

TWISTED

Written by

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FADE IN:

Title - Present Day

INT. JENNY'S FLAT - NIGHT

MITCHELL, 41 years old, tall and slim, unshaven and dishevelled, is pacing up and down a living room in a flat. He is smoking a cigarette. He stubs it out, half finished and promptly lights another one. He is agitated.

O.S

A woman screams. A crash and a bang. Another scream.

Mitchell stops pacing for a moment and looks at the bathroom door. He walks over to it and tries to open it, moving the handle vigorously. It's locked. He kicks it.

MITCHELL

Jenny, open the goddamn door! What the hell you doing?

The door doesn't open. He bangs it again.

MITCHELL (CONT'D)

Jenny, please! Who you got in there?

He walks back towards the sofa and hits the ashtray off the coffee table and onto the floor in temper.

MITCHELL (CONT'D)

Fuck! Oh fuck!

He starts pacing again and punches the wall.

The bathroom door suddenly unlocks and opens. In comes JENNY, 35 years old of slim build. She is covered in blood and it's also matted in her hair. Her eyes are wild and glazed. She is only wearing pants and a vest top.

She leans up against the wall. They both stare at each other in silence. Jenny takes some deep breaths.

Mitchell breaks the silence.

MITCHELL (CONT'D)

What you done?

JENNY

You wanted one, I've given you one.

BEAT.

JENNY (CONT'D)
Go on then, claim your prize.

Jenny moves away from the wall, closer to Mitchell.

JENNY (CONT'D)
Do it!

Mitchell stares at her, in shock.

MITCHELL
You haven't...

JENNY
It ain't going nowhere. All the
time in the world baby.

Jenny moves closer to Mitchell again and he edges back away from her.

JENNY (CONT'D)
What you fuckin waiting for?

Mitchell looks at her with fear and excitement in his eyes. He shakes his head, unsure what to do next.

JENNY (CONT'D)
I wanna watch the action...

Jenny stares at him, waiting for his reaction.

She lunges at Mitchell and pushes him onto the sofa.

JENNY (CONT'D)
(Mocking tone)
You're scared, aren't ya? You're
actually scared! All we've done
together and you're scared to
play...

Jenny laughs manically.

JENNY (CONT'D)
I never had you down as a coward.

Mitchell gets up of the sofa and shoves Jenny out of the way. He hesitates at the bathroom door, plucking up courage. Finally he goes into the bathroom.

Jenny lights one of his cigarettes, her eyes peeled on the door.

O.S

MITCHELL
No! Fuck, Oh my God...

Mitchell comes out of the bathroom. He is shaken and stunned. He starts to pace again.

Jenny laughs loudly, manically.

MITCHELL (CONT'D)
You're insane!

Jenny laughs again.

JENNY
Frankensteins monster. I'm your creation.

Jenny runs full force into Mitchell and pushes him back on the sofa again. She straddles him. She touches his arm lightly with her cigarette, burning him.

MITCHELL
Shit!

Mitchell is furious and flips the cigarette from her hand. He tries to get her off.

MITCHELL (CONT'D)
Screw you!

Jenny struggles, refusing to get off him. She grabs his throat. Mitchell takes her arm and pulls it off him, twisting her arm back. Jenny spits in his face.

Mitchell grabs her by the hair and pulls her head down towards his crotch. Jenny laughs at him again. This angers Mitchell even more.

MITCHELL (CONT'D)
Shut up, just shut up! I didn't want that...

Mitchell pulls Jenny's roughly back up. He stares into her eyes. Neither break eye contact.

JENNY
Hit me, you know I don't give a shit.

Mitchell obliges and punches her in the face.

Jenny's lip and nose is bleeding. She wipes the blood away with the back of her hand. She studies her hand and then punches Mitchell back in the face with all her strength. Mitchell smirks at her and raises his fist again.

He pauses for a second.

JENNY (CONT'D)
Feel better now?

Mitchell looks like he want's to kill her.

MITCHELL
Not yet, no.

He pauses for another moment.

MITCHELL (CONT'D)
You have ruined everything, you
dumb bitch!

He punches her again, this time even harder. Her head swings back in slow motion as more blood leaves her nose.

FADE OUT.

FADE IN:

TITLE - SIX MONTHS EARLIER

INT. A BUSY OFFICE - DAY

Mitchell is sat at a desk in front of his computer. He is wearing a designer suit and is clean shaven. He has an air of self confidence about him. There are many people in the office. Phones are ringing and people are talking between themselves.

In front of Mitchell in a small, open booth, is his work colleague, ADAM, 30 years old and of stocky build. Adam is on the telephone talking to a client.

ADAM
...I explained to you there are no
guaranties...

Adam looks over at Mitchell. Adam makes a 'wanker' sign with his hand. Mitchell laughs.

ADAM (CONT'D)
...I'm sorry you feel that way Mr.
Jones...

Mr. Jones hangs up on Adam because Adam chucks the phone down hard into the cradle.

Adam sits down on his stool.

ADAM (CONT'D)
He invested 10 k man, hardly his
life savings.

Mitchell shrugs his shoulders.

MITCHELL
It might've been, to him.

ADAM
Yeah, well. Not my problem. I
fuckin hate this job sometimes.

Mitchell punches some numbers on the phone in front of him.

MITCHELL
Watch and learn, son, watch and
learn.

Mitchell's voice changes. Professional and knowing.

MITCHELL (CONT'D)
Good morning Frank. How are you?

Adam watches the phone call, a scowl on his face.

MITCHELL (CONT'D)
Have I got another great deal for
you, sir. Get that cheque book at
the ready...

Mitchell winks at Adam who gives him the finger back.

INT. A WINE BAR - NIGHT

Mitchell, Adam and some other work colleagues are sat at a table drinking wine.

Sat next to Mitchell is MICHELLE, a pretty girl in her mid-twenties. She can't take her eyes off of Mitchell.

MITCHELL
...so Frank got me to the 300 k
mark this month.

MICHELLE
The office golden boy again.

Michelle puts her hand on Mitchell's knee. Mitchell's facial expression changes. He looks at Michelle with disdain. He pushes Michelle's hand away roughly and angrily. Michelle looks hurt.

Adam engages Michelle in some office talk.

ADAM

So can you get her number for me?
The new girl in postal?

Michelle is trying to focus on Adam but more interested in Mitchell.

MICHELLE

What? Oh, yeah. Alison. I'll try.

Mitchell looks around the wine bar. At the bar he sees two women waiting to be served. One of the women is Jenny. She is dressed in trendy, casual looking clothes. She has her hand on the other woman's ass. The other woman is CALLY, in her late 20's, an attractive woman and smartly dressed.

Mitchell stares at the women. Jenny turns her head towards Mitchell and sees him staring. She moves her hand up and down Cally's ass deliberately. She holds Mitchell's gaze. Mitchell looks away first.

ADAM

...What do you think, Mitchell?

Mitchell realizes Adam is talking to him.

MITCHELL

About what? Sorry, didn't hear you.

ADAM

Your chance of promotion this
month?

Mitchell becomes animated.

MITCHELL

It's a given bud, a given.

EXT. OUTSIDE WINEBAR - NIGHT

Mitchell, Adam and Michelle are outside the wine bar.

ADAM

Move on to Dixies?

Mitchell shakes his head.

MITCHELL

I can't mate. Sorry.

Michelle looks disheartened at his comment.

ADAM

(To Michelle)

Just you and me then hon.

Michelle doesn't look impressed but gives a resigned nod.

Adam and Michelle walk off. Mitchell heads to his car which is parked outside the wine bar.

Mitchell pings the central locking on his car. The lights flash.

EXT. INSIDE CAR - NIGHT

He get's into the car and moves the wing mirror. Through the mirror he see's Cally and Jenny kissing passionately a few yards away. He watches them for a few moments.

Mitchell starts up the car engine and pulls away. He continues to look into the wing mirror at the girls until they are out of his vision.

INT. MITCHELL'S HOUSE - NIGHT

Mitchell is inside his house. It is in darkness but a Television is playing gently in the living room. Mitchell walks into the living room.

In the living room is his wife, RACHEL, 35 years old, plain looking and overweight. She is asleep on the sofa. Also on the sofa asleep with her are their twin boys, CALLUM and CANE, 3 years old.

Mitchell walks over and turns the T.V off. He picks up a blanket from the other sofa, walks over to Rachel and the boys and covers them in the blanket.

He kisses Rachel on the head. She stirs.

RACHEL

Mitchell...?

MITCHELL

Sshh. Go back to sleep.

Rachel closes her eyes again. Mitchell walks out of the room closing the door quietly behind him.

EXT. OUTSIDE THE OFFICE - EARLY EVENING

Mitchell is leaving the office. Michelle runs up to join him.

MICHELLE
I was thinking a drink or
something?

MITCHELL
No.

MICHELLE
Gotta get back to the family?

MITCHELL
I guess so.

MICHELLE
I thought we could talk, you know,
about us.

Mitchell looks at her like she is mud on his shoe.

MITCHELL
There is no us.

MICHELLE
Why you being like this?

Mitchell laughs.

MITCHELL
Are you really that stupid?

Mitchell starts to walk away from Michelle. She shouts after him.

MICHELLE
Your loss, asshole!

Mitchell ignores her and carries on walking.

INT. A WINE BAR - EARLY EVENING

Jenny and Cally are sat at a table talking.

CALLY
It's always the same. I deserved
that promotion, not Tom. Men get
the better opportunities.

Jenny reaches out and touches Cally's hand.

JENNY
Only if you let them.

CALLY
It's different for you.

Jenny chuckles.

JENNY
And why's that exactly?

CALLY
You think like a man.

Jenny laughs again.

JENNY
Through my dick you mean?

CALLY
I guess so, yeah.

The door opens and a big crowd of people walk in. They are noisy. Jenny looks over. Mitchell follows in a few seconds after the group.

Mitchell notices Jenny. She notices him. They lock eyes for a moment.

Mitchell walks up to the bar.

Jenny finishes her drink in one gulp.

JENNY
Wanna 'nother drink hon?

CALLY
Sure.

Jenny puts out her hand to take Cally's drink. Cally finishes hers as well. Jenny takes their empty glasses to the bar.

She stands behind Mitchell.

Someone stands behind Jenny, pushing her into Mitchell.

JENNY
Shit! Sorry.

MITCHELL
No worries.

Jenny moves herself away from the person behind her. She is now stood next to Mitchell.

MITCHELL (CONT'D)
It get's busy in here.

JENNY
Yeah. The place to be, I guess.

MITCHELL
I saw you the other night.

JENNY
Yeah. I know.

MITCHELL
You gotta name?

Jenny smiles.

MITCHELL (CONT'D)
I'm Mitchell. Mitch.

He waits for a response.

Jenny holds out her hand.

JENNY
Jenny. Jen. Nice to meet ya.

Mitchell shakes her hand.

MITCHELL
Likewise.

They look at each other, slightly awkward for a second.

MITCHELL (CONT'D)
(nodding his head towards
Cally)
That your girlfriend?

JENNY
We fuck if that's what you mean.

Mitchell appears slightly shocked at her outwardness, but regains himself.

MITCHELL
Suppose that's what I was asking,
yeah.

The barman walks up to Mitchell to take his order. He says nothing more to Jenny and gives his attention to the bar man.

MITCHELL (CONT'D)
Beer please.

CUT TO:

INT. MITCHELL'S HOUSE - DAY

Mitchell and Rachel are in the kitchen drinking coffee. The twins race in on trikes, laughing and screeching. Their dog, DIGBY, follows behind barking.

RACHEL
I thought I'd see Carol later. Take the kids out.

MITCHELL
What you wanna see her for? She's a dumbass.

RACHEL
You think all women are dumbasses.

MITCHELL
She's a big dumbass. And her son is an asshole.

RACHEL
He's only a kid. You don't want me to see her?

Mitchell's demeanor changes. He becomes sweeter.

MITCHELL
Course not baby. You can see who you like. You know that. I don't tell you what to do.

Rachel looks at him, querying what he just said. She knows he always tells her what to do.

MITCHELL (CONT'D)
You just know how I feel about her, that's all. It's a respect thing, ya know. For me.

Rachel looks resigned - she has had these types of conversations before with him.

Digby runs back into the kitchen. He jumps up at Mitchell.

MITCHELL (CONT'D)
Hay, boy. How ya doin?

Mitchell looks up at Rachel.

MITCHELL (CONT'D)
Why don't we do something today, as
a family?

This cheers Rachel up.

RACHEL
Cool. A picnic? In the park?

Mitchell tries to hide his lack of enthusiasm from his face.

MITCHELL
Sure. Sounds great.

INT. JENNY'S BEDROOM - DAY

Jenny and Cally are in bed. It's clear they have just had sex.

CALLY
You got plans today?

Jenny smooths Cally's hair behind her ears.

JENNY
Not really. Gonna go for a run
soon. Get rid of some energy.

CALLY
You mean that wasn't energetic
enough?

Jenny affectionately hits her arm.

JENNY
Mental energy.

Jenny get's out of bed.

JENNY (CONT'D)
Gonna shower. See you later maybe?

Cally looks a little surprised

+

.

CALLY
My cue to go then. Yeah, maybe
later.

Jenny walks off towards the bathroom, saying nothing.

EXT. A PARK - DAY

Mitchell and Rachel are in the park with the twins. They are sat near a refreshment hut. The twins are playing on the swings. Digby is running around. Rachel is watching the boys intently. Mitchell looks bored.

RACHEL

They're growing up so quickly.

MITCHELL

What? Oh, yeah. They are.

A sexy young woman walks past. Mitchell looks at her, staring at her ass.

RACHEL

Do you have to be so obvious?

Mitchell looks genuinely surprised.

MITCHELL

What you talking about?

Rachel shakes her head.

RACHEL

Nothing. How's Adam?

MITCHELL

Why you interested? That's work
shit. I hate talking about work in
my free time, you know that.

Rachel doesn't answer. She knows only too well most types of conversations are off limits.

A jogger runs by them and to the refreshment hut. It's Jenny. After a few moments Mitchell realizes who it is.

MITCHELL (CONT'D)

I need a coffee. Want one?

Rachel shakes her head. Mitchell walks off towards the refreshment hut.

Jenny is at the refreshment hut, out of breath and drinking water. She has her back to Mitchell. She is bent over, breathing, drinking her water and messing with her shoelaces.

He taps her on the shoulder.

Jenny spins around.

MITCHELL (CONT'D)
We meet again.

JENNY
(realizing who it is)
You stalking me?

MITCHELL
Why, you want me too?

JENNY
Perhaps.

MITCHELL
Are you worth stalking?

Jenny laughs.

JENNY
Stalk me and find out.

Mitchell gives her his best smile.

MITCHELL
Do I get a clue, how to start this
stalking?

Jenny ruffles her hair nonchalantly.

JENNY
OK, I'll play the game. Perfect
Printing. That's all you're
getting.

MITCHELL
That's all I need.

Jenny glances over towards Rachel and see's her staring at them both. Mitchell looks over as well and awkwardly puts his hand up at her.

JENNY
Girlfriend?

MITCHELL
We fuck if that's what you mean.

Jenny smirks at him, remembering her own comment in the wine bar, then she hands him her now empty water bottle.

JENNY
See you around, soon to be stalker.

She leaves Mitchell standing there, jogging away from him as he stares after her.

Mitchell walks back over to Rachel. The twins are now stood with her. They jump up and down excitedly. Mitchell lifts them both up in his arms and swings them around.

The twins scream in delight.

RACHEL
Where is it then?

Mitchell looks at her and puts the twins back to the ground.

MITCHELL
Where's what?

RACHEL
The coffee.

MITCHELL
Oh. Yeah. I forgot it.

Rachel raises her eyebrows.

RACHEL
Who was she? That girl.

Mitchell pauses for a moment.

MITCHELL
No one special. A woman I know.
From work. Right, who want's ice-
creams?

The twins jump up and down shouting yes.

Rachel shakes her head. She knows the conversation is over.

INT. JENNY'S FLAT - NIGHT

Jenny and Cally are in the kitchen enjoying a glass of wine. Music plays in the background. There is a photo of a young Jenny with a boy on the unit. Jenny stares at the photo briefly, sadness in her eyes. She composes herself quickly.

Jenny puts her hand out to Cally.

JENNY
Dance with me.

CALLY
Seriously? You wanna dance?

JENNY

Yeah.

Cally takes her hand and they dance slowly. Cally snuggles her head into Jenny's shoulder.

CALLY

I love you.

Jenny stops dancing. Cally knows she's said the wrong thing.

JENNY

I know.

Cally waits for more.

JENNY (CONT'D)

Come on, let's go out. I'm bored now.

Cally is hurt but tries not to show it.

CALLY

I'm tired. Think I'll go home.

JENNY

Don't be like that. I'm just not... well, you know.

CALLY

Yeah. Forget it. I'll call you. Tomorrow maybe.

Cally goes off to get her coat. She turns around to look at Jenny.

CALLY (CONT'D)

We're cool, yeah?

Jenny smiles at her.

JENNY

Sure. We're cool.

Cally leaves the flat. Jenny turns the music up louder and finishes her wine. She walks over to the mirror and ruffles her hair. She puts some lipstick on and sexy boots.

She picks up her purse and leaves the flat, the music still playing in the background.

INT. MITCHELL'S HOUSE - NIGHT

Rachel kisses the twins good night. She leaves their room, closing the door softly behind her.

Rachel walks into the living room. Mitchell is sat on the sofa, watching T.V. Rachel sits down next to him.

RACHEL

I was thinking, if you get the promotion we should go on vacation. You know, as a family.

MITCHELL

I dunno babe. Maybe.

Mitchell carries on staring at the T.V Screen.

RACHEL

Carol called, earlier. Told her we went out. She offered to child mind for us next weekend. We could go out on our own.

MITCHELL

We ain't leaving my boys with her. End of.

RACHEL

It'd be nice for us to spend some time together alone.

Mitchell stands up.

MITCHELL

Yeah. We'll sort something out. I got work to do.

He walks out the room. Rachel sighs, picks up the T.V Remote and turns the channel over.

INT. A BAR - NIGHT

Jenny is dancing in a bar with a group of people. She is carefree and happy, slightly drunk.

A man has a bottle of drink and pours some into her glass. Then he pops a pill in her mouth. She drinks the drink in one go, swallowing the pill as she continues to dance with the group.

INT. MITCHELL'S HOUSE - CONTINUOUS

Mitchell is in the study. He is sat in front of his lap top. He types the words 'PERFECT PRINTERS' into a search engine.

The results pop up.

EXT. OUTSIDE A BAR - NIGHT

Jenny is stood with a group of people outside the bar.

JENNY

Continue this party at mine?

The group agree and they head off together, laughing.

INT. A BUSY OFFICE - DAY

Mitchell is stood at the fax machine, waiting. Michelle walks up behind him. She pinches his ass. Mitchell swings round, anger on his face.

MITCHELL

Don't fucking do that.

MICHELLE

Hay, I'm teasing. We could go to the storeroom, you know, get some 'paper'?

Mitchell laughs nastily.

MITCHELL

I don't think so.

Michelle doesn't want to take no for an answer.

MICHELLE

Come on, it'll be our secret as always.

Mitchell grabs Michelle by the arm roughly.

MITCHELL

It's over. Get used to it. Don't push me Michelle, I'm warning you.

He drops her arm viciously.

Michelle looks shocked, almost scared. She rubs her arm.

Adam walks up to the printer. Mitchell's tone and demeanor changes.

MITCHELL (CONT'D)
 Hay, Adam. Get in the queue dude.

Adam studies the scene, sensing something is not right. He looks at Michelle who is still rubbing her arm.

ADAM
 Alright guys?

Michelle nods her head and walks off, still rubbing his arm.

ADAM (CONT'D)
 Something I said?

Mitchell laughs.

MITCHELL
 Nah. Michelle being over sensitive.
 You know how she can be.

Mitchell's fax comes out the machine. He takes it.

MITCHELL (CONT'D)
 All yours bud.

He walks off back towards his desk.

Adam raises his eyebrows and loads his fax into the machine.

CUT TO:

EXT. THE SIDEWALK - DAY

Mitchell is walking quickly along a busy street. He reaches an office - PERFECT PRINTERS

INT. PERFECT PRINTERS OFFICE - CONTINUOUS

Mitchell is stood at the reception desk. The receptionist walks up to him.

RECEPTIONIST
 How can I help?

MITCHELL
 I'm looking for Jenny.

RECEPTIONIST
 Jenny who?

MITCHELL

I don't know.

The receptionist raises her eyebrows at him.

RECEPTIONIST

Well, what department? Design,
printing...?

MITCHELL

The department Jenny works in.

RECEPTIONIST

Jenny Jenkins? Graphic designer?

MITCHELL

Maybe.

The receptionist looks at him like he is crazy. She walks over to the telephone and makes a quick, hushed call.

RECEPTIONIST

Take a seat. She'll be down in a
minute.

Mitchell walks over to some chairs and sits down. He picks up a magazine. He taps his feet. His legs move up and down. He is nervous.

He get's slightly engrossed in an article.

JENNY

So, my stalker finally arrives.

Mitchell looks up. Jenny smirks at him.

MITCHELL

Coffee. Can we have coffee?

JENNY

No.

Mitchell is taken aback. Jenny laughs.

JENNY (CONT'D)

But we can have a beer. The bar
around the corner. Rileys. Half an
hour.

She walks away. Mitchell stands up and chucks the magazine down. The receptionist stares at him.

INT. RILEYS BAR - CONTINUOUS

Mitchell is sat at a table at the bar. His mobile phone beeps. He takes the phone out of his pocket. A text message.

'Don't forget your mother is coming for dinner.' - Rachel

Mitchell turns the phone off and put's it back in his pocket. He looks at his hand and removes his wedding ring. He put's that in his pocket as well.

The door of the bar opens. Jenny walks into the bar. Mitchell signals to her. She walks over and sit's down.

MITCHELL

Glad you come.

JENNY

Glad you found me.

They make eye contact. The attraction is obvious.

INT. RILEYS BAR - LATER

Mitchell and Jenny are both drunk. They are laughing and enjoying each other's company.

MITCHELL

I wondered if you only liked girls.

JENNY

I like interesting people.

They both look at each other.

MITCHELL

And you're a designer?

JENNY

I'm whatever I want to be.

MITCHELL

Yeah, I'm getting that impression.

Jenny takes Mitchell's hand. She fingers his obvious wedding ring mark where the ring is missing.

JENNY

And you're a husband.

MITCHELL

I'm whatever I'm supposed to be.

JENNY

Why remove it? I knew you were hitched. Saw it on your finger the first time we met.

MITCHELL

Dunno. Guess I don't wanna be hitched just for tonight.

JENNY

You intrigue me.

MITCHELL

Good. I can be intriguing. When someone is worth the effort.

JENNY

I don't need much effort. I believe people should just take what they want.

MITCHELL

Are you up for taking?

JENNY

I could be.

MITCHELL

Right here, now, over the table?

Jenny chuckles.

JENNY

Too predictable. Use your imagination.

They both start laughing together and pick up their beers. Mitchell raises his bottle.

MITCHELL

To taking what we want.

Jenny clinks his bottle with her own.

JENNY

To excitement.

INT. MITCHELL'S HOUSE - NIGHT

Rachel is scraping food from plates into the bin. Sat at the table is Mitchell's mother, SYLVIA. A hard looking woman in her 60's.

SYLVIA

He's always been an inconsiderate bastard. Even as a kid. Never understood how hard I worked to look after him.

RACHEL

He's probably just working late.

SYLVIA

So why not answer his phone? I come all this way to see him and he doesn't bother to be here. Too much like his father.

Rachel nods her head absently, not really listening. She's heard it all before.

SYLVIA (CONT'D)

When his father left, I thought he'd step up. Be man of the house. But no, always needed his nose wiped that boy.

SYLVIA (CONT'D)

And you aren't helping keep him at home. You gained 10 pounds since I last saw you.

Rachel slams the plates hard down on the kitchen unit.

RACHEL

I'm sure I haven't. I only saw you two weeks ago.

SYLVIA

Whatever you say. Can you call me a cab? I'm not waiting any longer. Useless, bloody useless that son of mine.

Rachel walks into the hallway to call a cab.

O.S

SYLVIA (CONT'D)

And tell them to be quick.

Rachel grimaces and sticks her middle finger up, but she is out of sight from Sylvia.

INT. JENNY'S BEDROOM - NIGHT

Jenny is undressing. She removes her clothes and touches herself seductively. She is turned on.

INT. MITCHELL'S BEDROOM - NIGHT

Mitchell get's into bed. Rachel appears to be asleep. Mitchell cuddles her.

RACHEL

I told you she was coming. Where were you?

MITCHELL

Sorry babe. Work thing.

RACHEL

And you couldn't phone?

MITCHELL

Battery died. How was she?

RACHEL

A bitch.

MITCHELL

No change there then.

Mitchell starts touching Rachel, obviously wanting sex. Rachel responds. She is acting loving, kind and sweet.

Mitchell is more aggressive. He grabs her thigh roughly and pulls her nipple.

RACHEL

Agh, that hurts!

Rachel pulls his hand off her thigh.

Mitchell sighs and loses interest. He kisses her cheek.

MITCHELL

I'm tired. Night babe.

Mitchell turns over. He closes his eyes.

Rachel stares at the ceiling in silence.

CUT TO:

INT. A DIMLY LIT PARKING LOT - NIGHT

Mitchell is stood behind a pillar in the parking lot. It's not very well lit. He is looking at a car opposite him.

The sound of shoes as someone approaches.

Mitchell leans up against the pillar, not wanting to be seen. He is agitated.

The footsteps get closer. It's a woman, but her face can't be identified. She is wearing a red dress. She walks over to her car. She moves to the back of the car, as if to open the boot.

Within seconds, Mitchell is behind her. He slams her up against the bonnet. He puts his hand across her mouth.

She struggles and tries to scream, but it's only muffles.

He forces her arms out wide onto the bonnet and with his knees prizes open her legs.

She struggles again and tries to move her arms. She tries to force her legs shut but Mitchell is stronger.

Mitch brings her arms together and pins them with one hand, still up above her head on the bonnet of the car.

He pulls her dress up and panties down, and exposes her ass. He opens her legs wider with his knee.

He opens his zipper.

He enters her roughly and deeply. He starts thrusting hard and aggressively.

She gasps. Mitchell groans. He keeps thrusting.

The woman slowly begins to move herself in time to his thrusts. Her breathing gets heavier.

With a final, hard thrust Mitchell cums. The woman moans loudly and orgasms as well at the same time.

Mitchell flops hard down on top of her.

They both try to regulate their breathing.

Mitchell takes a step backwards and pulls his zipper back up.

The woman stays in the same position over the bonnet but re-arranges her clothes to cover her modesty.

She turns her head around and looks directly at Mitchell.

It's Jenny.

They simply stare at each other, holding each other's gaze and not saying a word.

Mitchell breaks the silence.

MITCHELL

Imaginative enough for you?

Jenny stares at him, still not moving.

Mitchell walks off and Jenny smiles as she looks at his back.

INT. A BUSY OFFICE - DAY

Everyone in the office is celebrating. Mitchell has got the promotion. Mitchell is stood with some colleagues and his boss Mr. BROWN.

BROWN

I've got high hopes for you Mitchell.

MITCHELL

Thank you sir. I won't let you down.

BROWN

You'd better not.

Mr. Brown pats his back and walks off towards his office.

Mitchell gives his attention to the others.

STAFF MEMBER 1
Congratulations. I knew you'd get
it.

STAFF MEMBER 2
Well done.

MITCHELL
Thanks guys.

Staff members are all stood around congratulating him.
Mitchell is suave, confident, friendly.

ADAM
So, how do ya do it? Share your
secret.

MITCHELL
It's all about control, my friend.

Mitchell slaps Adam on the back in jest.

ADAM
Yeah, that makes sense.

His face says otherwise.

Michelle walks up to them both.

MICHELLE
Congratulations. You've worked hard
for it.

Adam looks at Mitchell.

Mitchell cuts Michelle dead with a look. He walks off,
plastering a smile back on his face to go and talk to some
other people.

Adam smiles in sympathy at Michelle. They both look at Adam
enjoying attention with other staff members.

ADAM
Ignore him. I'm sure he doesn't
mean it.

MICHELLE
Someone needs to knock that
arrogant smile off his face.

Adam doesn't answer, but his eyes agree with her.

INT. PERFECT PRINTERS OFFICE - DAY

Jenny is leaving the office. Cally is waiting for her at reception.

Jenny sees her and walks over to her. Jenny kisses her on the cheek.

CALLY
I thought we could grab dinner
tonight?

Jenny frowns.

JENNY
Sorry hon, I can't tonight.
Entertaining some clients.

Cally is disappointed.

CALLY
You're really busy these days.

JENNY
I know. Sorry.

She holds Cally's gaze.

JENNY (CONT'D)
The weekend. I promise. Just you
and me. Stay over.

Cally looks unsure if she believes her.

CALLY
OK, cool. Ring me.

The girls hug. Cally walks towards the door.

JENNY
I'll call you.

Cally looks back, nods her head and walks out the office.

CUT TO:

INT. A DIMLY LIT PARKING LOT - NIGHT

Jenny and Mitchell are having sex in Mitchell's car. The car park is quite full. A couple walk by. The car is steamy and rocking slightly. Mitchell cums. He lifts his head up.

The couple are looking back at the car. It's obvious they saw Jenny and Mitchell having sex.

Mitchell climbs off Jenny.

MITCHELL

Do you have no shame?

JENNY

I like being watched.

MITCHELL

I wanna watch you. With her. I
wanna see you fuck her.

Jenny re-arranges her clothes. Mitchell fondles her breast as she tries to do up her top.

JENNY

That's not her thing.

MITCHELL

She doesn't have to know.

Jenny smiles and kisses him passionately.

INT. MITCHELL'S HOUSE - NIGHT

Mitchell is in the bath. Rachel is washing him with a sponge.

Mitchell submerges himself into the bath water to swill off his hair.

He comes back up.

RACHEL

I'll cook dinner. While you dry. Go
and kiss the twins good night.

Rachel reaches for a towel and holds it out as Mitch climbs out the bath.

He climbs into the towel.

RACHEL (CONT'D)

Vegetarian lasagna?

Mitchell starts to dry himself.

MITCHELL

There are other veggie dishes ya know.

RACHEL

Yeah. Sorry. I'll do something else. Perhaps I'll get some vegetarian cook books.

MITCHELL

Good idea.

RACHEL

I was reading somewhere that kids should actually eat meat...

Mitchell raises his voice.

MITCHELL

My boys are not eating meat! Don't ever give them meat. You know how I feel about that.

RACHEL

Ok, sorry. Don't get angry. I was just saying...

MITCHELL

It's the dumb human beings of this world that should be served up, not animals.

RACHEL

You think I'm dumb.

Mitchell smiles softly.

MITCHELL

Don't be silly.

He kisses the top of her head.

MITCHELL (CONT'D)

It doesn't include the people I love.

Mitchell shakes his head. He turns to look in the bathroom mirror and ruffles his hair.

MITCHELL (CONT'D)

Put dinner back for me. I gotta go see Mum.

RACHEL

It's late.

MITCHELL

She has a problem apparently.

RACHEL

That's for sure.

Mitchell cuts her with a look, not impressed with her comment. Rachel shakes her head and leaves the bathroom.

CUT TO:

INT. MITCHELL'S MOTHER'S HOUSE - CONTINUOUS

Mitchell is stood on a chair, changing a light bulb for his mother.

MITCHELL

This could've waited until the morning Mum.

Sylvia, who is sat on the sofa looking up at him, pulls a face.

SYLVIA

That's right. You'd leave your own mother sat in the dark.

Mitchell doesn't answer. He finishes what he was doing.

MITCHELL

All done. I'm gonna have to shoot now.

SYLVIA

Typical. Still no time for me, just like when you were a kid. Preferred pulling heads off insects than keeping me company.

Mitchell's face stiffens, but he stays in control.

He walks over to his mum and rigidly kisses her cheek.

MITCHELL

I'll drop by again soon, promise.

As Mitchell leaves the room he can hear his mum mumbling to herself in the background.

CUT TO:

INT. PERFECT PRINTERS - DAY

Jenny is sat at her computer. She is working on some graphic designs. She gets bored, starts twiddling her pen. She opens up another tab on her screen. It's a website dedicated to torture. She scrolls through the page, reading people's profiles.

She is intrigued, yet horrified. This shows in her face as she reads perverted fantasies that other members have written.

PROFILE - DEVILS DESIRE

'I want to watch as I strangle the last breath out of her...'

She stares at the web page, then closes it down, cross with herself for looking at it.

INT. JENNY'S BEDROOM - NIGHT

Mitchell is inside the wardrobe, the door slightly ajar. He is breathing quickly. He has his mobile phone in his hand. Giggles are heard.

He sniffs the same red dress Jenny was wearing in the parking lot which is hung up near him on a coat hanger. He inhales deeply and rubs the dress against his face.

Groaning noises start coming from the bed.

Mitch turns on his mobile phone. We see what he is looking at through his phone.

Jenny and Cally are having sex on the bed.

Cally pulls Jenny's head down between her legs.

Cally is writhing in ecstasy.

Cally begins to moan and pulls Jenny closer into her by the hair.

Mitch's arm is moving vigorously. It is obvious he is masturbating.

He moves the phone away from the direction of the bed. We see the red dress again through the camera lens as Mitch pulls it from the coat hanger. Mitch lets out a groan and cums all over the red dress at exactly the same time as we hear Cally orgasm.

INT. JENNY'S FLAT - CONTINUOUS

Jenny and Cally are in the living room sitting down.

CALLY

I'm gonna shower. Care to join me?

Cally stands up.

JENNY

Sure. Give me a minute.

Cally walks out the room towards the bathroom.

INT. JENNY'S BEDROOM - CONTINUOUS

Jenny enters her bedroom. She carefully opens the wardrobe door. Mitch grabs her and tries to kiss her.

JENNY

You gotta go. Quick. Come on!

MITCHELL

You not doing seconds?

Jenny grabs him by the arm and pulls him out the wardrobe.

JENNY

Hurry, while she's in the shower.

Mitchell complies and gets out the wardrobe. The red dress falls out. Jenny stares at it briefly.

JENNY (CONT'D)

Be quiet!

They walk out the bedroom and into the lounge.

INT. JENNY'S FLAT - CONTINUOUS

Jenny shoves Mitchell towards the front door. The shower can be heard in the background. She opens the door.

JENNY
Get outta here.

Mitchell is now half out the door. He pulls her towards him. Jenny pulls away.

MITCHELL
You were...

Jenny doesn't wait to hear what he has to say. She pushes him out the door and closes it. She leans up against the door briefly, composes herself and walks towards the bathroom.

INT. RILEYS BAR - NIGHT

Mitchell is sat at the counter in Rileys bar. He is drinking neat whiskey. He slides his glass along the counter to the barman, wanting another.

The barman obliges and refills his glass. He hands it to Mitchell.

BARMAN
Tough day?

Mitchell empties the glass again and slams it hard on the counter.

MITCHELL
You know when someone get's up here?

He puts his finger on his head.

MITCHELL (CONT'D)
...And you don't want them up there?

The barman looks at him, used to pissed up customers making comments like these.

BARMAN
Yeah, I hear ya buddy...

MITCHELL
Well, it's like that.

The barman nods his best sympathetic nod.

BARMAN

Another?

Mitchell nods his head. The barman refills his glass. Mitchell takes out his mobile phone and fins his video of Jenny and Cally. He looks at the screen briefly.

MITCHELL

(to himself)

Fuck...

INT. JENNY'S FLAT - CONTINUOUS

Jenny and Cally are both in bath robes in the living room. Music plays softly in the background from the kitchen stereo.

JENNY

You hungry hon?

CALLY

Yeah. It makes me hungry... sex.

Jenny get's up.

JENNY

Ham toasties then...

Jenny walks off into the kitchen. She turns the music up.

Cally waits. Jenny's mobile, that's on the coffee table in front of her, beeps.

CALLY

Jen... Your phone.

Jenny doesn't hear her.

Cally get's up and walks over to Jenny's mobile. She picks it up and stares at the screen.

Displaying on the phone is a video message. It is obvious from the still shot that it is Cally and Jenny having sex on the bed together.

Underneath the video it says '**You fuck like a whore.**' - **Mitch**

Cally stares at the screen, fully aware of what it is.

She is shocked and hurt. A tear comes down her cheek.

Jenny walks back into the living room holding two plates.

She can tell something is wrong with Cally, who is still holding Jenny's mobile.

JENNY

What's up?

Cally holds the phone up and presses play.

The video starts to play and the moans and groans are heard.

Jenny stares at the video and realization dawns on her.

JENNY (CONT'D)

Oh Cally, I'm sorry. Let me explain...

The video carries on playing.

JENNY (CONT'D)

Turn it off, please, Cally. I don't want to hear it.

Cally throws the phone onto the sofa. It carries on playing.

She walks over to Jenny and spits in her face.

CALLY

Who the hell are you Jenny?

JENNY

Please, I can explain...

CALLY

No you can't. Always looking for excitement. Your next kick. Well fuck you, I'm no-ones toy!

JENNY

Cally...!

Cally storms off to the bedroom.

Jenny flops down onto the sofa and starts to cry, and at the same time Cally's orgasm can be heard coming from the phone.

INT. RILEYS BAR - CONTINUOUS

Mitchell is still sat in the same place. He is staring into his empty glass. Suddenly Jenny comes up behind him and slaps him hard around the head.

JENNY

What the fuck you do that for?

Mitchell is stunned and turns around, a snarl on his face, then he realizes it's Jenny.

MITCHELL

What did I do?!

The barman looks at them both intently. Jenny notices him staring.

JENNY

Not here. Outside.

She pulls Mitchell by the arm. He stumbles as he tries to get up. Jenny storms out of the bar and Mitchell follows her.

EXT. OUTSIDE RILEYS - CONTINUOUS

Jenny has her arms folded. She is furious. Mitchell is looking at her, waiting for her to speak.

JENNY

Cally saw the video. Arsehole!

She pushes Mitchell. He gets angry and grabs her arm. She tries to pull her arm away from him.

JENNY (CONT'D)

Don't touch me! It was supposed to be fun. I cared about Cally!

Mitchell sneers.

MITCHELL

Really?

JENNY

Don't dare presume you know me.

Mitchell laughs at her and this infuriates Jenny. She slaps him hard around the face.

Mitchell doesn't take any more and slaps her back. Her lip is cut.

Jenny stares at him, stunned, then she punches him. Mitchell grabs her hair and pulls her face towards his.

MITCHELL

You really like the rough don't you?

Jenny is wild eyed.

JENNY
You like it more.

Mitchell bends his head down to hers, still holding her hair tightly and he kisses her. He forces his hand between her legs.

JENNY (CONT'D)
Make me your whore...

A car drives past and beeps at them. Mitchell releases his grasp on her hair. Someone shouts an obscenity out the window.

MITCHELL
Let's go to yours...

JENNY
No, right here, right now.

Mitchell pushes her hard up against the wall. They kiss again.

INT. JENNY'S BEDROOM - DAY

Jenny is in bed having just woken up. She gets out of bed. She touches her lip and flinches. She looks down at her arms. They are bruised.

She walks over to a mirror and stares at it. Her lip is bruised and swollen. She touches it again and stares at her reflection.

EXT. THE OFFICE ROOFTOP - DAY

Mitchell is on the rooftop having a cigarette. Other smokers from the office are also on the rooftop having cigarettes. Mitchell looks across the city, then he looks down at the drop below. He chucks his cigarette butt over the ledge and leans over the railings as he watches the cigarette fall.

INT. A BUSY OFFICE - CONTINUOUS

Mitchell is walking along the corridor. He meets Adam who is outside Mr. Brown's office. He looks upset.

MITCHELL
You OK?

ADAM

Not really. Last warning. Get the investors in or get out.

MITCHELL

As bad as that?

ADAM

Yeah.

MITCHELL

Sorry. Anything I can do?

ADAM

My phone calls?

Mitchell smiles in sympathy.

MITCHELL

I can't do that but I can do a beer later.

ADAM

Yeah, alright. I'd better get back to the phones. Hope I get a few idiots with more money than sense.

Mitchell nods at him. Adam leaves. Mitchell walks into Mr. Brown's office.

INT. MR BROWN'S OFFICE - CONTINUOUS

Mitchell is inside the office. His boss is behind his big desk. He nods at Mitchell.

BROWN

Take a seat.

Mitchell does as asked.

BROWN (CONT'D)

With your promotion comes new responsibilities. I'm supposing you are aware of that?

MITCHELL

Of course.

BROWN

It's Adam. Let's say I have concerns.

MITCHELL
His sales are down.

BROWN
Precisely. I want him out.

Beat.

MITCHELL
OK.

BROWN
And I want you to see to it.

MITCHELL
Dismiss him you mean?

Mr. Brown stands up and walks over to his coffee machine. He starts to pour himself a coffee.

BROWN
He's been here a long time. Let's
just say there are certain...
rules.

Realization begins to dawn in Mitchell.

BROWN (CONT'D)
We need more than a misdemeanor. Do
you understand what I'm saying?

Mitchell nods. He totally understands.

MITCHELL
You want me to make this...
misdemeanor happen?

BROWN
Precisely.

Mr. Brown walks back to his chair and sits back down.

BROWN (CONT'D)
I knew I could count on you.

MITCHELL
Totally.

Mr. Brown nods his head. The men look at each other in complete understanding.

INT. JENNY'S BEDROOM - NIGHT

A young Jenny, aged 10, and her friend, JOHN (from the photo in the kitchen) He is a slightly gawky looking boy of the same age. They are stood beside the railway lines. John looks scared about something.

JENNY

But you can't go until I say.

JOHN

Why?

JENNY

Cos that's the fun and excitement,
silly!

John nods, unsure of what she is telling him.

A train starts approaching them both.

JENNY (CONT'D)

Get ready...

John goes to move.

Jenny pulls him back.

JENNY (CONT'D)

Not yet, I didn't say!

The train gets closer.

JENNY (CONT'D)

Now! Go now!

She gives John a slight shove. She watches fascinated as he runs across the track.

John keeps looking at the train and suddenly trips over.

JENNY (CONT'D)

John, Get up!

John looks over at Jenny, panic-stricken. There is no time for him to get up. Impact. A twisted smile crosses Jenny's mouth as she watches the scene, her eyes glued.

Jenny sits upright in bed, sweating and shaking after waking from her memory.

CUT TO:

EXT. A PARK BENCH - DAY

Rachel is sitting down on a park bench with her friend, CAROL. The twins are playing with Carol's son, LEE, who is 7 years old. They are rolling around on the grass.

CAROL

So am I having the twins for you
Saturday night?

RACHEL

Thanks for the offer Carol, but
Mitchell isn't keen.

Carol lets out a little snort.

CAROL

He doesn't like me. I can tell.

RACHEL

It's not that, honestly. He just
doesn't like leaving the boys.

CAROL

Or you having friends.

Rachel is unsure what to say.

RACHEL

He's just a bit bossy sometimes,
that's all.

Carol puts her hand on her friends leg.

CAROL

You don't have to put up with it ya
know. Put your foot down.

RACHEL

Everything's fine. Stop worrying.

CAROL

You never visit your family
anymore. When was the last time?
Six months ago?

RACHEL

They are too far away. And I don't
get the time.

CAROL

Make the time. You need your family
to support you.

Suddenly Calum let's out a cry. The women look over.

Lee is holding Callum roughly by the leg.

Carol stands up.

CAROL (CONT'D)
Lee! Let go of him!

Lee releases his grip. He scowls at his Mom.

CAROL (CONT'D)
Time to get this monster home I
think.

Rachel starts putting things in her bag. The women collect their children from the green.

CAROL (CONT'D)
That job's still going in the
library. It will be good for you,
get away from the house for a bit.

RACHEL
Perhaps you might be right.

The women start walking along the park path with the children.

CAROL
Think about it and let me know.

Rachel nods.

RACHEL
Yeah, I will, something to do for
me, not everyone else.

CAROL
Exactly.

The women continue walking.

INT. MITCHELL'S HOUSE - NIGHT

Mitchell and Rachel are eating with the twins. Rachel is helping the twins with their food.

RACHEL
How was your day?

MITCHELL
Good. Same as usual. Yours?

RACHEL
Took the kids to the park.

She hesitates.

RACHEL (CONT'D)
Just the three of us. It was nice.

Mitchell stands up and takes his plate over to the unit.

MITCHELL
I gotta go back to the office. More
work load with the promotion, you
know?

RACHEL
Will you be late?

MITCHELL
Probably. Don't wait up.

Mitchell walks over to the twins and kisses them on the top
of their heads.

MITCHELL (CONT'D)
Be good boys.

The twins giggle.

Mitchell kisses Rachel on the cheek.

MITCHELL (CONT'D)
We can catch up tomorrow.

Rachel nods and watches Mitchell leave the room. Callum drops
his plate of food onto the floor and starts to cry. Rachel
sighs loudly.

JENNY'S BEDROOM - NIGHT

Mitchell and Jenny are in bed.

JENNY
You never talk about her.

MITCHELL
Who?

JENNY
Your wife. What's she like?

MITCHELL
She's like any other mom I guess.

JENNY

Boring then.

Mitchell sits upright. His face changes, he's narked.

MITCHELL

She's a good mom and a good wife.
She's not up for discussion.

JENNY

Hit a nerve, have I?

MITCHELL

Leave it Jenny.

Jenny shrugs her shoulders, she's not bothered.

JENNY

Shouldn't you be getting back to
your 'good wife'?

Mitchell grabs her face roughly and kisses her. He reaches down over the side of the bed and picks up some manacles from the floor. He takes Jenny's wrists and aggressively shackles the manacles to her and attached them to the bed.

He flips her over, twisting her arms. She cries out in pain.

MITCHELL

I'll go when I'm ready.

INT. A BUSY OFFICE - DAY

Mitchell is sat at his desk in front of his computer. He is pretending to study his screen, but his attention is on Adam, who is also at his desk writing something down. Soon Adam stands up and grabs some loose change that is on his desk.

He looks over at Mitchell.

ADAM

Coffee time. Want one?

Mitchell looks over at him.

MITCHELL

Yeah. But can you get it from the
front desk vending machine? The one
here tastes like shit.

Adam nods.

ADAM

Sure.

Adam leaves the room. Mitchell watches him. When he is sure he's gone Mitchell gets up, looks around to make sure no-one is watching him and walks over to Adam's desk.

Mitchell puts a memory stick into this computer.

He opens up his computer to the folder 'accounts.'

Adam's client accounts open.

Mitchell starts typing, looking around occasionally, still checking no one is watching him.

He transfers the files onto the memory stick.

When he is finished he closes the file, removes the memory stick, walks back to his desk and sits down again. He puts the memory stick into his drawer.

He looks smug, pleased with what he has done.

CUT TO:

INT. BEHIND A FILING CABINET IN OFFICE - CONTINUOUS

Michelle is out of sight behind the filing cabinet, but she has a perfect view of Adam's desk. She is deliberately staying out of sight. She witnessed everything. She smirks, knowing she has some evidence of something against Mitchell.

INT. A LIBRARY - DAY

Rachel enters into a library. She is with the twins. She looks around and see's Carol tidying some books. She walks over to her.

RACHEL

Hi.

Carol turns around.

CAROL

Hay! How's things?

RACHEL

Cool. I've decided to take that job, if it's still going.

CAROL

That's great! You need to fill in an application form. Come on, I'll get you one.

Carol leads Rachel and the twins off.

EXT. OUTSIDE THE OFFICE - EARLY EVENING

Mitchell has just left the office. He is holding his mobile. He looks at it, smiles and starts to walk off. Slightly behind him, and looking shifty, is Michelle. Mitchell starts walking. Michelle follows him at a safe distance.

EXT. OUTSIDE RILEYS - CONTINUOUS

Mitchell reaches Rileys. He walks into the bar.

As he goes inside Michelle walks over to the window.

She see's Mitchell kissing Jenny passionately. She takes a picture with her mobile through the window.

MICHELLE

Gotcha.

She walks away, smiling to herself.

INT. MITCHELL'S HOUSE - NIGHT

Rachel is sat at the kitchen table filling in the application form. The T.V is playing in the living room.

Mitchell enters the kitchen.

Rachel tries to hide the application forms under a table mat, but she is not quick enough. Mitchell see's her. He walks over to the table and pulls the application forms out from under the table mat.

MITCHELL

What the fuck's this?

Rachel looks at him, square into his eyes.

RACHEL

I'm taking a job.

MITCHELL

No you're not! You don't need to work, I provide for us.

RACHEL
I need to do something Mitchell.
Something not in this house.

MITCHELL
So get a hobby then!

He starts reading the form.

MITCHELL (CONT'D)
This is where that idiot Carol
works. You gotta be kidding me.

RACHEL
So what? She's my friend.

MITCHELL
It's not fucking happening Rachel.

Rachel get's angry.

RACHEL
Sometimes I think she's right about
you!

Mitchell calmly rips the forms up into pieces. He scatters
the bits all over the table.

MITCHELL
She'd better watch her mouth then,
hadn't she?

Tears well in Rachel's eyes. She stands up and leaves the
room.

Mitchell thumps the table in extreme anger, actually denting
it. He looks out of control.

INT. MR BROWN'S OFFICE - DAY

Adam is sat in Mr. Brown's office. Brown has printed accounts
in front of him.

BROWN
The proof is here, Adam. Your
figures are out by thousands.

ADAM
Sir, I don't understand it. There
has to be some mistake.

BROWN

This amounts to nothing less than fraud. I have no choice but to let you go.

ADAM

I submitted the correct figures, I know I did.

BROWN

Save your breath and be thankful I'm not involving the police. Please leave the premises immediately.

Mr Brown glares at Adam. Adam stands up and heads to the door. Before he opens the door he speaks.

ADAM

You got this wrong. I didn't do anything.

BROWN

Goodbye Adam.

INT. A BUSY OFFICE - CONTINUOUS

Adam is at his desk boxing up his belongings. Mitchell is nowhere to be seen. Michelle walks up to him. She touches his shoulder gently.

MICHELLE

I'm so sorry Adam.

Adam shrugs.

ADAM

I dunno how it happened. I didn't do it.

MICHELLE

I know how it happened.

Adam stops what he is doing.

Adam

What do you mean?

Michelle looks around and lowers her voice.

MICHELLE

I can't prove anything yet, but I will. I think I know exactly who stitched you up.

ADAM

What do you mean, someone stitched me up? Who?

MICHELLE

I'll tell you when I can prove it to you.

ADAM

I know you're only trying to help, but there's nothing you can do.

MICHELLE

Oh there is, you're just gonna have to trust me.

INT. OUTSIDE A LIBRARY - DAY

Mitchell is sitting on a wall outside of the library. He is smoking a cigarette. He is looking at the entrance.

Carol walks out the door. She is looking at a book and doesn't notice Mitchell. She passes him.

Mitchell stands up and snatches the book out of her hands.

Carol looks up, shocked.

CAROL

What do you want?

Mitchell looks at the book.

MITCHELL

Real life is stranger than fiction you know.

Carol doesn't answer him. She starts to walk away.

Mitchell grabs her roughly by the arm.

MITCHELL (CONT'D)

Strange things happen in real life. People get knocked over, kids disappear. You know what I'm saying?

Carol looks scared now.

MITCHELL (CONT'D)

Be careful, Carol.

He releases her arm.

Carol say's nothing. She hurries away quickly, not looking back.

Mitchell watches her, puts the book gently down on the wall and stubs his cigarette out on the book cover.

INT. JENNY'S FLAT - NIGHT

Jenny is in her flat. She is drawing some designs for work.

The buzzer rings.

She walks over and answers it.

JENNY

OK, come on up.

She releases the button and opens the flat door. Mitchell walks in. He is dishevelled and agitated, not so in control as usual.

He goes straight to the kitchen section of the flat and opens the fridge. He takes out a bottle of wine and pours a glass.

JENNY (CONT'D)

What's happened?

Mitchell finishes his whole glass of wine. He pours another one.

MITCHELL

I did something. Something not nice.

Jenny raises her eyebrows.

JENNY

What? What did you do?

Mitchell walks over to Jenny and starts touching her, kissing her neck.

JENNY (CONT'D)

It turned you on, didn't it?
Whatever you did.

Jenny puts her hand on his crotch and starts to move her hand up and down.

MITCHELL

I threatened someone. A woman.

JENNY

Was she scared?

Jenny slowly opens his zipper and puts her hand inside.

Mitchell gasps.

MITCHELL

Yeah, she was scared.

Jenny moves her hand slowly inside his zipper.

JENNY

Tell me about her face. Her eyes.
How did she look?

Mitchell takes Jenny's hand out and pulls his pants down. He forces her head roughly to his crotch.

MITCHELL

She looked at me like I was so
powerful.

Jenny forces Mitchell closer, taking him deeper into her mouth. She is obviously turned on as well.

Mitchell cums hard into her mouth and groans.

CUT TO:

INT. A BUSY OFFICE - DAY

Mitchell is at his desk talking to Mr. Brown. They are sharing some kind of private joke, laughing, friendly and comfortable.

Michelle watches them both from across the office. Mr. Brown leaves and Michelle approaches Mitchell.

MICHELLE

You looked cozy.

Mitchell looks at her with boredom.

MITCHELL

So?

MICHELLE

So I know what you did.

Mitchell laughs sarcastically.

MITCHELL
You know fuck all.

Michelle smiles at him sweetly and walks off.

Mitchell watches her, looking slightly worried.

INT. A GROCERY STORE - DAY

Rachel is shopping. She has both the twins sat in a trolley. She is walking up the children's aisle. She spots Carol, who is reprimanding Lee. Lee is holding a toy gun.

CAROL
Put that back, now!

Rachel approaches her.

RACHEL
Hi stranger.

Carol turns around, shocked to see her.

RACHEL (CONT'D)
You haven't replied to my texts.
You OK?

Carol hesitates, unsure of what to say.

CAROL
It's best we don't spend time
together, just now.

Rachel looks surprised.

RACHEL
Why? If it's about the job,
Mitch...

CAROL
It's not about the job.

Carol grabs Lee and looks up at Rachel.

CAROL (CONT'D)
Be careful Rachel. He's dangerous.

Carol walks off, leaving Rachel puzzled and confused at the conversation that just took place.

INT. A BUSY OFFICE - DAY

Michelle is carrying papers in her hands. She stops near Mitchell's desk. She puts some of the papers on the desk and at the same time opens his desk drawer. She hides her actions with the other papers.

Michelle finds the memory stick. She puts it in her pocket and walks calmly away.

INT. JENNY'S FLAT - DAY

Jenny and Mitchell are in the kitchen. Jenny is chopping up veggies.

JENNY

Don't you miss meat at all?

MITCHELL

No. Meat is nothing more than rotting flesh.

Jenny doesn't reply.

MITCHELL (CONT'D)

I've only got an hour. Gotta meeting after lunch.

JENNY

Shame. No time for dessert.

Mitchell smiles at her.

MITCHELL

I was thinking we could try and sneak a night in a hotel soon.

JENNY

Maybe. Depends what I'm doing.

This doesn't impress Mitchell. It's not the response he was after.

MITCHELL

What else would you be doing?

JENNY

I have my own life as well.

MITCHELL

You fucking her again?

Jenny stops what she is doing and looks over at Mitchell.

JENNY

If by her you mean Cally, no I'm not. But it's nothing to do with you even if I was.

Mitchell goes over to Jenny. He picks up the knife and continues cutting the veggies himself.

MITCHELL

Must you always be so flippant?

JENNY

Part of my charm.

MITCHELL

You'd do anything for me, I know it.

JENNY

Would I really?

Mitchell tries hard not to show the frustration he is feeling. He really wants her to agree with him. Jenny takes out a frying pan, places it on the hob and pours in some oil.

JENNY (CONT'D)

Veggies ready?

Mitchell puts the veggies into the frying pan. They sizzle.

Mitchell goes behind Jenny and holds her. He sniffs her hair and kisses her neck. He licks her.

MITCHELL

I wonder if you would taste as good as your pussy?

JENNY

Course I would. Why don't you try me?

Mitchell says nothing, unsure if she is joking or not.

JENNY (CONT'D)

So you've wondered what it might taste like? Might be better than animals.

He starts to nibble her neck, gently at first. The nibbles turn into bites.

Jenny groans, getting turned on. She reaches over and turns the veggies off, not moving her neck.

Mitchell touches her breasts, still biting her neck. Jenny puts her body closer into him.

Mitchell gives a hard bite and holds on with his teeth.

Jenny moans in pain and passion.

Jenny (CONT'D)
Arghhh...

Mitchell puts his teeth in harder, then pulls his mouth back.

JENNY (CONT'D)
Fuck...

Mitchell has a small piece of her skin and flesh in her mouth. Jenny touches her neck, which is bleeding.

Mitchell pushes the flesh into his mouth and begins to chew.

Jenny turns around to look, still holding her neck. She watches in morbid fascination as Mitchell swallows her flesh.

Mitchell leans over and removes Jenny's hand from her neck. He starts to lick and suck the blood from her wound.

Jenny groans again.

Suddenly Mitchell pulls away from her and vomits violently into the sink, blood visible around his mouth.

When he has finished vomiting they stare at each other in shock and excitement.

INT. A BUSY OFFICE - DAY

Mitchell is back at work. He is on the phone, talking to a client.

MITCHELL
Just give it time, Henry. Trust me.

Mitchell smiles to himself, as if his client could see him. A reassuring, confident smile.

MITCHELL (CONT'D)
Let's talk again next week. I might have more news.

Mitchell replaces the phone. His mobile, which is on his desk, beeps.

He picks it up. It's the photo that Michelle took of him and Jenny. There is a message underneath:

'Rachel wouldn't like this, would she? I know about Adam. Want to talk to me now?'

Mitchell looks around the office and then over at the fax Machine. Michelle is stood there with her mobile in her hand. She smiles arrogantly at him.

INT. MITCHELL'S HOUSE - NIGHT

Mitchell is trying to work in his home. Digby is sat by his side. The twins are laughing and shouting in the background.

His mobile is beside him.

Mitchell pats Digby. Rachel walks in. She goes behind him and put's her arms around him. Mitchell shrugs her off.

Rachel looks hurt.

MITCHELL

Can't you see I'm fucking busy?

RACHEL

What's going on with you?

MITCHELL

What's that supposed to mean?

RACHEL

You're the one that knows everything, you work it out!

Rachel walks out of the room and slams the door hard.

Mitchell sighs and picks up his mobile. He opens up the picture again from Michelle.

He throws the phone back down in temper.

INT. A WINE BAR - NIGHT

Michelle is with friends at the wine bar. She leaves the group and finds a quiet place. She takes out her mobile and dials a number. No one answers so she leaves a message.

MICHELLE

Adam, it's me. Meet me at the wine bar 8 O'clock tomorrow. I got the proof you need.

CUT TO:

INT. A BUSY OFFICE - DAY

Mitchell is walking around the office looking for someone. He see's who is looking for.

He walks over to Michelle, who is filing.

MITCHELL

That chat. Meet me on the smokers
roof. When everyone has left the
office.

Michelle smirks at him smugly and nods her head.

INT. PERFECT PRINTERS OFFICE - DAY

Jenny is in her office. She reaches inside her purse and removes a bag of powder. She takes out a 10 dollar bill from her wallet.

She neatly puts a line of the powder onto her pristine desk.

She snorts it through the bill.

She wipes her nose clean, puts on her coat, grabs her belongings and leaves her office.

INT. A BUSY OFFICE - EVENING

The office is eerily quiet. Michelle Nods goodbye to the last person to leave the office.

She walks towards the fire exit that leads to the roof.

EXT. THE OFFICE ROOFTOP - CONTINUOUS

Michelle opens the fire exit door and steps onto the roof top.

Jenny grabs her arm and holds her tightly.

MICHELLE

Get off me!

JENNY

You and I need to have a little talk.

Michelle struggles to get away from Jenny, but Jenny is too strong.

Jenny drags her towards the ledge. She forces Michelle's top half of her body over the railings.

JENNY (CONT'D)

Stop interfering in what you don't understand. Get me?

Michelle is terrified. She nods her head vigorously in agreement.

MICHELLE

I understand. I'm sorry. Please, let me go.

From behind the women someone approaches.

MITCHELL

I'm not convinced she does.

Jenny struggles again.

MICHELLE

Mitchell, get this psycho bitch off me!

Jenny forces her knee hard into Michelle's back.

JENNY

Excuse me, what did you say?

Mitchell moves directly behind both of them and grabs Michelle's hair. Her pulls her head back roughly, then smashes her face hard into the railings.

She screams.

Two of Michelle's teeth fall out. Her face is bloodied.

MICHELLE

Please. Let me go. I'm sorry.

Jenny and Mitchell smile at each other, their eyes alight.

Jenny forces Michelle's head around and stares into her eyes.

JENNY

I see it, I see it in her eyes!

Jenny and Mitchell kiss passionately, still holding on to Michelle as she groans in agony.

JENNY (CONT'D)
Silence her once and for all.

Mitchell, his eyes wild, looks briefly and Jenny, not quite getting her drift.

JENNY (CONT'D)
Do it, I wanna do it together!

Jenny takes the initiative and starts shoving Michelle further over the railings. Mitchell quickly helps.

A scream as Michelle is thrown over the railings.

Mitchell and Jenny, clearly now turned on, kiss again as a thump is heard below.

They stop kissing, hold hands and peer over the railings together.

Michelle's contorted and bloodied body is lodged into a car windscreen below.

JENNY (CONT'D)
She'll never say another word
again, stupid bitch.

INT. A WINE BAR - CONTINUOUS

Adam is in the wine bar, looking at the door. He looks at his watch. He takes out his mobile and calls Michelle. No answer.

CUT TO:

INT. A BUSY OFFICE - DAY

Everyone is crowded together in the office around Mr. Brown. The atmosphere is sombre. Staff looked shocked. Mitchell is stood with the group looking slightly bored.

BROWN
As many of you have heard, there
was a tragic accident last night.

People nod their heads.

BROWN (CONT'D)
It seems Michelle fell over the
railings while on the rooftop.
(MORE)

BROWN (CONT'D)

Now, police might want to question some of you, as routine, but, business continues as usual, as tragic as the situation is.

Mr Brown shuffles his feet.

BROWN (CONT'D)

Back to work then. It's what Michelle would've wanted.

The staff start to disperse. Brown walks over to Mitchell.

BROWN (CONT'D)

This is exactly the kind of publicity we don't want.

Mitchell nods his head to agree with him.

MITCHELL

Do something outstanding Mitchell.
Get us some good coverage.

Brown walks off leaving Mitchell staring at his back.

INT. MITCHELL'S HOUSE - DAY

Rachel is in Mitchell's work area, on the computer. She is trying to access his e-mail's and guess his password. She fails miserably. She rummages in the drawers but finds nothing of interest. Deflated, she turns the computer off.

INT. THE MORTURY - DAY

Jenny and Mitchell are at the mortury, with the mortician.

MORTICIAN

You can have a few minutes with her, say your good-byes.

He pulls open the metal gurney, revealing Michelle. He moves the sheet down slightly that is covering her, exposing only her face.

The mortician leaves the room, closing the door softly behind him.

Mitchell and Jenny look at Michelle together in silence for a moment.

Jenny touches her face.

JENNY

Cold.

MITCHELL

She looks serene, compliant. Ready.

Mitchell starts to touch her body over the sheet, moving his hand up and down her torso.

MITCHELL (CONT'D)

I wanna do one someday, just to see what it's like.

Jenny studies his face.

JENNY

I'll make it happen for you, I promise.

She places her hand over his and guides it between Michelle's legs. With her other hand she slides the sheet down, exposing her breasts.

JENNY (CONT'D)

Touch her nipples.

Mitchell obliges. Jenny kisses him and raises her knee into his crotch. As he is fondling Michelle's nipples he fondles Jenny's with his other hand.

Suddenly there is a noise from outside the room.

The couple break apart.

Mitchell quickly re-arranges the sheet, so it was as before.

As he does this, Jenny moves to the bottom of the gurney. She places her hand under the sheet to where Michelle's feet are.

She removes something from under the sheet and put's it in her pocket.

The door opens.

MORTICIAN

It's time to go now, I'm afraid.

They both leave the room in silence, with the mortician.

INT. A BUSY OFFICE - DAY

Mitchell is at his desk working. Mr. Brown walks over to Adam's old desk with a young man. He slaps the young man on the back.

Mitchell watches the interaction.

BROWN
Welcome aboard.

Then, as he see's Mitchell looking:

BROWN (CONT'D)
This is Josh, Mitchell, my nephew.
Josh, Mitchell, the current office
manager.

Anger glints briefly across Mitchell's face, but he pastes on a false smile.

MITCHELL
Welcome to the team, Josh.

Josh looks at him, uninterested. He says nothing, sit's down at Adams desk and turns on the computer.

BROWN
I'll leave you to settle in. Come
to my office at lunchtime.

Brown walks away, leaving Mitchell quietly seething.

CUT TO:

EXT. OUTSIDE A CHURCH - DAY

Some of the office staff are outside a church. They are all dressed in black. A few of the women are crying.

The vicar is talking to some of them.

Mitchell is having a cigarette, away from the group.

Adam approaches him.

ADAM
Hay, how you doin?

Mitchell pastes on his false smile.

MITCHELL
Good man, and you?

ADAM

I guess so. It sucks what happened to Michelle.

MITCHELL

Yeah.

ADAM

How's the office?

MITCHELL

The usual.

Adam nods.

ADAM

It's weird you know, the night Michelle died.

Mitchell's attention pricks up.

MITCHELL

How'd you mean, weird?

ADAM

We were due to meet, that night. She had something to tell me, about my accounts. She was on to someone.

Mitchell get's agitated.

ADAM (CONT'D)

I'm gonna tell the cops, in case, you know, what happened wasn't an accident.

Mitchell starts to panic.

MITCHELL

What did she say to you exactly?
What do you mean, not an accident?

Before Adam can answer, someone waves at him to get his attention.

ADAM

Sorry bud, gotta go talk to someone. He's lined me up with a job. We'll catch up soon tho, yeah?

Mitchell is not really paying attention to him. He is lost in thought.

Mitchell walks off in the opposite direction of everyone, angry and pre-occupied as Adam goes to speak to the person who was waving at him.

INT. JENNY'S FLAT - NIGHT

Mitchell is agitated and Jenny is trying to pacify him.

JENNY
It can be fixed. Calm down.
Together we can fix anything.

MITCHELL
It's spiralling Jenny. Everything
is fucking spiralling.

Jenny pours them both a neat vodka. She hands one to Mitchell.

JENNY
The excitement is in the unknown.

MITCHELL
This isn't a fucking game. It's
real. My life is....

JENNY
Controlled. Until now.

She laughs and this angers Mitchell.

MITCHELL
Don't fucking laugh at me.

JENNY
Or what? You'll hurt me? Cos that
will really get me going.

Mitchell grabs her roughly by the arm.

MITCHELL
Things were fucking normal before
you.

Jenny pulls her arm away.

JENNY
Your manufactured normal.

Mitchell looks at her in disbelief.

JENNY (CONT'D)
 You want my help, you got it. You
 don't, there's the door.

Mitchell chucks his glass of vodka against the wall, smashing
 it into pieces.

JENNY (CONT'D)
 Careful Mitchell, your carefully
 carved mask is slipping.

She drinks her vodka calmly, puts the empty glass on the
 side, then looks at Mitchell, waiting to see if he stay's or
 goes.

CUT TO:

INT. MITCHELL'S HOUSE - DAY

Rachel is sat on the floor, playing bricks with the twins.
 Mitchell enters the room. He is carrying a hold-all.

MITCHELL
 I'll text you when I'm there.
 Bloody work presentations.

Rachel looks up at him.

RACHEL
 I'm sure the hotel will be nice.

MITCHELL
 Maybe. What you gonna do while I'm
 away?

Rachel hesitates before she answers.

RACHEL
 Me and the boys are gonna go visit
 Mom and dad.

Shock on Mitchell's face.

MITCHELL
 What? We didn't discuss this!

RACHEL
 We don't need to discuss it.
 They're my family.

MITCHELL
 I'm not happy you driving all that
 way on your own.

RACHEL
I'll be fine. I'll text you when I
get there too.

Mitchell is lost for words for a moment.

MITCHELL
I don't want you going. Not til we
plan it properly.

Rachel doesn't say anything. Mitchell takes this as an
indication she won't be going.

He walks over to her and kisses the top of her head.

MITCHELL (CONT'D)
We'll arrange it for another time,
promise. Perhaps we can all go
together.

Rachel still doesn't answer.

Mitchell ruffles the boy's hair.

MITCHELL (CONT'D)
See you soon, boys.

Mitchell leaves the room, swinging his hold-all.

INT. JENNY'S FLAT - DAY

Mitchell enters Jenny's flat. He now has a key.

The flat is quiet, no sign of Jenny.

He walks around the flat.

MITCHELL
Jen, where are you?

He goes into her bedroom.

Jenny is completely naked on the bed, made up with white
powder, laying as still as possible, pretending to be a
corpse. Her head is angled to the side. Hanging from her toe
is the toe-tag she took from Michelle's body while in the
mortuary. Michelle's name is visible on the tag.

Mitchell takes a moment to digest what he is seeing, then he
drops his hold hall and goes over to the bed.

Jenny doesn't blink, or move an inch as she continues to play
'corpse' for him.

EXT. OUTSIDE MITCHELL'S HOUSE - DAY

Rachel is putting the twins into her car. She buckles them up safely into their car seats.

She puts a hold-all into the trunk of the car.

She get's into the car and starts the engine.

RACHEL

Let's go see Grandma and Grandpa kids.

She pulls out of the driveway.

EXT. A QUIET SIDESTREET - NIGHT

Adam is stood beside his car, just about to get inside.

A baseball bat comes from behind and hits him across the head. The assailant is unseen. Adam falls to the floor, his head bloodied.

INT. MITCHELL'S CAR - NIGHT

Jenny and Mitchell are in the car, outside of a isolated lock-up.

MITCHELL

You sure Cally don't use it?

JENNY

I'm sure. The keys been at mine for months.

MITCHELL

Let's do this then.

They both get out the car.

EXT. OUTSIDE THE LOCK-UP - CONTINUOUS

Mitchell opens the trunk of his car. Inside is Adam, bloodied, bruised and suffering from concussion.

They both drag him together out of the trunk.

INT. THE LOCK-UP - CONTINUOUS

Inside the lock-up is lots of old furniture and household objects covered in sheets. There are boxes, garden furniture and old BBQ's. The lock up is big, enough room for them to manoeuvre around in.

They have placed Adam on a couch. He is bleeding profusely from his head wound.

He starts to stir and opens his eyes. He looks around his surroundings, then looks up at Jenny and Mitchell who are peering over him.

ADAM

What the...?

Jenny stares at him.

JENNY

He's cute.

Adam tries to sit up. Jenny pushes him back down again.

Mitchell wanders around the lock-up peering in boxes.

ADAM

Why the fuck am I here?

Adam touches his bloodied head.

ADAM (CONT'D)

I need a doctor.

Jenny laughs manically.

JENNY

You need a miracle.

Mitchell meanwhile is opening boxes. He finds some kitchen utensils inside one of them and starts taking them out, placing them methodically in a row on a pasting table.

He picks up a cheese grater and a carving knife from his selection, then walks back over to Adam and Jenny.

He puts the grater on the arm of the chair and keeps the knife in his hand.

Adam stares at Mitchell, fear and confusion in his eyes.

ADAM

Why?

MITCHELL
Because I can, my friend.

ADAM
You aren't my friend.

Adam starts getting angry and manages to pull himself upright. He attempts to stand.

Jenny punches him in the face and Adam loses his balance, falling back onto the couch again.

Jenny spins around and punches the air.

Mitchell grabs her. They kiss.

Adam rubs his face and looks at them both incredulously.

ADAM (CONT'D)
You're both mad!

This makes Jenny and Mitchell laugh.

ADAM (CONT'D)
What have I done? Can't we talk
about it?

Mitchell picks up the knife. He grabs Adam by the hair and pulls his head back. He holds the knife against Adam's throat, pressing into the skin.

Adam pisses himself.

Mitchell presses the knife harder. Blood starts to seep.

Jenny watches him, fascinated.

MITCHELL
Roll his pant legs up.

Jenny does as she is asked, interest on her face.

MITCHELL (CONT'D)
Now pass me the cheese grater.

She picks it up and gives it to him. Mitchell swaps it for the knife.

Mitchell starts to gently run the cheese grater over Adam's knees. Adam screams in agony.

JENNY
Grated flesh? Different.

Mitchell continues to grate at Adams knees, as the flesh falls.

Slowly he starts to do it harder and deeper.

The bone becomes exposed.

Adam slips into unconsciousness through the pain.

JENNY (CONT'D)

Wake him up! I need to see his eyes!

Mitchell pulls down his zipper and pisses in Adam's face.

The urine wakes Adam up again. He groans.

MITCHELL

Your turn.

Jenny, wired with excitement moves closer, the knife in front of her.

JENNY

Pull his head back.

Mitchell does so gladly, holding Adam's head back, fully exposing his throat, his face alight with glee.

ADAM

No, please God, no..

JENNY

(Laughing)
Off with his head!

She proceeds to cut at his throat with the knife, as blood splatters over her face.

CUT TO:

INT. JENNY'S FLAT - LATER

Jenny and Mitchell are in the shower together. They are animated, excited. Blood washes into the drain as the water hits their bodies.

Mitchell soaps up Jenny's hair. He massages her breasts with the soap.

JENNY

Wow, what a rush! We're invincible!

MITCHELL

We did it. We did it Jen. Dealt with it all.

Jenny kisses him.

MITCHELL (CONT'D)

Now we can get normal back. Have normal live's again, without this... this chaos.

Jenny stands perfectly still, staring at him.

JENNY

What is normal exactly? Monotony?

Mitchell takes hold of her wrists and pins them up against the glass of the shower. She pulls them free.

MITCHELL

I mean get our lives back. No more fucked up shit. It's gotta end now. We can't carry on. Like this.

Jenny starts swilling the soap from her hair, trying to act cool.

MITCHELL (CONT'D)

I gotta start being a husband again, a good dad.

Jenny turns the water off. The silence is loud.

Mitchell senses he has said the wrong thing.

JENNY

Will it always be about her, your kids? What about us?

MITCHELL

Us? We're fine. We're just us, but I can't lose my kids. We have to stay... low key.

Jenny's face says it all. Stony, hard and not impressed.

JENNY

Low fucking key? We've killed two people together! I know you love your kids, but aren't we special? Different, exciting?

Mitchell looks lightly panicked.

MITCHELL

Course we are. We have our secrets.
It bonds us. What we have is so
special. But it can't ever come
out, you know what I'm saying?

Mitchell opens the shower door and get's out. He wraps a
towel around himself.

MITCHELL (CONT'D)

It's best, you know, for both of
us. Get control back. Get things
back to how they were... before.

Jenny doesn't respond at first. She just studies him. She is
thinking about what to say next.

JENNY

Sure. If that's what you want. You
know me, only in it for the ride.

Her face portrays anything but the fact she agrees with what
she is saying aloud.

INT. RACHEL'S PARENT'S HOUSE - NIGHT

The whole family are sat around a big table enjoying a family
meal. Rachel's mother LILY, her Father HANK, her Sister
HILARY and her brother JOEY, as well as Rachel's twins.
Rachel looks animated, happy. She is seated next to her
Sister.. They are all laughing together, sharing things.

Rachel's Dad raises his voice and speaks to Rachel.

HANK

It's lovely to have you here,
Rachel. We miss you.

RACHEL

I know Dad. I won't ever leave it
so long again. I promise.

Hilary rubs her sister's arm and smiles at her in agreement.
Everyone smiles broadly at each other and continues eating.
They are happy and contented.

INT. JENNY'S FLAT - CONTINUOUS

Jenny and Mitchell, just out of the shower, are both sitting
on the sofa. There is an awkward silence.

Mitchell's mobile rings suddenly.

He answers it, glad of a reason to break the silence.

MITCHELL
Hi Mom. What's up?

Beat.

MITCHELL (CONT'D)
Now? Seriously? It can't wait?

Jenny studies Mitchell as he takes the call.

MITCHELL (CONT'D)
Give me an hour, yeah?

Mitchell ends the call and chucks the phone down on the sofa.

MITCHELL (CONT'D)
I gotta go, but I won't be long.
It's Mom. Some other drama. Gonna
change my T-shirt.

Jenny nods. Mitchell leaves the room. She lights up a cigarette and starts nibbling nervously on her nails.

INT. JENNY'S BEDROOM - CONTINUOUS

Mitchell is studying his reflection in the mirror. He leaves the bedroom.

INT. JENNY'S FLAT - CONTINUOUS

Mitchell comes back into the room. He is looking for something.

MITCHELL
Where's my phone?

JENNY
I dunno. Gotta be here somewhere.

Jenny pretends to search for it.

MITCHELL
I had it just now. Fuck!

JENNY
Chill. You don't need it. I'll find it. Just go will ya? In case it's important.

Mitchell gives in.

MITCHELL

Yeah, OK. I'll see you real soon.

Mitchell goes. Jenny takes his phone out from under the cushion and stares at it.

INT. RACHEL'S PARENT'S HOUSE - CONTINUOUS

The family have finished eating. They are enjoying wine.

Rachel's phone beeps.

She opens it.

A text message.

I'm in trouble babe. Please come. 1201 Broadway Av. 1004. Hurry.

Rachel stands up, reaches for her coat.

LILY

What's wrong darling?

Rachel starts gathering her things.

RACHEL

Look after the boys. Mitchell is in trouble... I have to go.

HANK

Go where? It's late... what kind of trouble.

RACHEL

He's close to home. Gave me an address. I'm not sure what's happened. He's supposed to be out of town.

HANK

I'll come with you.

Rachel is putting her coat on hurriedly.

RACHEL

No need, honestly Dad. I'll call you when I get there. Promise.

She kisses her concerned parents on the cheek and quickly leaves the room as her parents look at her, clearly worried.

INT. MITCHELL'S MOTHER'S HOUSE - NIGHT

Mitchell walks into the kitchen. His mum is making a cup of tea.

MITCHELL
What's happened this time?

Sylvia stops what she is doing.

SYLVIA
I can't stay here any longer.

MITCHELL
What are you talking about?

SYLVIA
This house. Being here. I'm lonely.

Mitchell shakes his head.

MITCHELL
You've got loads of friends!

Sylvia walks over to her son and gently touches his face.

SYLVIA
But I haven't got you.

Mitchell sighs.

MITCHELL
I'm just a phone call away.

Sylvia runs her fingers across his lips, then she leans forward and kisses him. It's an inappropriate kiss, not Mother and son kiss.

Mitchell pushes her away.

MITCHELL (CONT'D)
Stop that! I'm not a stupid young
boy anymore.

Sylvia laughs cruelly.

SYLVIA
Oh yes you are.

Mitchell explodes at this. He kicks the chair and table.

Sylvia looks scared.

Mitchell goes up close to her and puts his face into hers, his eyes are evil.

MITCHELL

Don't push me, mother. You don't know what I'm capable of.

Sylvia says nothing, rooted to the spot, now scared of her son.

Mitchell pokes her in the chest.

MITCHELL (CONT'D)

You despise me.

He stares at her for a few seconds more then leaves the room, slamming the door hard behind him.

INT. JENNY'S FLAT - NIGHT

Rachel is just outside of the front door. It's open. She knocks. Nothing.

RACHEL

Mitchell! It's me. You in here?

Rachel nervously enters into the flat.

FADE OUT.

TITLE - 3 HOURS LATER

INT. A POLICE INTERVIEW ROOM - NIGHT

Mitchell is sat in an interview room with a detective. He is not as agitated as he was a few hours ago. He is more in control.

The detective shuffles the papers on his desk. He sighs heavily the looks Mitchell straight in the eyes.

DETECTIVE

... And you have no idea about her family or friends, where she might have gone?

Mitchell holds his gaze.

MITCHELL

No. We didn't talk about her personal life. I obviously didn't know her that well.

The detective doesn't look like he believes him.

DETECTIVE

Obviously not, no.

The detective runs his hands through his hair, slightly frustrated.

DETECTIVE (CONT'D)

OK, well we're doing our best to find her. I suggest you go and get some rest after your... shock... and we can talk again in the morning.

The detective stands up and Mitchell follows his lead.

DETECTIVE (CONT'D)

If you do think of anything else that might help us, give me a call.

MITCHELL

Yeah, I will.

They both walk towards the door and leave the room. The interview is over.

INT. A HOSPITAL - DAWN

Mitchell is walking along a busy hospital corridor. He stops outside a private hospital room. He goes inside.

INT. A HOSPITAL ROOM - CONTINUOUS

Mitchell looks at the situation greeting him. Rachel's entire family are stood around the hospital bed. Carol is also there as well.

Rachel, her head bandaged and her face battered and swollen turns her head to look at Mitchell.

MITCHELL

Babe, I'm so sorry...

He starts to walk over to the bed. Hank blocks him.

HANK
Stay away from my daughter.

MITCHELL
Rachel, you gotta let me explain.

Hank starts to get angry.

HANK
She's not interested in anything
you've gotta say!

Mitchell loses his cool. He pushes past Hank and goes up to the bed. He takes Rachel's hand, but she pulls it away.

MITCHELL
I love you baby, please, we can
work through this...

Rachel looks at him, then shakes her head.

RACHEL
We're over. Finished. I'm leaving
you.

Mitchell's eyes glint furiously.

Hank and Joey square up to him, prepared to fight to protect Rachel.

Mitchell knows he has lost this battle.

MITCHELL
I'll fight you for my boys and I'll
win. I always win!

He storms out of the room as everyone comforts Rachel who starts to cry.

INT. THE LOCK-UP - DAWN

Mitchell is having sex with someone on the sofa in the lock-up. He is naked. On top of a box is Adam's severed head. His corpse is under a dusty sheet on the floor on the other side of the room.

Mitchell is being violent and aggressive, hitting, slapping and biting the person he is having sex with. Her face is hidden from the camera.

He screams in ecstasy when he ejaculates. He gets off and stands up.

A dead, naked, battered body flops half off the sofa. It's Jenny. Mitchell looks at her corpse.

MITCHELL

Did you say something, Jen? Sorry,
I can't hear you.

He is manic, out of control. He paces the room, not bothering to put any clothes on.

MITCHELL (CONT'D)

Scared am I? I showed you scared!
I'm king of the world, whore! I own
you!

He goes over to a BBQ and proceeds to prepare to light it, chucking on charcoal.

He continues to talk to Jenny's corpse, slightly calmer.

MITCHELL (CONT'D)

Twice is enough. I wondered how
many times I'd want the same one.
Your appeal has gone, now you're
starting to smell.

He laughs manically.

The BBQ ignites into flames.

MITCHELL (CONT'D)

Tidy yourself up girl!

Mitchell goes back over to Jenny and lifts up her corpse. He puts her onto a decorating table.

She slides off slightly, he grabs her to steady her.

MITCHELL (CONT'D)

Whoa there, steady now.

He puts her back onto the table, positioning her securely.

He picks up a large saw that is nearby, resting on top of a box.

MITCHELL (CONT'D)

Thighs. Your thighs were always
tender.

Mitchell starts to saw at her thighs as blood splatters, covering his body.

FADE TO BLACK.