

EXT. GERALD'S HOUSE, REAR - NIGHT

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

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RAY is small and wiry, EDDIE large and clumsy. They are

'Are you in?'

An exasperated RAY types in his response:

'Yes'

RAY pockets his phone and crawls toward GERALD with chloroformed handkerchief. His phone beeps again. RAY

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

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

INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

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

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

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

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

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INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

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

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

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

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

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INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

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

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

RAY mimes:

"Pick it up!"

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

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

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

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KIM is shredding vegetables using a food processor, oblivious

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



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

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

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

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

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GERALD and SABRINA continue their conversation, but now it is



Behind them in the house we can see RAY and EDDIE re-assemble and re-hang the painting. \*\*  
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SABRINA then opens the French windows and re-enters the living room just as RAY and EDDIE duck out of sight. \*\*  
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GERALD sits down on the patio chair, his back to the room. \*\*

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

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

INT. GERALD'S HOUSE, KITCHEN - NIGHT

KIM runs straight into RAY. She runs to the front door. RAY \*\*

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

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

EDDIE stumbles his way out of the utility room, still blinded by the mace. \*\*  
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INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

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

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

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

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

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

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

INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

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

INT. GERALD'S HOUSE, BEDROOM - NIGHT

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

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

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

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

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

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

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

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

INT. GERALD'S HOUSE, DOWNSTAIRS WC - NIGHT

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

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

INT. GERALD'S HOUSE, BEDROOM - NIGHT

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

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

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

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

INT. GERALD'S HOUSE, HALLWAY - NIGHT

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

INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

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

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INT. GERALD'S HOUSE, BEDROOM - NIGHT

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

INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

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

INT. GERALD'S HOUSE, STAIRWAY - NIGHT

EDDIE emerges from the W.C. and spies on GERALD and SABRINA dancing. Suddenly RAY appears at the top of the stairs and beckons EDDIE to join him. EDDIE sneaks up the stairs. \*\*  
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RAY indicates the heavy suitcase and enlists EDDIE to help him drag it down the stairs. They pull it carefully down the first couple of steps, trying not to make too much noise. \*\*  
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INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

EXT. GERALD'S HOUSE, FRONT DOOR - NIGHT

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

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

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

INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

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

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

"Can I take these?"

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

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

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

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

PAUL points to a sign on his tray which states:

"2 items for £10"

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

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

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

PAUL stops the cleaning and watches the suitcase being lowered. It sways slightly from his tray. Tf(grement -0.016900 t th





INT. GERALD'S HOUSE, LIVING ROOM - NIGHT

PAUL stands with his gun pointing toward the windows.

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

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

He takes out his mobile phone and dials.

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

PAUL carries the 'painting' out of the room.

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THE END

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