

SLEUTH

a screenplay

by
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adapted from the play by Anthony Shaffer

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1 EXT. COUNTRYSIDE - DUSK 1

A Citroen drives through the English countryside.
Winter. Late afternoon.

2 INT. ANDREW'S HOUSE - STUDY - DUSK 2

A TV screen.

3 INT. NIGHTCLUB - DAWN (SCENE PLAYING ON TV) 3

Full ashtrays, glasses, empty bottles etc. We see a MAN.

MAN
Are you there?

4 EXT.. COUNTRYSIDE - DUSK 4

The Citroen.

5 INT. ANDREW'S HOUSE - STUDY - DUSK 5

A photograph. MAGGIE and ANDREW high up in the Lake District, laughing. A shadow, or reflection on the glass obscures MAGGIE's face.

6 INT. NIGHTCLUB - DAWN (SCENE PLAYING ON TV) 6

MAN
I know you're there.

VOICE O/S
(through loudspeaker)
I'm here alright.

7 INT. MAGGIE'S HOUSE - NIGHT 7

MILO pouring wine into MAGGIE's glass. She raises the glass to her lips, looking at him, and sips the wine. Here, as throughout, we shoot over her shoulder, or in such a way as to conceal her face.

8 INT. ANDREW'S HOUSE - STUDY - DUSK 8

ANDREW watching the TV.

9 INT. ANDREW'S HOUSE - STUDY - DUSK 9

A photograph of MAGGIE and ANDREW in a swimming pool looking up at the Camera.

10 EXT. ENGLISH COUNTRYSIDE - DUSK 10

The Citroen driving through a village street.

11 INT. NIGHTCLUB - DAWN (SCENE PLAYING ON TV) 11

VOICE O/S
What do you want?

MAN
I want to talk.

12 INT. MAGGIE'S HOUSE - BEDROOM - NIGHT 12

MAGGIE is in bed asleep. MILO leans over her, her eyes open, she smiles.

13 EXT. ENGLISH COUNTRYSIDE - DUSK 13

The Citroen at the gates of a drive.

14 INT. ANDREW'S HOUSE - STUDY - DUSK 14

A CCTV monitor on the wall (or on Andrew's laptop computer), shows the Citroen turning into the drive. ANDREW stands.

15 EXT. ANDREW'S HOUSE - DRIVEWAY - DUSK (PLAYING ON SECURITY MONITOR) 15

The Citroen turns into the drive.

16 INT. ANDREW'S HOUSE - STUDY - DUSK (SCENE PLAYING ON TV) 16

The lights go out in the Nightclub. One spotlight is left on the dance floor.

VOICE O/S
Walk onto the dance floor and stand in the light.

The MAN does so.

17 INT. ANDREW'S HOUSE - STUDY - DUSK 17

ANDREW turns off the TV.

18 EXT. ANDREW'S HOUSE - DRIVEWAY - DUSK 18

The Citroen's point of view. The house is Georgian, tall and elegant.

19 INT. ANDREW'S HOUSE - STUDY - DUSK 19

On the CCTV monitor, or laptop computer, we see the Citroen driving slowly towards the house.

20 EXT. ANDREW'S HOUSE - DRIVEWAY - DUSK (PLAYING ON SECURITY MONITOR) 20

The Citroen driving slowly towards the house.

21 INT. MAGGIE'S HOUSE - NIGHT 21

MILO and MAGGIE kissing.

22 INT. ANDREW'S HOUSE - STUDY - DUSK 22

ANDREW watches the CCTV/laptop image.

23 INT. ANDREW'S HOUSE - STUDY - DUSK (LIVE FOOTAGE FROM SECURITY MONITOR) 23

The Citroen parks in front of the house. A silver Mercedes 600 stands there. The Citroen parks by it. A Man gets out of the car and walks towards the door. Doorbell.

24 EXT. ANDREW'S HOUSE - DRIVEWAY - DUSK (PLAYING ON SECURITY MONITOR) 24

Action as above.

25

EXT. ANDREW'S HOUSE - FRONT DOOR - DUSK

25

MILO's back.

ANDREW opens the door.

ANDREW

Yes?

MILO

Andrew Wyke?

ANDREW

That's right.

MILO

I'm Milo Tindle.

ANDREW

Oh yes. Good. Glad to meet you.

He offers his hand. MILO takes it.

ANDREW (CONT'D)

You got the train to Charlebury,
did you?

MILO

I drove.

ANDREW

Oh, you drove?

MILO

That's my car.

ANDREW

What, the little one?

MILO

Not the big one.

ANDREW

No. The big one's mine. What do you
think of it?

MAN

Very handsome.

ANDREW

It is, isn't it? Come in.

26 INT. ANDREW'S HOUSE - HALL AREA - DUSK

26

They come in. ANDREW closes the door.

ANDREW

Didn't hear you arrive. I was
watching the video of one of my
books on television.

MILO stops and stares.

27 INT. ANDREW'S HOUSE - DUSK: MILO'S POV.

27

The interior design of the house is in total contrast to
the classic Georgian facade. It is sharply contemporary:
polished wooden floors, no carpets, chrome surfaces,
steel and iron verticals, an elevator in a glass case, a
curved staircase. A skylight, high up.

ANDREW

Like the house?

MILO

Extraordinary.

ANDREW

You know who designed it? You know
who the interior decorator was?

MILO

Yes. Your wife.

ANDREW

You knew.

MILO

Yes. I knew.

ANDREW

I'll show you around later. You
good in elevators?

MILO

What?

ANDREW

Like not safe in taxis. Sorry.
(he laughs)
Only joking. Have a drink. I'm
drinking vodka.

MILO
Scotch, please.

ANDREW
Milo. What an interesting name.
You're a foreigner, I take it.

MILO
My father is Italian.

ANDREW
Milo sounds Hungarian.

MILO
Does it?

ANDREW
Here's your scotch. Cheers.

MILO
Cheers.

ANDREW
You're sure your father isn't
Hungarian?

MILO
Well, if he is he's kept it a dead
secret for years.

ANDREW
And your mother?

MILO
English.

ANDREW
So you're a kind of half breed? Sit
down.

28 INT. ANDREW'S HOUSE - SEATING AREA - DUSK

28

MILO sits and drinks.

MILO
Thanks for agreeing to see me.

ANDREW
Not at all.

MILO

I didn't know you wrote plays for television?

ANDREW

I don't. I write crime novels. You must know that.

MILO

I had heard.

ANDREW

But sometimes they're adapted for television by other people. You know what the word adapted means, I take it?

MILO

Adapted?

ANDREW

Yes. They may not have such a word in Italian.

MILO

I speak English.

ANDREW

Oh good. Come and have a look at my special bookcase.

ANDREW presses a button on his remote control. A wall moves and turns, revealing a bookcase.

29

INT. ANDREW'S HOUSE - BOOKCASE AREA - DUSK

29

ANDREW (CONT'D)

These are all my novels. You've read them, I suppose?

MILO

Afraid not.

ANDREW

No? Good God. What about this one? 'Rat in a Trap'.

MILO

No.

ANDREW
'The Obelisk'?

MILO
No.

ANDREW
'Dead Fish'?

MILO
No.

ANDREW
'Blackout'?

MILO
Afraid not.

ANDREW
You're one in a million.

MILO
Am I?

ANDREW
Absolutely. I'm very popular. See
this shelf. Translations. German,
French, Dutch --

MILO
You speak Dutch yourself, do you?

ANDREW
Yes. How did you know? I have a
Dutch uncle.

MILO
Can't see any Italian translations.

ANDREW
No. They're a funny lot, the
Italians. Culture isn't really
their thing.

MILO
Their salami is good, though.

ANDREW
Oh is it?

MILO
Italian salami. Best in the world.

ANDREW
Did you bring any with you?

MILO
No. I left it at home.

ANDREW
Shame.

MILO
We're going to have it for supper
tonight, with a couple of bottles
of Valpolicella.

ANDREW
We?

MILO
Maggie and me.

ANDREW
Ah. Your glass is empty. What are
you drinking. Vodka?

MILO
Scotch.

30

INT. ANDREW'S HOUSE - BAR AREA - DUSK

30

ANDREW pours two drinks.

MILO (CONT'D)
I want to come to the point.

ANDREW
Point? What point?

MILO
Are you going to give Maggie a
divorce? And if not why not?

ANDREW
Yes, yes, we'll come to that.

MILO
She thinks you're being
unreasonable. So do I. She's never
coming back to you, so why not give
her the divorce?

ANDREW

I think it'll do her good to wait five years. Good for her character.

MILO

You're going to make her wait five years?

ANDREW

That's the law. The law of the land.

MILO

But that's pure spite.

ANDREW

Anyway, we'll come back to it. Perhaps. Have your drink first.

ANDREW gives MILO his drink.

ANDREW (CONT'D)

What do you do, by the way?

MILO

I'm an actor.

ANDREW

Good God, are you really? I thought Maggie said you were a hairdresser.

MILO

She must have been talking about someone else.

ANDREW

You mean another friend?

MILO

Another friend?

ANDREW

She tends to have more than one friend.

MILO

Does she?

ANDREW

Oh yes.

MILO
I'm her only friend.

ANDREW
She must be lonely.

MILO
She's not.

ANDREW
Acting is a pretty precarious
profession isn't it? What are you
acting in at the moment?

MILO
I'm out of work.

ANDREW
Poor chap.

MILO
I drive cars now and again.
Chauffeur~~ing~~.

ANDREW
Tough life.

MILO
I keep my head above water.

ANDREW
What kind of parts do you play?

MILO
Killers mostly. Sex maniacs.
Perverts.

ANDREW
But you seem so charming.

MILO
Yes. I know. Anyway, what about
this divorce? What's your position
exactly?

ANDREW
All in good time. I want to check
something out first.

ANDREW presses a button on his remote control. A wall
moves and discloses another room.

ANDREW (CONT'D)

Come in.

31 INT. ANDREW'S HOUSE - STUDY - DUSK

31

ANDREW walks into the room, followed by MILO. During this sequence, we are aware of the exterior light finally fading to Night.

ANDREW

How do you like it?

MILO

Like what?

ANDREW

My study. This is where I write my best selling books.

MILO looks around the room.

MILO

Cosy.

ANDREW

Take a seat. Make yourself comfortable.

MILO sits.

ANDREW (CONT'D)

I understand you're fucking my wife.

MILO

That's right.

ANDREW

Right. Yes. Right. So we've cleared that up.

MILO

We have.

ANDREW

I thought you might have denied it.

MILO

Why would I deny it?

ANDREW

Well, she is my wife.

MILO

Yes, but she's fucking me.

ANDREW

Oh, she's fucking you too? Well
I'll be buggered--sorry!

MILO

Yes, it's mutual.

ANDREW

You take turns, do you?

MILO

We fuck each other. That's what
people do.

ANDREW

Yes, yes, all right. I follow.

MILO

We're in love.

ANDREW

In what? Oh, love. So you're in
love?

MILO

That's right.

ANDREW

Let me know top you up.

He pours more whisky.

ANDREW (CONT'D)

I heard a rumour that you want to
marry her. That can't be right, can
it?

MILO

Why not?

ANDREW

In this day and age? Is marriage
absolutely necessary? Isn't it a
bit old hat?

MILO

Is it?

ANDREW

It's a mugs game. I wouldn't go near it if I were you. Anyway you can't marry her. You can't marry her because she's married to me. Unless I divorce her, of course.

MILO

And are you?

ANDREW

Am I what?

MILO

Going to divorce her. Or are you really going to make her wait five years? She wants to know.

ANDREW

To be honest, I can't wait to get rid of her. But I do need to get one or two things straight first. For example, I've never heard of an Italian called Tindle.

MILO

My father's name is Tindolini.

ANDREW

Now that's lovely. Like a little bell. I'd go back to Tindolini if I were you. It suits you.

MILO

You think so?

ANDREW

So that if and when you marry Maggie she'd be called Maggie Tindolini. She'd get a real kick out of that. Do you act under the name of Tindle or Tindolini?

MILO

Tindle.

ANDREW

Why have I never heard of you?

MILO
You will. Before long.

ANDREW
Really?

MILO
In spades.

ANDREW
That sounds threatening.

MILO
Does it?

ANDREW
Doesn't it?

MILO
Why don't we get down to brass
tacks?

~ ANDREW
Yes. Brass tacks, brass tacks, yes,
why not? This is the way I see it.
Come upstairs, I want to show you
something. Would you like to try
the elevator? It won't make you
sick or anything, will it?

32 INT. ANDREW'S HOUSE - MAIN ROOM - NIGHT 32

They walk to the elevator and get in.

33 INT. ANDREW'S HOUSE - ELEVATOR - NIGHT 33

They stand in silence as the elevator goes up to the top
floor. It stops. They get out.

34 INT. ANDREW'S HOUSE - MASTER BEDROOM - NIGHT 34

ANDREW
This is our bedroom.

ANDREW uses his remote control. A wall moves, revealing
the dressing room.

ANDREW (CONT'D)

And this is her dressing room.

He opens a wardrobe.

ANDREW (CONT'D)

She's left a few dresses here.
Can't even be bothered to pick them
up. Worth thousands, thousands.
That leather coat alone cost two
thousand quid. No, you see, the
thing is this--sit down--you see,
the thing is this--my wife spends
money like water. If you're not
careful she'll eat you out of house
and home. She was born to luxury.
Jamaica, the Ritz, the Swiss Alps.
I mean, what are you? You're an out
of work actor, a part time
chauffeur. You're out of your
depth, old boy. You're on a hiding
to nothing. You think you're broke
now but you'll be ten times broker
by the time she's finished with
you. She'll have your guts for
garters.

MILO

She's in love with me.

ANDREW

Never trust in love, chum. Love'll
kick you up the arse as soon as
look at you. Take it from me. First
it's love, ten minutes later it's
contempt.

MILO

That's your own experience, is it?

ANDREW

Certainly not. Observation. Don't
forget I'm a novelist. I observe
other people.

He goes to the window and looks out. MILO watches him--
silence.

ANDREW (CONT'D)

What I'm getting at is this. You won't be able to give her what she wants so she'll leave you and come back to me. But I don't want her near me. She's the last thing I want. I've had her up to here. Anyway, I've got a lovely mistress. She runs a Sauna in Swindon. She's my girl. So you see, I want Maggie to stay with you. I want you two to stay together forever, but unless you listen to me the whole thing will be a fucking disaster with catastrophic consequences all round. But I have a solution.

MILO

You won't believe what I'm going to say.

ANDREW

What are you going to say?

MILO

I'm all ears.

ANDREW

You know what? I'm beginning to respond to your charm.

MILO

Get away.

ANDREW

It's true.

MILO

I'm really touched.

ANDREW

You should be. Tell me something else. I bet you didn't expect me to be so intelligent, so quick witted. Did you?

MILO

Oh, I did, quite.

ANDREW

Maggie told you, did she?

MILO
What's your solution?

ANDREW
Vodka.

He goes to the door. MILO stands, follows.

35 INT. ANDREW'S HOUSE - ELEVATOR - NIGHT 35

The elevator goes down. ANDREW smiles at MILO.

ANDREW
It's a close fit, isn't it, for
two?

36 INT. ANDREW'S HOUSE - MAIN ROOM - NIGHT 36

The elevator stops. They get out.

37 INT. ANDREW'S HOUSE - BAR AREA - NIGHT 37

ANDREW pours drinks.

ANDREW
Listen. I'm going to make you a
proposition. A few years ago I gave
her some jewels. Amazingly
expensive. Well, I didn't give them
to her. I own them. They're insured
in my name. But I let her wear them-
-on special occasions. They're
worth half a million pounds. They
spend half their time in the bank
or in my safe. At the moment
they're in the safe in this house.
I want you to steal them.

Silence.

MILO
Steal them?

ANDREW
That's right.

MILO
What the hell do you mean?

ANDREW

I mean I want you to steal the jewels.

MILO

You want me to steal the jewels.

ANDREW

That's right.

MILO

I don't get it.

ANDREW

It's very simple. Steal them. Sell them abroad. Live happily ever after with Maggie. I'll claim the insurance money--they'll have to pay up. I'll have got rid of my wife and I'll be as happy as a pig in shit and you can keep Maggie in the manner to which she has become accustomed. Sounds like a fair bargain to me.

MILO

You want me to take part in a scummy little plot to defraud your insurance company? Is that it?

ANDREW

Scummy? I think it's quite elegant.

MILO

What do you think I am? I mean, what the fuck are you actually talking about?

ANDREW

Real facts.

MILO

This is a joke.

ANDREW

No it isn't.

MILO

It's also a trap.

ANDREW

A trap?

MILO

Yes, it's some kind of trap. You think I'm a fool?

ANDREW

Well, are you?

MILO

Anyway, it doesn't hold up.

ANDREW

Why not?

MILO

You say they're worth half a million pounds?

ANDREW

Correct.

MILO

Well, you'd only get a fraction of that--from any fence.

ANDREW

I've already contacted a friend of mine in Amsterdam. He'll give you £400,000 tax free. Think of it. £400,000 tax free.

MILO

Why would he do that?

ANDREW

Because when you steal the jewels you also steal the receipts. So he'll have the title to the jewels as well as the jewels themselves. So when he sells them he'll get the full value. Get it? Think about it. Take your time.

Pause.

38

INT. ANDREW'S HOUSE - SEATING AREA - NIGHT

38

MILO

And why would you do all this?

ANDREW

Listen. Under my crooked exterior I'm a simple honest man. What I've said to you is true. I swear it. I want to get rid of my wife. But I want it to be solid--permanent. I don't want her on my back. I want her to stay on your back.

MILO

This is a frame up.

ANDREW

Frame up? How?

MILO

You want to destroy me. You want to see me in jail. You get me to do this and then shop me to the police.

ANDREW

No, no. If I shop you you'll shop me. So we'd both end up in jail. No, listen. I take a strictly moral position in all this. My wife is an adulteress. She should actually be stoned to death. But anyway, it's up to you. Make up your own mind.

MILO

Are you asking me to trust you?

ANDREW

I don't give a fuck if you trust me or not. This is a very simple proposition. You have an expensive woman and no money. If you want to keep her--steal the jewels.

MILO

Why don't you steal the jewels and give them to me?

ANDREW

Don't be silly. The burglary has to look real. The house has to be broken in to.

MILO

Well, why don't you break into it?

ANDREW

For Christ's sake. I'm in it. How
can I break into it? I live here.

39

INT. ANDREW'S HOUSE - BACK WINDOW AREA - NIGHT

39

MILO walks to the window. He looks out. ANDREW watches
him.

MILO

(slowly)

Ok. If I were to agree to do this,
would you agree to the divorce?

ANDREW

Why would I agree to the divorce if
you're both walking away with
£400,000?

MILO

She wants a legal settlement. She
wants part of your estate.

ANDREW

Greedy.

MILO

It's legal justice.

ANDREW

Never trust legal justice. You know
what legal justice is? It's farting
Annie Laurie down a key hole.
Listen. £400,000 tax free. All
yours. Cash. Why don't you stop
pissing about?

MILO

But--wait a minute--you get
£500,000--from the insurance.

ANDREW

Sure I do. All right. I'll be
frank. I need it. Cash flow. Stocks
and shares going down the drain.
Get me? It's quid pro quo. You do
me a favour--I do you a favour. And
you keep the woman.

MILO sips his drink.

MILO

OK. Let's make a deal.

ANDREW

What deal?

MILO

I break in, I steal the jewels and you agree to the divorce. That's the deal. Otherwise fuck it. That's another quid pro quo. But you have to shake on it.

ANDREW stares at him.

ANDREW

(slowly)

All right. I shake on it. Here's my hand.

They shake hands.

Silence.

MILO

OK. OK. So what do I do?

ANDREW

You break in. See that skylight? It's the only window in the house the burglar alarm doesn't touch. You get in there.

MILO

It's pretty high up.

ANDREW

You climb a ladder.

MILO

I'm not very good at heights.

ANDREW

You can do it. Honestly. I know you can.

MILO

I think you're putting me on.

ANDREW

Oh, come on. Behave like a man. A man of action.

(MORE)

ANDREW(CONT'D)

You don't have to be a hairdresser for the rest of your life. You can be free, independent, and look after the woman you love.

He goes to a cupboard and takes out two pairs of earphones with microphone attachments.

ANDREW (CONT'D)

Put these on. I use them to give my gardener his instructions.

MILO looks at the earphones.

MILO

Put them on?

ANDREW

Put them on. You put yours on and I'll put mine on. Like this.

They both put on the earphones.

.. ANDREW (CONT'D)

That's it. Actually they suit you. Now what you do is this. You go outside. There's a shed across the lawn. In that shed is a ladder. You put the ladder up against the house and climb up it. I'll direct you-- through the earphones. You with me?

MILO

Yes. But I'm anxious and frightened.

ANDREW

Trust me.

MILO

But I don't.

ANDREW

Trust me. All will be well. Just follow my advice. It's got to look real. It's got to convince the insurance people and the police. See what I mean?

MILO

Maggie never told me you were such...a manipulator.

(MORE)

MILO(CONT'D)

She told me you were no good in bed
but she never told me you were such
a manipulator.

ANDREW

She told you I was no good in bed?

MILO

Oh yes.

ANDREW

She was joking. I'm wonderful in
bed.

MILO

I must tell her.

40 INT. ANDREW'S HOUSE - STUDY - NIGHT

40

They walk back into ANDREW's study. There is a bank of
TV screens on a wall/series of picture boxes on the
laptop. ANDREW presses a button and images of the
interior and exterior of the house come up on all the
screens.

ANDREW

There's the shed. Just across the
lawn. Go into the shed and get the
ladder.

MILO

Get the ladder?

ANDREW

Get the ladder. By the ladder
there's a pair of gardening gloves.
Put them on. Also by the ladder
there's a hammer. Carry the hammer
up the ladder. Break the window
with the hammer. Then you reach in
and lift the latch.

41 INT. ANDREW'S HOUSE - BACK WINDOW AREA - NIGHT

41

MILO walks back out into the main room, by the back
windows and looks at the skylight directly above.

MILO

Wait a minute. You've forgotten a
major item.

ANDREW

What?

MILO

Once I'm in, how do I get down? How do I get down to floor level?

ANDREW

Oh, didn't I tell you? So sorry.

He point high up the wall.

ANDREW (CONT'D)

You see that metal rung up there. That's an electric ladder. When you come through the window, stand on the ledge. I'll press a button and the ladder will descend. You get on it and climb down.

MILO

Let me see it descend.

ANDREW

What?

MILO

Let me see it come down. Now.

ANDREW

Sure.

ANDREW presses the button. The ladder begins to extend and comes down.

ANDREW (CONT'D)

You see? Easy as pissing.

ANDREW (CONT'D)

I have a funny feeling that I'm a cunt.

ANDREW (CONT'D)

Of course you're a cunt. But so what? You'll end up a wealthy man. Obey the rules. Just obey the rules.

MILO

Whose rules?

ANDREW
My rules. Get the ladder.

They stare at each other. MILO leaves the room. ANDREW pours himself a drink and lights a cigarette.

42 INT. ANDREW'S HOUSE - STUDY - NIGHT - (LIVE FOOTAGE ON THE 42
SECURITY MONITOR) .

43 EXT. GARDEN - NIGHT (PLAYING ON SECURITY MONITOR) 43

On the screen MILO approaches the shed and goes in.

44 INT. ANDREW'S HOUSE - STUDY - NIGHT - (LIVE FOOTAGE FROM 44
SECURITY MONITOR - DIFFERENT ANGLE) .

45 INT. SHED - NIGHT (PLAYING ON SECURITY MONITOR) 45

MILO inside the shed. He looks at the ladder and down at the hammer. He finds the gloves and puts them on.

46 INT. ANDREW'S HOUSE - STUDY - NIGHT 46

ANDREW is smoking. On a screen MILO comes out of the shed with the ladder and the hammer. ANDREW speaks into his mike.

ANDREW
Can you see the skylight?

47 EXT. ANDREW'S HOUSE - BACK WALL - NIGHT (PLAYING ON SECURITY 47
MONITOR)

MILO
Yes.

48 INT. ANDREW'S HOUSE - STUDY - NIGHT 48

ANDREW
Place the ladder against the wall.

49 EXT. ANDREW'S HOUSE - BACK WALL - NIGHT (PLAYING ON SECURITY
MONITOR)

MILO

OK.

50 INT. ANDREW'S HOUSE - STUDY - NIGHT 50

On another screen MILO can be seen placing the ladder against the wall.

ANDREW

Extend the ladder.

51 EXT. ANDREW'S HOUSE - BACK WALL - NIGHT (PLAYING ON SECURITY
MONITOR)

MILO

OK.

He extends the ladder. On the screen the ladder can be seen reaching the skylight.

52 INT. ANDREW'S HOUSE - BACK WINDOW - AREA - NIGHT 52

The internal electric ladder goes up the wall and disappears into it.

53 INT. ANDREW'S HOUSE - STUDY - NIGHT 53

ANDREW is watching the screen.

ANDREW

Climb up the ladder.

54 EXT. ANDREW'S HOUSE - BACK WALL - NIGHT (PLAYING ON SECURITY
MONITOR).

MILO

Why am I doing this?

55 INT. ANDREW'S HOUSE - STUDY - NIGHT 55

ANDREW

Climb up the ladder.

On the screen MILO can be seen climbing up the ladder.
He slips, regains his balance.

ANDREW (CONT'D)

Watch your step.

56 EXT. ANDREW'S HOUSE - BACK WALL - NIGHT (PLAYING ON SECURITY MONITOR). 57

MILO

Jesus. Jesus Christ.

57 INT. ANDREW'S HOUSE - STUDY - NIGHT 57

ANDREW

Keep calm.

58 EXT. ANDREW'S HOUSE - ROOF - NIGHT (PLAYING ON SECURITY MONITOR) 58

MILO

I'm going to die.

59 INT. ANDREW'S HOUSE - STUDY - NIGHT 59

ANDREW

Never! But don't stop! Don't look
down! Keep going.

He watches MILO very tentatively climbing up the ladder.

ANDREW (CONT'D)

Now. OK. You're at the window.
Smash it!

60 EXT. ANDREW'S HOUSE - SKYLIGHT - NIGHT (STUDIO) 60

MILO smashes the window with the hammer.

61 INT. ANDREW'S HOUSE - BACK WINDOW AREA - NIGHT 61

ANDREW walks into the main room and looks up at the skylight. MILO is halfway through the window. He looks down. He is caught between jagged glass. He chips it off with the hammer. It falls into the room. He very carefully climbs in and finally manages to stand on the ledge.

ANDREW

Fantastic!

MILO

Where's the ladder?

ANDREW

What ladder?

MILO

The ladder! Where's it gone?

ANDREW

You're right. Where has it gone?
It's got a mind of its own, that
ladder. Wait a minute.

ANDREW presses a button. Nothing happens.

ANDREW (CONT'D)

Oh dear. It's not working. This
fuse has always been a bit dodgy.

He presses the button again.

ANDREW (CONT'D)

No, it's not working.

MILO

It's not working?

ANDREW

There seems to be--what's the word--
a problem. But don't worry. I'll
call the electrician in the
morning.

MILO

In the morning? What about now?

ANDREW

No, no. He's in bed. You know
country people. Early to bed, early
to rise. He's a very nice chap
though. His name is Norman.
Charming wife. She's called Debbie.
Three delightful kids. Oh God, I've
suddenly remembered--he's on
vacation. He's taken the family to
Bermuda.

MILO

So I'm stuck up here for the rest
of my life?

ANDREW

Have patience. Patience. Stoicism.
That's what's called for. Works
wonders. Oh, wait a minute. I've
just remembered. There's an
emergency button up there--on the
wall. See it?

MILO looks at the wall and finds the button.

ANDREW (CONT'D)

That's it. Silly of me. Forgot all
about it. Anyway, press it and all
will be well.

MILO presses the button. The ladder comes out of the
wall and descends but the foot of the ladder stops six
feet from the floor.

MILO steps on to the ladder and carefully climbs down.
When he gets to the bottom rung he looks down.

MILO

Is this as far as it will go?

ANDREW

Jump!

MILO jumps.

MILO

(holding his leg)
Christ!

ANDREW

Wonderful!

MILO

I've broken my leg.

ANDREW

Don't be silly. Listen. You were
wonderful. Maggie would be proud of
you. I'm lost in admiration.

MILO remains on the floor massaging his leg.

MILO

I've just had a heart attack.

ANDREW

Let me give you a hand.

MILO

I don't need it.

He throws ANDREW off.

ANDREW

You've got guts. I'm really impressed.

MILO

I thought I was going to die.

ANDREW

You will. Don't worry.

MILO

You were playing with me. You're a sadist.

ANDREW

No, no. It was just a little game. That's all. I thought it might amuse you.

MILO

You did, eh? OK. So what the fuck do I do now?

ANDREW

You open the safe.

MILO

Where is it? How do I open it?

ANDREW

Wait a minute. You don't know where it is. You have to find it. You have to look for it. Where is it? Start in the bedroom.

They walk to the elevator and get in.

62 INT. ANDREW'S HOUSE - ELEVATOR - NIGHT

62

ANDREW
How're you feeling?

MILO
OK. All right.

ANDREW
Excited?

MILO
Quite, yes.

ANDREW
You're a cool customer. I like that.

The elevator arrives in the bedroom.

63 INT. ANDREW'S HOUSE - MASTER BEDROOM - NIGHT

63

ANDREW
OK. Open drawers. Open the wardrobe. Throw things about. Go on. You're looking for the safe. You know it's here somewhere. Play it for real.

MILO pushes dresses aside and peers into the wardrobe.

ANDREW (CONT'D)
Kick the place to death. You're a desperate man.

MILO looks around the room. There are a number of small paintings on the walls.

MILO
Safe's are always kept behind paintings, aren't they?

He lifts a painting from the wall. There is no safe. He throws the painting at the wall.

ANDREW
That's my Picasso! What are you doing?

MILO

I'm a desperate man. Isn't that
what you said?

ANDREW picks up the Picasso and strokes it.

ANDREW

My poor Picasso. The man's a
barbarian.

MILO looks at the painting.

MILO

That's no Picasso. It's a fake.

MILO walks towards another painting.

ANDREW

That's my Matisse!

MILO looks at the painting.

MILO

Bollocks!

He lifts the painting from the wall. There is no safe.

He throws the painting against the wall.

MILO (CONT'D)

Where is this fucking safe?

ANDREW

Open that sideboard.

MILO goes to the sideboard

MILO

It's locked.

ANDREW

Kick it to death.

MILO kicks the sideboard, winces with pain. The
sideboard remains locked.

ANDREW (CONT'D)

This is where I hear you.

MILO

You hear me?

ANDREW

Yes. Yes. I'm asleep in my study.
That's where I sleep these days.
Can't sleep in the bed without my
wife, you see. So I hear you. I
come into the bedroom. I find you.

MILO

And then?

ANDREW

I attack you.

MILO

How?

ANDREW

Like this.

ANDREW hits him in the stomach.

ANDREW (CONT'D)

And like this.

He hits him again in the stomach.

MILO

Christ!

ANDREW throws another punch. MILO sidesteps and hits
ANDREW in the stomach.

ANDREW

Jesus, that hurt.

MILO

So sorry.

ANDREW

All right. Take out your knife.

MILO

I don't have a knife.

ANDREW

I do.

He opens the desk drawer and takes out a knife.

ANDREW (CONT'D)

Look. You threaten me with this knife.

MILO

You're threatening me.

ANDREW

No no. I *am* you. I'm playing you. This is what you do. You want to know where the safe is and what the combination is so you terrorize me with this knife.

He pokes MILO with the knife.

MILO

Take it easy.

He pokes MILO again.

ANDREW

You can see I'm ruthless. I mean, I'm obviously unpredictable. I'm probably a killer. I'm certainly very dangerous. But you're obstinate.

MILO

Me, or you?

ANDREW

No, you're me, I'm you. Get it? That jewellery is worth a lot of money. You won't give in. So I take out my gun--I'm still you, by the way.

He takes a gun from the desk drawer.

ANDREW (CONT'D)

And just to make it clear that I mean business I show you I know how to use the gun.

He shoots at the photograph hanging on the wall of Maggie and himself in the swimming pool. It smashes.

ANDREW (CONT'D)

Bulls eye.

He shoots at the other photograph hanging on the wall of Maggie and himself in the Lake District. It smashes.

ANDREW (CONT'D)
Bulls eye. So finally you give in.
You're terrified. You show me where
the safe is.

He leads MILO to a fish tank.

ANDREW (CONT'D)
It's behind that.

65 INT. ANDREW'S HOUSE - MASTER BEDROOM - NIGHT

65

He presses a button. The fish tank descends into the floor. A safe is revealed.

ANDREW (CONT'D)
There you are. Magic. So you're so
frightened you tell me the
combination. 1 9 1 1 9 4. Go on,
open it.

MILO
Wait a minute. Am I me now? Or am I
you? Or are you still me?

ANDREW
No, you're now you. I'm now me.
Open the safe.

MILO
(muttering)
1 9 1 1 9 4.

ANDREW
It's our wedding day. 19th
November, 1994.

MILO dials the combination, opens the safe and takes out the box containing the jewellery. He opens it. Antique jewellery, diamonds, rubies etc.

MILO
Jesus!

ANDREW
What do you think?

MILO

They're quite...beautiful.

ANDREW

Put them in your pocket.

MILO

£400,000 eh?

ANDREW

That's what I said.

MILO puts the jewels in his pocket. He looks at ANDREW.
ANDREW is still holding the gun.

MILO

OK. So far so good. Well, you'd better give me the address of that fence.

ANDREW

What fence?

MILO

The fence in Amsterdam.

ANDREW

Oh yes. That fence.

MILO

Listen. Do you mind putting that gun down?

ANDREW

Why?

MILO

It's pointing directly at me. I'm not very happy about it.

ANDREW

Why not?

MILO

Look. Is this a game?

ANDREW

This is the real game. The real game has just begun.

MILO

What's the real game?

ANDREW

You and me. You defenceless, me with a gun. This is the end of the jewellery story, you see.

MILO

Oh is it?

ANDREW

I enjoyed it though.

MILO

I'm not enjoying this.

ANDREW

I don't blame you.

MILO

What's it all about?

ANDREW

Come on. Buck your ideas up. Did you really think I would let you have my wife and the jewels? You're joking.

MILO

You've been leading me up the garden.

ANDREW

Right up. Stand in the centre of the room.

66 INT. ANDREW'S HOUSE - MASTER BEDROOM - NIGHT

66

MILO does so. ANDREW turns the lights out, leaving one spotlight on MILO.

MILO

Listen, wait a minute. Before we go any further--there's something I must tell you.

ANDREW

What?

MILO

Maggie respects you.

ANDREW

Really?

MILO

Yes. She often says you're a man of true integrity. That you're a really decent guy.

ANDREW

She's right. I am a really decent guy.

MILO

I believe it.

ANDREW

Yes, she's quite right, I am a really decent guy.

MILO

I know you are. I know you are. And that's what she says. She admires your mind.

ANDREW

She admires my mind.

MILO

Yes. Your mind excites her.

ANDREW

Sexually?

MILO

Oh very. Your mind excites your wife sexually.

ANDREW

What about my body?

MILO

Sorry? What?

ANDREW

My body. What about my body?

MILO

What about it?

ANDREW

What about my body? What does she say about my body?

MILO

Do you know, I don't think she's ever mentioned it.

ANDREW

You're a prick.

MILO

My prick? Where does my prick come into it?

ANDREW

I can guess where your prick comes into it. But I wasn't talking about your prick. I just called you a prick.

MILO

Oh thanks.

ANDREW

But you know what you are now though? "

MILO

What?

ANDREW

You're a dead duck.

MILO

Really?

ANDREW

Oh yes. You see this is how the story goes. To the police. I found you in my house. You threatened me with a gun. You opened the safe, found the jewels, put them in your pocket. But I managed to grab the gun as you were looking at the jewels. There was a struggle. The gun went off. I suddenly realised you were dead. That I had shot you. I suddenly realised you were dead.

MILO

You're going to shoot me?

ANDREW

What do you think?

MILO

Why?

ANDREW

I planned all this, you see, from the word go. I've always longed to have an intimate chat with a hairdresser, particularly a hairdresser who is fucking my wife.

MILO

I'm not a hairdresser.

ANDREW

Yes you are. So I thought a little fun would be good for my health. A little game. You see, what you forget is that my wife is mine. She belongs to me. I'm her husband. So what you did was this. You invited yourself here to attend your own death.

MILO

(shivering)

Don't do it. Listen. Don't do it. Don't shoot. Please. Don't shoot me. Please. I'll just go away-- quietly. I'll just get into my car and go. That's all. You'll never see me again. Ok? Don't shoot. Don't use that gun. Please. You're crazy. No--you're not crazy. You've just got things wrong. Totally. I don't want your wife. I hate women. You understand? I hate women. I hate your wife. You've absolutely no reason to be jealous. Women are not my scene. I'd rather do it with a dog, or a goat, or a boy I knew at school. His name was Dooley. I called him Dolores. I hate women. Honestly. God's honour. Do you believe in God?

ANDREW shoots him. MILO falls.

67

INT. ANDREW'S HOUSE - MASTER BEDROOM - NIGHT

67

Close up on MILO's face. ANDREW goes over to MILO and looks down at his body.

He takes the jewels from his pocket. He puts the jewels into the safe and closes the safe.

68 INT. ANDREW'S HOUSE - STUDY - NIGHT 68

He goes into his study.

69 INT. ANDREW'S HOUSE - NIGHT (LIVE FOOTAGE FROM SECURITY MONITOR) 69

Moonlight on the monitors/laptop

70 EXT. GROUNDS AND GARDEN - NIGHT (LIVE FOOTAGE FROM SECURITY MONITOR) FLASHBACK

Moonlight in the grounds.

71 INT. ANDREW'S HOUSE - STUDY - NIGHT 71

ANDREW opens his fridge, takes out a bottle of champagne and a tin of caviar. He opens the champagne, spreads the caviar on a biscuit, sits, and eats. He looks at a screen.

72 INT. ANDREW'S HOUSE - MASTER BEDROOM - (LIVE FOOTAGE FROM THE SECURITY CAMERA)

MILO lying prone in the room.

73 INT. MAGGIE'S HOUSE - BEDROOM - DAY 73

MILO is lying on a bed. It appears to be a death bed. MILO's eyes are closed. The room is full of flowers. Maggie bends over him and kisses him on the lips.

74 EXT. COUNTRY ROAD - WINTER SUNSHINE - DAY. 74

A BMW driving between an avenue of trees.

75 INT. ANDREW'S HOUSE - DUSK 75

The TV.

76 INT. POLICE INTERVIEW ROOM - NIGHT - (SCENE PLAYING ON TV) 76

INSPECTOR

Shut up

PRISONER

I was only--

INSPECTOR

Shut up! I'm asking the questions
not you.

77 EXT. VILLAGE STREET - DUSK

77

The BMW driving through the street. It stops at
roadworks. A red light. An arm comes through the open
window and taps the side of the car.

78 INT. ANDREW'S HOUSE - STUDY - DUSK

78

The TV.

79 INT. POLICE INTERVIEW ROOM - NIGHT - (SCENE PLAYING ON TV) 79

INSPECTOR

How long have you known him?

PRISONER

I don't know him.

INSPECTOR

You don't know him?

PRISONER

Never met him.

80 INT. ANDREW'S HOUSE - STUDY - DUSK

80

The security monitors.

81 EXT. ANDREW'S HOUSE - DRIVEWAY - DUSK (PLAYING ON SECURITY
MONITOR)

BMW coming up the drive.

82 INT. ANDREW'S HOUSE - STUDY - DUSK 82

ANDREW sees the car. He stands and turns the television off.

83 EXT. ANDREW'S HOUSE - FRONT DOOR - DUSK 83

The BMW parking.

84 INT. ANDREW'S HOUSE - STUDY - DUSK 84

ANDREW looking at the BMW parking on the security monitor.

85 EXT. ANDREW'S HOUSE - FRONT DOOR - DUSK 85

The back of a Man at the door. He rings the bell.

The door opens.

ANDREW

Yes?

MAN

Andrew Wyke?

ANDREW

Yes.

The Man takes out a card and shows it to ANDREW.

MAN

Detective Inspector Black. New Scotland Yard. Eddie Black. I'd like a word with you.

ANDREW

A word?

BLACK

That's right.

Black is a thick set man. Dark hair, thin moustache.

ANDREW

What about?

BLACK
Can I come in?

ANDREW
Yes, of course. Of course.

They go in.

86

INT. ANDREW'S HOUSE - HALL AREA - DUSK

86

ANDREW
Like a drink?

BLACK
Got any beer?

ANDREW
Beer, beer. Yes, sure.

He goes to the fridge, takes out a beer and pours. BLACK sits.

BLACK
You're the writer. You write crime books.

ANDREW
That's right.

BLACK
I've read a couple. Right on the button.

ANDREW gives BLACK a beer and pours himself a vodka.

ANDREW
That's a great compliment. Cheers.

BLACK
Cheers. How do you know so much about it?

ANDREW
About what?

BLACK
Villainy. Crime. Horror.

ANDREW
Imagination. Imagination.

BLACK

Clever.

ANDREW

I do my best.

87

INT. ANDREW'S HOUSE - BACK WINDOW AREA - DUSK

87

BLACK looks up at the skylight.

BLACK

I see you've got a broken window up there.

ANDREW

Tropical storm--the other night. Bit of a hurricane. Terrifying. A great branch blew off from one of the big trees out there. It flew through the air and went right through my skylight. As you see. Act of God.

BLACK

Had it in for you, did he?

ANDREW

Who?

BLACK

God.

ANDREW

Oh yes. He's always been a vicious bastard. Shall I tell you what God's trouble is?

BLACK

What?

ANDREW

He has no father. No family roots. Rootless. Nowhere to hang his hat. Poor bugger. I pity him.

BLACK

That's a very interesting philosophical speculation.

ANDREW

I'm so glad you think so. Hey, I've suddenly realised something.

BLACK

What?

ANDREW

You're a well known detective. I've seen your picture in the paper. You're very popular in the media.

BLACK

Do you want to know my opinion of the media?

ANDREW

What?

BLACK

Journalists are a bunch of prickteasing cocksuckers.

ANDREW

No?

BLACK

That's right.

ANDREW

Sorry--isn't that a contradiction in terms?

BLACK

Is it?

ANDREW

Anyway, you're quite celebrated, isn't that right?

BLACK

That's right.

ANDREW

What for? I've forgotten.

BLACK

I catch sex criminals, perverts, homicidal maniacs.

ANDREW

What do you do with them once
you've caught them?

BLACK

I generally cut their balls off.

ANDREW

I see. So how can I help you?

He leads BLACK into his study.

88

INT. ANDREW'S HOUSE - STUDY -DUSK

88

The light falls during the course of this scene.

BLACK

Yes, I think you can help me. I
think you can.

ANDREW

How?

BLACK

I'm looking into a disappearance.

ANDREW

Disappearance?

BLACK

Man called Tindle. Milo Tindle.

ANDREW

Sorry. I didn't get the name. What
was it?

BLACK

Tindle.

ANDREW

Tindle, Tindle. Uh huh. What about
him?

BLACK

Do you know him?

ANDREW

Know him? Absolutely not.

BLACK

You mean you've never met him?

ANDREW

Never. Never heard of him.

BLACK

That's funny.

ANDREW

Why?

BLACK

Well, he was staying at the Red Lion in the village. He mentioned to the landlord that he was coming to see you, three nights ago. He hasn't been seen since. His bag is still in his room, shaving kit, all that.

ANDREW

Coming to see me?

BLACK

That's right.

ANDREW

He mentioned it to the landlord? Why would he mention such a thing to the landlord?

BLACK

Well, you're a famous writer. You're well known in the district. So how can you help me on this?

ANDREW

No one came to see me. I've no idea who this man is. I know nobody called Tindle.

BLACK

You don't eh?

ANDREW

No.

BLACK

What are you, a joker?

ANDREW

What do you mean?

BLACK

I'm mean you're pretty quick on your feet. You should have been a ballet dancer. I can just see you doing pirouettes. Ever worn a pair of tights?

ANDREW

Not me.

BLACK

They'd suit you.

He looks around. Walks back into the main hall.

89

INT. ANDREW'S HOUSE - MAIN ROOM - NIGHT

89

BLACK (CONT'D)

Nice house.

ANDREW

Thanks. .

BLACK

Design it yourself?

ANDREW

It's 18th century.

BLACK

No no. I meant this. The inside.

ANDREW

That was my wife.

BLACK

Oh your wife. Is she here, by the way?

ANDREW

No.

BLACK

Popped up to London?

ANDREW

She's not here.

BLACK

She's an interior decorator then?

ANDREW
Something like that.

BLACK
It's a great gift, isn't it? You're
a lucky man.

BLACK takes out a cigarette and lights it.

BLACK (CONT'D)
Got an ashtray?

ANDREW gives him a plate.

BLACK (CONT'D)
I'm ready for another beer.

ANDREW
Yes. Yes.

ANDREW gets the beer and gives it to BLACK.

90

INT. ANDREW'S HOUSE - SEATING AREA - NIGHT

90

BLACK
A man was passing your house three
nights ago. He says he heard shots.

ANDREW
Passing my house? How could he do
that? This is private property.

BLACK
He was taking a short cut. You know
what it's like in the country. I
think he's a poacher. Anyway, he
says he heard shots.

ANDREW
What kind of shots?

BLACK
Gun shots.

ANDREW
Fantasy.

BLACK
Really?

ANDREW

Codswallop. Bullshit. Who is this man? Are you sure he exists?

BLACK

Oh, he exists all right. Oh by the way, cheers.

ANDREW

Cheers.

BLACK

I want to ask you another question.

ANDREW

Ask.

BLACK

You do know your wife is living in London with another man?

ANDREW

That's my business. My private life is my private business.

BLACK

Do you know the name of this man?

ANDREW

Why should I answer these questions?

BLACK

Well you don't have to. But you'd be better off if you did.

ANDREW

I don't know the man's name. I've never asked.

BLACK

So you admit that your wife is living in London with another man?

ANDREW

Yes. Yes. So what?

BLACK

Well I can tell you the man's name. It's Tindle. Milo Tindle.

Pause.

ANDREW

Is it?

BLACK

Yes. The bloke who's disappeared.
The bloke who said he was coming to
see you.

ANDREW

Uh-huh.

BLACK

We found this note in his room in
the pub.

He reads the note aloud.

BLACK (CONT'D)

"I look forward to meeting you.
Come to the house Friday evening.
Six thirty. Wyke."

He gives ANDREW the note.

BLACK (CONT'D)

Is this your handwriting?

ANDREW looks at the note.

ANDREW

It is.

BLACK

Do you remember writing this note?

ANDREW

How could I forget?

BLACK

You forgot earlier. You said you
didn't know him. You said you'd
never heard of him.

ANDREW

I was lying.

BLACK

Lying to the police. That'll get
you nowhere. I don't understand
you, mate. Honest. You're a clever
man. You write clever books.

(MORE)

BLACK(CONT'D)

But you've made a right balls up of this one, haven't you?

ANDREW

Have I?

BLACK

Tindle came to see you three nights ago.

ANDREW

I knew him as Tindolini.

BLACK

Oh yes?

ANDREW

He had an Italian father.

BLACK

Get away.

ANDREW

Yes. They're a traditional Italian hairdressing family.

BLACK

Is he a hairdresser himself?

ANDREW

I think he is.

BLACK

He didn't come all the way down here to do your hair, did he?

ANDREW

Oh not at all, not at all.

BLACK

So what did you two do when you got together?

ANDREW

We played a game.

BLACK

A game?

ANDREW

A game with a knife and gun.

BLACK

A lethal game?

ANDREW

No no. Just a bit of fun, that's all.

BLACK

OK. A bit of fun. He comes to see you, you play games with a knife and gun. Three shots are fired and then he disappears. So where is he?

ANDREW

Probably cuddling my wife.

BLACK

That's the one thing he's not doing.

ANDREW

How do you know?

BLACK

I've seen her. He was nowhere in sight. She's an anxious woman. She knew he was coming to see you, you see. In fact she insisted that he came to see you, as I know you know. She thinks you may have killed him. She thinks you're round the bend. She thinks you're a very dangerous man.

ANDREW

Me? She's joking.

BLACK

So tell me, between ourselves, did you kill him?

ANDREW

I'll tell you exactly what I did. I pretended to kill him. I shot him with a blank. I frightened the shit out of him. Your man was right. Your spy--or whatever he was. There were three shots. The first two were real, the third a blank. He was terrified. When I shot him he fainted. When he woke up I gave him a drink and a pat on the bum.

(MORE)

ANDREW(CONT'D)

He left the house, his tail--if you want to call it that--between his legs. I haven't seen him since.

BLACK

You gave him a pat on the bum?

ANDREW

Metaphorically.

BLACK

You gave him a metaphorical pat on the bum?

ANDREW

Sure.

BLACK

How did he take it?

ANDREW

What?

* BLACK

The pat.

ANDREW

Oh he's a good sport. He told me it was game set and match to me.

BLACK

So this guy had a sense of humour? Is that what you're saying?

ANDREW

Oh yes. Oh yes, he left this house with a twinkle in his eye.

BLACK

So, tell me--what was the point of all of this?

ANDREW

Humiliation. It's nice to see your wife's lover a shivering, frightened, fucking wreck in front of you. But as a matter of fact I quite liked him. I found him attractive. I thought we might become good friends. The shortest way to a man's heart is, as I'm sure you know, humiliation. It binds you together.

BLACK

You found him attractive?

ANDREW

I was trying to stand in my wife's shoes, in a manner of speaking. I was trying to find out what attracted her to him.

BLACK

And did you?

ANDREW

Oh yes. He was really terribly sweet. I could see why she fancied him.

BLACK

I could see why he fancies her. I thought she was very tasty myself.

ANDREW

Really? *

BLACK

Oh yes. Sumptuous. Ready for action.

ANDREW

Is that so?

BLACK

Oh yes. I mean, I'm an experienced detective. So guess what I detected?

ANDREW

What?

BLACK

That she's in love with her own body. It makes her dizzy with excitement.

ANDREW

You detected this in five minutes?

BLACK

Well, thirty-five. Or lets call it forty-five. Perhaps even fifty-five. Or even a bit longer.

ANDREW

You stayed for tea?

BLACK

And cakes. Yes, must be funny for you to know your own wife is being given a good going-over by another man on a regular basis.

ANDREW

A good going-over? I don't quite follow you.

BLACK

You don't?

ANDREW

It's not a phrase I'm familiar with.

BLACK

It means being fucked.

ANDREW

Oh, you mean like in sexual intercourse?

BLACK

Yes, the old one two. In like a lion and out like a lamb.

ANDREW

I must say you have a great gift for language. Did you learn it at school?

BLACK

The hard school. Family life.

ANDREW

But you keep cheerful.

BLACK

You've got it. I keep cheerful. I've got an optimistic nature. Well you have to if you're a policeman. Otherwise you'd go mad. No, I'll tell you what keeps me going. The chase. The thrill of the hunt. And the sudden shafts of bright light.

(MORE)

BLACK(CONT'D)

For instance, when I was talking to your wife--very attractive woman--wonderful legs--she was crossing them at a time I remember--she suddenly said you had a murderous nature--that really made my nose twitch.

ANDREW

Itch?

BLACK

Twitch, mate. Twitch. So I'm looking at you and wondering what you've done with the body. What have you done with the body? Where's the body? Come on. I need to know. Where's the body? What have you done with the body?

ANDREW

There's no body.

* BLACK

Don't fuck about. Don't bullshit me. I won't stand for it. Where's the body. In the house? Or did you shift it?

ANDREW

There is no body.

91 INT. ANDREW'S HOUSE - MASTER BEDROOM - NIGHT

91

BLACK stands, looks about him and walks around the room. He walks to the wall and examines it.

BLACK

Eh, look at this. You've got holes in your wall. They're bullet holes. Live bullet holes.

ANDREW

I fired two live bullets to set up the trick and one blank to complete it. It was a game. I told you. I played it to the hilt. Not worth playing a game if you don't play it to the hilt.

BLACK

So you're saying the third shot was a blank?

ANDREW

That's right.

BLACK

What's this?

BLACK bends and touches the floor.

ANDREW

What?

BLACK

Blood.

ANDREW

Blood?

BLACK

Dried blood.

ANDREW

Where?

BLACK

Here. Right here. Some of it hasn't even dried, it's still damp.

ANDREW

It's impossible.

BLACK

This is blood, chum. Whose blood is it?

ANDREW

It's impossible. It was a game. It was a blank.

BLACK

No no. It was a game with real bullets and real blood.

ANDREW

This is a carve up.

BLACK

Lets see what else is new around here.

He goes to a cupboard and opens it.

BLACK (CONT'D)
Hello, what's this?

He reaches into the cupboard.

BLACK (CONT'D)
You've got a shirt, jacket and trousers screwed up at the back of your cupboard. Very negligent of you mate. Unless they're not yours.

He examines them.

BLACK (CONT'D)
No, I don't think they're yours. I think they belong to Tindle. You say he left the house after you shot him?

ANDREW
Yes.

BLACK
Naked?

ANDREW
I don't know...how those clothes got there.

BLACK
So you made him strip before you shot him? Part of the humiliation, was it? No. The thing is this. It might have started as a game but it got out of hand. The third shot was live, it killed him. So where's the body?

ANDREW
I didn't kill him. He's alive.

BLACK
Bollocks.

BLACK moves very close to ANDREW and peers into his face.

BLACK (CONT'D)

You're a joker all right, aren't you? A real joker. Come on. We're off to the station.

ANDREW

There's something very wrong here.

BLACK

Dead right. I'll tell you what you are. You're fucked.

BLACK takes him by his arm.

BLACK (CONT'D)

You're under arrest.

He takes him into the elevator.

92 INT. ANDREW'S HOUSE - ELEVATOR - NIGHT

92

ANDREW

Jesus Christ.

BLACK

Don't struggle chum. I'll have you for breakfast.

ANDREW

There's something very wrong here.

BLACK

You're up shit creek, Wyke. You're up shit creek without a paddle.

They exit the elevator.

93 INT. ANDREW'S HOUSE - MAIN ROOM - NIGHT

93

They stare at each other.

BLACK suddenly laughs. He takes off his wig.

He takes out his contact lenses, rips off his moustache, takes off jacket and shoulder holster, opens shirt, shows padding. He smiles at ANDREW. It is MILO.

MILO

Look at you. You're all of a quiver. Who's the dead duck?

(MORE)

MILO(CONT'D)

You're the dead duck. I've just
sucked you in and blown you out in
little bubbles.

ANDREW

Jesus Christ.

94 INT. ANDREW'S HOUSE -STUDY - NIGHT - FLASHBACK 94

The security monitors.

95 INT. ANDREW'S HOUSE - MASTER BEDROOM - NIGHT (PLAYING ON SECURITY MONITOR) - FLASHBACK 95

MILO lying prone. His eyes suddenly open.

96 INT. ANDREW'S HOUSE - STUDY - NIGHT - FLASHBACK 96

ANDREW stands and finishes his glass of champagne.

97 INT. ANDREW'S HOUSE - MASTER BEDROOM -NIGHT - FLASHBACK 97

ANDREW comes into the room and leans over MILO.

ANDREW

You all right, old boy?

MILO stares at him.

ANDREW (CONT'D)

All right? Just a bit deaf I
suppose. They do make such a noise.
Did you think you were dead?

(he laughs)

No you're not dead. It was a blank.
Do you remember? I shot you with a
blank. I just wanted to give you a
fright. It was a joke. I was
joking. Did you think I was really
going to kill you? No no. It was a
game, that's all. Like a drop of
brandy?

ANDREW goes and pours brandy, he gives it to him.

ANDREW (CONT'D)

Here you are. What a good sport you
are. A really good sport. Did I
give you a fright? So sorry.

(MORE)

ANDREW(CONT'D)

(he laughs)

You fainted, you see. You thought you were dead. Drink the brandy and you'll find you're alive. Dead men don't drink brandy.

MILO drinks. ANDREW raises his own glass.

→ ANDREW (CONT'D)

Cheers.

MILO

You know, it's funny, you're absolutely right, I really did think I was dead.

ANDREW

That's what I wanted you to think.

MILO

You play a tough game.

ANDREW

It's the only game worth playing.

MILO

Well listen, I'm grateful to you-- for not killing me.

ANDREW

It was a practical decision, that's all. I mean, if I killed you I would have to get rid of the body, bury it in the garden or something. Too exhausting and not very efficient.

MILO

Yes, I see that.

ANDREW

Anyway, here you are, fit as a fiddle.

MILO

Yes. Thanks. Listen. I think I'll pop off, grab a cheese sandwich somewhere.

ANDREW

Oh my goodness, you're right, you must be starving. How thoughtless of me.

(MORE)

ANDREW(CONT'D)

I'll tell you what, I've got a pretty shrewd idea there are a couple of cold sausages in the fridge. Been there for years. Like one?

MILO

No thanks. But thanks for the brandy. It came in handy.

They both laugh.

98

INT. ANDREW'S HOUSE - MAIN ROOM - NIGHT

98

MILO taking off padding.

ANDREW

It's you!

MILO

It's me all right.

ANDREW

You bastard. You shit. You stinking bastard.

MILO

Just a little game, Andrew. Just a little game. I thought it might amuse you.

ANDREW

You're a total shit.

MILO

I know I am.

ANDREW

But you're also a genius.

MILO

I know that too.

He starts to put on his own clothes.

ANDREW

When did you do all this? The clothes in the wardrobe? The blood?

MILO

The blood belongs to a pig's liver.

ANDREW

But when did you do it? How did you do it?

MILO

I did it last night. I used that ladder. I heard you snoring.

ANDREW

Does Maggie know about all this? About your Inspector? Was it her idea? How much does she know?

MILO

She knows nothing about it. Entirely my own idea. This is a game between us, old boy. Between you and me. Had to get some revenge, you see. Don't forget I'm half Italian. We go in for revenge. After all, you frightened the life out of me, deliberately. You fired two live bullets into the wall and then pointed the gun at me. And then you fired. I don't like guns. They kill you.

ANDREW

OK. So what does this make the score? You've had your revenge, so what do you reckon? One set all?

MILO

No no, you're way ahead. I just teased you with my Inspector. Gave you a few goose pimples. But you frightened me to death. So we're a long way from one set all. I may be three games up in the second set, but you won the first six love.

ANDREW

Oh, by the way, I spoke to Maggie. I told her all about you. She loved it.

MILO

Loved what?

ANDREW

That I frightened the life out of you. That you pissed your pants.

(MORE)

ANDREW(CONT'D)

That you actually fainted. She said: "You mean he actually fainted?" I said: "Dead out. He was scared shitless. He went out like a light." She laughed so much I thought she was going to burst. Oh and incidentally, she's coming back to me.

MILO

Oh, is she?

ANDREW

That's right. You know what she said about you?

MILO

What?

ANDREW

She said "*Faint heart never won fair lady*".

* MILO

Is that a fact? Listen. I want to show you something. Go into your study and sit down.

ANDREW

Go into my study?

MILO

And sit down.

99 INT. ANDREW'S HOUSE - STUDY - NIGHT

99

ANDREW does so.

100 INT. ANDREW'S HOUSE - BACK WINDOW AREA/STUDY - NIGHT

100

Though the open study/bookcase door, ANDREW and MILO can see each other.

MILO (CONT'D)

Keep the wall open. Watch me.

MILO puts on the shoulder holster. He presses a button on the wall. The ladder comes down. He grasps the last rung and swings his legs onto the ladder. He then climbs halfway up the ladder.

ANDREW
What are you doing?

MILO
It's late at night. You're reading
under the lamp. Read something.

ANDREW
What's going on?

MILO
Read a book.

ANDREW picks up a book and opens it.

MILO (CONT'D)
It's late at night. You're reading
a book. You hear something. You
look up. It's me, jumping off the
ladder.

MILO jumps off the ladder. He takes the gun out of the
holster and walks towards the study.

101 INT. ANDREW'S HOUSE - STUDY - NIGHT

101

ANDREW stares at him.

MILO (CONT'D)
You see me with this gun. You're
caught--like a rat in a trap. You
stare at the gun. You're paralysed.

ANDREW sits staring at him.

MILO (CONT'D)
I've come for the jewels. Where's
the safe?

ANDREW
What jewels?

MILO
The jewels. Where's the safe?

ANDREW
You know where it is.

MILO
No I don't.

ANDREW

You don't?

MILO

Don't fuck me about. I mean it. Get up.

ANDREW remains seated.

MILO (CONT'D)

You think I'm joking? You think this gun isn't real?

He shoots at a vase, it smashes.

MILO (CONT'D)

Get up.

ANDREW stands.

MILO (CONT'D)

Where is it?

ANDREW

Upstairs.

MILO

Well, let's go upstairs. Not in the elevator. Up these stairs.

102 INT. ANDREW'S HOUSE - STAIRCASE - NIGHT

102

They walk to the stairs. ANDREW hesitates.

MILO (CONT'D)

Get up these stairs or I'll ram this gun right up your arse.

MILO prods him with the gun. ANDREW stumbles and then runs up the stairs followed by MILO.

103 INT. ANDREW'S HOUSE - MASTER BEDROOM - NIGHT

103

They enter the bedroom. ANDREW leads MILO to the fish tank.

ANDREW

It's behind the fish tank. I have to press this button to shift the tank.

MILO
Then press it.

ANDREW
It's out of order. It's not
working.

MILO shoots at the fish tank. It smashes. Goldfish and
water pour out. The safe is revealed.

ANDREW (CONT'D)
You're crazy. You're a maniac.

MILO
Open it.

ANDREW
I changed the combination.
Yesterday.

MILO
What is it?

ANDREW
I've forgotten. I can't remember.

MILO
Remember.

ANDREW
It's the truth. I can't remember.

MILO points the gun at ANDREW.

MILO
Remember.

ANDREW
What are you doing? What are you
going to do?

MILO opens the gun, adjusts the chamber.

MILO
I've broken into your house because
I know you have jewels in your
safe. Get me? I have inside
information. I want them.

MILO points the gun at ANDREW.

ANDREW ducks away sharply. MILO shoots. ANDREW screams, collapses onto the floor. He lies still. He slowly opens his eyes.

ANDREW
I'm still alive!

MILO
It was blank. But the next one is
real.

MILO stands over ANDREW. He kicks him.

104 INT. ANDREW'S HOUSE - MASTER BEDROOM - NIGHT

104

MILO (CONT'D)
Remember the combination and open
the safe.

ANDREW crawls to the safe and opens it, trembling and muttering.

MILO (CONT'D)
Give me the jewels.

ANDREW does so.

MILO (CONT'D)
That's a good boy. So what are you
writing at the moment?

ANDREW
What am I writing?

MILO
Yes, I'm very interested in
literature. I'm a kind of artistic
thief.

ANDREW
Do you mind if I have a drink?

MILO
Sure. It's your house.

ANDREW walks into MAGGIE's dressing room.

105

INT. ANDREW'S HOUSE - MAGGIE'S DRESSING ROOM - NIGHT

105

ANDREW pours himself a drink. The gun is still trained on him.

MILO (CONT'D)

I'm always interested in the people I rob. Like I'm always interested in the husbands of the wives I fuck.

ANDREW

Are you really? Well well. Cheers.

MILO

So what are you writing?

ANDREW

A story about a pathological killer. I call it "The Smiling Man".

MILO

Does he come to a bad end?

ANDREW

He dies during the act of love, like countless others.

MILO

Countless others, eh? I can see you've researched the subject thoroughly.

ANDREW

What subject?

MILO

Death in orgasm.

ANDREW

Yes, it's a beautiful notion, isn't it? To die in the arms of your beloved. Can you imagine anything more poignant?

MILO

I can't, no. You're a married man yourself aren't you?

ANDREW

Oh, yes. Married ten years. It was love at first sight.

MILO

Very moving.

ANDREW

Yes. And we're still in love. We're like two peas in a pod.

MILO

Someone told me your wife has a lover.

ANDREW

She has, yes.

MILO

Do you know him?

ANDREW

Never met him. He's some kind of Italian. Called Tandouri or something.

MILO

One of the Bombay Tandouris?

ANDREW

You've got it. You know something? I've never met an artistic burglar before. Fascinating. What's your background?

MILO

Me?

ANDREW

You.

MILO

Irish. Connemara. Spanish descent. By way of Uganda. My grandparents were slaves. My mother was a dark eyed dusky beauty.

ANDREW

Were you breast fed?

MILO

Oh, sure. Like a baby. Shall I tell you what I want you to do with these jewels?

ANDREW

What?

MILO

Put this bracelet on your wrist.

MILO hands him a bracelet. ANDREW looks at it and slowly slips it onto his wrist.

MILO (CONT'D)

Put these earrings on your ears.

MILO hands him a pair of earrings. ANDREW looks at the earrings.

MILO (CONT'D)

They clip. Clip them. On your ears.

ANDREW clips them on to his ears.

MILO (CONT'D)

God, you look so charming. Now, put this necklace round your neck.

MILO hands him a necklace. ANDREW puts it round his neck but can't fix the clasp.

MILO (CONT'D)

Let me give you a hand.

MILO goes behind ANDREW and lifts the necklace.

MILO (CONT'D)

How do you want it? Like this? Or do you want it shorter?

He tightens the necklace.

MILO (CONT'D)

How about this?

He tightens the necklace.

MILO (CONT'D)

Or even shorter. Like a halter.

He tightens it round ANDREW's neck.

ANDREW
You're hurting me.

MILO
Am I hurting you?

ANDREW
Don't hurt me.

MILO
You sensitive to pain?

ANDREW
Very.

MILO
I wouldn't hurt you, sweetheart.
You're too much fun.

ANDREW
Am I really?

MILO
Yes. You're wicked. I like that.

ANDREW glances into a small mirror.

ANDREW
You know something? I don't think
these earrings really suit me.

MILO
You're right. Take them off.

ANDREW takes them off.

ANDREW
I don't think the bracelet is quite
my style either.

MILO
But the necklace is nice.

ANDREW
I'm not totally sure.

He takes off the bracelet.

MILO

Listen, you can play about with these jewels until the cows come home. They're yours. Do what you like with them.

ANDREW

But I thought you'd just stolen them?

MILO

No, no. That was a game. Just a game. I thought it might amuse you.

ANDREW

Well, you're the wicked one aren't you?

MILO

You remember what I said. You won the first set six love and I was three love up in the second. Well, now it's one set all.

ANDREW

But who's going to win the third set?

MILO

Remains to be seen.

ANDREW

You like games, don't you?

MILO

Some. Not all.

ANDREW

But you like being in charge--of the game?

MILO

Oh yes. Sure.

ANDREW

I like a man who knows how to take charge of things.

MILO

Do you?

ANDREW

I do. Listen. You've met my wife I think?

MILO

I have met her, yes.

ANDREW

Did she tell you she had a husband?

MILO

Yes, she said she had a husband.

ANDREW

How did she describe him?

MILO

Remote. Cold. Malevolent. Spiteful.
Arrogant. Ruthless. Jealous.
Paranoid. Criminal tendencies.
Mentally unsound.

ANDREW

That's me all right! You know something? I like your mind. It excites me.

MILO

Does it really?

ANDREW

I like the way you go about things.

MILO

You mean you like my style?

ANDREW

I like your style. That's right. I like it very much. Look. I want to make you a proposition. I want to show you something.

MILO

What?

ANDREW

You'll like it. I know you will. Just along the corridor. Let me show it to you. Please.

MILO
(slowly)
OK.

106 INT. ANDREW'S HOUSE - UPPER BALCONY - NIGHT

106

They walk along the corridor.

ANDREW
Can't you put that gun away?

MILO
No.

ANDREW
God, you're so strong, you're so
ruthless, aren't you?

MILO
Yes.

ANDREW
Any idea what my proposition is
going to be?

MILO
No.

ANDREW
Are you excited?

MILO
Let's say intrigued.

ANDREW
I think it will excite you very
much.

He opens the door into the guest suite.

107 INT. ANDREW'S HOUSE - GUEST SUITE - NIGHT

107

ANDREW
This is the guest suite. Isn't it
nice? Look at the view.

MILO looks out of the window. ANDREW opens another door.

ANDREW (CONT'D)

This is the private bathroom. As you see, there's a little bar - and there's the fridge. Chilean chardonnay is chilling in there at this very moment. This suite is uninhabited. It has no occupant. How would you like it?

MILO

Me?

ANDREW

Yes. I think I've come to the conclusion that you're my sort of person.

MILO

Am I now?

ANDREW

I told you, I like your mind. I find it ~~exciting~~. I need intellectual excitement, intellectual stimulation.

MILO

They don't grow on trees.

ANDREW

I'm a rich man. What would you like to do? I can subsidise anything you want. You can open an art gallery in the village. Or a bookshop. Or - of course - a little theatre. You're a wonderful actor. You could choose all the plays and play all the leading parts. But this would be your home. And this would be your bedroom.

MILO

You're asking me to live here?

ANDREW

I'm asking you to stay with me. But, we'd also travel. Jamaica, the Swiss Alps. I bet you're a great skier. You could ski to your hearts content and swim in the blue Caribbean.

(MORE)

ANDREW(CONT'D)

I'd be waiting at our table with a scotch on the rocks for you or a glass of chilled Chilean chardonnay. The world would be your oyster.

MILO

But what about Maggie?

ANDREW

Forget her. Leave her to rot. Stay with me. You're my sort of person.

MILO

It's quite tempting.

108 INT. ANDREW'S HOUSE - GUEST SUITE - NIGHT

108

MILO's cell phone rings. He puts his gun in the holster, takes the cell phone from his pocket and listens.

MILO (CONT'D)

Hello. *

He listens.

MILO (CONT'D)

Hi.

He listens.

MILO (CONT'D)

It's going OK.

He listens.

MILO (CONT'D)

We're still talking. But we're on the right track. It's all going OK.

He listens.

MILO (CONT'D)

Don't come down. That would be a mistake. It's all going fine.

He listens.

MILO (CONT'D)

I love you too.

He listens.

MILO (CONT'D)

I am. I'm kissing you.

He listens.

MILO (CONT'D)

Oh yes. I can taste your mouth.

She puts the phone down.

MILO (CONT'D)

She's threatening to come down.

ANDREW

What the hell does she want?

MILO

She wants that divorce.

ANDREW

Listen. What do you think of my proposition?

MILO stares at him.

ANDREW (CONT'D)

What do you think of my proposition?

MILO

Well, I like the idea of Jamaica. But what about Barbados?

ANDREW

And Barbados. And Antigua.

MILO

Yes, it's true. There are so many places I haven't been. Hollywood. St. Petersburg. The Cote D'Azur. Coney Island. Oh, and I hear there's a wonderful hotel in Scotland called Balmoral.

ANDREW

That's where the Queen lives.

MILO

Ah. So bed and breakfast is out.

ANDREW

It's on if you know the Queen.

MILO

I don't.

ANDREW

But I do.

MILO

That's fantastic!

ANDREW

I'm serious. We could have great times together.

MILO

Venice? Disneyland?

ANDREW

Whatever you want. Whatever you want. Whoever you want. I'll introduce you to whoever you want.

MILO

Kissinger? Pinochet? Madonna? Mike Tyson?

ANDREW

Yes.

MILO

Yes, I must say, that, as offers go, it's quite tempting. You're a naughty tempter, aren't you?

(pause)

I'm so glad you like my mind. Not many people like my mind. Quite a few people like my body but I can't think of anyone who likes my mind. That makes you unique. But then of course you know what they say. The mind *is* the body.

ANDREW

Is that what they say?

MILO

Well, somebody said something like it once. Bullshit, of course. Anyway - perhaps I am your sort of person. Who knows? But you'd have to be very nice to me. For instance, just at this moment I need a drink.

ANDREW

You can get your own drink.

MILO

No, darling. You get it for me and then I might be nice to you.

ANDREW

Nice to me?

MILO

That's what I said. Whisky please.

ANDREW does not move.

MILO (CONT'D)

I can't deny that you might find me a congenial companion. I really can't deny it. I could be quite a witty companion. Would you like a witty companion?

ANDREW

Very much.

MILO

I'm particularly witty in the morning. Would that suit you? Some people hate wit in the morning. What about you?

ANDREW

I love wit in the morning.

MILO

Over boiled eggs? Do you like eggs?

ANDREW

Absolutely.

MILO

Boiled or scrambled? I'm a dab hand in the kitchen. But you'd have to be nice to me and give me a drink when I ask for it.

ANDREW pours a glass of whiskey and gives it to him.

MILO (CONT'D)

You see, you can be really sweet when you put your mind to it, can't you?

He drinks.

MILO (CONT'D)

Cheers. Listen, I can see what you're saying. I can see why you're inviting me to live with you. I can see that you're lonely. You need looking after. It's obvious. You need someone who would cater for your every whim. Don't you?

ANDREW

I do.

109 INT. ANDREW'S HOUSE - GUEST SUITE - NIGHT

109

MILO's cell phone rings.

MILO

Hello.

He listens.

MILO (CONT'D)

Darling.

He listens.

MILO (CONT'D)

What? What?

He listens.

MILO (CONT'D)

Oh is that so? Are you?

He listens.

MILO (CONT'D)

I see. Are you sure?

He listens.

MILO (CONT'D)

Uh-huh. I see.

He listens.

MILO (CONT'D)

I get it.

He listens.

MILO (CONT'D)

I told you, I get it. I understand.
OK. Yes sure. OK.

He listens.

MILO (CONT'D)

OK. I'll tell him.

He puts the phone down.

ANDREW

Tell him what?

MILO grins.

MILO

That she loves you.

ANDREW

Is that so? What else did she say?

MILO

Nothing.

ANDREW

Nothing?

MILO

Nothing.

MILO and ANDREW stare at each other.

ANDREW

Listen! For Christ's sake make up
your mind! I'm offering you
something special. Something really
special. We can seal it with a
handshake. And then she'll be
nowhere. We cut her out. You
understand? We cut her out of our
lives. Don't let her dominate you.
Be yourself. Be independent. Be
free.

MILO

Like you?

ANDREW

Yes, that's right. Be free. Like me.

ANDREW's telephone rings. They both look at it. ANDREW does not move. It stops ringing.

MILO

You know, I've always been attracted by rich and powerful men. Rich and powerful men make all the girls quiver like a jelly on a plate.

ANDREW

But you're not a girl.

MILO

Yes, it tickles the old cobblers, money.

ANDREW

Girls don't have cobblers.

MILO

You'd be surprised.

ANDREW

But you're not a girl.

MILO

Well I may have been once, back in the good old days.

ANDREW

Maybe the good old days are coming back?

MILO

Who knows? Look. I'd really like to see your bed. I mean let me be quite clear - this looks a very nice bed indeed, but yours is bigger. Can I have another look at it?

ANDREW

Sure.

MILO picks up ANDREW's remote control.

MILO

Is this how you do it?

He presses it. A wall moves, revealing the bedroom.

110 INT. ANDREW'S HOUSE - MASTER BEDROOM - NIGHT

110

MILO (CONT'D)

Miraculous! I could really get to like this.

MILO walks towards the bed.

MILO (CONT'D)

Of course this is the marriage bed, isn't it? Is this where she took your virginity? Is this where your wife deflowered you? Is this where you were deflowered?

He sits on the bed.

MILO (CONT'D)

It's a lovely bed. So bouncy.

He takes off the shoulder holster and puts it down on a side table. He lies down on the bed, rests his head on the pillow.

MILO (CONT'D)

I'm so touched to be offered a place in your heart, in your life. I'm touched.

He smiles at ANDREW.

ANDREW stands still.

MILO smiles at ANDREW.

ANDREW slowly moves towards him. He strokes MILO's face, tentatively.

ANDREW

You're beautiful.

He continues to stroke MILO's face. MILO speaks very quietly.

MILO

Take your hand off me.

ANDREW stops stroking.

MILO (CONT'D)

Take your hand off me.

MILO throws him off violently.

MILO (CONT'D)

Fuck off! Go and fuck yourself you big pouff!

MILO gets off the bed.

MILO (CONT'D)

Jesus. I come here as an innocent bystander, as a totally respectable person - a humble, part time hairdresser - and you try to corrupt me. You try to seduce me. You know what you are? You're a menace. Also, you're a cunt.

They stare at each other.

ANDREW

Well, now you really are charming.

MILO

You know who's going to love this story?

ANDREW

What story?

MILO

This one. This one.

ANDREW

Who?

MILO

Maggie.

ANDREW

Oh really?

MILO walks slowly to ANDREW, stands close to him and looks into his eyes.

MILO

Oh by the way, she asked me to tell you something.

ANDREW

What?

MILO

She's coming back to you. She's on her way.

ANDREW

She's coming back to me?

MILO

Yes. That's what she told me. On the phone.

ANDREW

But I don't want her.

MILO

Well you've got her. She's all yours. You're welcome to her. She loves your money, baby. That's the nub of it.

ANDREW

But I don't want her.

MILO goes to the wardrobe and takes out the leather coat.

ANDREW (CONT'D)

What are you doing with that coat?

MILO

I'm taking it. Tell Maggie I'll be in touch. I want to have a drink with her. I want to bring her up to date.

MILO puts the coat over his shoulders.

MILO (CONT'D)

How do you like me in this coat?
Do you fancy me?

He goes to ANDREW and kisses him lightly on the mouth.

MILO (CONT'D)

Goodbye, darling.

MILO goes to the door.

ANDREW takes MILO's gun out of the holster.

ANDREW
Wait a minute.

MILO turns.

MILO
Yes? What?

ANDREW
Goodbye darling.

ANDREW shoots him.

After a few moments ANDREW walks across the room and stands looking down at the dead body.

He stares at the dead body. His face is ashen, dead.

ANDREW remains still, staring down at MILO.

111 **EXT. ANDREW'S HOUSE - DRIVEWAY - NIGHT** 111

A car turning slowly into the drive. A woman's hand hanging out the widow, tapping the side of the car.

The car approaches the house.

112 **INT. ANDREW'S HOUSE - MASTER BEDROOM - NIGHT** 112

ANDREW hears the car. He turns, looks out of the window.

113 **EXT. ANDREW'S HOUSE - DRIVEWAY - NIGHT** 113

The car stops. A woman's legs swinging out of the car.

114 **INT. ANDREW'S HOUSE - MASTER BEDROOM - NIGHT** 114

ANDREW staring out of the window.

THE END.