

GUILT

By

Daniel Hopson

FADE IN:

EXT. PLEASANT NEIGHBOURHOOD - AFTERNOON - PAST

Two marionettes rise and dance.

Two YOUNG CHILDREN laugh as they control them.

GIRL #1 giggles and videos the action on her phone.

EXT. EDGE OF THE CITY - WOODS - AFTERNOON

A small secretive lake in the woods.

YOUNG OLIVER SOW (11), bright blue eyes, cheerful and friendly lays side-by-side with his friend, gazing at the clouds.

YOUNG PETER ILFORD (12), long brown hair that's never been cut, bright blue eyes, skinny, short, and is heavily clothed, and has large bags under his eyes.

On their tops are homemade badges that read 'ADVENTURERS FOR LIFE'.

Peter points at a cloud.

YOUNG PETER
I think that's a rabbit.

Oliver scoffs.

YOUNG OLIVER
A rabbit? More like a cat!

Peter shakes his head.

YOUNG PETER
I know what a rabbit looks like, my
Dad --

Peter stops immediately and sits up, horrified at his own words. Oliver bolts up too, clearly surprised at what Peter has just said.

YOUNG OLIVER
Go on.

Peter shakes his head.

YOUNG PETER
I'm sorry.

Peter bites his lip.

YOUNG OLIVER

Why not?

Peter eyes his watch.

YOUNG PETER

I better be getting back.

Oliver and Peter get up and walk.

EXT. PLEASANT NEIGHBOURHOOD - AFTERNOON

The children continue to play with the marionettes on the opposite side of the street.

Peter and Oliver stroll along in an awkward silence.

Oliver scratches his neck.

YOUNG OLIVER

Could I come over to yours
tomorrow?

Peter stops and slants at Oliver, almost pleadingly.

YOUNG PETER

No, sorry.

YOUNG OLIVER

I don't see why it's a problem.

Peter grows defensive.

YOUNG PETER

You don't understand.

YOUNG OLIVER

My mum's worried about you.

YOUNG PETER

I'm fine.

Oliver has heard this all before and he's not convinced.

YOUNG OLIVER

Really?

Peter stares at Oliver firmly.

YOUNG PETER

I'm fine. Look, it'll be a bore.
Why do you care?

YOUNG OLIVER

You come to my house so much, just
thought it --

3. CONTINUED:

Peter stares at Oliver with seriousness.

YOUNG PETER
No, and stop asking. It will always
be a 'no'.

YOUNG OLIVER
And your mother? Brother? Sister?
You never talk about them.

Peter, crestfallen, shakes his head and shrugs.

YOUNG OLIVER
I'm sorry.

They reach the end of the street, and Oliver turns his guilty
expression into a positive one.

YOUNG OLIVER
I'll see you tomorrow at mine?

Peter beams.

YOUNG PETER
Yeah.

Oliver walks away.

Peter turns and his smile vanishes.

EXT. CREEPY NEIGHBOURHOOD - AFTERNOON

The houses grow more dilapidated as Peter passes through.

ILFORD HOUSE

Large ivy leeches across the face of the house. Red thorn
bushes cover most of the path leading up to the front door.

The neighbouring house, although the grass overgrown, is much
more well-kept and pleasant with a large pink peacock
ornament and a small fountain.

Peter roams past the bushes and shrubs.

A snake engraved on the knocker.

INT. ILFORD HOUSE - HALLWAY - AFTERNOON

Musty, dark and creepy.

No pictures on the walls, just stuffed rabbit and deer heads.

A dark-lamp shade on.

LIVING ROOM

Peter enters.

Muddy rugs, flies buzz, empty beer cans layer the floor.

On the wall, a single stuffed head of a deer.

MEREDITH ILFORD (40), long brown hair like Peter, half-passed out on the sofa, barely holds onto a bottle of whisky.

She gives a very weak smile, a wave, takes a huge swig of whisky and continues to stare at the floor.

YOUNG DENNIS 'JUDAS' ILFORD (13), smart and tall, stands leaning over a computer keyboard.

GOLIATH ILFORD (42), next to Dennis, wears a bright-technicolour coat. His long, ragged, wild, mangled, matted grey hair never having seen a comb. Around his neck, a necklace made out of tiny rat teeth.

Hundreds of nameless DVD boxes lay next to two different manuals 'EDITING FOR DUMMIES' and 'INSTALLING SPY-CAMERAS'.

A large Rottweiler, BOWSER, drools on the floor. It jolts its head up at Peter, growls, but then recognises him, and lowers his head.

Dennis turns and smiles at Peter, who nods and smiles back.

A clear brotherly friendship between them.

Dennis types, and then -

ON THE SCREEN: A window screen appears showing a coloured-camera image of a large pink peacock ornament with a small fountain on a lawn, and the doorstep of a house.

Goliath jumps for joy, does a small jig and pats him.

GOLIATH

Well done, my boy! I've got you a present!

Peter attempts to creep upstairs, but Goliath notices him. Goliath's tone changes.

GOLIATH

Oh, dear, look who it is!

Dennis reddens.

GOLIATH

Mister my-family-isn't-good-enough-for-everyone-else. We put food on your table, we shelter you --

MEREDITH

Oh, shuuuuuuut-up.

Goliath furious throws an empty beer can at her.

GOLIATH

Drink up, you bitch.

Meredith takes another swig of her whisky.

Goliath obsesses at the screen and then turns to the dog.

GOLIATH

Bowser, come.

No response, so Goliath kicks the dog, who gets up.

Goliath attaches a spiked leash onto the spiked collar and turns to Dennis.

GOLIATH

Come, you've earned it.

Dennis awkwardly moves, and then quietly speaks.

YOUNG DENNIS

Can Pete come too?

Goliath laughs and hits Dennis around the head with his hand.

Dennis doesn't try to duck.

GOLIATH

No.

Goliath turns to Peter.

MEREDITH

Ohhhh, let him play too!

Goliath's face reddens.

He picks up an empty beer can and throws it at Meredith.

He laughs at his attack and stalks up to Peter, and glances down at him.

GOLIATH

Go to your room. I'll be seeing you later, boy.

Goliath strokes his belt, and Peter darts upstairs.

Goliath's eyes feast on Dennis.

GOLIATH

He's weak, you're special.

Goliath unlocks the basement door.

BASEMENT

Dark and damp.

A light flickers on.

Goliath's large studded boots slap against the metal stairs as he, Dennis and the dog descend.

They reach the bottom and Goliath turns his attention to a loose white rabbit.

YOUNG DENNIS

Isn't that --

The dog pulls on his leash.

Goliath grunts, nods, and eyes through the small basement window that views to neighbouring house.

GOLIATH

Scum.

Goliath spits on the floor.

GOLIATH

That kid of theirs had it coming.

YOUNG DENNIS

But Dad, I said it don't matter.

Goliath holds onto Dennis' shoulders and forces him to watch the rabbit.

YOUNG DENNIS

Keep your eyes open.

Goliath releases the dog, and it chases the rabbit.

Dennis closes his eyes.

GOLIATH

Don't disobey me!

Dennis opens them.

His face contorts and turns pale as the shadows on the walls show the dog's mouth engulfing the rabbit's head.

Dennis attempts to glance away, but Goliath doesn't allow it.

GOLIATH

You must learn to be the one in control like the dog.

7. CONTINUED:

The dog returns to Goliath, the rabbit's head in its mouth, drops it at his feet and gazes up at him with his blood-soaked sharp teeth.

GOLIATH

Or you will become like the rabbit.

The father pats the dog and picks up the head.

GOLIATH

The Carter's will have a little present on their doorstep to remind them.

Goliath pries at his son, dead in the eye and hands him the bloody rabbit head.

GOLIATH

Make me proud, boy.

Dennis peers down at the head of the rabbit.

INT. SHOPPING CENTRE - ELECTRONICS4SALE - STAFF TOILETS - DAY

TITLE CARD: PRESENT DAY

OLIVER SOW (21), wears a blue Electronics4Sale t-shirt and black trousers throws up into a toilet. He's timid, on-edge and kind natured.

He stands and exits the cubicle.

He washes his mouth and unshaven face in the mirror, takes two paracetamol and slumbers out.

DEREK MOUNTAIN'S OFFICE - DAY

The office well organised.

Oliver sits opposite DEREK MOUNTAIN (50s), store manager, bullish, tall, arrogant, and has a mohawk haircut. A huge 'DEREK MOUNTAIN, STORE MANAGER' badge on his ironed shirt.

Derek neatly shuffles a file 'PERFORMANCE REVIEW', not looking at Oliver, and finally opens it.

DEREK

Where do you see yourself in five years, Oliver?

OLIVER

I don't --

DEREK

You don't have many ambitions, do you?

Oliver opens his mouth to speak --

DEREK

This is good for me and the company. You will retire in say forty years in the same job. You are, as we say, 'excellent value for money.'

Oliver sighs as Derek jots down some notes on paper.

DEREK

Your sales are down in the past year.

He stares at Oliver displeasingly and shakes his head.

DEREK

I always gave myself a vision for myself in this great business. The employee of the month for the past year! Without goals, there's no success.

He points up to portraits of himself holding 'Employee of the month certificates.'

Oliver stares up at the portraits and then at his plain blue shirt, a bit of sick on it, and then picks at his fingernails.

OLIVER

I've had a tough past year with everything and --

Derek tuts at Oliver's pleas.

DEREK

We all have tough lives, it's not all about you. I like doers, not blamers. I want better results.

Derek stares at his notes, turns, raises his eyebrows at Oliver and frowns.

DEREK

Back to the shop floor.

STAFF CORRIDOR - MOMENTS LATER

Oliver, head down, almost bumps into KATIE SHINE (22), pink-green hair, intelligent and bright smile, who beams at him.

KATIE

Hey.

Oliver smiles back.

OLIVER
Hey, Katie.

Katie continues and Oliver hurries on, his face reddens.
He scans back at Katie as she goes into the manager's office.

INT. POLICE STATION - CRIMINAL INVESTIGATION DEPARTMENT - DAY

TED SHINE (50s), friendly, clumsy and well dressed in his uniform, briefcase in hand limps through the office.

A few sniggers come from the other occupied desks.

Ted places his briefcase down on his well-organised space, a picture of Katie Shine, daughter, and his wife, MARTHA SHINE (50s).

Ted taps his keyboard, the computer screen flashes, then --

A huge picture of a LARGE NAKED FEMALE COP appears.

Ted shuts off his screen in disgust.

Laughter and whispers erupt.

POLICE OFFICER #1 and POLICE OFFICER #2 (both 20s) laugh and point at Ted.

POLICE OFFICER #1
What are you looking at Ted!?

POLICE OFFICER #2
Shouldn't you be on shopping patrol?!

Ted fumes and storms to the coffee station.

INT. SHOPPING CENTRE - ELECTRONICS4SALE - SHOP FLOOR - DAY

Oliver walks around the shop floor.

Rows of televisions, radios, phones, and gadgets on sale.

A T.V. in the corner of the shop plays.

He stops as NEWSREADER #1, male and NEWSREADER #2, female (both 40s) catch his attention.

NEWSREADER #1
(on TV)
Now onto some sad news. It's been two weeks since Kendra Droplet went missing, and the police search is still ongoing.

NEWSREADER #2

(on TV)

Last seen leaving a Christmas Eve party, her family had hoped she would celebrate going into two-thousand and seventeen. But the family has been left devastated.

NEWSREADER #1

(on TV)

The police are still asking for anyone to come forward if they have any information they think might be relevant.

The screen shows a picture of KENDRA DROPLET (70s), cheerful and caring, with long eyelashes, blonde hair with streaks of brown, in a pink dress. A dedicated police telephone number appears on the screen for viewers.

A new picture appears of a front garden.

NEWSREADER #2

(on TV)

On to other news. There have been reports of beheaded animal corpses discovered in front gardens. So far two foxes, a cat and a rabbit.

NEWSREADER #1

(on TV)

Well, I'm glad I haven't found any dead animals in my garden.

NEWSREADER #2

(on TV)

What's going on? A killer stray dog?

NEWSREADER #1

(on TV)

Well, let's talk to someone who found a dead --

Oliver disgusted, turns off the television and continues his trek around the shop.

Katie reappears from her performance review.

Oliver tries to evade her.

KATIE

Well, that was pointless.
Same as last month. Speech about the company and how I'm a great employee with no ambition.

Oliver blushes and then gives a weak laugh.

OLIVER
Same for me.

KATIE
You would think he would cut you
some slack after what happened.

Oliver smiles and nods in thanks.

He stares at the glass cabinet in front of him, a flash of yellow appears and stops.

OLIVER'S POV: Reflected on the glass, among the hustle and bustle of the shoppers: DENNIS 'JUDAS' ILFORD (23), mature, tall, cunning and psychopathic, wears a bright yellow wig, earrings and a yellow-blue jacket, attached an indistinguishable badge, with his hood up, stares at him.

DEREK
Katie! Oliver! Stop daydreaming.

OLIVER'S POV: A crowd passes through. The figure, gone.

Oliver and Katie tidy shelves and Derek moves on.

KATIE
What is it?

Katie spins and peeps.

OLIVER
Sorry, nothing...

Oliver awkwardly stares away and Katie frowns, curious.

OUTSIDE ELECTRONICS4SALE - LATER

Derek lowers the shutter and it clicks, and he departs without saying another word.

Katie turns to Oliver.

KATIE
Hey, we're going to the pub, if you
wanna tag along?

Oliver puts his hands into his pockets.

OLIVER
No, sorry, stuff to do...

Katie lowers her head.

KATIE
No prob.

Katie and a GROUP OF COLLEAGUES stroll on without him.

COLLEAGUE #1
Why do you even bother with that
weirdo? He always says 'no'.

Crestfallen, Oliver heads in the opposite direction.

INT. POLICE STATION - CRIMINAL INVESTIGATION DEPARTMENT -
NIGHT

Quiet. Ted and SECRETARY (40s).

Ted eyeballs the police Chief MORTON (50s), a toothbrush
moustache, stern and demanding man, in his office.

Ted gets up and marches to the Chief's office and knocks.

Chief Morton barely swivels up from his newspaper.

The tops of his eyes appear through his horn-rimmed glasses.

He yawns and beckons.

CHIEF MORTON'S OFFICE

The Chief studies Ted, who goes to sit. Chief Morton shakes
his head, indicating for him to stand.

CHIEF MORTON
Another crackpot scheme?

Ted ignores the jibe.

CHIEF MORTON
Another way to make my department a
mockery?

Ted again ignores the comment.

TED
I want a case, any case.

Chief Morton leans in.

CHIEF MORTON
No.

Chief Morton's lip curls and he holds up his hand.

TED
This is bullshit, I wanna be out
there.

The Chief slams his hand on the desk.

CHIEF MORTON

Well since I run the department,
you'll never be doing that again.
Your mockery of what happened to
the poor Gill family.

TED

I wasn't the only one who couldn't
solve it.

CHIEF MORTON

But giving false hope...
(imitates Ted's voice)
'Good afternoon, I believe we have
caught the killer.'

The Chief shakes his head.

CHIEF MORTON

It took months to get the press to
calm down.

Ted's face reddens.

CHIEF MORTON

And still, no killer caught.

Ted gets closer.

TED

Anything, please.

The Chief smirks down at his notes.

CHIEF MORTON

There's been a few calls about pets
disappearing...

The Chief smirks again seeing Ted's downtrodden expression,
but then --

TED

I'll take it.

CHIEF MORTON

I still want you on shopping duty
also.

The Chief throws Ted a very small case file, and grimaces as
Ted leaves annoyed.

EXT. EDGE OF THE CITY - WOODS - NIGHT

A large wooden shack, hidden away deep in the woodlands, the
inner city miles away.

A wooden sign written in red by the shack reads 'Wildlife Conservationist Only. Keep out.'

INT. EDGE OF THE CITY - WOODS - SHACK - NIGHT

Muddy floor with dead leaves and small animal bones scattered.

Flies buzz.

Hung on the walls stuffed heads of animals.

Rats, mice, badgers, foxes, cats, a brown rabbit and a white rabbit.

An open trap door leads into darkness.

On the desk, a dimly lit lamp flickers.

Several different coloured mobile phones.

Dennis in his bright yellow wig, earrings and a yellow-blue jacket with his hood up sits.

A rat squirms in Dennis' thumb-less hand as it tries to bite him, but Dennis' just laughs, showing his fake-white teeth.

Dennis uses his other hand and unbuckles his belt, and lets his trousers fall.

He rubs his hand up and down his thighs, slowly inserts his hand in his boxers, and masturbates.

Dennis stares at the squirming rat, desperate to escape, and masturbates even faster, moans and ejaculates.

He removes his sticky hand from his boxers, pulls out a knife from the drawer, takes the blade and cuts the rat's head off.

He holds up the rat's head like a trophy.

EXT. GAVIN'S GAMBLING SHOP - NIGHT

An old sign overhead: GAVIN'S GAMBLING SHOP.

Oliver enters.

INT. GAVIN'S GAMBLING GAZE SHOP - NIGHT

No one except for WORKER #1.

Oliver flops down at one of the fruit machines.

He opens up his wallet: out of date lottery tickets, receipts and some coins.

He inserts some money.

MAN #1 (40s) sways into the shop, a can of beer in his hand, which hides it from worker #1.

He rests on the seat by Oliver, and then squints at Oliver's work uniform.

MAN #1
Where you find the money working at
that shithole?

Oliver ignores him as the man takes a swig of his beer, then puts some money into the machine and presses a button.

The machine whines: no win.

MAN #1
Ah, fuck!

Man #1 kicks the machine angrily.

WORKER #1
Oi!

Man #1 puts his hands up in surrender.

Oliver presses a button, and the machine whines for him too.

MAN #1
One day, we'll be free.

INT. EDGE OF THE CITY - WOODS - SHACK - NIGHT

Dennis removes a bloody syringe from the rat, takes a pen out from his draw and shoots the blood into the pen's reservoir.

He flicks the end of the pen, and a drop of blood comes out.

He lowers his long back and neatly writes on an envelope:
'OLIVER SOW'

INT. FLAT BLOCK - OLIVER'S FLAT - LIVING ROOM - NIGHT

A grey kitten, MISTY (1), curiously stares down at an image of another kitten on a year-old newspaper article about an animal shelter closing due to lack of funding.

Attached to the article is a small post-it note.

A fly lands on the article, and Misty paws at it, but misses as the fly hovers away.

She navigates between the empty pizza boxes, empty beer cans, and failed lottery scratch cards attempting to catch the fly.

The cat jumps onto the bookshelf, full of books about animals.

She agilely moves past a picture frame that's not facing the room.

The fly lands on a table by a large fish tank, which contains six goldfish.

The cat jumps onto the table by the fish tank and endeavours to hit the fly with its paw, but fails.

The fly stops on the T.V for a second and then goes into the kitchen with the cat in pursuit.

KITCHEN

A large spiderweb fills one of the corners.

A laptop on the table and the cat slowly approaches, seeing the fly atop it, the cat about to paw it but becomes distracted by the front door opening.

LIVING ROOM

Oliver picks up 'ANIMAL DIGEST, LATEST ISSUE' and opens it.

He checks on the fish and puts a few pellets into the water.

Misty appears and rubs her head against Oliver's legs.

OLIVER

Hey.

He gets changed into jeans and a T-shirt and flings his work clothes on top of a couple of empty pizza boxes.

He picks Misty up and cuddles her, and she purrs even louder.

He puts her down and goes into the kitchen with his magazine.

KITCHEN

Oliver turns on his very old, slow and loud laptop and then prepares the cat food, and gives it to her.

He stares into the living room at the backward picture frame.

OLIVER

Do you remember him, girl?

Misty eats some food and meows.

OLIVER

I miss him too.

The laptop splutters as he sits down.

The laptop screen shows a blank university application to study Zoology.

Misty jumps onto his lap and then runs across his keyboard.

OLIVER

Do you think they will allow cats
at uni digs?

He types a little for his application, but stares at the backwards-facing picture frame in the other room, and then shuts the laptop lid.

INT. THE CROOKED INN - NIGHT

Dennis in his bright-yellow wig, earrings and a yellow-blue jacket and hood down enters the bar.

It's busy with lively music and football on the TV.

The BARMAN (40s) chats to BAR CUSTOMERS. Derek sits alone reading a magazine 'GREAT MANAGERS OF THE 21ST CENTURY' and eats a plate of lasagne.

Dennis smiles and sits down close to him, and stares at his legs.

Derek notices this and tilts his body away from Dennis, who gets closer to Derek by sliding onto another bar stall.

Dennis closes his eyes and puts one hand down his trousers, and fondles his penis.

He opens up one of his eyes and moves his other hand onto Derek's leg, and glides down --

Derek recoils and a mouthful of lasagne escapes his mouth.

DEREK

What in the fuck are you doing?

Dennis smiles at Derek's leg and licks his lips.

DENNIS

You have his legs, skinny,
beautiful legs.

Dennis makes another advance at the legs.

Derek backs away again.

Dennis smiles, observes his watch and then winks at Derek and walks out of the bar.

EXT. THE CROOKED INN - NIGHT

Dennis takes out the letter for 'OLIVER SOW'.

INT. FLAT BLOCK - OLIVER'S FLAT - LIVING ROOM - NIGHT

Oliver's television occasionally shows static.

A rattle at his letterbox.

He eyes the clock. 11:32 P.M.

He frowns, gets up and pads to the front door.

On the floor, a brown envelope, marked in red 'OLIVER SOW'.

He opens his front door.

CORRIDOR

No one.

LIVING ROOM

Oliver grabs the brown envelope, moves aside a large spider dangling from it, and opens it.

Inside: a coloured photograph and a note.

Photograph #1 shows Oliver with his hood down on the floor unconscious next to the dead body of a large redheaded plump woman, ROSY GILL (70s) by a staircase.

Oliver drops the photograph and takes several steps back.

Panic floods his face.

He turns away from the picture.

He takes out the piece of paper.

A message in red smudged ink reads 'MORE TO FOLLOW' and a sinister drawn smiley face.

KITCHEN

He sits down at the table, then immediately gets up and paces, racking his brain.

He sees a stained newspaper article on the side of the kitchen, and then shoots into the living room.

LIVING ROOM

He throws old pizza boxes and books aside, and eventually finds the battered clipping of the year-old newspaper article with the picture of the kitten and Rosy Gill.

The mud-stained small post-it note attached to the article.

DATE: 2016

HEADLINE: 'ANIMAL SHELTER TO CLOSE BECAUSE OF WEALTHY GREED.'

SUBHEADING: 'ROSY GILL STOPS FUNDING THE ANIMAL SHELTER.'

Oliver takes the article into the kitchen.

KITCHEN

He throws the article down and tears off the post-it note that reads in red: 'Desperate? Need money? Meet me at The Crooked Inn later tonight, 9 P.M.'

Written next to this in grey ink and different handwriting: 'JUDAS'

On his laptop, he enters the website for the newspaper company's archives.

He inputs the date from the clipping which loads up the newspaper web version from that date.

He sees the comment section has over a thousand comments.

ON THE SCREEN:

Dogs4theWin: Fuck that ho.

GillGoInTheBin says: Bitch.com/bitch

Sammy Petar says: I hope she dies in a hole.

Animal Lover 69 says: What a total cunt!

He glimpses from the paper article to the post-it note, then back to the online news article scanning down the comments.

Oliver clicks on a profile on the name Judias666, which loads up a picture of a MIDDLE-AGED-MAN with ten cats all cuddled with him in bed.

Oliver gives up in frustration.

He takes one last glance at Photograph #1 and the note and turns it over, facing the table, so the contents aren't visible.

He plods to his bedroom.

BEDROOM

He gets into his bed and stares at the blank wall in front of him.

A tear streaks down his face, rolls onto his side and holds onto a pillow.

INT. TAXIDERMY - SHOP FLOOR - THE NEXT MORNING

Full of coats, animal heads, skins and unusual ornaments from voodoo dolls to antiques.

Hundreds of mounted heads align the walls.

Dennis, well dressed, charming, handsome, with black hair, trousers, a white shirt tucked in over his bright-blue jumper, no wig or earrings.

He hums as he sketches on a piece of paper a wooden platform with a body attached.

A tinker and the door opens.

DENNIS
(not looking up)
Good morning!

MAGGIE LITTLE (50s), long brown hair, glamorous, red-lipstick, sexy, heavy makeup, large revealing breasts, a huge fluffy coat, holds onto a leash.

MAGGIE
Oh, Samuels!

Dennis shifts his gaze to Maggie.

DENNIS
(under his breath)
Oh, great.

He hides the sketch and changes his demeanour and approaches.

He grabs her hands and holds them.

DENNIS
Maggie! How are you?

At the end of the lead, a cat, DORTHEY, hisses at Dennis.

Dennis eyes it.

Maggie does a small twirl in her coat.

DENNIS
Delicious.

MAGGIE
Hm?

Dennis stares at Maggie.

DENNIS
Dazzling.

MAGGIE
With your help.

Maggie strokes the coat.

MAGGIE
The finest fur in miles, thank you
for your recommendation.

Dennis smiles, leans forward and smells the coat creepily,
and rubs his cheek against it.

He then smells her hair, touching it.

DENNIS
So soft.

Maggie blushes and stares into Dennis' eyes.

Dennis walks over to a large brown and white coat, even
fluffier.

She rushes to it, and he holds up the price tag, £2,000.

MAGGIE
How unfortunate.

Dennis smells her coat again.

MAGGIE
(indicating the price
tag)
Can you go lower, for me?

DENNIS
No.

Maggie doesn't notice the coldness in his voice.

The cat hisses, and Dennis winks at it.

MAGGIE
Not even for loyal customers?

Dennis considers Maggie's hair again and eyes the cat.

DENNIS

Your loyalty hasn't been forgotten.
You need to try my famous brew.
What about a cuppa at yours soon?

Maggie flushes red and smiles.

MAGGIE

Some company would be good.
(then to her cat)
We do get lonely, don't we?

He reaches behind his counter and takes a small business call-out card where there are blank lines to write a person's name and address.

He hands Maggie a pen and the card.

INT. FLAT BLOCK - OLIVER'S FLAT - BEDROOM - DAY

Oliver hasn't slept.

His pale, sweaty face shows worry. His eyes bloodshot.

The covers tightly over his body, and he still holds the pillow.

He gingerly gets out of bed.

KITCHEN

He enters the kitchen and stares at photograph #1 and the note, unable to see the contents.

He calls the contact 'Dickhead' on his mobile.

DEREK

(on phone)

ELECTRONICS4SALE! Good morning! How
may I be of assistance?

Oliver paces and rubs his neck.

OLIVER

(into phone)

Hi, it's Oliver. I'm not feeling
too good today and I don't think --

DEREK

(on phone)

Do you even remember our meeting
yesterday? I need you in today, no
ifs, no buts.

Oliver coughs loudly.

DEREK
(on phone)
The company looks at my flagship
store as the best.

Oliver scratches his neck and coughs loudly.

OLIVER
(into phone)
I think I may have a fever, and I
won't be of any help.

Oliver coughs again.

OLIVER
Customers may become --

DEREK
(on phone)
Stop!

A long, awkward silence, and a huge puff from Derek.

DEREK
(on phone)
I want you in this afternoon.

An awkward silence.

OLIVER
(into phone)
Fine.

Derek hangs up.

INT. FLAT BLOCK - OLIVER'S FLAT - KITCHEN - LATER

Oliver sits at the table and shuts his eyes tightly, trying
to remember something.

In front of him a piece of paper.

He opens his eyes and sketches an image of a man, writing
down details around it. 'Rosy Gill, house, jewels, rob,
blacked out, memory loss, trauma, Peter.'

Oliver closes his eyes again.

He opens them and writes 'Fall, dizzy, blurry...'

He slams the pen down on the table.

LIVING ROOM

Oliver goes into the living room and throws himself onto the sofa and reads his Animal Digest magazine, burying his face in it, trying to distract himself.

Oliver peers at the time, puffs.

He gets into his work uniform.

INT. SHOPPING CENTRE - ELECTRONICS4SALE - AFTERNOON

Busy with lots of shoppers.

POLICE OFFICER #3 (40s) patrols in and out of the shop.

Oliver still pale, but his eyes less red.

An ELDERLY MAN (70s) holding a phone box gets Oliver's attention.

ELDERLY MAN

Can you tell me more about it?

As Oliver goes to take the phone box, Oliver notices past the Elderly Man, in the hustle of customers in the shop, Dennis in his yellow-blue jacket and yellow wig eyeing him.

ELDERLY MAN

Are you going to take the phone or
am I going to stand here forever?

Oliver watches Dennis as he turns his attention to Derek, who approaches Oliver.

DEREK

Oliver! Why are you daydreaming?
(then to the Elderly Man)
Sorry, sir.

Derek, also about to take the phone freezes as Dennis shifts his body so Derek can see his reflection in the glass window in front of him.

Derek does a double-take, between the old man and Dennis, clearly afraid.

ELDERLY MAN

What is it with this shop?

The elderly man puts the phone down and leaves as Oliver turns and sees Dennis exiting.

Oliver frowns from Derek to Dennis.

Derek frightened.

OLIVER
What is it? Who is that?

Derek stands tall and important.

DEREK
Never you mind.

Ted strides into the shop with OFFICER #3, both patrolling.

Ted approaches Oliver, who shifts uncomfortably and starts to pick at his fingernails.

TED
You doing alright, Oliver?

Oliver fakes a smile.

OLIVER
Not bad.

Katie approaches and hugs her dad.

KATIE
Hi, Dad.

TED
Hi, sweetie.

Katie turns to Oliver.

KATIE
Feeling better?

OLIVER
Yes, thanks.

Ted eyes Oliver.

TED
Been under the weather?

Oliver nods.

Ted smiles and pats Oliver.

TED
Hope you feel better.

Ted nods to Oliver and Katie and goes into the staff area.

Oliver breathes a sigh of relief.

Katie notices his anxiety.

KATIE
You alright?

Oliver smiles and nods quickly.

Katie's unconvinced.

INT. SHOPPING CENTRE - ELECTRONICS4SALE - LATER

Oliver watches Katie with Colleague #2 and Colleague #3, approaches her, opens his mouth to speak, but too afraid, walks in the opposite direction.

KATIE
Bye, Ollie!

He stops and turns.

Katie smiles and waves to him sincerely.

Her friends snigger and whisper to one another.

OLIVER
B-bye Katie.

Oliver flushes red as he hurries away.

KATIE
Why do that?

Katie stares at her friends who were laughing.

COLLEAGUE #2
He's a weirdo.

Katie scowls.

KATIE
He's not a 'weirdo'! He's had a tough time this past year.

Colleague #2 laughs.

COLLEAGUE #2
Looks like someone has a crushy-crushy on the weird Sow boy.

Colleague #3 sniggers, and Katie storms off.

INT. PAWN SHOP - MOMENTS LATER

Oliver enters the quiet shop.

A small sign above the counter: Phil's Pawn Shop.

A bored CASHIER reads a magazine.

Oliver speculates at the T.Vs, phones, watches, computer mice, keyboards, and cameras.

Oliver picks up a small security camera with a £5 tag.
He pays the cashier, puts the camera into a bag and leaves.

INT. ILFORD HOUSE - LIVING ROOM - NIGHT

A large, overweight Rottweiler, ACE, chews on a rabbit's head.

The dark room lit by lamps.

On a shelf several wigs including a bright-yellow one, next to some earrings and a yellow-blue jacket.

The old computer remains alongside a bookcase full of books on taxidermy, hunting prey, sewing and editing videos.

A bottle of benzodiazepines with a huge label that reads 'SIDE EFFECTS: MEMORY LOSS AND BLACKOUTS' and a bottle of chloroform with a 'DANGER!' label by some books.

Stuffed heads of rabbits, deer, rats and cats align one wall.

On the opposite wall, the head of Bowser the Rottweiler stares down at the other heads.

Animal skin rugs. Jars of animal intestines, eyes, and teeth floating in green liquid.

A long bloody metal surgical table next to a side table, atop an assortment of knives, large eyelashes, a human heart, two front rabbit's feet still connected and shreds of brown human hair.

The newly severed rat's head and its four little legs detached from its body all lined up next to a bloody knife.

A naked Dennis enters the room and stretches.

INT. FLAT BLOCK - OLIVER'S FLAT - LIVING ROOM - NIGHT

Oliver enters his flat.

He feeds his fish as his cat purrs at his leg.

KITCHEN

He puts the security camera onto the table and loads up his laptop.

The cat jumps onto Oliver's lap.

The laptop screen comes to life, the internet browser shows his incomplete application to university.

He bites his lip and then opens up a new internet tab.

He searches through newspaper articles about Rosy Gill.
Several various articles headlines read:

KILLER IS STILL ON THE PROWL.

WILL HE STRIKE AGAIN?

HOW INCOMPETENT ARE THE POLICE?

He TYPES in www.TheRG-Killer.net.

He does a panicky-double take on the headline: HAVE WE FOUND
THE KILLER? [PUBLISHED FOUR DAYS AGO]

Oliver reads through parts of the article: 'Although it's
been one year since Rosy Gill's death. The jewels robbed are
still yet to be found. However, We are getting closer to
uncovering this mystery.'

Oliver looks even worse and slams shut his laptop.

INT. ILFORD HOUSE - LIVING ROOM - NIGHT

Dennis, still naked, sits at the surgical table.

He picks up the human heart and shreds the large eyelashes
over it, and they fall on it, sticking to the heart.

DENNIS

Let it snow, let it snow!

Dennis gazes at Ace.

DENNIS

I know what you're thinking.

Ace lifts his head, curious.

DENNIS

The hair, it's all wrong!

Dennis picks up the hair from the table and puts his hands up
in a surrendering fashion and waves the hair dramatically.

DENNIS

You got me!

Ace barks playfully. Dennis strokes the hair with his other
hand.

Ace tilts his head.

DENNIS

I got a bit excited, greedy even!

Dennis then takes the human heart and attaches the hair to it using super glue.

Dennis plays with the heart as if it was a small toy, the long hair dangling.

Ace's head shifts side to side as Dennis moves it.

He takes his sewing needle and thread from the side next to him, picks up the legs and goes to the window and stares through a small gap in the curtain at the moon, and sews the rat's legs onto the heart.

INT. OLIVER'S FLAT - BEDROOM - THE NEXT MORNING

BANG. BANG. BANG.

Muffled sounds enter Oliver's dreams.

He opens his eyes, sits up and jumps out of bed.

LIVING ROOM

He sprints across the living room.

He steps on a new envelope addressed to him, and unlocks his door.

CORRIDOR

Oliver rushes down the long corridor.

No one.

He sprints to the window at the end.

OLIVER'S POV: Katie walks away, gets into her car and drives.

Oliver frowns and then goes back to his flat.

LIVING ROOM

Oliver enters his flat, and tears open the envelope.

A note: 'Ollie I know it's been a year. I'm here for you always, Katie'.

Oliver angrily throws the note on the floor.

INT. ILFORD HOUSE - LIVING ROOM - DAY

Dennis lays naked on the sofa, holding at his new creation in awe: the human heart with four rat legs sticking out from it, the human hair and eyelashes.

INT. FLAT BLOCK - OLIVER'S FLAT - CORRIDOR - LATER

Oliver installs the security camera outside his flat.

A chair props his door open with his laptop on it.

He inserts a wire into the camera and then takes a step back.

A red light flashes on the camera.

Oliver reviews his laptop, which shows part of his front door and some of the corridor.

LIVING ROOM

Oliver goes back inside and gets into his work clothes.

INT. ILFORD HOUSE - KITCHEN - DAY

Dennis scopes at his window sill, a large black and white cat with a bright red collar perches on it, eating cat treats.

Dennis smiles in delight and gently opens the window.

DENNIS
Why, hello there.

The cat backs away, cautious.

DENNIS
Don't worry...

Dennis strokes the cat and grabs it, drops it onto the floor and shuts the window. The cat jumps onto the kitchen side, desperate to get the treats outside the window.

DENNIS
Tut, tut. Didn't your parents ever
tell you that you should never take
candy from a stranger?

Dennis seizes the cat by the collar.

It squeals as Dennis takes it into the living room.

LIVING ROOM

Dennis throws the cat down and Ace barks at it.

Dennis hums to Ace, who bounds and kills the cat in one bite.

Ace surveys Dennis obediently, hoping to be fed the cat.

Dennis spies on the cat and then on the human heart with the four rat legs, hair and eyelashes attached.

DENNIS

No, this is for me.

Dennis picks up the cat by its tail and places it on the surgical table, picks up a saw, and saws the cat's neck.

INT. SHOPPING CENTRE - ELECTRONICS4SALE - SHOP FLOOR - DAY

Another busy day.

Oliver serves customers but glares at Katie.

The manager rubs his hands as customers purchase new gadgets.

Oliver manages to prise himself away from two customers and avoid the manager's attention.

Oliver aggressively makes his way to Katie, who realises his hostile body language.

OLIVER

Come with me.

Katie scowls, but follows.

EXT. FLAT BLOCK - OLIVER'S FLAT - DAY

Dennis stares up at Oliver's block of flats, swirling a red cat collar in his hand.

INT. FLAT BLOCK - OLIVER'S FLAT - CORRIDOR - DAY

Dennis strolls along the corridor with his briefcase.

He stops short.

He gazes at the red blinking light outside Oliver's flat pointing down at the door.

He takes a camera from his briefcase zooms in on the security camera and takes a photograph of it.

He turns on his heels.

INT. SHOPPING CENTRE - ELECTRONICS4SALE - OFFICE - DAY

Oliver shuts the door.

He takes out the note.

KATIE.
I only want to help.

Oliver shakes his head.

OLIVER
I don't understand, nothing's
wrong.

KATIE
Ollie, I know it was a year ago. I
know what it's like.

Oliver opens his mouth, frozen, and then -

OLIVER
How - what? What happened?

KATIE
Ollie, please, I care. Pete...

Oliver recoils, now on the same wavelength as her.

OLIVER.
Oh.

He saddens.

OLIVER
Yeah.

KATIE
I'm worried about you, struggling
with it, and how you must feel.

Oliver shrugs.

KATIE
Let me help you, I'm your friend.

OLIVER
I'm fine.

Tears swell in Oliver's eyes.

KATIE
I know you're in distress, I can
help.

Oliver leers to the exit, desperate to leave.

Katie attempts to grab his hand.

He backs away.

OLIVER
Please, just leave me alone. I
can't...

CORRIDOR

He rushes down the corridor.

KATIE
(O.S.)
I'm always here for you.

Oliver heads into the staff toilets.

STAFF TOILETS

Oliver slams the door shut to a cubicle.

He bursts into tears.

Oliver puts his head in his hands.

EXT. FLAT BLOCK - OLIVER'S FLAT - DAY

Dennis places a stamp onto his envelope, writes the address
on the front.

He lays across the bench, places his briefcase on his stomach
and surveys the area.

The postman comes from around a corner with a postal bag.

Dennis jumps up and lags behind him.

DENNIS
Hey, you dropped one!

The postman turns and grunts.

Dennis hands his envelope to the postman.

INT. SHOPPING CENTRE - ELECTRONICS4SALE - LOCKER ROOM - NIGHT

Attached to Oliver's locker is a small note 'I care, love
Katie.' Oliver turns the small note over and sees Katie's
address: 'Flat 7, Bridge Block, Flankton Street.' Oliver
places it into his jacket pocket.

INT. LIBRARY - NIGHT

Large but quiet.

Long tables with small lamps by them.

Dennis enters and sits down at one of the tables.

He takes out Reanimation through the Ages from his briefcase and reads.

CINDY (56), the librarian, navigates her book trolley.

CINDY
Samuels, Good to see you!

She beams at him and flickers her eyelashes.

DENNIS
Hello, Cindy!

Cindy places the book Frankenstein onto the table.

DENNIS
Thank you so much.

CINDY
I'll try and find some more books
on the subject for you!

Dennis smiles politely and then changes the subject.

DENNIS
I was hoping for some expert help.

Cindy stares at him with contentment.

CINDY
Yes, anything.

Dennis scratches his head.

DENNIS
Well, you see, I've come into a bit
of a bother. I've got to help at
the hospital up north in a few
days, and the shop --

CINDY
Of course, I can take care of it
for you!

DENNIS
Marvellous, thank you. But don't go
liking it too much. I will need it
back! Big plans soon! Lots to do,
lots happening!

Cindy raises his eyebrows.

CINDY
Can you tell me what?

Dennis laughs and leans in.

Cindy leans in.

DENNIS
If I did, I would have to kill you,
literally.

Dennis winks and Cindy laughs.

Dennis gets his Taxidermy shop keys out of his pocket and hands them over.

CINDY
Thank you, Samuels.

Dennis winks at her.

He opens Frankenstein and reads.

INT. FLAT BLOCK - OLIVER'S FLAT - NIGHT

Oliver opens his front door and sees another envelope with thick red writing: 'OLIVER SOW' but doesn't see that his address is on the front.

KITCHEN

He rushes to the kitchen and loads the laptop in desperation.

He opens up the camera footage.

He rewinds it and stops.

ON THE SCREEN: A figure appears outside Oliver's flat holding a letter -- the postman. The postman posts the envelope through the door.

LIVING ROOM

Oliver sighs in frustration as he sees his name and address on the front. He tears it open.

KITCHEN

He tips the contents onto the table.

A mobile phone. A meat-like item wrapped in plastic.

A DVD labelled in red: 'OLIVER SOW KILLS ROSY GILL'.

Oliver turns the DVD over so the writing doesn't face him.

He takes several deep breaths.

A buzz flies in the spider's web and tries to escape.

The spider casts a web around its prey.

Oliver puts the DVD into the laptop and presses play:

INT. ROSY GILL'S HOUSE - HALLWAY - ON THE DVD

No sound. In colour. A static security camera footage of the hallway.

The image distorts slightly.

A figure appears.

Then another.

YOUNGER OLIVER (20) and YOUNGER DENNIS (22) their hoodies up and wearing black gloves.

Dennis much taller than Oliver.

Dennis carries a large bag.

The image distorts, blurs and then restores.

Rosy Gill blocks the front door.

Dennis pushes the old lady toward Oliver who trips her up.

Rosy Gill manages to pick up a small statue and throws it at Oliver, and forces him backwards, the statue lands at his feet.

Dennis pushes Rosy into Oliver.

The DVD splutters.

WHACK. WHACK. WHACK.

Oliver hits Rosy over the head with the statue, causing her to fall forward.

Blood splatters onto him.

Oliver loses his balance and falls next to her.

INT. WOODS - HUT - NIGHT

Dennis enters a makeshift hut made out of leaves and wood holding onto the headless cat.

INT. FLAT BLOCK - OLIVER'S FLAT - KITCHEN - NIGHT

Oliver lurches away from the screen and falls on the floor, bursts into tears, gasping for air.

He views the laptop and shakes his head, he pulls at his hair in desperation, opens and closes his eyes.

The cat purrs and sits on his lap.

He puts his other hand in his pocket and notices the note from Katie, and removes it: 'I care, love Katie.'

A tear rolls down his cheek.

He reaches and grabs the phone.

ON THE PHONE: A background screen of a small jail cell. A small box pops up: 'YOU HAVE ONE VOICEMAIL'. Oliver swallows and then dials the voicemail.

DENNIS
(on phone)
Wow. You are a nutter, killing that old bat.

The tone of voice changes to a more authoritarian one.

DENNIS
(on phone)
I own you, Oliver Sow. If you tell anyone, go to the police or run, the DVD will be released to the police. Your guilt will become my happiness, and your hell my heaven. Just wait and see!

The phone beeps to end the recorded message.

Oliver opens the back of the phone surveying it.

He places the lid back on.

He then tries to call only contact 'I own you, Oliver Sow', but it comes up with the 'ID BLOCKED'.

He takes the plastic wrapper and slowly unravels it as he shakes, revealing a human tongue, and a note inside: 'This could be yours soon.'

Oliver drops the phone.

He slides into the corner of the room and cradles his body.

INT. EDGE OF THE CITY - WOODS - SHACK - NIGHT

Dennis enters the shack and sees the red mobile phone flashing.

Dennis turns to his laptop, and a message appears.

ON THE SCREEN: 'Oliver Sow has received the voice message.'

He bows to the heads on the walls.

DENNIS
Thank you, thank you, you're all so
kind.

Dennis pockets the red phone.

INT. ILFORD HOUSE - LIVING ROOM - NIGHT

Dennis locks the basement door behind him, he swirls the red collar around his hand.

Ace sits up, wagging his tail.

DENNIS
I do apologise for keeping you
waiting, Ace.

Dennis goes to a box and takes out a rabbit's head.

He throws it on the floor and the dog bounds at it.

Dennis opens up his briefcase and takes out the camera.

He connects his camera to the computer and uploads the image of Oliver's flat corridor.

ON THE SCREEN: A separate window appears and shows the manufacturer of the camera as Budget Cam Inc. He clicks on 'HACK SOFTWARE', which loads another window with space to add an address. He types in Oliver's address.

The computer whirs.

ON THE SCREEN: Another window pops up which shows Oliver's flat corridor and front door.

Dennis takes a small remote, presses a button on it, and watches as the screen turns black.

He presses another button and Oliver's corridor reappears.

Dennis takes the rat's head from the table, places it on top of his computer monitor, and then pats the rat's head.

INT. FLAT BLOCK - OLIVER'S FLAT - KITCHEN - NIGHT

Oliver sits on the floor, head in his hands.

He peeks down at Katie's note on his lap.

He gets up and paces.

LIVING ROOM

Oliver winces as a police siren passes outside which lights the room in blue.

KITCHEN

He continues to pace and then stops.

He prospects Katie's note.

He takes the DVD out from the laptop and hides it, takes the mobile phone, photograph and plastic wrapping into a backpack.

He exits.

EXT. STREET - NIGHT

Oliver hastily darts down the street.

He hurries towards a towering block in the far distance.

INT. FLAT BLOCK - KATIE'S FLAT - CORRIDOR - NIGHT

Oliver catches his breath and composes himself.

He puts his hand up to knock but stops himself.

Fear in his eyes, he turns away.

But he scans the 'I care' note in his hand.

He turns back and knocks.

But as soon as his hand hits the door and it makes a bang, he's already moving in the opposite direction.

A click of a lock from inside the flat and the door opens.

KATIE
(O.S.)
Oliver! Wait!

Oliver stops, facing the dark corridor in front of him.

He turns and faces Katie and the light of her flat beyond.

KATIE
Come on in.

Oliver awkwardly moves into her flat.

LIVING ROOM

A clock on the wall reads almost midnight.

Katie expresses calmness whereas Oliver is drained.

OLIVER
I'm sorry...about earlier.

KATIE
Don't worry about it. What's up?

Oliver paces.

OLIVER
It's --

Oliver winces.

OLIVER
I don't know how to tell --

A pause.

OLIVER
It's complicated. What happened.
You won't see me as the same.

KATIE
Take your time.

Oliver takes a huge deep breath and flashes away from Katie.

OLIVER
After Pete had died, my life got
worse. I lost my job due to the
fire at Alan's.

Oliver stares at the rain falling outside the window.

OLIVER
I was in debt and was desperate for
money. I was looking for other
jobs, but then --

He takes a deep breath.

OLIVER
I met Judas. He persuaded me to a
rob --

He breaks down in tears and falls onto the floor.

OLIVER
A wealthy elderly lady.

He watches the floor.

OLIVER

Rosy Gill.

Katie shuffles slightly.

OLIVER

I didn't want to rob the house! I was planning on leaving, but I felt like I was being dragged in. Everything was - a blur, so fast.

Oliver, on the floor, puts his hands to his face and rubs.

OLIVER

The next thing I remember I'm waking up next to her and Judas is gone. I-I- I don't remember any of it! I-I Killed --

Oliver unable to stare at Katie, who comes and comforts him, sobs.

KATIE

You can't have, you're not like that!

Oliver then hugs Katie back, a sense of trust and respect.

OLIVER

I then received a picture from Judas. He's blackmailing me.

Oliver takes out the picture from his pocket and shows Katie.

Photograph #1 shows Oliver with his hood down on the floor unconscious next to the dead body of Rosy Gill by a staircase.

Katie shakes her head.

Oliver wipes his tears.

A tear falls down Katie's cheek.

Katie turns slightly pale and sits down.

KATIE

I know you, you aren't a killer.

She then turns and picks at her nails.

KATIE

I blamed myself for a friend's suicide. I always thought it was my fault. How could I have missed all the signs? I blamed myself for so long. My mum helped me through it, I told her about how I felt.

Oliver holds his head in shame.

Katie casts at him concerned.

KATIE
We need to tell my Dad.

Oliver shakes his head.

OLIVER
No. If I go to the police, he'll --
he's dangerous, please, don't. I
don't have anything against him!

Katie bites her lip.

OLIVER
I feel bad enough, your Dad was on
that case...and I knew --

Katie shakes her head.

KATIE
I know you. You didn't do this!

She holds his hand.

KATIE
You're being framed.

Oliver surveys even worse.

KATIE
Did you receive anything else?

Oliver hesitates.

OLIVER
A message about guilt and hell...

He bites his nails.

OLIVER
A human tongue...

KATIE
What!?

Oliver gets up and paces.

OLIVER
I need to find Judas and get the
truth.

Katie, worried but determined to help, peers at the clock and
then at Oliver's exhausted face.

KATIE

Look, crash on the couch tonight.
We can sort out this mess in the
morning.

Katie grabs some blankets.

INT. ILFORD HOUSE - LIVING ROOM - THE NEXT MORNING

Dennis, clothed, lays on the floor.

He sews the last thread of the rat's body to the rabbit's
feet.

He then pokes it.

DENNIS

Oh, you will be in good use soon!
Stop squeaking. Squeak! Ha!

He grabs his car keys.

EXT. ILFORD HOUSE - DAY

He gets into his car.

INT. CAR - STREET - MOVING CAR - DAY

He stops opposite his shop as it's opened by Cindy the
librarian.

Dennis drives on.

INT. FLAT BLOCK - KATIE'S FLAT - KITCHEN - DAY

Oliver and Katie eat plain toast for breakfast.

They both show anxiety, Oliver more so.

He bites his fingernails.

OLIVER

I think Judas has been following
me.

Kate glimpses at him startled.

OLIVER

A man's been watching me for the
past week in some type of weird
clown outfit.

Oliver chews on his toast.

Katie puts her hand to her mouth.

KATIE
If it is him, why is he doing it?

OLIVER
To freak me out, I think, but he's
done that already with what he's
sent.

Katie glances at the clock.

KATIE
We better get going.

They quickly finish breakfast.

INT. POLICE STATION - CRIMINAL INVESTIGATION DEPARTMENT - DAY

Ted's the first one to arrive.

He loads up the POLICE NATIONAL DATABASE.

ON THE SCREEN: multi-search 'heads', 'bodies' 'detachment'
'killings' Ted presses ENTER. The top search result is
'Taxidermy' Ted CLICKS on it. An article pops up and Ted
reads a small section 'the art of preserving body parts' Ted
TAPS on 'local Taxidermies'.

A list loads outlining two Taxidermy shops in the area.

He prints out a copy as Chief Morton enters.

CHIEF MORTON
I may have to start restricting
your computer rights. I've been
told you often like to look at
naked female officers on that
computer.

Ted ignores him.

He takes the printout.

INT. TAXIDERMY - SHOPFLOOR - DAY

Cindy hums and dusts behind the counter.

She sparkles as Ted enters the shop, printout in hand.

Cindy approaches.

CINDY
Hello.

Ted surveys the area, avoiding eye contact with the animal heads on the walls.

TED

Hello.

CINDY

How can I assist you?

TED

Are you the owner?

Cindy shakes her head.

TED

Is the owner around?

CINDY

Samuels is away at the moment. What can I help you with?

Ted moves to the counter, stares at Cindy, assessing her, and considers the question.

She follows him to the counter.

Cindy smiles, not losing eye contact with Ted.

Ted eyes the space behind the counter, an open doorway to a back room.

TED

Do you know when he will be back?

Cindy frowns.

CINDY

Why, what's the matter?

TED

Don't worry he's not in trouble, I just need to ask him some questions.

Cindy sighs in relief.

CINDY

I can't imagine him ever being in trouble in his life. He volunteers at the hospital, then last year worked in a soup kitchen and the year before that worked nursing poor ill animals in a hospice!

Ted chuckles.

TED

Quite the Samaritan.

Cindy smiles and nods.

CINDY

I suspect he will be back tomorrow.
I'll let him know you called by,
though. I'm sure he'll be able to
assist with your enquiries. What
was your name, please?

TED

Ted Shine, thank you.

EXT. TAXIDERMY - DAY

Ted circles 'Taxidermy' on his list of two shops.

He strides to his car.

INT. CAR - STREET - MOVING CAR - DAY

Ted turns into a road leading to the shopping centre.

EXT. MAGGIE LITTLE'S HOUSE - DAY

Dennis beams at the door as he waits for it to open.

The door opens.

Maggie smiles, wearing day-to-day clothes of jeans and a
white top, her red bra seen through it.

MAGGIE

Samuels, you should have called!

Maggie touches her hair, and perves awkwardly at him, as she
tries to make herself as attractive as possible.

DENNIS

Well, surprise! It's my birthday!

Maggie blushes and ushers Dennis inside.

INT. MAGGIE'S LITTLE HOUSE - HALLWAY - DAY

Dennis strides through into the living room, but Maggie
attends to her hair, flustered.

She lowers her top, exposing parts of her breasts.

LIVING ROOM

Very organised and full of ornaments. A red sofa.

Maggie appears, still flustered.

MAGGIE
You should have said something
before I could have got you a
present...

Dennis holds up a hand and rubs his chin.

DENNIS
I do actually have an unusual
request to ask of you.

Maggie's eyes widen.

Dennis spots the kitchen and enters.

KITCHEN

Dennis sees the kettle, notices there's enough water and puts
it on to boil.

MAGGIE
How have you been?

Maggie's cat enters, and Dennis stares at it intently.

The cat rubs against Maggie's legs.

Dennis gazes around.

He sees kitchen scissors, and knives, but then ends up
staring at an empty supermarket plastic bag.

The boiling kettle rattles.

DENNIS
Busy.

MAGGIE
I want you to be careful, didn't
you hear about poor Kendra Droplet?
Gone missing, I think she's been
killed!

Maggie touches his hand, holding it for a few seconds.

Dennis, seemingly untouched by her gesture:

DENNIS
I watch the news.

He opens up the fridge and takes out some milk.

Maggie closes in, trapping him between the open fridge door
and her body.

MAGGIE
Promise me.

Dennis frowns.

DENNIS
Yep.

Maggie passes him two tea bags and cups.

Dennis carries on preparing the tea.

MAGGIE
You're a good man, Samuels. So few
of you.

She touches his arm, and slowly with the other hand reaches
for his belt buckle.

The kettle finishes boiling.

Dennis oblivious to Maggie's advances, but moves before her
hand reaches his belt and picks up the kettle.

MAGGIE
I'll be waiting...

Maggie winks and strolls into the living room.

Dennis pours the hot water into the cups.

He picks up the plastic bag, and pushes it into his back
pocket hurriedly, with most of it still showing.

Dennis picks up the drinks and marches into the living room.

LIVING ROOM

Maggie's laid on the sofa, her top is off, her breasts
heaving.

Dennis none the wiser, clueless.

MAGGIE
I know you want me.

Maggie touches her bra.

MAGGIE
Come and get me!

Dennis doesn't move, but Maggie leans up and sees the bag
sticking out of his back pocket.

MAGGIE
You're a kinky young man, you like
it rough I see.

Dennis' expression turns from confusion to understanding, and laughs uncontrollably, holding onto his chest.

He nods unnaturally, takes the bag out of his pocket.

He advances on her taking off his clothes in the process, leaving his boxers on.

His penis limp.

Maggie undoes her bra and throws it onto the floor.

DENNIS

Relax.

He lays her back down, so her head is against the sofa's arm and rubs her shoulders from behind.

Maggie moans.

Her hand glides towards the belt of her jeans.

Dennis stops her, takes her hand and moves it through her long brown hair.

He bends lower and places his nose on her hair and smells.

Maggie closes her eyes and moans.

Dennis' pants bulge, his penis erect as he lifts the bag over Maggie's head and encloses it around her neck.

At first, Maggie's excitement shows, but then, as Dennis doesn't remove the bag, she leans up, gasping for air.

Dennis, with the bag still firmly attached around her head, moves so he is on top of her, with his thighs trapping her body.

She attempts to get the bag off her head by clawing at Dennis' hands, but he's too dominant for her.

Her face turns redder and redder.

Dennis smells Maggie's long brown hair.

Her body goes limp, and her wriggling stops.

He rips out a lock of hair and smells it.

He breathes a deep sigh of relief.

Maggie's cat meows.

DENNIS

Meow.

INT. SHOPPING CENTRE - LOBBY - LATER

Ted patrols.

He sees the animal sanctuary manager, ELLIOT (40s), who places posters on the walls.

TED
All alright, Elliot?

ELLIOT
No.

Elliot hands Ted a poster.

The contents show four different cats that have gone missing from the sanctuary with a cash prize for them being found.

TED
I'm sorry.

ELLIOT
Happened last week. I called the station, but nothing...

TED
I'll see what I can do.

Ted takes a poster from Elliot.

ELLIOT
(mutters)
Thanks.

Elliot continues to place up posters.

Ted walks towards Electronics4sale.

INT. SHOPPING CENTRE - ELECTRONICS4SALE - AFTERNOON

Oliver and Katie stand next to the TVs in the far corner of the shop.

Derek waits by the entrance of the store, fidgety.

OLIVER
Is it just me or is something going on with him?

Katie stares at Derek, who stares up and down, and then marches over to Ted, who comes from around a corner.

Ted nods and Derek leads him back to the store.

Katie and Oliver approach.

TED
Hey, you two.

KATIE AND OLIVER
(unison)
Hey.

Derek takes Ted into the staff area.

Oliver and Kate speculate at one another.

INT. MAGGIE'S LITTLE HOUSE - LIVING ROOM - AFTERNOON

The headless cat's body with Maggie's bra wrapped around it
lays on Maggie's bloody white t-shirt and jeans as if it were
a cat bed.

A bloody kitchen knife by it.

The carpet soaked with blood and cat guts with Maggie's
plastic-wrapped body with the cat's head inside.

INT. SHOPPING CENTRE - ELECTRONICS4SALE - SECURITY OFFICE -
AFTERNOON

A few dusty screens with lots of remotes and controls.

Ted and Derek review the security camera footage.

It's cheap grainy footage and in black-and-white.

Derek observes awkwardly.

DEREK
I'm a man who prides himself in his
space, and when I'm - felt - err -
unwanted touching - following...

Derek, distraught, as he gazes into space.

Ted controls the security camera footage.

Derek points at the man.

DEREK
There!

ON THE SCREEN: among the hustle of customers is Dennis
staring at Derek and then at Oliver. The image is very
blurred and grainy and hard to make out.

DEREK
It was a yellow wig and he had a
blue jacket too, an odd character.

Ted starts a sketch of the man.

TED
Anything else?

Derek scratches his head.

Derek considers, his tired and distraught face unable to think. No longer like his arrogant self.

TED
I'll call if I have any more
information.

Ted tears a piece of paper off his notepad and hands it over with a pen to Derek.

Derek writes his number on a piece of paper.

Ted stands and hands Derek his details.

TED
Call me if you remember anything.

Derek takes the card and stands.

DEREK
There was something else. An odd
homemade badge: 'ACTION' or
'ADVENTURERS' something written in
green.

Derek nods as if trying to confirm this from his own memory.

Ted draws the description of the badge to the sketch and shows Derek.

DEREK
That's it.

Ted takes the sketch with him.

TED
I'll keep an eye out, take care.

SHOP FLOOR

Katie approaches Ted.

KATIE
Hey, Dad. Is everything okay?

Ted smiles and pats his daughter's shoulder.

TED
Everything's fine, sweetie.

Ted holds a notebook but hides the contents.

Oliver and Katie try to see the contents but are unable.

INT. SHOPPING CENTRE - LOBBY - AFTERNOON

Ted picks up a missing animal poster.

INT. ILFORD HOUSE - LIVING ROOM - AFTERNOON

Dennis, naked, whistles as he cuts off the long locks of Maggie Little's hair.

Parts of her body have already been chopped off, including her hands.

Ace chews the cat's head.

Dennis places the long strands of brown hair onto the table.

INT. SHOPPING CENTRE - ELECTRONICS4SALE - SHOP FLOOR - AFTERNOON

Derek appears.

Katie and Oliver stare at one another, curious.

Derek squints around, distraught.

OLIVER
Should we?

Katie approaches Derek.

KATIE
Hey --

A man with a yellow jacket strolls into the store and Derek sees him as he approaches and jumps.

DEREK
Katie, I - err - must do paperwork.

Derek eyes the store entrance and hurries away.

Katie and Oliver frown at each other.

EXT. ANIMAL SANCTUARY - AFTERNOON

A sign overhead: ANIMAL SANCTUARY.

Dogs bark. Ted takes out a notebook.

INT. ANIMAL SANCTUARY - AFTERNOON

He moves into the reception. Ted shows his ID to the RECEPTIONIST (40s) and goes through the other door.

ANIMAL CAGES

A large area with hundreds of cages full of dogs, cats and rabbits.

A large field with woodland in the backdrop.

WOODS

Large dense woodland, huge old trees and overgrown bushes. Ted continues, he holds onto his leg, his limp hurting.

A bush rustles, and then a small fox jumps from it, rushing away.

Ted not noticing where he's going, trips, and falls, onto a bloody log.

Ted puts his hand to his mouth having caught a bad smell.

He observes a trail ahead, and the blood continues.

He follows it, leading to a hanging leaf cover resembling a doorway over a small hut.

Ted approaches with caution.

The blood grows thicker and thicker.

He enters.

INT. WOODS - HUT - AFTERNOON

His jaw drops.

A sculpture: two large planks of wood attached to make a cross with a headless cat's tail nailed to the top of the cross so its long body hangs. Its stomach and guts spread across the leafy floor.

Ted staggers out from the hut, fumbling for his phone.

INT. WOODS - HUT - LATER

The scene has been taped off.

Photographers attempt to get past the tape, but are stopped.

FORENSIC OFFICER #1 (50s) analyses the cat's stomach.

CHIEF MORTON
Who was the officer who found --
this?

TED
Me.

The Chief sighs.

FORENSICS OFFICER #1
Sir, you might wanna take a look.

The Chief and Ted stride over.

Forensic officer #1 slowly pulls out something from the stomach and reveals a heart with four rat legs attached, eyelashes and human hair.

TED
What the...

FORENSICS OFFICER #1
It's human.

The Chief turns to Ted.

CHIEF MORTON
I don't want you anywhere near
this.

TED
You need me, this is so much more
than missing animals.

The Chief stares out at the press.

TED
Clearly whoever is taking the
animals is doing this.

Ted sighs.

FORENSICS OFFICER #1
He's right boss, we could have a
serial killer.

TED
Please, come on, let me redeem
myself.

Chief Morton stares at Ted for a while, clearly having a dilemma about what to do.

CHIEF MORTON
Fine, I'm letting you on this. But
you are to carry out your other
duties too.

The Chief turns to the forensic officer and then back to Ted.

CHIEF MORTON

If I see you anywhere near the
press, you're gone.

INT. SHOPPING CENTRE - ELECTRONICS4SALE - LOCKER ROOM - NIGHT

Oliver and Katie prepare to leave work.

EXT. UPPER MARKET FLATS - DEREK MOUNTAIN'S FLAT - NIGHT

Derek, unwell and ill, in his uniform, exits his car and goes
to his block.

INT. UPPER MARKET FLATS - DEREK MOUNTAIN'S FLAT - CORRIDOR -
NIGHT

Derek stumbles along the corridor and is greeted by his
LANDLADY (60s), motherly and friendly, but professional,
holding a clipboard.

LANDLADY

Oh, dear, Derek you look ill, you
must be working too hard.

Derek nods and then shrugs.

LANDLADY

Yes, but too much hard work and not
enough rest can lead to health
problems! Why not take a day off?

Derek shakes his head.

DEREK

I can't do that --

The landlady takes his briefcase and unlocks his door.

INT. UPPER MARKET FLATS - DEREK MOUNTAIN'S FLAT - LIVING ROOM
- NIGHT

His flat resembles the layout of his store, but on a smaller
scale: the electronics and gadgets, but just one of each.

A till on his counter.

Even odd cardboard human cut-outs.

The landlady puts down his briefcase.

LANDLADY

Are you alright? A day's rest can
recharge your batteries.

Derek bites his lip, and then stands firm, ready to argue
with the landlady, but he goes limp.

DEREK

You are right, I'll take a day off.
My flagship store needs a man who
is ready for any challenge...

The landlady smiles.

LANDLADY

You deserve it.

She exits.

Derek pours himself a whisky, puts some soft meditating music
on, and sits down.

DEREK

I am strong. I am not weak. I am
strong.

Derek closes his eyes.

INT. ILFORD HOUSE - LIVING ROOM - NIGHT

Dennis whistles, glances at his watch and loads his laptop.

He smells the long brown hair he has cut off.

A small window pops up showing Oliver's flat corridor.

Dennis loads another window showing a website: www.TheRG-Killer.net

Dennis scrolls through and laughs at the headlines. About to
grip his penis --

KATIE

(from laptop)

I don't understand why now? Why a
year later?

OLIVER

(from laptop)

I don't understand it, either.
Though, Judas isn't logical.

KATIE

(from laptop)

I think I'll find out what my Dad
was up to...I'll see you tomorrow.

OLIVER

Yeah, see you, good luck.

Dennis jumps up, rage in his eyes.

Ace barks, sensing danger.

Dennis gets dressed into his white shirt and trousers.

He turns to Ace, who barks, expecting his owner to say something to him.

Dennis rushes to the door.

INT. UPPER MARKET FLATS - DEREK MOUNTAIN'S FLAT - NIGHT

Derek still has his eyes closed and relaxes to the music.

DEREK

I am strong. I am not weak --

A bang at his front door.

DEREK

I am strong. I am not weak --

A knock at his door.

Derek turns, concerned and annoyed.

He tightens his fist as he goes to the door.

He opens it to see the landlady.

LANDLADY

My dear, I should have asked, was there anything you needed?

DEREK

Peace and quiet.

He slams the door in her face as she smiles.

LANDLADY

(O.S.)

I'm sorry, of course.

Derek puffs.

DEREK

I am strong. I am not weak.

He sits down.

EXT. ANIMAL SANCTUARY - NIGHT

Dogs bark.

Ted sits on a foldable chair facing the woodland.

He takes out a pair of night-vision binoculars.

He surveys the sanctuary and woodland.

INT. UPPER MARKET FLATS - DEREK MOUNTAIN'S FLAT - NIGHT

Still listening to his meditation music.

DEREK

I am strong. I can deal with this
pain. I can get through this --

Another knock at the door.

Angry now, Derek gets up and strides to his door.

DEREK

How many times do I have to tell
you, you stupid old hag --

Derek opens his door and his face drops in horror.

INT. POLICE STATION - FORENSICS LAB - THE NEXT MORNING

Ted, exhausted, stares down at the heart with the rat legs,
hair and eyelashes attached.

On another table, the headless cat.

The Chief bites his lip.

FORENSICS OFFICER #2 (50s) examines his notes.

FORENSICS OFFICER #2

Initial findings told us that the
subject's heart was a female.

Forensic officer #2 shuffles his notes.

FORENSICS OFFICER #2

Blood swabs taken from the victim's
heart identified it as Kendra
Droplet.

Ted and Chief Morton's mouths widen.

FORENSIC OFFICER #2

No other human DNA was found at the
scene.

The forensic officer sighs.

FORENSICS OFFICER #2

As for the cat. I can estimate this poor soul died within the past forty-eight hours. It's highly probable that whoever killed Kendra has been beheading the other found animals, too.

The Chief flicks through some notes, and then to the forensics officer.

CHIEF MORTON

Organise a search party for her remains. Ted, you're with them --

Ted interjects.

TED

I need to follow up on some other leads.

The Chief narrows his eyes at Ted.

CHIEF MORTON

Don't mess it up, then.

INT. SHOPPING CENTRE - ELECTRONICS4SALE - BRIEFING ROOM - DAY

Oliver and Katie enter into Briefing Room where a small T.V. sits in front of ten chairs.

Colleagues chat.

COLLEAGUE #2

(to Katie and Oliver,
mocking)

Oh, look at them, so cute!

Katie ignores her and sits at the back with Oliver.

The clock turns 11:00 A.M.

COLLEAGUE #1

Where is the old geezer? Ain't like him to be late.

Colleague #2 stands and acts important.

COLLEAGUE #2

I am in charge!

The colleagues bicker and leave, but Oliver and Katie remain.

Colleague #2's orders can be heard:

COLLEAGUE #2

(O.S.)

Now, I want you on the till today.
I want you by the front door, and I
want you, yes, you, getting
customers into the store. Today
will be the best day this store has
ever had!

Oliver and Katie wait until the footsteps of colleague #2
have died down.

KATIE

I saw my dad's notes, it was a
drawing. It's of the man you
described. What if...

Oliver shakes his head.

OLIVER

But what's Derek got to do with
Judas? He's probably just ill.

Katie grabs his hand and leads him into the admin office.

ADMIN OFFICE

She finds the home phone number for Derek and dials it and
puts it on loudspeaker.

DEREK'S PHONE

(on phone)

You have reached the voicemail for
Derek Mountain.

Katie tries again.

No response.

Oliver scratches his chin.

Oliver hurries through the files on the shelf and finds an
address for Derek's house.

EXT. FLAT BLOCK - OLIVER'S FLAT - DAY

Dennis, in his yellow wig, yellow-blue jacket and earrings
enter with a large bag.

INT. FLAT BLOCK - OLIVER'S FLAT - CORRIDOR - DAY

Dennis takes out his remote control, presses a button and the
red light goes off. He takes care to not make noise as he
picklocks the door and enters.

LIVING ROOM

Misty gets up from her bed and comes to Dennis, thinking it is Oliver, meowing happily.

DENNIS

Meow.

Dennis rubs his hands together and drops the bag, which clunks on the floor.

INT. POLICE STATION - COMMISSIONERS OFFICE - AFTERNOON

Chief Morton strides confidently and arrogantly, his hat off.

The office is well organised, and the pens are all lined up. The POLICE COMMISSIONER (50s), with large glasses, sits facing her window.

She turns in her chair and then straightens it so it is in perfect alignment with her desk.

POLICE COMMISSIONER

This better be good Morton, I've got a meeting with the Home Secretary soon.

The Chief sits down with his notes, carefully considering how to go about with what he needs to say.

CHIEF MORTON

We found - part - of Kendra Droplet.

The Commissioner lowers her glasses.

CHIEF MORTON

Her heart was inside a cat. We have strong evidence to suggest that the pet killings are linked to whoever killed Kendra Droplet.

Chief Morton swallows and then says:

CHIEF MORTON

We have a serial killer loose.

The Commissioner considers this new information and mutters under her breath.

POLICE COMMISSIONER

Press...public...risky...Home Secretary...field day...inform...

Chief Morton awkwardly speaks up:

CHIEF MORTON

A search of the woods is ongoing
for the remains of her body.

The Police Commissioner turns on her chair and faces the
window, rain lashing against it.

The Commissioner stands.

POLICE COMMISSIONER

I want a full press briefing to
happen in the next hour.

INT. SHOPPING CENTRE - ELECTRONICS4SALE / LOBBY - AFTERNOON

Katie and Oliver leave the store towards the lift.

EXT. SHOPPING CENTRE - AFTERNOON

Oliver peers at Katie's phone, the address of Derek's flat
typed in, showing them directions of where they need to go.

They get into Katie's car and she drives.

INT. KATIE'S CAR - DEREK'S ROAD - CAR MOVING - AFTERNOON

They park near Derek's flat.

EXT. UPPER MARKET FLATS - DEREK MOUNTAIN'S FLAT - AFTERNOON

Oliver and Katie exit the car.

They enter Derek's block.

INT. UPPER MARKET FLATS - DEREK'S FLAT - CORRIDOR - AFTERNOON

They walk to Derek's door and are about to knock when --

LANDLADY

(O.S.)

What are you doing?!

Oliver and Katie turn, the landlady striding towards them,
and sees their uniform.

LANDLADY

What are you two doing? Derek is
resting!

Oliver and Katie contemplate awkwardly at one another and
then at the landlady.

KATIE

We were concerned --

LANDLADY

Can't a man spend a day in bed
without being disturbed! Let him
rest, now shoo!

The landlady shuffles toward Oliver and Katie, and they go down the corridor and to the stairs.

EXT. UPPER MARKET FLATS - DEREK MOUNTAIN'S FLAT - AFTERNOON

Oliver and Katie head towards the shopping centre.

STREET PAVEMENT

Dennis, delighted, in his yellow wigged costume, rounds a corner whistles and dances, but stop as he squints at car.

Dennis freezes.

The car stops.

Oliver, Katie and Dennis gaze at one another.

Dennis tilts his head, and then furiously yells and runs in the opposite direction.

Oliver jumps out of the car in pursuit.

KATIE

Oliver, wait!

Dennis darts down an alleyway.

ALLEYWAY

Oliver picks up a dustbin lid and uses it as a shield.

Dennis charges at him.

Oliver manages to knock him aside.

Dennis wildly charges at Oliver again, with both hands out in front of him.

Dennis trips and falls, and Oliver slams the dustbin lid onto Dennis' left leg.

Dennis squeals in pain, but then jumps back up, confidently forces the dustbin lid out of Oliver's hand and then pushes him to the ground.

He gets on top of Oliver, his angry face pushes into Oliver's and for the first time in a year they are face to face.

Katie enters the alleyway and sees Dennis on top of Oliver

She approaches, but Dennis turns and pushes her backwards, sending her tumbling, and she falls over.

DENNIS
Stupid girl.

Dennis gets on top of Oliver again, Dennis licks his lips, and sweat drips from his brow.

Dennis grabs Oliver's neck and tightens his hands around it.

Oliver tries to get him off, but it's no use, Dennis is far too strong.

His vision blurs.

DENNIS
(whisper)
He's not ready...

Footsteps running away.

Oliver opens his eyes and rubs his throat.

Dennis is gone.

Katie runs over and helps Oliver.

Oliver grabs Katie's hand.

EXT. UPPER MARKET FLATS - DEREK MOUNTAIN'S FLAT - AFTERNOON

Katie contemplates Derek's flat.

KATIE
He was going to Derek's.

Oliver doesn't say anything but just hurries on toward the shopping centre.

OLIVER
What did he mean? 'He's not ready?'

Oliver bites his lip and then turns to Katie.

OLIVER
I'm sorry...I got you in this mess.
You can't --

Katie shoves him, annoyed.

OLIVER
He's not interested in you. I want
it to stay that way! You have to
stop --

Katie holds his hand.

KATIE
Stop pushing me away!

OLIVER
This is my fault.

INT. SHOPPING CENTRE - LOBBY - AFTERNOON

It's busy inside and Oliver seems relaxed by this.

KATE
Oliver, please. No, we're in this
together now.

Oliver shakes his head and sighs at Katie's pleas.

INT. ILFORD HOUSE - LIVING ROOM - AFTERNOON

Dennis limps inside, and falls onto the floor, breathing
heavily.

On the surgical table, Derek's legs and torso separate from
one another.

His blood-soaked uniform still on, the badge 'STORE MANAGER'
just visible.

A hand missing and head amiss.

BATHROOM

He runs boiling hot water in the shower, steam fills the room
very quickly.

Dennis gets into the shower.

His body scalded by the hot water, but he smiles as it hits
him.

He cleans his body ferociously as if there were some disease
etched on his skin.

Dennis closes his eyes and then darts up at the hot water
gushing out from the shower.

DENNIS
Don't disobey me! Don't disobey me!
Open your eyes!

Dennis opens his eyes and screams as the hot water hits him.

He jumps out of the shower.

He puts on his white shirt and trousers, still soaking wet, and picks up his briefcase.

EXT. FASHIONDERMY - PAVEMENT - AFTERNOON

Ted exits the stylish shop.

His phone rings.

He answers it as he goes to his car:

FORENSICS OFFICER #1
(on phone)
Ted, we found more human remains in
the woods. Poor soul, Kendra was
butchered badly.

Ted lowers his head.

FORENSIC OFFICER #1
Anything from your end?

Ted stares at the shop.

TED
Nothing yet.

FORENSIC OFFICER #1
Good luck.

Forensic officer #1 hangs up.

INT. LIBRARY - LATER

Dennis limps over to the desk, his hair wet and skin red.

CINDY
Oh, Samuels! A lovely tan!

Dennis is no longer his composed self.

CINDY
Samuels, what's wrong?

He gloats disgruntled.

DENNIS
The keys?

Cindy picks up the keys, and Dennis snatches them and he hurries away.

CINDY
(O.S.)
A policeman came to visit while you
were away.

Dennis does a double-take and sounds casually surprised:

DENNIS
A policeman?

CINDY
Yes, I told him that I wasn't the
owner of the shop, just --

DENNIS
Who was it? The name?!

CINDY
Ted Shine.

Dennis raises his eyebrows.

CINDY
I told him it would be best to wait
for the owner to return.

Dennis rushes away, leaving Cindy mystified.

EXT. TAXIDERMY - AFTERNOON

Dennis unlocks his shop.

INT. TAXIDERMY - SHOPFLOOR - AFTERNOON

Dennis smells the shop, a sense of being truly at home.

He removes Frankenstein from his briefcase and extracts a
large folded piece of paper from one of the pages.

He checks toward the door before unfolding it.

ON THE PAPER: a pencil sketch of a human with annotations
next to parts of the body.

TORSO/CHEST - SHORT

HAIR - LONG, BROWN

LEGS - SKINNY

FINAL ATTACHMENT - BRIGHT BLUE EYES / HEAD

Dennis circles around 'TORSO/CHEST', he crazily crosses
through the word 'SHORT' until it is unable to be seen.

Dennis closes his eyes and fondles his privates, pleasuring himself while the other hand touches the sketch.

The doorbell dingles.

EDWARD HOLLOW (40s), tall and broad, with a large serpent tattoo on his neck, strolls in with a large bag.

Dennis removes his hand out from his trousers and places the paper into Frankenstein.

He leaves the book on the counter, however, some of the sketches and annotations still show.

Dennis darts around the counter, a glint of craziness on his face as he leers at the man's chest.

Dennis grabs a tape measure, and then he laughs and throws it back onto the counter as the man puts the bag on the counter.

EDWARD

How much?

Inside, green snakeskin.

Dennis pries at the man's chest and rubs his chin.

DENNIS

Would you be open to an exchange?

The man grunts.

EDWARD

Cash only.

Dennis hums.

DENNIS

I only do exchanges.

EDWARD

A mate of mine told me he did cash.

Dennis shakes his head, eyeing the man's chest.

DENNIS

I think I could do cash if you were willing to say, part with another item. A coat, maybe?

Dennis touches the man's chest.

EDWARD

What the fuck is this? Look, I don't want a coat.

Edward moves backwards.

Dennis persists, a deranged sparkle in his eyes.

DENNIS
A lovely chest.

Dennis leans in and places his head against the man's chest.

EDWARD
Get the fuck off me, you weirdo.

Edward backs away again.

DENNIS
Very well, cash. But I only do
repeat business.

He reaches over the desk and takes out a home address call-out card, and picks up a pen.

DENNIS
Please fill this in.

Edward annoyed, snatches the card and pen out of Dennis' hand, puts it on the counter and begins to fill out his details.

Dennis watches the man's hand move across the paper.

A bulge appears in Dennis' trousers.

He puts his hand down his trousers and fiddles with his penis.

Dennis moans, and then the man, not having completed the card, turns having heard the noise.

Dennis and the man's eyes meet for a second.

EDWARD
What the fuck!? Fuck this.

Edward throws the pen down, picks up his bag of snakeskins, and goes for the exit.

Dennis removes his hand from his pants.

He picks up a metal ornament on the sales table beside him.

He strides to Edward and --

WHACK. WHACK. WHACK.

Dennis hits Edward over the head with it sending him falling forward onto his face.

EXT. TAXIDERMY - AFTERNOON

Ted's police car pulls up on the opposite side of the road.
He gets out of his car and shuts the door.

INT. TAXIDERMY - SHOPFLOOR - AFTERNOON

Dennis eyes up the noise.

A parked police car opposite his shop.

His face drops in horror.

Edward groans on the floor and crawls toward the door.

Dennis stamps on the man's head three times, rendering him unconscious and quickly grabs his legs.

EXT. TAXIDERMY - AFTERNOON

Ted speculates left and right and then crosses the road.

INT. TAXIDERMY - SHOPFLOOR - AFTERNOON

Dennis grabs a knife and hides it in his back pocket.

The door rings as it opens.

Dennis stands behind the counter.

Edward, unconscious, by his feet with the snakeskins.

Dennis comes around the counter.

DENNIS

Hello!

Ted surveys the area.

TED

Hello.

Ted bravely stares at the heads on the walls, scrutinizes them unsavourily.

TED

Are you the owner?

DENNIS

Yes.

Ted nods and registers the sweat on Dennis' forehead.

Ted turns, and Dennis uses his sleeve to quickly wipe it away.

DENNIS
Cindy said you visited.

Ted nods and wanders towards the counter, but Dennis blocks his path.

DENNIS
What can I help you with?

Ted takes out a notepad.

Dennis blocks him from getting any closer to the counter.

Ted scans the wall and stops on a cat's head.

TED
I'm investigating disappearing
animals.

Dennis pretends to care.

DENNIS
I'm glad someone is trying to find
the person behind it.

Dennis scratches his chin and then grips the knife.

Ted continues to survey.

He picks up a large coat and examines it.

DENNIS
What's this got to do with me?

Dennis goes to the coat and wipes it with his hand as if Ted's hand infected it.

TED
Has anyone tried to sell you
anything unusual lately?

Dennis pauses and rubs his head.

Ted goes to the counter, and Dennis hurries around it.

Ted eyes the backroom.

Dennis strokes his chin.

In the same action, notices the snakeskin bag and then to the unconscious Edward, whose hand moves slightly.

Dennis' eyes widen.

DENNIS

There was someone.

Dennis takes out a call-out card booklet and flicks through the list of names, considering them in turn: Kendra Droplet, Maggie Little, Derek Mountain.

DENNIS

There was someone...seemed off.

Ted peeps at the counter and sees Frankenstein.

Dennis takes the Derek Mountain card and presents it to Ted.

Ted doesn't take it.

He's gawking at Frankenstein, the folded piece of paper sticking out: the part of the human head showing with the annotation FINAL ATTACHMENT - BRIGHT BLUE EYES / HEAD.

Ted moves his hand towards the piece of paper --

Dennis' face contorts into fury.

He drops the address call out card on the counter and slaps Ted's hand, who recoils.

Ted awkwardly stares at Dennis' furious face.

DENNIS

That's private!

Ted's and Dennis' eyes meet.

An awkward pause.

Ted frowns at the card and sees the name.

DENNIS

Something the matter?

Ted shakes his head and hands the card back.

TED

Thank you for your help.

Ted turns to leave.

TED

What was your last name?

Dennis hesitates.

DENNIS

Peter.

Ted jots down the name on his notepad.

TED

Thank you.

He leaves the shop.

Dennis watches Ted as he goes to his police vehicle, stops, takes a last glance at the shop, gets inside and drives away.

Dennis puts up a SHOP CLOSED sign, locks the door and closes the blinds.

He turns back to see Edward almost on his feet, dazed.

Dangerous and furious, Dennis charges to the counter and rugby tackles him into the backroom, slamming open the door.

BACKROOM

Dennis and Edward land against a bookcase.

A picture frame with a postcard inside falls and smashes onto the floor.

Dennis' eyes enlarge in horror.

Edward rolls over and tries to knock down a bookshelf, but Dennis half-focused on Edward, half on the postcard, kicks Edward backwards.

Dennis picks up the postcard and gently places it on the shelf in a box, and then takes the knife from his back pocket and shows it to Edward.

Edward panics, desperate to evade Dennis, but he's trapped. He holds up his hands.

EDWARD

Dude, I'm sorry! I'll do an
exchange! I'll do an exchange! Fuck
the cash!

Dennis giggles.

DENNIS

Good! I need your stomach!

The man squeals as Dennis plunges the knife into his stomach.

Blood sprays the room and Dennis' face.

He leaves the body and wipes his hands on a cloth.

He takes the postcard down from the box, places it in a new frame, and then back on the shelf admiring it.

Dennis gently puts it down.

He turns to Edward and grabs some large plastic wrappings.

INT. POLICE STATION - CRIMINAL INVESTIGATION DEPARTMENT -
AFTERNOON

ON THE SCREEN: the telephone number and mobile for Derek
Mountain.

TED
(into phone)
Hi Derek, please give me a call as
soon as you get this, thank you.

Ted scratches his chin and then TYPES in 'FRANKENSTEIN' into
Google.

INT. TAXIDERMY - TOILETS - AFTERNOON

Dennis cleans his face and washes away most of the blood.

His bloodshot tired eyes are bright red.

He gets changed into new clothes.

He then screams, views his watch, and hurries back into his
shop.

SHOP FLOOR

His breathing accelerates and becomes chaotic.

He grabs the body of the man, and drags it toward the shop
entrance.

INT. SHOPPING CENTRE - ELECTRONICS4SALE - LOCKER ROOM - NIGHT

Oliver and Katie leave work in awkward silence.

OLIVER
I'm going back to the Crooked Inn
later, to see if I can remember
anything.

Katie nods.

KATIE
I'll come with --

Oliver holds her hand and shakes his head.

OLIVER
No, I want to do this alone. I'll
see you tomorrow.

Katie bites her lip uncertain.

KATIE
Fine, but call me if you need
anything.

OLIVER
I will.

EXT. TAXIDERMY - NIGHT

Dennis stares around as he opens his car boot.

He places Edward's body inside

He shuts it with a slam and gets into his car.

INT. CAR - STREET - MOVING CAR - NIGHT

Dennis speeds toward the sign that says 'Shopping Centre'.

INT. POLICE STATION - CRIMINAL INVESTIGATION DEPARTMENT -
NIGHT

Ted loads a report from forensics about Kendra Droplet.

Specific sentences are BOLD ON THE SCREEN: 'Cut to pieces',
'Heart ripped out', 'Madman with purpose', 'Skilled killer',
'Not first kill', 'Hungry for blood' and 'Animals'.

EXT. SHOPPING CENTRE - NIGHT

Katie goes to her car and gets inside.

Dennis watches as the car pulls away.

He follows in his car.

EXT. THE CROOKED INN - NIGHT

Oliver's vision blurs.

He then breathes in and out.

INT. THE CROOKED INN - NIGHT

It's quiet.

The barman cleans some glasses, and a CLEANER sweeps the
floor.

Oliver stands and eyes two empty stalls.

He sits on one of them and speculates at the other as if there's someone else sitting on it.

Oliver closes his eyes.

DENNIS
(V.O.)
Drink up.

The slurping of a drink.

OLIVER
(V.O.)
I don't know about this...

DENNIS
(V.O.)
Oh, don't be a pussy. Drink up.

The slurping of a drink.

DENNIS
(V.O.)
That's it. We're gonna be rich,
dude! Finish it and then it's time
to go.

The slurping of a drink followed by the glass hitting the surface.

A chair makes a fast scraping noise.

DENNIS
(V.O.)
Hurry.

Another chair makes a slow scraping noise.

Oliver opens his eyes with an expression of guilt.

EXT. FLAT BLOCK - OLIVER'S FLAT - STAIRS - LATER

Oliver slowly goes up the stairs.

CORRIDOR

And navigates slowly down the long dark corridor.

Oliver staggers along the long corridor and reaches his front door, but as he opens it, he can hear noise from inside:

NEWSREADER #1
(O.S.)
And so folks...

The T.V. plays in Oliver's flat.

Oliver frowns at hearing it and enters with caution.

INT. FLAT BLOCK - OLIVER'S FLAT - LIVING ROOM - NIGHT

Oliver screams.

A large amount of blood leads up to where two wooden floorboards have been ripped out to make a cross.

On top of the cross: the detached head of Derek Mountain, looking at the door. Oliver's cat has been beheaded and placed on top of Derek's head, whose tongue has been cut out and sliced into pieces. A small note written in blood by this: 'CAT HASN'T GOT YOUR TONGUE'.

The two heads are connected with a long knife sticking through Misty's head, its handle sticking up.

Oliver quickly shuts the door and then throws up.

Tears swim as he looks from Derek's head to his cat's.

And then Oliver sees the rest of Misty's body on the sofa, discarded with another note by it written in blood.

Oliver bends on the floor by the sofa.

He gently touches the headless cat's small soft fluffy body with fear, unsure what to do, tears falling down his face.

He turns his attention to the beheaded store manager.

His eyes still open, petrified of whatever was happening to him in his last moments.

Oliver stumps on a chair, depressed, lost and horrified.

The T.V. plays a special news bulletin headlining a police news conference.

NEWSREADER #1

We're leaving this story for now,
as we have a major development for
you. The body of Kendra Droplet has
been found in the woods near the
city. Her heart was inside of a
cat's body.

ON THE SCREEN: picture of woodlands and a smiling picture of Kendra Droplet.

NEWSREADER #2

The Chief of police has released a
statement stating that a serial
killer is at large and has warned
the public to be very cautious.

Oliver picks up the note and reads it: 'The nearer I approached to your habitation, the more deeply did I feel the spirit of revenge enkindled in my heart.'

He frowns at it, puzzled.

He grabs a bag and puts the DVD, the image of him and Rosy Gill, the notes, and the phone Dennis sent inside.

He swings the bag over his back and avoids the gaze of the two heads.

CORRIDOR

He rushes down the corridor.

He dials for Katie.

KATIE
(voicemail)
Hey there! You have reached my
voicemail, please leave me a
message.

OLIVER
(into phone)
I'm coming over, but please call me
as soon as you get this!

STAIRS

Oliver runs down the stairs and outside.

EXT. FLAT BLOCK - OLIVER'S FLAT - NIGHT

He sprints towards Katie's flat in the distance.

INT. ILFORD HOUSE - LIVING ROOM - NIGHT

Dennis' reflection shows in a bottle of open chloroform.

A wet cloth on the surgical table.

Dennis hums and saws the torso off Edward Hollow, the bones cracking.

Ace barks and Dennis throws him one of Edward's fingers.
Dennis' sawing becomes ferocious, until --

The torso falls away from the rest of the body.

Dennis' eyes light up, delighted.

He puts Edward's torso, Maggie's hair, and Derek's legs into a large sack.

BASEMENT

Semi-darkness. Museum-like.

In the middle of the room, a large wooden cross-platform.

A picture of YOUNGER PETER ILFORD (19) at its base next to a battered book titled 'THE DIARY OF PETER ILFORD.'

A large T.V. on one of the walls.

A bloody surgical table with knives on a tray by it sits below the small window looking into the basement, which has been bordered up with wood so no one on the outside can peek in.

On three of the walls dangle three rabbit heads.

On the final wall sits huge containers. Inside two of them, human heads. A gold container holds Meredith Ilford, in a clear white liquid. In a damaged, bland container among a murky green liquid is Goliath Ilford's.

A light flickers on.

Dennis pulls the large sack down the stairs.

A long dimly lit passageway leads into darkness.

He drops the sack.

DENNIS
Hello, Mother.

Dennis' tone changes.

DENNIS
Father.

Dennis smiles at the other headless containers with green liquid. With names on them: TED SHINE and KATIE SHINE.

Another larger container, at least five times the size of the other containers, filled with blood reads: OLIVER SOW.

Dennis goes upstairs.

LIVING ROOM

Ace eyes Dennis.

DENNIS
Time to introduce you to one of my
guests, Ace.

Ace barks.

EXT. FLAT BLOCK - KATIE'S FLAT - NIGHT

Oliver awkwardly types in segments of the note from Dennis:
'The nearer I approached to your habitation, the more deeply
did I feel the spirit of revenge enkindled in my heart.' into
Google as he runs.

'FRANKENSTEIN' appears.

Oliver confused, angrily puts his phone in his pocket.

INT. FLAT BLOCK - KATIE'S FLAT - NIGHT

Sweating, he runs up the stairs.

CORRIDOR

He rushes down her corridor and slams his hand on her door.

OLIVER
KATIE!

He slams again on the door.

OLIVER
KATIE!

Buzz! Buzz! Buzz! Oliver takes his bag off his back, takes
out the buzzing phone and sees the caller ID 'I own you,
Oliver Sow'.

Oliver answers it.

DENNIS
(on phone)
I warned you, didn't I?

OLIVER
(into phone)
What the fuck have you done!?

DENNIS
(on phone)
You have done this, Oliver.

Dennis laughs.

DENNIS

My beautiful sculpture is nearly complete, but it's such a shame she won't be able to see what I'm doing, although she will be able to hear.

OLIVER

Take me instead!

The line goes dead.

INT. ILFORD HOUSE - BASEMENT - NIGHT

Dennis smashes the phone to pieces on the floor and then sits down next to the unconscious Katie, chained to a pipe, and strokes her neck.

She stirs and freaks out.

He picks up his sewing needle and thread.

On his lap is a headless torso and legs.

Katie screams.

He puts his hand over her mouth, and she squeals.

He lets go of her mouth.

She screams again.

He sighs.

She stares up at the large cross, and then at the headless torso, and the legs.

He smiles and nods to her as if to confirm her thoughts.

Her screams continue.

He sighs again.

He gets up, goes to the cupboard.

He takes out an assortment of weapons.

He lays them in front of her: knives, hammers, a razor sharp-edged spoon, and blades.

DENNIS

Sssssh.

Katie falls silent as he gets up and goes to the cross and stares up at it.

DENNIS

It all started down here for me.

Dennis prospects his father's head.

DENNIS

I never wanted this life.

Katie whimpers.

DENNIS

I wanted a life like my brother's.
Normal. I think I would have
preferred the beatings to some of
the things I've seen and done. I
always thought that I could become
normal again, but Oliver took that
from me.

Katie whimpers and hides her face.

Dennis sits down next to her and continues his sewing,
occasionally stroking her face.

EXT. POLICE STATION - NIGHT

Oliver looks up at the towering building.

INT. POLICE STATION - LOBBY - NIGHT

Oliver stumbles into the quiet station.

The world spinning around him, his vision blurs.

Oliver steps up to reception, where behind it POLICE OFFICER
#4 (40s) scrutinises him.

POLICE OFFICER #4

(muffled)

How can I help you?

A cold sweat on Oliver's brow, trembling, frightened.

OLIVER

(muffled)

I-I ne-need to t-talk to T-t --

A spinning blur.

TED

(O.S.)

Oliver? What're you doing here?

Oliver turns to Ted, who holds a large file, in relief.

OLIVER

He took her! Katie, he took her!

Oliver is led into a spare office.

SPARE OFFICE

Ted takes his bag and puts it on the floor and helps Oliver into a chair.

TED

What do you mean?

OLIVER

Judas took her!

TED

Oliver, you aren't making any sense. Who's Judas?

OLIVER

If only I said something all these years ago...

Oliver eyes the ticking clock on the wall, then at his reflection in the mirror.

TED

Tell me, what's going on!?

INT. ILFORD HOUSE - BASEMENT - NIGHT

Dennis nails the torso and legs to the cross.

DENNIS

Ah, it looks so good, don't you think, Katie?

Dennis makes a finger frame with his hands.

He then drags Katie by the neck, the long-chain rattles, so she's facing the T.V.

Dennis picks up the DVD on top of the television and inserts it into the slot.

ON THE SCREEN: No sound. In colour. The DVD splutters slightly it repeats itself.

A figure appears.

Then another.

The younger Oliver and younger Dennis both wearing hoodies dart to the front door.

The younger Dennis carries a large bag.

The image distorts, blurs and then restores.

Dennis pauses it.

DENNIS
Recognise anybody?

Katie shivers.

Dennis plays it.

INT. ROSY GILL'S HOUSE - HALLWAY - ON THE DVD

Rosy Gill blocks the front door.

Dennis pushes the old lady toward Oliver who trips her up.

Rosy Gill manages to pick up a small statue and throws it at Oliver, and forces him backwards, the statue lands at his feet.

Dennis pushes Rosy into Oliver.

The DVD splutters.

WHACK. WHACK. WHACK.

Oliver hits Rosy over the head with the statue, causing her to fall forward.

Blood splatters onto him.

Oliver, loses his balance and falls next to her.

INT. ILFORD HOUSE - BASEMENT - NIGHT

DENNIS
Oliver's not so innocent, is he?

Dennis presses play and the DVD loops the video. Katie cries her head darts away from the screen.

DENNIS
He's been lying to you all this
time, how sad is that!

Dennis laughs.

INT. POLICE STATION - LOBBY - SPARE OFFICE - NIGHT

Ted stands over Oliver.

OLIVER

...and then, we entered the house.

Oliver cries and falls onto his knees.

OLIVER

I-I think I killed Rosy Gill...

Ted's eyes turn into a rage of fury.

He rushes at Oliver, views him for a second and then grabs him by the neck, lifts him, and pins him against the wall.

TED

Where's my daughter!?

Oliver's face grows redder, and he chokes.

He lets go of him for a second:

OLIVER

Ted, please. I love Kat - her. I wouldn't!

Ted grabs his throat even tighter, and Oliver with all of his might bursts out:

OLIVER

Judas killed Kendra Droplet! He killed D-Derek...He going to kill her!

Ted lets go of him, and his eyes widen.

OLIVER

I can help! It's the same person, please!

Ted shaking, about to explode.

TED

Give me one reason why I shouldn't just let you rot in jail!

Oliver begs:

OLIVER

I can't change the past, Ted. I don't care about going to jail. I just want to help you get your daughter back alive! I've seen him! Please, let me help you.

TED

I need to get a team together --

Oliver interjects:

OLIVER

He'll kill her! This has just gotta
be us --

Ted grabs him and leads him out of the room.

CRIMINAL INVESTIGATION DEPARTMENT

Ted pushes Oliver, his bag still on his back, onto a chair.

They are the only ones in the department except for Chief
Morton in his office.

TED

Tell me everything about him.

OLIVER

We met at the Crooked Inn...we then
went to the house...I wake up next
to the body...I received --

Oliver takes out the 'OLIVER SOW KILLS ROSY GILL' DVD, the
mobile phone, the photograph and notes.

Ted examines the details.

'MORE TO FOLLOW', 'This could be yours soon', 'CAT *HASN'T* GOT
YOUR TONGUE', and 'The nearer I approached to your
habitation, the more deeply did I feel the spirit of revenge
enkindled in my heart.'

Ted picks up the mobile phone and turns it over.

He then picks up the DVD and CLICKS his mouse, his screen
comes to life.

Oliver does a double-take as Ted loads another screen.

OLIVER

Load up that last screen!

ON TED'S SCREEN: FRANKENSTEIN (typed into Google)

Oliver takes out his phone and shows the screen to Ted.

ON OLIVER'S SCREEN: FRANKENSTEIN quote information.

Ted glances from the note to Oliver's phone.

TED

Could you identify him if you saw
him?

Oliver nods.

Ted loads up the Taxidermy information.

He scrolls through and stops.

ON THE SCREEN: A sewing kit next to a headless body.

Ted loads up the Police Search Database.

He types in Peter Samuels.

ON THE SCREEN: NO MATCHES FOUND.

Oliver leans in as Ted loads up a new window 'Taxidermy shop'

ON THE SCREEN: Taxidermy shop with a very blurry picture of Dennis.

Oliver stares at the picture, uncertain.

CHIEF MORTON'S OFFICE

The Chief watches as Oliver and Ted argue.

Then Ted stands up and pushes Oliver.

The Chief gets up, about to leave his office and intervene.

Ted pushes Oliver in front of him and they hastily exit the office.

The Chief sighs and shakes his head.

EXT. TAXIDERMY - NIGHT

Ted parks.

OLIVER

But, what's this got to do with
Judas?

Ted smashes the window and rushes inside.

INT. TAXIDERMY - SHOPFLOOR - NIGHT

Ted rushes to the counter with Oliver behind him and rummages through folders.

TED

Look for anything with an address!#

Oliver bolts to the backroom.

BACKROOM

Blood from the deceased Edward.

OLIVER

TED!

Ted rushes in and sees the blood.

TED

It's him, it's him...

Oliver and Ted tear apart the room, moving aside bookshelves, folders, searching, and then --

Oliver finds a picture of young Peter (12), younger Dennis (13), Meredith and Goliath Ilford.

A name above each of them.

'DENNIS JUDAS ILFORD', 'PETE ILFORD', 'GOLIATH ILFORD' and 'MEREDITH ILFORD'.

Goliath, disgruntled whereas Peter, afraid.

OLIVER

Peter...

Oliver scrambles and then finds a picture frame with a small postcard inside: 'Pete. Be back next week. Take care of mum. Persuaded Dad to go hunting. Love D.J.'

A picture of young Dennis (10) with an air rifle with his thumbs up with the Rottweiler, Bowser.

An address on the back.

OLIVER

It's Pete...it's his brother. He didn't want me...

Tears fall down Oliver's eyes.

Ted grabs the address and storms out of the shop.

EXT. TAXIDERMY - NIGHT

Ted gets in his car.

OLIVER

I'm coming with you! You can exchange me for her - whatever - to get her back!

Ted throws open the door, and Oliver gets in, and before he has a chance to sit down, the car speeds away.

INT. ILFORD HOUSE - BASEMENT - NIGHT

Dennis picks up the spiked spoon and shows it to Katie.

DENNIS

I've decided that I won't kill you,
yet. I think I'll gauge your eyes
out first. I'll send Oliver a
postcard of your new face.

Katie screams and then cries.

KATIE

P-p-please...

Katie backs away.

Dennis laughs.

INT. POLICE STATION - CRIMINAL INVESTIGATION DEPARTMENT -
NIGHT

Chief Morton goes to Ted's desk and sees the DVD 'OLIVER SOW
KILLS ROSY GILL' and puts it into the computer and presses
PLAY and watches it.

His eyes widen, the screen reflecting the images.

He stares in the direction of where Ted and Oliver ran, then
back to the screen and then to the notes.

INT. ILFORD HOUSE - BASEMENT - NIGHT

An eye speculum props Katie's eyes open.

His spiked spoon approaches her right eye.

She screams and screams.

A bang from upstairs, and Dennis casts a dark stare toward
the bang.

KATIE

HELP! HELP!

Dennis slaps her, knocking out the eye speculum.

He puts down the spiked spoon, grabs the hammer.

He goes to the stairs.

LIVING ROOM

Dennis unlocks the door and slams it against the wall.

Bang!

A scutter ahead.

Dennis waits.

Ted appears and then Oliver.

Dennis being stronger and taller than both of them wrestles both of them.

Ted gets up and rushes at Dennis, but is pushed aside, Ted turns back around and gets hit in the face with Dennis' hammer, knocking him out.

Oliver screams and runs at Dennis and with all his might throws a punch at Dennis' face, blood drips from Dennis' nose.

Dennis throws Oliver off him, sending Oliver flying backwards.

Dennis gets up and punches Oliver between the eyes, and then WHACKS him with the hammer, Oliver sways and falls unconscious.

< SCENE OMITTED >

BASEMENT - NIGHT

Ted and Oliver tied back to back stir.

They take in the elements of the room from the heads to the cross-platform with the headless body, and then to the named containers.

Dennis jumps into their view and wiggles a finger.

DENNIS

Tut, tut, tut. You disobeyed me.

Dennis slaps Katie across the face, and a red mark appears.

TED

NO! LEAVE HER ALONE.

Dennis puffs in boredom and faces the headless body.

He then picks up the photograph of Peter and Peter's diary.

He shows them the cover of the diary: DIARY OF PETER ILFORD.

Ted watches the DVD replaying in the background.

DENNIS

Five-star rating, I think.
Although, I don't think Oliver was
the star act. He was pathetically
easy to drug and to get into that
house, so weak. Not like me.

Dennis spits on Oliver.

DENNIS

I envied my brother. I always
thought that I could become like
him, normal. The things I had seen,
done --

Dennis pauses and closes his eyes:

DENNIS

I beheaded my father when he was
beating my brother.

Dennis turns to the container.

DENNIS

I was hopeful that removing my
father from the equation may solve
problems for me. It would just be
me and Peter now. I could live a
normal life. But you --

Dennis points at Oliver and opens up the diary.

DENNIS

'I love the lake, but Oliver
started to ask questions about my
family. He ruined it! I ruined it.
I just wish things could be
different.'

(Dennis flicks through)

'Dear Diary, Oliver is not talking
to me anymore.'

(Dennis turns a page)

'Oliver hates me.'

(Dennis flicks a page)

'I think I'm losing my mind.'

(Dennis turns a page)

'Oliver thinks I'm weird. I can't
do this anymore. He's my only
friend. I can't do this. My life is
a mess. I watched my brother --'

Dennis lingers at the ripped-out diary section and then
hurriedly turns the page.

DENNIS

'It's time to end things. I'm not
wanted in this world. I don't fit
in. I'm lost. I'm nobody. I'm not
special.'

Ted tugs at Oliver's restraints.

Part of Oliver's restraints loosens.

DENNIS

My masterpiece here will bring back my brother Peter. I just need the last piece of the puzzle. He turns to Oliver.

Dennis picks up a blade.

BAM! An ear-splitting crash from above.

POLICE(O.S.)

Armed police! Armed police!

Dennis does a double-take from the noise to Oliver.

Dennis shows fear and grabs a gun from the box on the shelf.

Ted shuffles at his knots and is free from his restraints, and so is Oliver.

They both bolt up.

Oliver lunges at Dennis and attempts to grab the gun off him, who fights back, pushing Oliver onto the floor.

Dennis laughs at Oliver and spits on him.

Ted pushes Dennis against a wall, but Dennis rebounds and punches Ted who falls.

Dennis points the gun at Katie's left thigh.

Ted leans and stretches with his good leg and kicks Dennis, who misfires and drops the gun.

Oliver tries to take the gun, but Dennis picks it up and turns to Katie again, and points the gun at her chest --

Oliver dashes up and kicks Dennis as he fires, the gun falls out of his hand, but the bullet hits Katie's ankle and she screams in pain.

Dennis goes for the gun, but Ted kicks it out of the way.

Dennis turns and sprints down the tunnel.

Ted tries to stop Oliver who runs after Dennis.

Ted rushes to Katie.

TED

In here!

Armed police officers with Chief Morton stampede in.

Officers aid Katie.

TED
They went down there!

Ted points at the tunnel.

CHIEF MORTON
(into radio)
Find out where this tunnel leads!

Officers run upstairs while Chief Morton races to the tunnel.

INT. PASSAGEWAY - NIGHT

Little light.

Hundreds of animal bones.

Oliver moves faster and reaches the ladder.

He picks up a large rock, climbs, takes a deep breath and pushes the trapdoor open.

SMACK!

Dennis' foot slams hard onto Oliver's face.

CRUNCH!

Oliver's nose breaks.

Oliver just holds onto the ladder with one hand as another foot comes flying at him.

He just avoids it.

Oliver throws the rock.

Dennis backs away out of sight.

Oliver climbs up the ladder and reaches the top -

INT. EDGE OF THE CITY - WOODS - SHACK - NIGHT

- and WHACK!

Kendra's stuffed head hits Oliver, who falls backwards, almost down the open trapdoor.

Dennis glares insanely.

OLIVER
Look at you! You failed, you're
trapped in a mess of your creation!

Oliver indicates to the heads on the walls and charges at him.

Dennis moves out of the way and reveals a cigarette lighter.

OLIVER
I knew your brother. You killed
him, not me!

Dennis' face drops, fury in his eyes.

DENNIS
No!

He sets the folders and stuffed heads alight.

OLIVER
You're the reason Peter died.

Police flashlights light the shack.

DENNIS
No!

Flames rip through the dry shack.

OLIVER
You killed Peter.

The Chief appears through the trapdoor, and Dennis about to kick the Chief is pushed aside by Oliver.

OLIVER
You killed your brother.

DENNIS
No! Shut up! Shut up!

The Chief stands and stares from Oliver to Dennis.

Dennis steps back into a flame and screams as it engulfs him.

The Chief attempts to get Dennis out but is unable to reach him through the heat.

Oliver takes one last look at Dennis screaming, and then he rushes through the flame-lit door and outside, the Chief in pursuit of him.

EXT. EDGE OF THE CITY - WOODS - NIGHT

Oliver rolls over to put out the flames.

The world around him one big blur of fiery red and brown wood.

The Chief rolls over, getting rid of his flames and then grabs Oliver's legs and hands.

Oliver's eyes blur further.

CHIEF MORTON

Oliver Sow, I'm arresting you for
the murder of Rosy Gill. You do not
have to say anything --

With a huge crash, the shack collapses in flames.

Oliver sighs and passes out.

INT. POLICE STATION - CELL - DAY - 72 HOURS LATER

Oliver Sow, his broken nose bandaged, lays on the bed staring
out at the small window, small clouds drifting by.

Footsteps, and then a rattle.

The door to the cell opens and Ted appears holding a file.

Oliver holds out his hands to be handcuffed, but Ted doesn't
handcuff him.

TED

Come with me.

INT. POLICE STATION - INTERVIEW ROOM - DAY

Ted holds open the door and Oliver walks in.

Katie, on crutches, sits on a chair, smiles at him hops up
and gives him a big hug.

A TV screen shows a PAUSE sign.

A remote on the table.

OLIVER

What's going on?

Ted puts on the table 'OLIVER SOW - CASE FILE', and then
pulls up a chair for Oliver to sit down on facing the TV.

Oliver sits down and Ted presses PLAY:

INT. ROSY GILL'S HOUSE - HALLWAY - ON THE DVD

No sound. In colour.

A static security camera footage of the hallway.

The image distorts slightly.

A figure appears.

Then another.

Younger Oliver and younger Dennis their hoodies up and wear black gloves. Dennis much taller than Oliver.

Dennis carries a large bag.

The image distorts, blurs and then restores.

Rosy Gill blocks the front door.

Dennis pushes the old lady toward Oliver, who mistakably trips her up.

Rosy Gill manages to pick up a small statue and throws it at Oliver, and forces him backwards, the statue lands at his feet.

Dennis picks up the statue.

WHACK. WHACK. WHACK.

He hits Rosy over the head with the statue, causing her to fall forward. Blood splatters onto him.

Oliver loses his balance and falls next to her.

INT. POLICE STATION - INTERVIEW ROOM - DAY

Oliver's speechless.

Ted opens up his file.

TED

Extensive evidence shows that
Dennis 'Samuels Judas' Ilford
manipulated you from the very
beginning.

Ted shuffles his notes.

TED

You were vulnerable, and had lost
your job.

Ted shows a picture of the bar called the Crooked Inn.

TED

The night of the murder, you went
to this bar and met with him.

Ted shows a picture of a clock in Rosy's hallway.

TED

Dennis planted a security camera
hidden within the grandfather
clock, which caught the footage of
what happened.

Ted takes another picture from his folder, a bottle of Benzodiazepine.

TED

The reason you struggled to remember that night --

Ted moves the picture of the Crooked Inn next to the picture of the Benzodiazepine.

TED

You were drugged with this. Dennis, being a whiz with computers was able to doctor the footage caught on the camera to make it look like you had killed her.

Oliver shows a half puzzled, half amazed expression.

TED

As the unedited video showed, Dennis was the one who killed Rosy, and by what you witnessed, the drugs had a significant hold of you, and you collapsed by her body, as planned, to make it look like you had killed her.

Ted reveals the final photograph of PETER ILFORD (21).

TED

He felt anguish after the only normal thing in his life passed. He wanted you to feel his guilt and pain as he convinced himself you were to blame.

Ted puffs and takes out an address book from the shelf nearby.

He opens it to reveal numerous names with people's addresses written in blood.

TED

He liked to keep a record of his victims.

Ted opens the book on the last page.

The names of 'Oliver Sow', 'Katie Shine' and 'Ted Shine' were written out in blood with a small portrait of them next to the corresponding name.

TED

He got ahead of himself.

He then shows the names 'KENRA DROPLET', 'MAGGIE LITTLE' and 'DEREK MOUNTAIN', and then to the incomplete address of 'EDWARD HOLLOW'

Ted sighs.

TED

Maggie Little and Kendra Droplet were customers of his. Both their families have been informed about what happened to them.

Ted's expression turns to guilt.

TED

He came into contact with Derek in the Crooked Inn. Derek later warned me about a man stalking him and touching him.

A small teardrop appears in Ted's eye.

TED

His legs were found in the Ilford basement. A signature of his was mixing human and animal kills. A rat's body with rabbit's feet was found in Derek's flat with his -- hand acting as a head --

Ted glances at Oliver, who looks like he wants the world to swallow him up.

TED

The torso belonged to Edward Hollow, his last victim, another customer, but the killing was unplanned.

Ted swallows.

TED

All of Rosy Gill's missing jewels were found in Dennis' possession.

Ted shuffles his notes.

TED

Taking into account your circumstances, that you were under the influence of drugs and were aware of the plans to rob the house --

Ted reviews his notes, and Oliver lowers his head.

TED

As you entered the premise without the permission of Rosy Gill, the CPS and the Chief agree that you must carry out one hundred fifty hours of community service.

Oliver peeks up, a mixture of confusion and amazement.

TED

You must attend weekly psychological counselling indefinitely, and be on a probation for a minimum of two years.

Ted surveys the file.

Katie holds Oliver's hand.

TED

There are lessons to be learned, Oliver. You could have asked for help from the very moment you lost your job at Alan's Aquatics. You are never alone.

Ted hands Oliver an official police document with the terms of his community service, counselling and probation, with a place for his signature.

TED

Do you understand?

OLIVER

Yes.

Oliver signs it.

He stares at the screen one more time, frozen in the hallway of Rosy's house, and then to Katie's hand and holds onto it tightly.

EXT. ILFORD HOUSE - GARDEN - DAY - ONE MONTH LATER

Ted, in charge, surveys the operation.

Several white tents are up and FORENSIC OFFICERS exit and enter them.

Huge piles of mud have been moved aside from where the grass has been dug up.

Chief Morton appears and nods to Ted, who nods back.

A covered table holds hundreds of evidence bags with various human and animal bones in them.

INT. FLAT BLOCK - OLIVER'S FLAT - DAY - SIX MONTHS LATER

Tidier, fresher, organised look to it.

A portrait faces the room showing young Oliver and young Peter Ilford by the woodland lake smiling, with their arms over each other's shoulders, best friends.

The TV plays.

A puppy sleeps on Katie.

Oliver's laptop on the table in front of her, a confirmation of his place at university to study Zoology.

Oliver brings in coffee and cake.

They cuddle up and kiss.

ON THE TV: A rabbit, cat, dog and human sit in harmony by a lake in a woodland staring up at the clouds in the sky.

THE END

FADE OUT.