrina's eyes widen as her mind fills in the visual blanks from the sound.

The camera is picked up again, getting a brief glimpse of a woman on the floor. The recording ends.

Katrina looks up at Jay who is turning off the dvd.

KATRINA

Tell me about your wife.

JAY

My wife, My wife was the only one who really deserved it. (Mimicking) Jay do this. Jay do that. Jay it's your fault. She use to tell me what to wear, where to go, what to do, she mothered me.

KATRINA

Then why did you marry her?

JAY

It seemed like a good idea at the time, why did you marry your husband?

KATRINA

That's irrelevant Jay.

Pause - Katrina continues.

KATRINA

What didn't you like about her?

JAY

I hated being treated like a failure and looked down on. My sister used to do that, i hated it. I should have known when we got married in a registry office. She wore a maroon wedding dress when i just wanted a

white wedding, i think she thought i was a ticket to a good life. I had a good job, prospects. She was a slut. I didn't know until it was too late. One day, i came home early and found her in bed with another man. I don't know who he was. It didn't matter. She never saw me. I sat and watched for about 20 minutes before I knew what i had to do.

Jay ponders

JAY

I hated her for that. And i hated her for not wearing white at our wedding. I was cheated. I couldn't have what everyone else could have. All my life i have been denied purity, The only time i really was at one with my wife was those precious few hours before i had to cut her up. She was excepting of everything then.

Jay pauses deep in thought.

JAY

I had to kill her. She was rotten and like my MOTHER said, cut away the dead wood or it will stop you doing what you must do. The world is a better place without her. You should understand better than anyone.

Katrina shuffles in her seat.

JAY

You are the first person i have ever told any of this. We are birds of a feather Katrina, We're in the same league.

KATRINA

I don't think so. This isn't a game you know, There aren't points or leagues, Sure some people think i killed my husband but i am no killer.

JAY

You've Killed but you're not a killer?

KATRINA

I haven't killed anyone. Don't ever think that you and i are the same, we're not even remotely similar. I ran the car at my husband but i didn't kill him, for my own self preservation, not to live out some bizarre role playing fantasy. My husband was sick, he beat me up, he abused me and i couldn't take it anymore. But after i ran into him i was sorry, i jumped out of the car and he was gone. I haven't seen him since.

There is a pause as Katrina gathers herself. Jay waits patiently wanting more.

JAY

Tell me why it happened.

KATRINA

Why should i?

PROPERTY OF SHAUNEY TAYLOR

JAY

Why not? Please, it will help me.

Katrina waits for a moment.

KATRINA

There's not much to tell. I had just won my prize for my book and he hated me for it. He hated that book, he hated my success for so long. So he decided to make my life hell. There are things i can't tell you what he made me do, things i couldn't tell anyone, Then opportunity just popped up, He was in the garage and i was in the car, i just let the clutch up and he couldn't get out of the way. I didn't really mean to hit him but just teach him a lesson. I guess if i had been thinking straight i wouldn't have done it. I knew that if he went to the police, i would go to jail, I've seen what happens to people when they go to prison and what happens to them when they get out. I wasn't going to be one of them.

KATRINA

Everyone believed me when i told them he had left the country, i think they were glad he was gone. Everyone except for that fucking Copper Taylor. I think he thinks i killed him.

Jay admiringly watches Katrina talking.

KATRINA

And i have never told that to anyone before.

Both Katrina and Jay smile.

JAY

And how did it feel to get rid of him?

KATRINA

Wonderful. It was a great release. He was a malignant cancer.

JAY

PROPERTY OF SHARON TAYLOR
It's a good job that copper hasn't read your unfinished draft of "The last oak" it came to me straight away Katrina. You took a huge chance putting him there.

KATRINA

Jay when are you going to believe me i didn't put him there, i didn't kill him.

JAY

Well the body is safe...for now.

Jay looks at Katrina, their eyes firmly fixed on each other.

EXT PARK - DAY

Joggers, business men on lunch, people just enjoying a break.

Jay stops and looks at Katrina.

JAY

There is something special about this place. The green here, in destruction there is creation, flesh rots to fertilise the ground for life to thrive on.

Katrina and Jay stop. Jay points out a patch of ground in front of him, the grass greener and thicker.

KATRINA

What?

JAY

That is my wife. Nothing ever dies, it just changes. I changed my wife.

Katrina fumbles in her bag and retrieves her phone.

JAY

I come here now and again to pay my respects. I'm weary of holding all of this inside me, that's why i need this book. In a few weeks it will be all over, the police will have me, i will make you a lot of money and your career will be back on track.

Katrina pauses before turning on her phone to take a photo, Jay looks at her questioningly.

PROPERTY OF SHAUNEY TAYLOR

KATRINA

For the book.

Image on her mobile shows Jay stood on the grassy mound. click. the image freezes on the screen.

EXT PARK - DAY

Both are sat on a bench, Jay feeding the pigeons. A man sits talking on his mobile. Katrina takes pictures of Jay, She moves about looking for the best shot. The man opposite is ogling Katrina in her short skirt bending over.

Jay notices the man staring at Katrina and he casually strolls over to the man.

Katrina looks up and sees Jay lean close to the man as he whispers in his ear.

The mans face goes pale with shock. Hurriedly he gathers his things and strides off. Jay smiles to Katrina as he walks back.

INT KATRINA'S ROOM - NIGHT

(WRITING MONTAGE)

Katrina is typing furiously, pausing periodically to put her

head in her hands, desperate for inspiration.

Jay watches as she fans herself with a piece of paper, mesmerised by the sensuous display, Katrina returns to typing.

She scans photos and prints out the first draft of the script.

JAY

At last Katrina you have began writing once more.

Katrina holds up the front cover of the script.

KATRINA

Well here it is, The Biography of Dr Jamie Edward Wright.

She then turns her attention to a small black and white photo of a stern looking woman and a little boy - Jay And his mother.

She examines it closely, almost obsessed, She places it down and begins typing.

INT LIVING ROOM - DAY

Jay is sitting in the arm chair with Katrina behind the camera.

KATRINA

So tell me about your Mother.

Jay looks up a little shocked.

JAY

My mother? i never knew my real mother, i was adopted.

KATRINA

Tell me about your adopted mother,

Jay is reluctant,

KATRINA

I have to see the beginning, now tell me about your mum,

Jay pauses staring at his feet.

JAY

My mother didn't love me, she never did. When i was fourteen i had a pet rabbit and of course i killed it, just to see what my mother would do. She bought me a goldfish and told me to stop crying. Two days later she died in an accident.

Katrina is obviously shocked by this. There is a long pause.

JAY

You think i killed my mother don't you?

KATRINA

Did you?

JAY

My adopted mother whose house was so cold i could see my breath in front of my face, whose furniture was so valuable, no-one could sit on it, whose ornaments so rare, i couldn't have school friends round. My mother, who locked me in the attic when i was naughty, who drove her husband to the grave, who brought lovers home for weekends in the country. She was filth, is that what you want me to say? That i pushed her off the boat when she drowned, who would throw her a life buoy? is that what you want me to say? is it?

Jay pauses for a second. Katrina, moved by Jay's honest and frank confession.

JAY

(Calmer)

No. I didn't do it. I wish i had but i didn't. I was beaten to it.

MAXINE became my mother.

KATRINA

Maxine?

JAY

My Sister. My adopted sister.

KATRINA

Did Maxine kill your mother?

JAY

Maxine loved me. She got some insurance money and took legal custody of me when she was old enough. We had a ball for years. We could do anything, anywhere, anyhow and we did. We would play games, she would be the executioner and i would be the convict. She would strap me into the arm chair and pretend to electrocute me.

Jay becomes silent.

KATRINA

What was your relationship with Maxine?

JAY

(Quietly)

It was wrong. All my life i have been cheated, cheated out of anything good. I shouldn't have been born, i was a mistake and my natural mother was a whore.

Jay becomes emotional.

JAY

I want it to stop. All of it.

KATRINA

Then make it stop.

Jay looks up at Katrina, he believes in her.

INT KITCHEN - DAY

Jay sits silently reading the newly written book. Katrina sits nearby nervously watching Jay. Jay turns the page. She decides to make some coffee.

The sugar bowl is empty. She reaches for the sugar and then the poison. She glances over her shoulder to see Jay still sat reading.

For a moment she deliberates what to do. Her heart pounds as she fills the bowl up with sugar and then mixes in the

poison.

Suddenly Jay is stood only two feet away, Katrina jumps and Jay holds up the book.

JAY

I need to talk to you.

Unseen, Katrina manages to slip the poison into a drawer behind her.

INT LIVING ROOM - DAY

Jay slumps in the chair with Katrina opposite. The two look at each other for a long time before curiosity gets the better of Katrina.

KATRINA

What?

JAY

I know this sounds insane, but telling you all of this, writing the book, well it feels good. Don't get me wrong, i feel like a weight is being lifted from my shoulders. When i tell you what i have done, i can't believe it is me, Yet i know it was.

KATRINA

Psychiatrists would say that you are confronting your demons.

JAY

Demons? This wouldn't have been possible without you. You have given me an incentive to create a better future and a safer place for fake innocent women.

Katrina is now engulfed in a mass of confused emotions.

JAY

What's wrong?

KATRINA

Nothing.

Jay takes a sip of his coffee, it's sweet.

JAY

I really must cut down on sugar, it'll be the death of me.

EXT JAYS SURGERY - DAY

Busy street with traffic. A motorcyclist roars past, it's Abbie wearing a biker jacket, sunglasses and a blacked out helmet. She pulls up in front of Jay's Surgery, She retrieves a parcel from the box on the back of the bike and looks up, checking the address and then smiles.

INT DENTIST FOYER - DAY

Abbie swaggers in and heads towards the receptionist's desk.

ABBIE

Is DR. Wright here?

Abbie is leaning up against the wall when the door opens up and Jay walks out.

JAY

I thought it was you, how are you?

ABBIE

I'm good. i was just making a delivery, so I thought i would see if you were about.

JAY

Yes, come in. Hey i finish soon if you fancy going round the corner to the pub for a couple?

ABBIE

No, i can't i've got loads of parcels to deliver. I just wanted to say thank you for the other night. I know it all got a little out of hand with Katrina losing the plot. Anyway. look, i have moved in with Peter now, it's a nice flat in a shitty area, (Sarcastically) but hey, it's home.

JAY

That's good i suppose, Do you prefer it to Katrina's?

ABBIE

It's less hassle and Peter lets me

have my own way. So yeah, but i do miss her. Anyway, i'd really like it if you would come round some time then i could cook you a meal, what do you say?

JAY

Yes, that would be nice. I'll call you and let you know when i'm free, ok?

ABBIE smiles.

ABBIE

Good. I've got to go, Say hello to Katrina for me.

JAY

Yes, of course.

Abbie smiles and exits. Jay watches her as she leaves the building. Abbie bounces down the stairs, As she leaves she collides with a man at the door, Inspector Taylor

PROPERTY OF SHAUNEY TAYLOR
 ABBIE
 Sorry mate.

INSPECTOR TAYLOR

That's ok love, you in a hurry?

ABBIE

yeah, something like that.

Inspector Taylor watches her as she gets on her bike and rides off.

INT DENTAL SURGERY - DAY

Jay is in his surgery examining X RAYS with Lisa. The door opens and the inspector enters.

INSPECTOR TAYLOR

Dr Wright?

JAY

Yes?

INSPECTOR TAYLOR

INSPECTOR DAVE TAYLOR. Murder squad, Manchester. (Produces ID) Can i have a word?

LISA
I'll be outside.

She exits.

JAY
How can i help the Murder squad today
then?

Jay start's by washing his hands and sterilising his
instruments as Inspector Taylor talks.

INSPECTOR TAYLOR
I believe you live with Mrs Katrina
Parker.

JAY
MRS? i thought her husband was dead?

Inspector Taylor's eyebrow raises and he moves into the room.

INSPECTOR TAYLOR
Dead?

PROPERTY OF SHAUNEY TAYLOR

JAY
Or was it she wished he was dead?
That's it, i believe he left the
country with another woman, all rather
sordid.

INSPECTOR TAYLOR
Her husband can not be found anywhere,
so i suppose he's a missing person.

JAY
Or he doesn't want to be found. Listen
i don't know anything about that, i'm
just the lodger ok.

INSPECTOR TAYLOR
So she didn't mention anything more
about him?

JAY
No, not to my knowledge, Why what's
up? she isn't in any trouble is she?

INSPECTOR TAYLOR
Oh no sir. Just making some enquiries,
Just tell her that Inspector Taylor
called in on you, she'll understand.

JAY
I'll be sure too.

Inspector Taylor pauses at the door and turns.

INSPECTOR TAYLOR
Listen. Whilst i'm here, i've been having some problems with my back teeth, you couldn't just take a look could you, just to see if i need anything doing?

JAY
I shouldn't really. I'm not your surgeon.

INSPECTOR TAYLOR
Who said anything about surgery. It'll only take a minute won't it?

Jay thinks to himself.

JAY
Ok hop on. PROPERTY OF SHAUNEY TAYLOR

Inspector Taylor grins and climbs into the dentist chair leaning back. Jay moves behind him and pulls his chin up.

JAY
Now open wide.

Jay looks down at his tray of instruments. His hand hovers over a scalpel, Jays eyes widen for a second, Fingers twitching to pick it up. His eyes flicker and he shakes his head.

Back in reality he reaches for a probe and mirror.

He inserts them in Inspector Taylor's mouth and conducts his examination.

JAY
Hmm yes. There is quite a large cavity here, Just tell me if this hurts.

Without warning, Jay jabs the probe into the cavity. Inspector Taylor winces in pain. Jay retracts his instruments and Inspector Taylor closes his mouth.

INSPECTOR TAYLOR
Bloody hell! Now i remember why i

don't go to the dentist.

He clambers from the chair holding the side of his mouth.

JAY

You really should have that filled.
it's only going to get worse.

High pitched sound of the drill from the surgery next door screams through.

INSPECTOR TAYLOR

Yeah. ok, Thanks for your time DR
Wright

He exits, nursing his sore mouth. Jay smiles to himself.

JAY

He deserves more than that.

EXT SHOP FRONT - NIGHT

Jay leaves the surgery. His eyes divert to the manakins in the shop window, especially the one wearing the white dress.

He hears a commotion in the alley.

EXT ALLEYWAY - NIGHT

The same street thug is attempting to rob a girl, (17) slim, brown hair, brown eyes, dressed casual in joggers and t-shirt. Jay walks with purpose towards him. The Street thug has a knife in his left hand, his right bandaged.

He is demanding her purse. She struggles to release his grip, he viciously lashes out with the blade cutting the woman's leg, she screams out in pain before dropping her purse.

The Thug picks it up just as Jay moves out of the shadows.

THUG

You got a problem?... oh Shit its you
again.

The thug turns and runs. Jay smiles amused at him. He turns his attention to the girl lying among cardboard boxes on the floor, blood seeping out of a wound. She looks up at Jay as her saviour.

JAY

My names Jay i'm a doctor. Do you have

a mobile?

GIRL

No. he took it off me.

JAY

Ok. My surgery is just there, Let me help you sort that wound out, An ambulance will take ages and the hospital is miles away. We can phone the police from there.

GIRL

Ok, thanks a lot, can you help me up.

INT JAYS SURGERY - NIGHT

They enter the dark surgery, An alarm beeper sounds. He flicks on the florescent lights and they illuminate a cold and clinical room.

JAY

I'll just go and turn off the Alarm.

Jay pulling keys from his pocket goes to switch off the alarm. The girl's eyes fixed on an array of tools, probes, scalpels. The alarm stops. There is a distant crash of something falling to the floor.

Silence.

GIRL

Hello?

Silence.

GIRL

(getting nervous)

Hello?

Suddenly, Jay appears behind her, putting his hand on her shoulder, He startles her.

JAY

Sorry about that, lets get you up here.

He helps her onto the chair. Blood freely seeps from a wound on her upper thigh.

GIRL

I don't know how to thank you. I think he was going to rape or kill me if i didn't give him everything.

JAY

If i were you, i'd stick to daylight and wide open spaces from now on, let's get these off.

Jay helps the girl remove her jogging trousers. And gives her a towel to cover herself. She winces and groans as he does so. Jay inspects the wound.

JAY

It's not bad. It looks a lot worse than it is, You probably won't need stitches.

He takes a swab and wipes away the blood. The wound can clearly be seen and it looks pitifully small.

GIRL

Is that it? Some war wound that turned out to be

Jay Laughs. He takes a swab and makes her hold it on the wound.

JAY

This will stop it making too much of a mess.

GIRL

I'm terribly sorry.

JAY

Don't mention it. Do you want me to call the police?

GIRL

It's not worth it, That scum bag will get what he deserves, He has messed with the wrong girl i can tell you.

JAY

(laughs under his breath)
How does that feel now?

GIRL

Yeah, it's ok.

His eyes wanders up her leg. Then to her pants, white and very skimpy. He takes an involuntary deep breath. She is sat in a rather unflattering position, one leg on and one leg off the chair, but this strikes a sexual image that runs shivers down Jays spine.

JAY

I'll call a taxi and make some tea while you wait.

INT UTILITY ROOM SURGERY - NIGHT

Jay stands in the steam from the kettle, His eyes fixed on his tool box, a hammer sits on top.

INT SURGERY - NIGHT

Jay enters with one cup of tea. He places it on the steel table next to the chair, the girl has now covered herself up.

She looks up from her bloody wound and smiles.

GIRL

Thank you, aren't you having one? TAYLOR

He pauses, hovering behind her.

JAY

I'm not thirsty thank you. I called a taxi, they are very good a round here, they should be here very-

There is a car horn outside. Both the girl and Jay smile at the timing. She stands.

JAY

That's not too bad

She turns to Jay.

GIRL

I don't know how to thank you. You have been so kind, if only more people in the world could be more like you.

She moves closer and lightly kisses him on the cheek and extends her hand.

GIRL

I'M MARY. It was nice meeting you.

JAY

Yes nice to meet you too.

She turns and exits the surgery.

INT/EXT SURGERY/STREET - NIGHT

The girl waves from the taxi as it pulls away. Jay returns the wave as he turns and walks over to his chair and lies back into it.

He sips her tea. Slowly he raises his arm up. He is holding the hammer, looking at it admiringly, then slowly lowers it onto his chest.

FADE TO BLACK;

EXT SHOP FRONT - DAY

The shop window has the three manikins on display. The centre manikin that wore his favourite white dress is being undressed by the shop assistant.

INT LIVING ROOM - NIGHT

Close up of the TV screen.

JAY

Turn it off please, i can't handle that thing anymore.

Katrina turns off the TV. She senses something is wrong, Jay moves forward, craving human intimacy.

KATRINA

What's wrong?

JAY

I'm ashamed of what i have done. When i read what you have written about me, it's made me think i need to look into myself. I haven't done that for such a long time, i've stopped it all Katrina. I can't carry on, All i want is to start a new life, i want a second chance. You are good to me, you're not condescending, you're intelligent, and very beautiful.

Katrina listens on

JAY

You don't disappoint or let me down. I want the woman who helped me put the past behind me by my side, if she will have me for the short time i have left.

Katrina sits silent. Jay produces a large gift wrapped box. He passes it to Katrina.

KATRINA

What is it?

JAY

Open it.

With trepidation Katrina opens the box. She discovers the white dress from the shop window, beautifully folded, with a pair of matching stiletto shoes.

KATRINA

You want me to wear this for you?

PROPERTY OF SHAUNEY TAYLOR

JAY

Yes.

KATRINA

You want me to wear white for you? You must be more deluded than i thought.

JAY

But Katrina, i've told you, i've stopped Killing.

KATRINA

But for how long? How can you be so sure? You could be walking down the street and see some girl wearing white, that will be it, back on the merry go round.

Katrina stares with a combination of disbelief and fear.

KATRINA

You can't just flush your past down the toilet of life, you want a second chance? What about the girls you killed? Did they have a second chance? No because you killed them. I'm good to you. I don't condescend and don't let you down. You know why Jay because

You've got me by the fucking short and
 curlies, i don't have a choice, either
 i go to jail or to the grave! in
 answer to your question Jay, No i
 won't have you. Never!

She picks up the package and tosses it back to Jay. The
 contents spill out on the floor.

Katrina storms out of the room.

Jay is deeply hurt, slowly retrieves all his gifts, replacing
 them in the box.

INT KITCHEN - NIGHT

Katrina is shaking whilst trying to light a cigarette to calm
 her nerves. Jay walks out of the living room and collects his
 jacket from behind the door.

Suddenly hit by doubt and worry, Katrina turns to him as he
 exits.

PROPERTY OF SHAUNEY TAYLOR
 KATRINA
 Where are you going?

JAY
 Out, i may be some time.

KATRINA
 Wait Jay...I...I...

Jay leaves.

INT KATRINA'S BEDROOM - NIGHT

Katrina is sat at her desk flipping through research notes, a
 bottle of vodka at her side. A photocopy of a newspaper
 article, "WHAT EVER HAPPENED TO THE MODERN SERIAL KILLER?"
 She looks at other photos and sketches, One in particular
 catches her attention. "THE HILLSIDE KILLER." Katrina's eyes
 wander down the article.

KATRINA
 (Katrina's Voice)
 And what happened to those killers
 which stopped? There have been many
 documented serial killers who merely
 ended their reign of terror. Jack The
 Ripper being one of the most
 sensational. Others like the Hillside

Killer took nineteen lives then mysteriously stopped. What happened to him? Did he die? Was he arrested and jailed for other charges? Did he leave the country or was his carnal need fulfilled and his anger discharged? Only they will ever know.

Katrina thoughtfully looks up.

INT HALLWAY - NIGHT

The front door slams and Jay stomps into the kitchen, pausing only to hang his jacket up. Katrina walks down stairs.

INT KITCHEN - NIGHT

Jay is washing his hands in the sink when Katrina enters from behind. She leans up against the door frame pausing for the right moment to speak.

JAY

We've got nothing to talk about.

PROPERTY OF SHAUNEY TAYLOR

KATRINA

Jay i'm sorry...I...I didn't know what to think.

Jay turns round.

JAY

I thought we had a relationship built on trust, you've just slapped me in the face.

KATRINA

(Long pause)

I'm sorry, i really am.

Jay shuffles his feet, looking at the floor like a little lost boy.

KATRINA

JAY? (He looks up) i can't do or say anything else, is that good enough?

JAY

Yes, i suppose it will have to do.

KATRINA

Listen, i know its early but i've had

far too much to drink. I can't think straight right now, we'll talk about it in the morning ok?

Katrina turns and walks out.

JAY

Katrina.

Katrina turns back.

JAY

I have stopped killing, you must believe me.

A smile breaks out on Katrina's face.

KATRINA

Yes ok, i believe you, i do.

Jay watches her leave.

INT HALLWAY - NIGHT

Katrina heads towards the kitchen for some paracetamol, A crumpled jacket lays on the floor. Katrina leans forward to pick it up but she notices Abbie's sunglasses lying there Cracked and twisted. A handkerchief covered in blood protrudes from the jacket pocket.

Jay enters the living room from the kitchen and turns on the TV.

Katrina panics but regains her composure. Slowly she picks up her mobile. She keeps her eye on the living room door at all times. She rings Abbie but no answer. Katrina holds the phone to her chest.

INT KATRINA'S BEDROOM - NIGHT

Katrina lies asleep. She is sweaty and restless, the door silently opens. Jay is stood there in his vest and trousers. His eyes black.

He leans close to Katrina, pretending to caress her body an inch above her skin then leaves.

As the door clicks shut, Katrina's eyes open, She sits up looking around. She gets out of bed and gets dressed.

She grabs her gun from under her pillow and jams it into the

waste band of her jeans, Slowly she creeps down the stairs and leaves.

EXT BLOCK OF FLATS - NIGHT

Katrina appears outside a block of flats. She checks a piece of paper and looks towards them.

EXT CORRIDOR - NIGHT

Katrina looking for flat number 80. She finds it. Katrina knocks on the door, but no answer.

She takes a torch from her back pocket and shines it through the window.

She breaks the window with the torch. Stretching in she unlatches the door from the inside.

INT ABBIE AND PETERS FLAT - NIGHT

The TV is on, She hesitantly moves further into the room.

Suddenly she sees a large pool of blood, her hand involuntarily clasping her mouth.

KATRINA

Oh my god! Jay what have you done!

An electric knife is left abandoned, dried blood dulls its blade.

EXT GARDEN - 66 CHAPEL AVENUE - NIGHT

Jay has lit a fire, A quantity of press clippings and computer memory cards are laid at his feet.

He picks up a memory card titled, 'Jay's Life story' He tosses it on the fire. He rips the pages from his book, briefly studying them before putting them on the fire.

INT HALLWAY - NIGHT

Katrina silently enters the house. She can see the flickering light from the fire.

Looking through the window, to her horror she sees Jay filling in a hole in the garden.

Suddenly he turns and walks straight for the house, Katrina panics.

KATRINA

Fuck...Fuck...where can i hide!

Jay enters with the spade in his hand, He carefully places it down.

Katrina, paralysed is hiding at the side of a cupboard, her eyes are wide and she is frozen to the spot. Jay exits up the stairs.

Katrina takes a silent, but deep breath.

EXT PUBLIC TOILETS - DAY

Katrina enters a cubicle. Once inside she changes into a skimpy dress with stilettos. Applies make-up and wears a pair of sunglasses. Satisfied, she picks up her bag and exits.

EXT BANK - DAY

Outside the bank. She checks a piece of paper, a bank statement (The same one that she found in Jays box). She enters.

INT BANK MANAGERS OFFICE - DAY

Katrina sits opposite the bank manager. (40s) well groomed, Glasses, expensive suit, an air of arrogance in his posture and mannerisms.

KATRINA

Hi, i'm Karen Rhodes, thanks for making the time to see me. I'm writing this article for CHIC MAGAZINE and wondered if you could help me.

BANK MANAGER

I've Never heard of Chic Magazine.

KATRINA

Yes, it's a trendy magazine for executive women, i'm currently writing an article about how to keep your valuables safe using safety deposit boxes. I wonder if you might just explain how they work and maybe even show me around.

The Manager smiles, He's immediately attracted to her. He takes off his glasses and runs his fingers through his hair.

MANAGER

Well Miss Rhodes, it's not our policy to show people around but if you were a potential client, now that would be a different matter.

KATRINA

Ok, i've always wanted a safety deposit box so when could i look around?

MANAGER

Well, if you could come sometime just before we end business, then i could show you everything and then we could go for a drink to discuss the finer points. What do you think?

Manager winks at her suggestively.

Katrina pauses for a moment, her face expressionless. The Managers smile begins to fade when suddenly Katrina smiles broadly at his suggestion.

PROPERTY OF SHAUNEY TAYLOR

KATRINA

That's very kind of you MR CLEVERLY

MANAGER

SHAUN please.

KATRINA

But, you could show me around now and i'll meet you later?

The Manager is about to dismiss her suggestion when Katrina slowly crosses her legs, exposing a tantalising bit of thigh.

INT VAULT - DAY

The vault is a vast array of safety deposit boxes.

SHAUN

This is our demonstration box, i can show you how it all works,

He smiles confidently while demonstrating

SHAUN

And these are the keys, one for the customer and obviously one for me.

He passes Katrina a key.

SHAUN

We insert together and out it comes.

KATRINA

(laughing) That kind of sounds wrong
don't you think?

They both laugh as he pulls the box out of the wall, she is fully aware of his game and playing along with it.

INT VIEWING ROOM - DAY

The Manager and Katrina step into a cramped viewing room with a small table.

KATRINA

And this is where the client can view
their contents in private?

She brushes lightly against the Manager.

KATRINA

Its cramped in here isn't it Shaun?

SHAUN

(Clears throat)

Yes it is.

KATRINA

Tell me Shaun, what would happen if
the client lost the key?

SHAUN

Then we would have to call in our
locksmith to break the lock

KATRINA

So there is only one key?

SHAUN

That's correct.

KATRINA

So you don't keep a spare and it can't
be forged?

SHAUN

I didn't say that, i'm sure it could
be, but obviously i have to be there

to insert my key along with yours. Also we have stringent security measures where our clients must sign in first, we double check all signatures, and also a photo identity system is in place. We had a nasty theft two years ago and we've been very strict since then.

Shaun is aroused by Katrina's image, he glances at his watch.

SHAUN

I could get my secretary to cover for me this afternoon if you want to go someplace now? it would save you coming back.

Katrina resumes her act.

KATRINA

Yes, i'm sure you could, but i can't risk you losing your job.

SHAUN

No, it's not a problem, i do it all the time.

KATRINA

All the time?

SHAUN

Well, no, not all the time i mean.

KATRINA

I know what you mean, i'll meet you at the Wine Bar on the corner, say six o'clock? is that ok? And don't make any plans for this evening.

SHAUN

It'll be a pleasure. I'm looking forward to it already.

The Manager grins confidently.

EXT BANK - DAY

Katrina exits. Shaun stands in the doorway excited by the prospect of meeting her. Katrina hurriedly disappears around the corner.

EXT 66 CHAPEL AVENUE - DAY

Changed into her normal clothes, She arrives back at the house.

INT LIVING ROOM - DAY

Katrina walks into the living room and stops dead in her tracks.

Jay is having a cup of tea with Inspector Taylor.

INSPECTOR TAYLOR
Hello Katrina.

KATRINA
Who let you in?
(turns to Jay)
I've told you not to let the local
Riff Raff in when i'm not here.

INSPECTOR TAYLOR
OOH, a bit touchy aren't you?

KATRINA
No not really, what do you want?

INSPECTOR TAYLOR
Calm down, i'll get to that.

Jay passes a cup of tea to Inspector Taylor

JAY
Sugar?

INSPECTOR TAYLOR
Yes, three please.

Katrina watches as Jay takes the teaspoonfuls of poisoned sugar and stirs it into Inspector Taylor's cup.

JAY
Katrina would you like a cup?

KATRINA
(Looking at Inspector Taylor)
No thanks.

Katrina shows concern as Jay is talking with Taylor.

JAY

Inspector Taylor has told me that you
are connected to that killer!

Jay gives Katrina a meaningful stare when Inspector Taylor
isn't looking.

JAY

Just joking, sorry, He's here to make
sure your alright,

KATRINA

(Calmly)

I know why he's here.

For the briefest moment it appears Katrina is going to
confess. Jay is apprehensive of what she might say next.

INSPECTOR TAYLOR

I'd watch her mate, she has a thing
for men, they disappear around her.

KATRINA

I think you had better leave.

JAY

Finish your tea first.

KATRINA

He doesn't need to.

INSPECTOR TAYLOR

Do you think she doesn't like me?

Inspector Taylor gulps down his tea, Katrina sighs with
relief. He begins to walk out.

INSPECTOR TAYLOR

If you need me, you know where i am.

Inspector Taylor leaves. Katrina turns to Jay.

KATRINA

You like playing with fire don't you?

Jay passes Katrina a cup of tea.

KATRINA

Why did you let him in?

JAY

What was i supposed to do?

KATRINA

Keep him at the door, tell him i'm not in and to fuck off! He keeps turning up like a bad smell. You don't want him sniffing around me or you!

She takes a sip of her tea. He turns his back to her obviously examining something.

JAY

That tea has got sugar in it, you don't mind?

KATRINA

I don't like sugar,

JAY

There isn't that much, you didn't even taste it did you? What's wrong, don't you like my tea?

PROPERTY OF SHAUNEY TAYLOR

KATRINA

It's not that, i just don't want any sugar.

JAY

Why whats wrong with the sugar?

Jay shows her the tin of poison in his hand he reads the ingredients as if it was a cake mix.

JAY

This was really very crude Katrina, i tasted it straight away. i'm very familiar with arsenic, small doses over a long period of time mount up and eventually incapacitate the victim. Why do you want to incapacitate me Katrina?

JAY

(SHOUTING)

WHY!!!

Katrina jolts back at Jay's violent outburst.

KATRINA

I haven't been using it recently Jay.

JAY

CRAP! i wish i had taken a photo of your face when i gave some to the Inspector. What's wrong Katrina you look pale? Maybe you have been eating the wrong kind of foods lately, maybe it could be food poisoning?

Katrina becomes hot and sweaty and takes a deep breath. Jay lunges at Katrina, grabbing her by the throat.

JAY

I thought you believed me! Oh don't worry Katrina, i poured the poison down the drain. I just wanted you to know what it felt like when i found out. Unpleasant isn't it?

Katrina frantically reaches into her bag retrieving a kitchen knife. Fearing for her life, she swings the knife to Jays throat, Jay loosens his grip on Katrina.

KATRINA

(Whispering)
I could kill you now and no-one would ever know, i would have won already. Unpleasant isn't it.

Katrina breaks away and drops the knife to the floor.

Jay is physically shocked by her threat but still manages a defiant remark.

JAY

You couldn't do it could you? it's not because you can't kill, your problem is you know i have my arse covered. You can't touch me because the police would come knocking? And that's you done, Doing life in some shitty women's prison.

KATRINA

Don't be so sure, you don't know what i'm capable of and how much i know about your murderess fucked up life.

JAY

I love you Katrina, i would never hurt you. Why do you want to hurt me, when all i've ever done is look out for

you. I trust you and i thought you trusted me?

KATRINA

I did start to trust you until i realised you hadn't stopped killing!

JAY

I have stopped believe me.

KATRINA

Yeah right! Listen to me, i need some time to calm down and think things through, Just give me some space please.

JAY

Ok, but just remember, i have stopped killing.

INT HALLWAY - MORNING

Katrina exits her bedroom and walks past the bathroom. The door is slightly open. She sees Jay's silhouette behind the curtain showering. Then she spots it, The bank key, it's hanging from the mirror on the wall.

INT KATRINA'S BEDROOM - DAY

She closes the door behind her. She gets out an odd looking metal case which contains two pieces of putty. She undresses and slips on her bathrobe.

INT BATHROOM - DAY

Katrina creeps into the bathroom, she opens the metal case and takes the key, pushing it between the putty, hands shaking with fear that Jay could catch her.

Replacing the key, She closes the case and suddenly the shower curtain whips open, she drops the case into her robe pocket. The shower is still running.

KATRINA

Fuck Jay you frightend me then!

JAY

What are you doing?

KATRINA

Jay, listen, i want to talk to you

About us, i've been thinking about what you said.

She advances on him, Her bath robe loosened provocatively.

KATRINA

Maybe i've been fooling myself, i really don't know.

Katrina realises she is going to have to make this look real.

She loosens her robe and it drops to the floor, her body exposed, Jay scans her body up and down. Katrina smiles as she lifts her arm up to touch Jays face.

KATRINA

What do you say?

Katrina steps into the shower. Jay kisses her, she smiles at him. He begins kissing and licking her neck passionately.

Water cascading off their bodies. He kisses her passionately on the mouth. Jay's hands all over her body, her back, Her breasts, his hands caressing her rear.

She makes an effort to move backwards, anxious not to look too obvious, yet trying to get him off her as quick as she can.

She takes his hands, kissing them, he forces them to her breast, but slowly she pulls away, smiling to him.

She steps from the shower...

JAY

What's wrong? i thought you wanted this?

KATRINA

Nothing Jay, i just think we should wait.

JAY

(Exploding)

Wait, for what!?

Katrina recoils at Jay's outburst.

JAY

What do you want!? You are playing with my fucking head!!

Katrina scared

KATRINA

Jay! i do want it but, let's just take it slowly ok, maybe this just isn't the right time and place, do you know what i mean?

She steps forward and picks up a towel to dry him.

KATRINA

Do we understand each other? The time isn't right. Tonight will be right, i have some woman things to take care of before we do anything.

Jay looks confused.

KATRINA

Tonight will be the night, Now get dressed and get off to work.

Jay begrudgingly nods.

Katrina exits. Jay stands in the shower for a moment before climbing out and retrieving his key and putting it around his neck. He looks at the steamed up mirror and wipes a tiny bit away, he stares back at his reflection.

EXT 66 CHAPEL AVENUE - DAY

Katrina watches as Jay drives away, She smiles and waves goodbye, he returns the wave.

Katrina's smile soon dissipates, She takes out the case and examines the imprints, two perfect impressions.

INT JAYS ROOM - DAY

Katrina is sorting through Jay's wife's old clothes, She gets one of Jay's letters and practices forging his wife's signature, she looks at photos of Jay's wife, she tries a wig on.

INT LIVING ROOM / KITCHEN - DAY

Katrina slides a large knife down the side of the settee. She checks her gun. She hides a bullet clip on top of the unit in the living room.

INT KATRINA'S ROOM - DAY

Katrina applies make-up, looking at the photo of Jay and his wife. She changes into his wife's clothes and puts the wig on. Finally, she wears a pair of dark sunglasses.

KATRINA

(on the phone to Keith)

Hi Keith, i need a key making asap can you do it?.....Well i have two impressions in putty.....ok that's great, i'll see you soon.

EXT CAR - DAY

Katrina travels to Keith's shop,

She rings the bell and Keith comes out, she hands him the impressions of the key.

KEITH

Bloody hell you're early? And don't you look different? What's that all about?

PROPERTY OF SHAUNEY TAYLOR

KATRINA

(laughing)

Hey it's good to be different, it's boring to be the same all the time.

KEITH

So what do you need this for? Normally when people come for things like this it's not for your front door? Or shouldn't i ask?

KATRINA

Please Keith i need it sharpish.

KEITH

(laughs)

Ok, whatever, You will have to give me an hour, this is a complicated key, Do you want to come in or wait in the car.

KATRINA

I'll wait in the car,

After sometime Keith brings the key to Katrina,

KEITH

There you go all done,

KATRINA

Oh thank you, you don't realise how grateful i am, you're a life saver.

KEITH

Glad i could help.

KATRINA

No seriously i mean it, you have just saved my life. How much do i owe you?

KEITH

Call it £35.

Katrina passes him some money,

KATRINA

There's £50 there, like i said you're a life saver you deserve it.

Katrina starts the car and drives to the bank.

KATRINA

(talking to herself while driving)

Oh please please work. I have got to get rid of this maniac out of my life.

EXT BANK - DAY

Katrina appears outside the bank, She takes a deep breath and walks in.

INT BANK FOYER -DAY

Once inside the bank, Her heart racing, there is silence aside from the pounding of her heart and her own heavy footsteps.

She thinks Everyone is looking at her, Slowly she walks towards the counter and the BANK ASSISTANT

BANK ASSISTANT

May i help you?

Katrina does not answer, she is fighting the urge to turn and leave.

BANK ASSISTANT
May i help you?

Katrina speaks up, in a perfect English voice.

KATRINA
(Producing key)
Yes, i would like to open my safety
deposit box please. My name is Rhianne
Wright, Mrs.

The girl takes the key and scribbles down her name.

BANK ASSISTANT
One moment please.

She disappears across the room. Katrina scans the bank,
focusing on the doors, the cameras, the security guards.

Her eyes follow the assistant. She sees her talking to Shaun
the manager. Will he recognise her?

Shaun nods to the assistant and looks over at Katrina.
Katrina instantly looks away, adjusting her glasses. Maybe
she should cut her losses and run.

But it's too late, Shaun is walking over.

SHAUN
Hello Mrs Wright, i'm the manager Mr
Cleverly, Looking at your records we
haven't seen you for a long time?

KATRINA
No, i've been abroad.

Shaun busies himself with paperwork.

SHAUN
There have been some changes since you
were last here, We've tightened up
security so we now require a
signature. Also we request photo
Identification, is that ok?

Shaun produces a pen and form, He waits for Katrina to sign,
He frowns, A look of suspicion appears on his face.

SHAUN
I shouldn't say this, but you really
remind me of someone i know.

KATRINA

Oh really, you must remember me from when i was a regular customer.

SHAUN

I wasn't a manager here then Mrs Wright, don't you remember?

KATRINA

I'm terribly sorry, i have such a bad memory these days, i must be getting old.

SHAUN

You look very young and attractive today Mrs Wright, so i'm sure that's not it.

Katrina takes the pen and produces a signature.

SHAUN

No, it's someone i met recently, i just can't put my finger on it, Never mind.

He looks at the signature, smiling. He compares it with the specimen signature he has, pausing for a short while, then he checks a passport size photo against Katrina.

SHAUN

Could you please remove your sunglasses?

Slowly, Katrina removes her sunglasses, looking him squarely in the face. The manager looks down at the photo once more.

SHAUN

That's fine, and what a wonderful photo of you, Please, follow me Mrs Wright.

He leads her round to a big steel door which he opens.

INT DEPOSIT BANK - DAY

He takes both keys and locates the safety deposit box. He looks at Katrina's key.

SHAUN

This must be one of the old keys

KATRINA

Yes, i've had it for years.

He slots the keys into the keyhole and slowly turns them. Katrina's heart racing, will the key work? There is a little resistance before, CLICK.

Shaun smiles at Katrina.

INT VIEWING CUBICLE - DAY

Katrina puts the box on the desk and eagerly opens it up. As she had hoped, there is a map, photos and a letter addressed to his solicitor with instructions, She empties the entire contents into her bag.

She hurriedly leaves the bank and as she passes Shaun she pauses.

KATRINA

Thank you Mr Cleverly.

SHAUN

My pleasure, Please call again.

EXT BRIDGE - DAY

Katrina drives across a bridge. She parks up and gets out of the car pausing for a beat before glancing each way, she picks up two bricks, dumping them in the bag. She feels the weight before heaving it over the side and tossing it into the river. It disappears into the fast flowing current.

KATRINA

You have got nothing on me now, apart from you being alive!

INT HALLWAY - NIGHT

Jay appears holding a bunch of flowers and a bottle of wine, Confused. Jay tries to switch on the lights but they don't work. He enters.

JAY

Katrina, i'm home.

No reply. Confused, he places the wine down on a table and continues into the house.

JAY

Katrina?, are you here?

There is a noise and light coming from the kitchen. Jay heads towards the door.

INT KITCHEN - NIGHT

Jay standing in the doorway. There is a woman with her back to him, Slowly, the woman turns round. Jay's face is filled with fright as he sees his dead wife.

JAY

Oh my god!...Rhianne?...its not possible... it can't be, i killed you.

Katrina raises the gun, pulling the wig off. Without warning, she fires the gun.

Jay is hit in the shoulder. He falls back into the darkness.

She moves swiftly to the door where Jay's body lay, but he is gone. Suddenly, Katrina's heart pounding.

JAY

Katrina, Why are you trying to kill me? Why? Have you gone mad?

KATRINA

(Screaming)

Shut up you sick fuck!

She steps forward, becoming the hunter.

JAY

I don't want either of us to come to any harm, please... Just remember how much i know about you, What you have done, You are a murderer, a calculated one at that. I found everything out and i would never use it against you... But you know i have a contingency in place, i can ruin the rest of your life. So think long and hard before pulling that trigger again.

KATRINA

I've taken the contents out of your safety deposit box and thrown them in the river. You have fuck all on me. I'm doing this because You killed Abbie you bastard!

JAY

(Laughing)

You stupid bitch, do you think that's the only evidence i have against you? i haven't killed Abbie, Why would i? But if i wanted to kill her i could, just like i could of killed you.

KATRINA

Do you expect me to believe anything you say? Well i don't, you've got to be stopped.

Katrina starts looking around for her phone, the light is dim, she's knocking things everywhere trying to search for her it.

Katrina suddenly sees Jay in the shadows, she aims and fires at him. The mirror shatters, Katrina realises she is shooting at his reflection.

JAY

Please Katrina, put the gun down, you've got it wrong, for fuck sake let me explain.

KATRINA

Explain to the police when they get here.

She see's the phone and grabs it, she presses 99 but before she could press the last 9. She sees a figure. She walks down the hallway.

INT KITCHEN - NIGHT

Jay is blood-soaked gripping a pair of scissors,

INT HALLWAY - NIGHT

Katrina spins round pointing the gun. Her breathing is laboured not wanting to be discovered. She waits.

Suddenly, Jay hurls himself from the darkness, her gun is knocked from her hand and spins onto the floor. Jay lands heavily on her. Now they are both brawling on the floor.

KATRINA

You bastard, you couldn't help yourself could you.

JAY

I've told you, you've got it all wrong, let me explain.

KATRINA

No, no, not this time.

JAY

Get off me you bitch, you are fucking everything up.

Her hands searching for the gun, she finds the heavy door stop, swinging it hard and hitting Jay on the head. Jay slumps backward, dazed but alive.

Katrina drags herself back to the shadows where the gun fell. She searches for it, She snatches it, cocking it. Jay looks up and sees Katrina with the gun. With incredible agility he leaps for the doorway and is back in the shadows.

Katrina points the gun out, her back to the wall. For a moment she is relatively safe.

INT LIVING ROOM - NIGHT

Katrina crawls to the settee, she plunges her hand down and retrieves the knife. She sits back to take a breath, frantically looking around.

INT KATRINA'S ROOM - NIGHT

Katrina's white dress, stockings and stilettos are arranged neatly on the bed in the shape of a woman lying down. A blood droplet falls onto the dress. Jay stands above it, gripping a pair of scissors.

JAY

This could have been different. I'd stopped all of it, But now i have to finish this once and for all. Haven't you ever wondered why i chose you Katrina?

INT HALLWAY - NIGHT

Katrina crawls to the kitchen.

INT KITCHEN - NIGHT

She rests up against the unit, There is movement in front of her down the hallway. She sees Jay, the glint of scissors in

his hand. He strides towards her.

JAY

I'm so sorry Katrina, you started this, i have no choice, its you or me. In the end it was going to be you anyway, your husband paid me a nice fee to torment you, he was suppose to kill you but you had to rush things.

She begins to climb to her feet, Jay begins to walk faster, She looks up in horror as Jay is almost upon her. She points the gun and fires. CLICK it jams, She racks the gun frantically.

KATRINA

(To gun)

Come on!!! come on!!!

The gun goes off, grazing her leg. Blood drips on to the floor. She screams in pain but it's too late, Jay is upon her.

He crashes into her, grabbing her by the lapels and she drops the gun. He looks at her sympathetically before kissing her. Katrina offers no resistance, she is a beaten woman.

JAY

I love you Katrina, it wasn't suppose to happen but i fell for you. why have you done this?

KATRINA

It's what you would do to me.

JAY

No, Katrina my orders were to frighten you and Stephen would do the rest.

KATRINA

You're lying.

Her fingers slide around the handle of the knife and she pulls it out. She stabs Jay in the back leaving the knife protruding. Jay winces in pain, then smiles.

JAY

(Smiling)

Pain is an illusion.

Jay steps back, raising the scissors. Katrina seizes her

moment, She raises her arm, Jay Is momentarily confused, She caresses his face gently before pushing him backwards.

Jay loses his balance, He falls backwards, his arms flailing out for something to grab onto.

The knife still in his back impacts with the floor and drives right through his body. Jays body twitches, Katrina slumps to the floor, her vision blurring. She passes out.

INT KITCHEN - NIGHT

Katrina's eyes flicker open, She looks up seeing a round examination light above her. she is strapped into a chair, Her waist, ankles and wrists are bound and she is wearing the blood smeared white dress.

The door opens and Jay shuffles in. An image of death and evil incarnate. His face is pale, smeared with bizarre make-up, eyeshadow, blusher and mascara. An image of pathetic misguided sexuality.

His shirt blood stained, He is carrying some silver tools which she realises are the dentistry tools Jay had in his room. Katrina writhes but can not free herself.

Jay shuffles over, Katrina manages to get a finger free on her right hand, She gently works on her second. Jay smiles to her, his voice is deep and gurgling as his lungs have begun to fill with blood.

JAY

I had a look while you were asleep
(Pause) i think that you are going to
have to have two root canals done.

He raises his hand, the drill starts, She smiles and opens her legs as much as the straps will allow.

KATRINA

Don't you want me now Jay?

JAY

No, i'll have you after?

Jay steps forward, Katrina is violently struggling, trying to get free, she manages to free another finger.

Jay produces another strap which he uses to hold down her head. Jay leans forward, bringing the drill up close.

JAY
Open wide now.

KATRINA
No Jay please, no.

Katrina won't open her mouth. Katrina screams out in pain as Jay inserts the drill into her mouth. Blood spurts as she violently battles to get free. Jay withdraws, he begins to change the drill bit.

JAY
This one is used for cutting through
tooth and bone.

He turns, the blade spinning. Katrina manages to get her arm free and punches Jay in the bullet wound. He screams out, dropping his drill, Katrina grabs it and cuts her other arm free and her legs.

Jay grabs her around the throat, Katrina topples him over and he lands on the chair. Jay manages an enormous push, throwing Katrina to the floor, dazing her. He turns round and reaches behind the chair. He produces a large knife.

JAY
I always wanted to do it this way.

He raises the knife high above Katrina, pausing to savour the moment.

Katrina sees the spade leaning up against the unit.

She leaps for it, grabbing it and swinging it. Jay's eyes widen, The spade impacts with Jay's neck, she hits him three times as his head separates from his body.

Katrina drags herself to get her phone which she dropped in the struggle. She calls 999.

KATRINA
Please i've just killed somebody.

Katrina hears a noise coming from the hallway, she's frightened.

KATRINA
Hello? Hello who's there?

Suddenly a figure is stood in the door way. A distinctive voice.

STEPHEN

Hello Katrina it's been a while.

KATRINA

Oh my god, Jay was telling the truth.

STEPHEN

(laughing)

Maybe, you see Katrina, you helped me more than you will ever know.

Katrina's phone is under her leg out of Stephens view, she carefully opens the voice recorder app and presses record.

STEPHEN

You see when you used to share your research with me particularly homicides and serial killings, reading your detailed notes and my own research i became fascinated with the subjects. Eventually my wandering soul created ideas for torturing and killing.

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KATRINA

You sick bastard, can you hear yourself?

STEPHEN

Oh yes i can hear myself but are you hearing me? You caused me to be unfaithful all the nights and days you was writing, and while you was out working i buried what was left of them in your garden.

KATRINA

No, so that was the body Jay found?

STEPHEN

Oh Katrina, Katrina there is many out there, he only found one. But now i'm afraid it's your turn.

Stephen runs over to Katrina, Katrina starts hitting out fighting for her life, screaming, all of a sudden the door swings open and the police are there, they stun Stephen with a taser.

He's shouting at Katrina.

STEPHEN

Your time will come you evil bitch, i
will kill you or get somebody to do it
for me.

The police take Stephen handcuffed to a waiting police van,
an officer calls for an ambulance for Katrina.

INT 66 CHAPEL AVENUE - DAY

Katrina cut and Bruised is cleaning furiously at the blood
stained floors and walls. The doorbell rings. Police tape
surrounds the garden.

INT/EXT HALLWAY - DAY

Katrina opens the front door after covering herself. Her eyes
widen, it is Abbie dressed in black with dark glasses. She
holds out a bunch of flowers, Katrina horrified with shock
becomes faint.

INT LIVING ROOM - DAY

Katrina is lowered into a chair by Abbie, Katrina holds her
head, She feels faint.

ABBIE

What the bloody hell has happened?

KATRINA

You wouldn't believe me if i told you.

Katrina starts to explain to Abbie everything that has
happened.

ABBIE

Oh my god i can't believe all this
shit. But are you ok now, what have
the police said?

KATRINA

No i'm ok, i just feel so stupid. The
police are calling round later today.

ABBIE

Do you need any help?

KATRINA

No i can't go in the garden as you can
see they have taped it off.

ABBIE

Jay really helped me you know, did he tell you?

Katrina doesn't reply.

ABBIE

I slipped and cut my arm with our electric knife and if Jay hadn't been there, i would have probably bled to death. The wound was really deep but he stopped the bleeding and got me to the hospital, the doctor said ten minutes later and i would have been a stiff.

Katrina looks distant.

ABBIE

You know something else? To make matters worse, when i came home from hospital some bastard had broke into our flat. But now i know why. But forget about that, i'm worried about you, what can i do?

KATRINA

I'm ok, i'll be alright...Tell me how you're feeling.

ABBIE

Yeah, i'm fine, but if you don't want to be alone you can always stay at our flat, or i can stay with you for a while.

KATRINA

Let's see what the police say first, i might be living in a cell for a while.

ABBIE

That's not right it was self defence.

KATRINA

It's really great seeing you Abbie but to be honest i need to rest, i feel shit.

ABBIE

Oh... ok, don't forget call me later, See you soon take care.

KATRINA
Thanks Abbie.

Abbie leaves.

INT 66 CHAPEL AVENUE - DAY

Katrina sits looking out of the window at the garden

INT 66 CHAPEL AVENUE - DAY - 1 DAY LATER

Door bell rings. Katrina answers to find Inspector Taylor.

KATRINA
Hello, come in.

INSPECTOR TAYLOR
Oh dear, i have just been updated on
everything, this is a mess.

KATRINA
A mess you couldn't write it.

INSPECTOR TAYLOR
I've had all the statements and
listened to the recordings.

KATRINA
I'm sure you have, what happens now.

INSPECTOR TAYLOR
Is it ok to look in his room? Just to
see if i can find anything that will
give me a clue about Jay.

KATRINA
Yeah, no problem, top of the stairs
first door on the right.

JAYS BEDROOM - DAY

Inspector Taylor searches Jay's room, checking draws and wardrobes, everything seems in place. He looks behind the bedside cabinet and finds a letter addressed to Jay from the Ice Gold Bank of Credit (depository dept). He opens it to find conformation the safety deposit box is now ready.

He looks up at the headboard of the bed and spies a lanyard with the bank inscription on it hanging from the corner. He picks it up and examines it.

INSPECTOR TAYLOR
Hmm thats's interesting.

He takes notes and camera shots on his phone.

INT LIVING ROOM - DAY

INSPECTOR TAYLOR
Well that was interesting.

KATRINA
He normally locks his door so i don't
even try and go in there.

INSPECTOR TAYLOR
Hmm really? Well we have charged
Stephen with the serial killings and
Jay was his accomplice, Stephen has
admitted you was next. OK, that's it
for now, i'll be in touch.

INT KITCHEN - DAY

Katrina lights a cigarette and makes a cup of coffee. She
phones Abbie.

KATRINA
Hi Abbie can you call over, ok see you
soon.

Katrina goes to the living room.

INT. LIVING ROOM - DAY

Katrina put's the TV on, she sits down with her head in her
hands as the news comes on.

VOICE OF NEWSREADER

VOICE OF NEWSREADER
POLICE have announced that a man, as
yet unidentified, is helping them with
their enquires into a recent murder.
The man was apprehended after bodies
were found at a property, his finger
prints were discovered on a Stiletto
shoe, the same stiletto shoe that was
used to stab KAREN DAVIS to death last
month. A brief search of the area
produced more mutilated bodies in the
garden. The news has been met with

...(Long report which tails off)

The door bell rings and Katrina turns of the tv and answers the door, it's Abbie as Katrina looks up there is flashes and reporters outside her drive.

KATRINA

Come in Abbie, did you mean what you said when you said i could stay at yours for a while.

ABBIE

Yes of course i did.

KATRINA

It will be only for a few days, i just need to get away.

ABBIE

Go and pack now and we will leave.

KATRINA

Thanks Abbie you're a star. May be when this is all finished and i move, maybe you and Peter could move in at least i know you won't kill me.

With that Katrina packs a bag, Katrina covers her head with her jacket from the press and they jump into the car and head for Abbie's.

66 CHAPEL AVENUE - DAY

Tv reporters are filming police tape around the property with police digging in the background.

ROLL CREDIT

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