SLEUTH

a screenplay

by
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adapted from the play by Anthony Shaffer

Riff Raff Productions
Timnick Films

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1. **EXT. COUNTRYSIDE - DUSK**

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

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

   A TV screen.

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

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

   **MAN**

       Are you there?

4. **EXT. COUNTRYSIDE - DUSK**

   The Citroen.

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

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

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

   **MAN**

       I know you're there.

   **VOICE O/S**

       (through loudspeaker)

       I'm here alright.

7. **INT. MAGGIE'S HOUSE - NIGHT**

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

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

   ANDREW watching the TV.
9  INT. ANDREW'S HOUSE - STUDY - DUSK

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

10  EXT. ENGLISH COUNTRYSIDE - DUSK

The Citroen driving through a village street.

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

    VOICE O/S
    What do you want?

    MAN
    I want to talk.

12  INT. MAGGIE'S HOUSE - BEDROOM - NIGHT

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

13  EXT. ENGLISH COUNTRYSIDE - DUSK

The Citroen at the gates of a drive.

14  INT. ANDREW'S HOUSE - STUDY - DUSK

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

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

The Citroen turns into the drive.

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

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

    VOICE O/S
    Walk onto the dance floor and stand in the light.
The MAN does so.

17 INT. ANDREW'S HOUSE - STUDY - DUSK
ANDREW turns off the TV.

18 EXT. ANDREW'S HOUSE - DRIVEWAY - DUSK
The Citroen's point of view. The house is Georgian, tall and elegant.

19 INT. ANDREW'S HOUSE - STUDY - DUSK
On the CCTV monitor, or laptop computer, we see the Citroen driving slowly towards the house.

20 EXT. ANDREW'S HOUSE - DRIVEWAY - DUSK (PLAYING ON SECURITY MONITOR)
The Citroen driving slowly towards the house.

21 INT. MAGGIE'S HOUSE - NIGHT
MILO and MAGGIE kissing.

22 INT. ANDREW'S HOUSE - STUDY - DUSK
ANDREW watches the CCTV/laptop image.

23 INT. ANDREW'S HOUSE - STUDY - DUSK (LIVE FOOTAGE FROM SECURITY MONITOR)
The Citroen parks in front of the house. A silver Mercedes 600 stands there. The Citroen parks by it. A Man gets out of the car and walks towards the door. Doorbell.

24 EXT. ANDREW'S HOUSE - DRIVEWAY - DUSK (PLAYING ON SECURITY MONITOR)
Action as above.
EXT. ANDREW'S HOUSE - FRONT DOOR - DUSK

MILO's back.

ANDREW opens the door.

    ANDREW
    Yes?

    MILO
    Andrew Wyke?

    ANDREW
    That's right.

    MILO
    I'm Milo Tindle.

    ANDREW
    Oh yes. Good. Glad to meet you.

He offers his hand...MILO takes it.

    ANDREW (CONT'D)
    You got the train to Charlebury, did you?

    MILO
    I drove.

    ANDREW
    Oh, you drove?

    MILO
    That's my car.

    ANDREW
    What, the little one?

    MILO
    Not the big one.

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

    MAN
    Very handsome.

    ANDREW
    It is, isn't it? Come in.
INT. ANDREW'S HOUSE - HALL AREA - DUSK

They come in. ANDREW closes the door.

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

MILO stops and stares.

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

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

    ANDREW
    Like the house?

    MILO
    Extraordinary.

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

    MILO
    Yes. Your wife.

    ANDREW
    You knew.

    MILO
    Yes. I knew.

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

    MILO
    What?

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

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

MILO
My father is Italian.

ANDREW
Milo sounds Hungarian.

MILO
Does it?

ANDREW
Here's your scotch. Cheers.

MILO
Cheers.

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

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

ANDREW
And your mother?

MILO
English.

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

INT. ANDREW'S HOUSE - SEATING AREA - DUSK

MILO sits and drinks.

MILO
Thanks for agreeing to see me.

ANDREW
Not at all.
MILO
I didn't know you wrote plays for television?

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

MILO
I had heard.

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

MILO
Adapted?

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

MILO
I speak English.

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

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

INT. ANDREW'S HOUSE - BOOKCASE AREA - DUSK

ANDREW (CONT'D)
These are all my novels. You've read them, I suppose?

MILO
Afraid not.

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

MILO
No.
ANDREW
'The Obelisk'?

MILO
No.

ANDREW
'Dead Fish'?

MILO
No.

ANDREW
'Blackout'?

MILO
Afraid not.

ANDREW
You're one in a million.

MILO
Am I?

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

MILO
You speak Dutch yourself, do you?

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

MILO
Can't see any Italian translations.

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

MILO
Their salami is good, though.

ANDREW
Oh is it?

MILO
Italian salami. Best in the world.
ANDREW
Did you bring any with you?

MILO
No. I left it at home.

ANDREW
Shame.

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

ANDREW
We?

MILO
Maggie and me.

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

MILO
Scotch.

INT. ANDREW'S HOUSE - BAR AREA - DUSK

ANDREW pours two drinks.

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

ANDREW
Point? What point?

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

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

MILO
She thinks you're being unreasonable. So do I. She's never coming back to you, so why not give her the divorce?
ANDREW
I think it'll do her good to wait five years. Good for her character.

MILO
You're going to make her wait five years?

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

MILO
But that's pure spite.

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

ANDREW gives MILO his drink.

ANDREW (CONT'D)
What do you do, by the way?

MILO
I'm an actor.

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

MILO
She must have been talking about someone else.

ANDREW
You mean another friend?

MILO
Another friend?

ANDREW
She tends to have more than one friend.

MILO
Does she?

ANDREW
Oh yes.
MILO
I'm her only friend.

ANDREW
She must be lonely.

MILO
She's not.

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

MILO
I'm out of work.

ANDREW
Poor chap.

MILO
I drive cars now and again. Chauffeuring.

ANDREW
Tough life.

MILO
I keep my head above water.

ANDREW
What kind of parts do you play?

MILO
Killers mostly. Sex maniacs. Perverts.

ANDREW
But you seem so charming.

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

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

ANDREW presses a button on his remote control. A wall moves and discloses another room.
ANDREW (CONT'D)

Come in.

31 INT. ANDREW'S HOUSE - STUDY - DUSK

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

ANDREW
How do you like it?

MILO
Like what?

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

MILO looks around the room.

MILO
Cosy.

ANDREW
Take a seat. Make yourself comfortable.

MILO sits.

ANDREW (CONT'D)
I understand you're fucking my wife.

MILO
That's right.

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

MILO
We have.

ANDREW
I thought you might have denied it.

MILO
Why would I deny it?
ANDREW
Well, she is my wife.

MILO
Yes, but she's fucking me.

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

MILO
Yes, it's mutual.

ANDREW
You take turns, do you?

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

ANDREW
Yes, yes, all right. I follow.

MILO
We're in love.

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

MILO
That's right.

ANDREW
Let me know top you up.

He pours more whisky.

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

MILO
Why not?

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

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

MILO
And are you?

ANDREW
Am I what?

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

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

MILO
My father's name is Tindolini.

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

MILO
You think so?

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

MILO
Tindle.

ANDREW
Why have I never heard of you?
MILO
You will. Before long.

ANDREW
Really?

MILO
In spades.

ANDREW
That sounds threatening.

MILO
Does it?

ANDREW
Doesn't it?

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

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

INT. ANDREW'S HOUSE - MAIN ROOM - NIGHT

They walk to the elevator and get in.

INT. ANDREW'S HOUSE - ELEVATOR - NIGHT

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

INT. ANDREW'S HOUSE - MASTER BEDROOM - NIGHT

ANDREW
This is our bedroom.

ANDREW uses his remote control. A wall moves, revealing the dressing room.
ANDREW (CONT'D)
And this is her dressing room.

He opens a wardrobe.

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

MILO
She's in love with me.

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

MILO
That's your own experience, is it?

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

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

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

ANDREW
What are you going to say?

MILO
I'm all ears.

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

MILO
Get away.

ANDREW
It's true.

MILO
I'm really touched.

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

MILO
Oh, I did, quite.

ANDREW
Maggie told you, did she?
MILO
What's your solution?

ANDREW
Vodka.

He goes to the door. MILO stands, follows.

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INT. ANDREW'S HOUSE - ELEVATOR - NIGHT

The elevator goes down. ANDREW smiles at MILO.

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

36

INT. ANDREW'S HOUSE - MAIN ROOM - NIGHT

The elevator stops. They get out.

37

INT. ANDREW'S HOUSE - BAR AREA - NIGHT

ANDREW pours drinks.

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

Silence.

MILO
Steal them?

ANDREW
That's right.

MILO
What the hell do you mean?
ANDREW
I mean I want you to steal the jewels.

MILO
You want me to steal the jewels.

ANDREW
That's right.

MILO
I don't get it.

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

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

ANDREW
Scummy? I think it's quite elegant.

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

ANDREW
Real facts.

MILO
This is a joke.

ANDREW
No it isn't.

MILO
It's also a trap.

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

ANDREW
Well, are you?

MILO
Anyway, it doesn't hold up.

ANDREW
Why not?

MILO
You say they're worth half a million pounds?

ANDREW
Correct.

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

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

MILO
Why would he do that?

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

Pause.

38 INT. ANDREW'S HOUSE - SEATING AREA - NIGHT 38

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

MILO
This is a frame up.

ANDREW
Frame up? How?

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

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

MILO
Are you asking me to trust you?

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

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

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

MILO
Well, why don't you break into it?
ANDREW
For Christ's sake. I'm in it. How can I break into it? I live here.

INT. ANDREW'S HOUSE - BACK WINDOW AREA - NIGHT
MILO walks to the window. He looks out. ANDREW watches him.

MILO
(slowly)
Ok. If I were to agree to do this, would you agree to the divorce?

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

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

ANDREW
Greedy.

MILO
It's legal justice.

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

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

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

MILO sips his drink.
MILO
OK. Let's make a deal.

ANDREW
What deal?

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

ANDREW stares at him.

ANDREW
(slowly)
All right. I shake on it. Here's my hand.

They shake hands.

Silence.

MILO
OK. OK. So what do I do?

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

MILO
It's pretty high up.

ANDREW
You climb a ladder.

MILO
I'm not very good at heights.

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

MILO
I think you're putting me on.

ANDREW

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

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

ANDREW (CONT'D)
Put these on. I use them to give my
gardener his instructions.

MILO looks at the earphones.

MILO
Put them on?

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

They both put on the earphones.

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

MILO
Yes. But I'm anxious and
frightened.

ANDREW
Trust me.

MILO
But I don't.

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

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

(MORE)
MILO (CONT'D)
She told me you were no good in bed
but she never told me you were such
a manipulator.

ANDREW
She told you I was no good in bed?

MILO
Oh yes.

ANDREW
She was joking. I'm wonderful in
bed.

MILO
I must tell her.

INT. ANDREW'S HOUSE - STUDY - NIGHT

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

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

MILO
Get the ladder?

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

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

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

MILO
Wait a minute. You've forgotten a
major item.
ANDREW
What?

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

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

He point high up the wall.

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

MILO
Let me see it descend.

ANDREW
What?

MILO
Let me see it come down. Now.

ANDREW
Sure.

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

ANDREW (CONT'D)
You see? Easy as pissing.

ANDREW (CONT'D)
I have a funny feeling that I'm a cunt.

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

MILO
Whose rules?
ANDREW
My rules. Get the ladder.

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

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

EXT. GARDEN - NIGHT (PLAYING ON SECURITY MONITOR)

On the screen MILO approaches the shed and goes in.

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

INT. SHED - NIGHT (PLAYING ON SECURITY MONITOR)

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

INT. ANDREW'S HOUSE - STUDY - NIGHT

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

ANDREW
Can you see the skylight?

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

MILO
Yes.

INT. ANDREW'S HOUSE - STUDY - NIGHT

ANDREW
Place the ladder against the wall.
EXT. ANDREW'S HOUSE - BACK WALL - NIGHT (PLAYING ON SECURITY MONITOR)

MILO
OK.

INT. ANDREW'S HOUSE - STUDY - NIGHT

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

ANDREW
Extend the ladder.

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

MILO
OK.

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

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

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

INT. ANDREW'S HOUSE - STUDY - NIGHT

ANDREW is watching the screen.

ANDREW
Climb up the ladder.

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

MILO
Why am I doing this?

INT. ANDREW'S HOUSE - STUDY - NIGHT

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

ANDREW (CONT'D)
Watch your step.

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

MILO
Jesus. Jesus Christ.

57 INT. ANDREW'S HOUSE - STUDY - NIGHT

ANDREW
Keep calm.

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

MILO
I'm going to die.

59 INT. ANDREW'S HOUSE - STUDY - NIGHT

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

He watches MILO very tentatively climbing up the ladder.

ANDREW (CONT'D)
Now. OK. You're at the window. Smash it!

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

MILO smashes the window with the hammer.

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

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

MILO
Where's the ladder?

ANDREW
What ladder?

MILO
The ladder! Where's it gone?

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

ANDREW presses a button. Nothing happens.

ANDREW (CONT'D)
Oh dear. It's not working. This fuse has always been a bit dodgy.

He presses the button again.

ANDREW (CONT'D)
No, it's not working.

MILO
It's not working?

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

MILO
In the morning? What about now?

ANDREW
No, no. He's in bed. You know country people. Early to bed, early to rise. He's a very nice chap though. His name is Norman. Charming wife. She's called Debbie. Three delightful kids. Oh God, I've suddenly remembered--he's on vacation. He's taken the family to Bermuda.
MILO
So I'm stuck up here for the rest of my life?

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

MILO looks at the wall and finds the button.

ANDREW (CONT'D)
That's it. Silly of me. Forgot all about it. Anyway, press it and all will be well.

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

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

MILO
Is this as far as it will go?

ANDREW
Jump!

MILO jumps.

MILO (holding his leg)
Christ!

ANDREW
Wonderful!

MILO
I've broken my leg.

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

MILO remains on the floor massaging his leg.
MILO
I've just had a heart attack.

ANDREW
Let me give you a hand.

MILO
I don't need it.

He throws ANDREW off.

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

MILO
I thought I was going to die.

ANDREW
You will. Don't worry.

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

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

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

ANDREW
You open the safe.

MILO
Where is it? How do I open it?

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

They walk to the elevator and get in.
INT. ANDREW'S HOUSE - ELEVATOR - NIGHT

ANDREW
How're you feeling?

MILO
OK. All right.

ANDREW
Excited?

MILO
Quite, yes.

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

The elevator arrives in the bedroom.

INT. ANDREW'S HOUSE - MASTER BEDROOM - NIGHT

ANDREW

MILO pushes dresses aside and peers into the wardrobe.

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

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

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

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

ANDREW
That's my Picasso! What are you doing?
MILO
I'm a desperate man. Isn't that what you said?

ANDREW picks up the Picasso and strokes it.

ANDREW
My poor Picasso. The man's a barbarian.

MILO looks at the painting.

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

MILO walks towards another painting.

ANDREW
That's my Matisse!

MILO looks at the painting.

MILO
Bollocks!

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

MILO (CONT'D)
Where is this fucking safe?

ANDREW
Open that sideboard.

MILO goes to the sideboard

MILO
It's locked.

ANDREW
Kick it to death.

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

INT. ANDREW'S HOUSE - MASTER BEDROOM - NIGHT

ANDREW (CONT'D)
This is where I hear you.
MILO
You hear me?

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

MILO
And then?

ANDREW
I attack you.

MILO
How?

ANDREW
Like this.

ANDREW hits him in the stomach.

ANDREW (CONT'D)
And like this.

He hits him again in the stomach.

MILO
Christ!

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

ANDREW
Jesus, that hurt.

MILO
So sorry.

ANDREW
All right. Take out your knife.

MILO
I don't have a knife.

ANDREW
I do.

He opens the desk drawer and takes out a knife.
ANDREW (CONT'D)
Look. You threaten me with this knife.

MILO
You're threatening me.

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

He pokes MILO with the knife.

MILO
Take it easy.

He pokes MILO again.

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

MILO
Me, or you?

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

He takes a gun from the desk drawer.

ANDREW (CONT'D)
And just to make it clear that I mean business I show you I know how to use the gun.

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

ANDREW (CONT'D)
Bulls eye.
He shoots at the other photograph hanging on the wall of Maggie and himself in the Lake District. It smashes.

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

He leads MILO to a fish tank.

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

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

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

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

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

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

MILO
(muttering)
1 9 1 1 9 4.

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

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

MILO
Jesus!

ANDREW
What do you think?
MILO
They're quite...beautiful.

ANDREW
Put them in your pocket.

MILO
£400,000 eh?

ANDREW
That's what I said.

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

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

ANDREW
What fence?

MILO
The fence in Amsterdam.

ANDREW
Oh yes. That fence.

MILO
Listen. Do you mind putting that gun down?

ANDREW
Why?

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

ANDREW
Why not?

MILO
Look. Is this a game?

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

MILO
What's the real game?
ANDREW
You and me. You defenceless, me
with a gun. This is the end of the
jewellery story, you see.

MILO
Oh is it?

ANDREW
I enjoyed it though.

MILO
I'm not enjoying this.

ANDREW
I don't blame you.

MILO
What's it all about?

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

MILO
You've been leading me up the
garden.

ANDREW
Right up. Stand in the centre of
the room.

INT. ANDREW'S HOUSE - MASTER BEDROOM - NIGHT
MILO does so. ANDREW turns the lights out, leaving one
spotlight on MILO.

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

ANDREW
What?

MILO
Maggie respects you.
ANDREW
Really?

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

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

MILO
I believe it.

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

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

ANDREW
She admires my mind.

MILO
Yes. Your mind excites her.

ANDREW
Sexually?

MILO
Oh very. Your mind excites your wife sexually.

ANDREW
What about my body?

MILO
Sorry? What?

ANDREW
My body. What about my body?

MILO
What about it?

ANDREW
What about my body? What does she say about my body?
MILO
Do you know, I don't think she's ever mentioned it.

ANDREW
You're a prick.

MILO
My prick? Where does my prick come into it?

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

MILO
Oh thanks.

ANDREW
But you know what you are now though?

MILO
What?

ANDREW
You're a dead duck.

MILO
Really?

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

MILO
You're going to shoot me?

ANDREW
What do you think?
MILO

Why?

ANDREW

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

MILO

I'm not a hairdresser.

ANDREW

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

MILO

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

ANDREW shoots him. MILO falls.

INT. ANDREW'S HOUSE - MASTER BEDROOM - NIGHT

Close up on MILO's face. ANDREW goes over to MILO and locks down at his body.
He takes the jewels from his pocket. He puts the jewels into the safe and closes the safe.

INT. ANDREW'S HOUSE - STUDY - NIGHT

He goes into his study.

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

Moonlight on the monitors/laptop

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

Moonlight in the grounds.

INT. ANDREW'S HOUSE - STUDY - NIGHT

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

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

MILO lying prone in the room.

INT. MAGGIE'S HOUSE - BEDROOM - DAY

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

EXT. COUNTRY ROAD - WINTER SUNSHINE - DAY.

A BMW driving between an avenue of trees.

INT. ANDREW'S HOUSE - DUSK

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

INSPECTOR
Shut up

PRISONER
I was only--

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

EXT. VILLAGE STREET - DUSK 77

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

INT. ANDREW'S HOUSE - STUDY - DUSK 78

The TV.

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

INSPECTOR
How long have you known him?

PRISONER
I don't know him.

INSPECTOR
You don't know him?

PRISONER
Never met him.

INT. ANDREW'S HOUSE - STUDY - DUSK 80

The security monitors.

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

BMW coming up the drive.
INT. ANDREW'S HOUSE - STUDY - DUSK

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

EXT. ANDREW'S HOUSE - FRONT DOOR - DUSK

The BMW parking.

INT. ANDREW'S HOUSE - STUDY - DUSK

ANDREW looking at the BMW parking on the security monitor.

EXT. ANDREW'S HOUSE - FRONT DOOR - DUSK

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

The door opens.  

ANDREW

Yes?

MAN

Andrew Wyke?

ANDREW

Yes.

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

MAN


ANDREW

A word?

BLACK

That's right.

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

ANDREW

What about?
BLACK
Can I come in?

ANDREW
Yes, of course. Of course.

They go in.

INT. ANDREW'S HOUSE - HALL AREA - DUSK

ANDREW
Like a drink?

BLACK
Got any beer?

ANDREW
Beer, beer. Yes, sure.

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

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

ANDREW
That's right.

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

ANDREW gives BLACK a beer and pours himself a vodka.

ANDREW
That's a great compliment. Cheers.

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

ANDREW
About what?

BLACK

ANDREW
Imagination. Imagination.
BLACK

Clever.

ANDREW

I do my best.

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

BLACK looks up at the skylight.

BLACK

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

ANDREW

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

BLACK

Had it in for you, did he?

ANDREW

Who?

BLACK

God.

ANDREW

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

BLACK

What?

ANDREW

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

BLACK

That's a very interesting philosophical speculation.
ANDREW
I'm so glad you think so. Hey, I've suddenly realised something.

BLACK
What?

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

BLACK
Do you want to know my opinion of the media?

ANDREW
What?

BLACK
Journalists are a bunch of prickteasing cocksuckers.

ANDREW
No?

BLACK
That's right.

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

BLACK
Is it?

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

BLACK
That's right.

ANDREW
What for? I've forgotten.

BLACK
I catch sex criminals, perverts, homicidal maniacs.
ANDREW
What do you do with them once you've caught them?

BLACK
I generally cut their balls off.

ANDREW
I see. So how can I help you?

He leads BLACK into his study.

INT. ANDREW'S HOUSE - STUDY - DUSK

The light falls during the course of this scene.

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

ANDREW
How?

BLACK
I'm looking into a disappearance.

ANDREW
Disappearance?

BLACK
Man called Tindle. Milo Tindle.

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

BLACK
Tindle.

ANDREW
Tindle, Tindle. Uh huh. What about him?

BLACK
Do you know him?

ANDREW
Know him? Absolutely not.

BLACK
You mean you've never met him?
ANDREW
Never. Never heard of him.

BLACK
That's funny.

ANDREW
Why?

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

ANDREW
Coming to see me?

BLACK
That's right.

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

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

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

BLACK
You don't eh?

ANDREW
No.

BLACK
What are you, a joker?

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

ANDREW
Not me.

BLACK
They'd suit you.

He looks around. Walks back into the main hall.

INT. ANDREW'S HOUSE - MAIN ROOM - NIGHT

BLACK (CONT'D)
Nice house.

ANDREW
Thanks. -

BLACK
Design it yourself?

ANDREW
It's 18th century.

BLACK
No no. I meant this. The inside.

ANDREW
That was my wife.

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

ANDREW
No.

BLACK
Popped up to London?

ANDREW
She's not here.

BLACK
She's an interior decorator then?
ANDREW
Something like that.

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

BLACK takes out a cigarette and lights it.

BLACK (CONT'D)
Got an ashtray?

ANDREW gives him a plate.

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

ANDREW
Yes. Yes.

ANDREW gets the beer and gives it to BLACK.

INT. ANDREW'S HOUSE - SEATING AREA - NIGHT

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

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

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

ANDREW
What kind of shots?

BLACK
Gun shots.

ANDREW
Fantasy.

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

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

ANDREW
Cheers.

BLACK
I want to ask you another question.

ANDREW
Ask.

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

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

BLACK
Do you know the name of this man?

ANDREW
Why should I answer these questions?

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

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

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

ANDREW
Yes. Yes. So what?

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

Pause.
ANDREW

Is it?

BLACK

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

ANDREW

Uh-huh.

BLACK

We found this note in his room in the pub.

He reads the note aloud.

BLACK (CONT'D)

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

He gives ANDREW the note.

BLACK (CONT'D)

Is this your handwriting?

ANDREW looks at the note.

ANDREW

It is.

BLACK

Do you remember writing this note?

ANDREW

How could I forget?

BLACK

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

ANDREW

I was lying.

BLACK


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

ANDREW

Have I?

BLACK

Tindle came to see you three nights ago.

ANDREW

I knew him as Tindolini.

BLACK

Oh yes?

ANDREW

He had an Italian father.

BLACK

Get away.

ANDREW

Yes. They're a traditional Italian hairdressing family.

BLACK

Is he a hairdresser himself?

ANDREW

I think he is.

BLACK

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

ANDREW

Oh not at all, not at all.

BLACK

So what did you two do when you got together?

ANDREW

We played a game.

BLACK

A game?

ANDREW

A game with a knife and gun.
BLACK
A lethal game?

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

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

ANDREW
Probably cuddling my wife.

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

ANDREW
How do you know?

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

ANDREW
Me? She's joking.

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

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

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

BLACK
You gave him a pat on the bum?

ANDREW
Metaphorically.

BLACK
You gave him a metaphorical pat on the bum?

ANDREW
Sure.

BLACK
How did he take it?

ANDREW
What?

* BLACK
The pat.

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

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

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

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

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

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

BLACK
And did you?

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

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

ANDREW
Really? -

BLACK

ANDREW
Is that so?

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

ANDREW
What?

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

ANDREW
You detected this in five minutes?

BLACK
Well, thirty-five. Or lets call it forty-five. Perhaps even fifty-five. Or even a bit longer.
ANDREW
You stayed for tea?

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

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

BLACK
You don't?

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

BLACK
It means being fucked.

ANDREW
Oh, you mean like in sexual intercourse?

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

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

BLACK
The hard school. Family life.

ANDREW
But you keep cheerful.

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

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

ANDREW
Itch?

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

ANDREW
There's no body.

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

ANDREW
There is no body.

INT. ANDREW'S HOUSE - MASTER BEDROOM - NIGHT
BLACK stands, looks about him and walks around the room. He walks to the wall and examines it.

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

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

ANDREW
That's right.

BLACK
What's this?

BLACK bends and touches the floor.

ANDREW
What?

BLACK
Blood.

ANDREW
Blood?

BLACK
Dried blood.

ANDREW
Where?

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

ANDREW
It's impossible.

BLACK
This is blood, chum. Whose blood is it?

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

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

ANDREW
This is a carve up.

BLACK
Let's see what else is new around here.
He goes to a cupboard and opens it.

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

He reaches into the cupboard.

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

He examines them.

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

ANDREW
Yes.

BLACK
Naked?

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

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

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

BLACK
Bollocks.

BLACK moves very close to ANDREW and peers into his face.
BLACK (CONT'D)
You're a joker all right, aren't you? A real joker. Come on. We're off to the station.

ANDREW
There's something very wrong here.

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

BLACK takes him by his arm.

BLACK (CONT'D)
You're under arrest.

He takes him into the elevator.

INT. ANDREW'S HOUSE - ELEVATOR - NIGHT

- ANDREW
Jesus Christ.

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

ANDREW
There's something very wrong here.

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

They exit the elevator.

INT. ANDREW'S HOUSE - MAIN ROOM - NIGHT

They stare at each other.

BLACK suddenly laughs. He takes off his wig.

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

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

(MORE)
MILO (CONTD)

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

ANDREW

Jesus Christ.

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

The security monitors.

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

MILO lying prone. His eyes suddenly open.

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

ANDREW stands and finishes his glass of champagne.

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

ANDREW comes into the room and leans over MILO.

ANDREW

You all right, old boy?

MILO stares at him.

ANDREW (CONTD)

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

(he laughs)

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

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

ANDREW (CONTD)

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

(MORE)
ANDREW (CONT'D)

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

MILO drinks. ANDREW raises his own glass.

→ ANDREW (CONT'D)
Cheers.

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

ANDREW
That's what I wanted you to think.

MILO
You play a tough game.

ANDREW
It's the only game worth playing.

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

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

MILO
Yes, I see that.

ANDREW
Anyway, here you are, fit as a
fiddle.

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

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

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

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

They both laugh.

INT. ANDREW'S HOUSE - MAIN ROOM - NIGHT
MILO taking off padding.

ANDREW
It's you!

MILO
It's me all right.

- ANDREW

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

ANDREW
You're a total shit.

MILO
I know I am.

ANDREW
But you're also a genius.

MILO
I know that too.

He starts to put on his own clothes.

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

MILO
The blood belongs to a pig's liver.
ANDREW
But when did you do it? How did you do it?

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

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

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

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

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

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

MILO
Loved what?

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

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

MILO
Oh, is she?

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

MILO
What?

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

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

ANDREW
Go into my study?

MILO
And sit down.

INT. ANDREW'S HOUSE - STUDY - NIGHT

ANDREW does so.

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

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

MILO (CONT'D)
Keep the wall open. Watch me.

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

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

ANDREW
What's going on?

MILO
Read a book.

ANDREW picks up a book and opens it.

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

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

101 INT. ANDREW'S HOUSE - STUDY - NIGHT

ANDREW stares at him.

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

ANDREW sits staring at him.

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

ANDREW
What jewels?

MILO
The jewels. Where's the safe?

ANDREW
You know where it is.

MILO
No I don't.
ANDREW
You don't?

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

ANDREW remains seated.

MILO (CONT'D)
You think I'm joking? You think this gun isn't real?

He shoots at a vase, it smashes.

MILO (CONT'D)
Get up.

ANDREW stands.

MILO (CONT'D)
Where is it?

* ANDREW
Upstairs.

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

102 INT. ANDREW'S HOUSE - STAIRCASE - NIGHT

They walk to the stairs. ANDREW hesitates.

MILO (CONT'D)
Get up these stairs or I'll ram this gun right up your arse.

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

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

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

ANDREW
It's behind the fish tank. I have to press this button to shift the tank.
MILO
Then press it.

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

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

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

MILO
Open it.

ANDREW
I changed the combination. Yesterday.

MILO
What is it?

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

MILO
Remember.

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

MILO points the gun at ANDREW.

MILO
Remember.

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

MILO opens the gun, adjusts the chamber.

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

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

ANDREW
I'm still alive!

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

MILO stands over ANDREW. He kicks him.

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

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

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

* MILO (CONT'D)
Give me the jewels.

ANDREW does so.

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

ANDREW
What am I writing?

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

ANDREW
Do you mind if I have a drink?

MILO
Sure. It's your house.

ANDREW walks into MAGGIE's dressing room.
ANDREW pours himself a drink. The gun is still trained on him.

MILO (CONT'D)
I'm always interested in the people I rob. Like I'm always interested in the husbands of the wives I fuck.

ANDREW
Are you really? Well well. Cheers.

MILO
So what are you writing?

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

MILO
Does he come to a bad end?

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

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

ANDREW
What subject?

MILO
Death in orgasm.

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

MILO
I can't, no. You're a married man yourself aren't you?
ANDREW
Oh, yes. Married ten years. It was love at first sight.

MILO
Very moving.

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

MILO
Someone told me your wife has a lover.

ANDREW
She has, yes.

MILO
Do you know him?

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

MILO
One of the Bombay Tandouris?

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

MILO
Me?

ANDREW
You.

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

ANDREW
Were you breast fed?
MILO
Oh, sure. Like a baby. Shall I tell you what I want you to do with these jewels?

ANDREW
What?

MILO
Put this bracelet on your wrist.

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

MILO (CONT'D)
Put these earrings on your ears.

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

MILO (CONT'D)
They clip. Clip them. On your ears.

ANDREW clips them on to his ears.

MILO (CONT'D)
God, you look so charming. Now, put this necklace round your neck.

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

MILO (CONT'D)
Let me give you a hand.

MILO goes behind ANDREW and lifts the necklace.

MILO (CONT'D)
How do you want it? Like this? Or do you want it shorter?

He tightens the necklace.

MILO (CONT'D)
How about this?

He tightens the necklace.

MILO (CONT'D)
Or even shorter. Like a halter.

He tightens it round ANDREW's neck.
ANDREW
You're hurting me.

MILO
Am I hurting you?

ANDREW
Don't hurt me.

MILO
You sensitive to pain?

ANDREW
Very.

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

ANDREW
Am I really?

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

ANDREW glances into a small mirror.

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

MILO
You're right. Take them off.

ANDREW takes them off.

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

MILO
But the necklace is nice.

ANDREW
I'm not totally sure.

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

ANDREW
But I thought you'd just stolen them?

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

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

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

ANDREW
But who's going to win the third set?

MILO
Remains to be seen.

ANDREW
You like games, don't you?

MILO
Some. Not all.

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

MILO
Oh yes. Sure.

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

MILO
Do you?
ANDREW
I do. Listen. You've met my wife I think?

MILO
I have met her, yes.

ANDREW
Did she tell you she had a husband?

MILO
Yes, she said she had a husband.

ANDREW
How did she describe him?

MILO

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

MILO
Does it really?

ANDREW
I like the way you go about things.

MILO
You mean you like my style?

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

MILO
What?

ANDREW
You'll like it. I know you will. Just along the corridor. Let me show it to you. Please.
MILO
(slowly)
OK.

INT. ANDREW'S HOUSE - UPPER BALCONY - NIGHT

They walk along the corridor.

ANDREW
Can't you put that gun away?

MILO
No.

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

MILO
Yes.

- ANDREW
Any idea what my proposition is going to be?

MILO
No.

ANDREW
Are you excited?

MILO
Let's say intrigued.

ANDREW
I think it will excite you very much.

He opens the door into the guest suite.

INT. ANDREW'S HOUSE - GUEST SUITE - NIGHT

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

MILO looks out of the window. ANDREW opens another door.
ANDREW (CONT'D)
This is the private bathroom. As you see, there's a little bar - and there's the fridge. Chilean chardonnay is chilling in there at this very moment. This suite is uninhabited. It has no occupant. How would you like it?

MILO
Me?

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

MILO
Am I now?

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

MILO
They don't grow on trees.

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

MILO
You're asking me to live here?

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

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

MILO
But what about Maggie?

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

MILO
It's quite tempting.

INT. ANDREW'S HOUSE - GUEST SUITE - NIGHT
MILO's cell phone rings. He puts his gun in the holster,
takes the cell phone from his pocket and listens.

MILO (CONT'D)
Hello. -

He listens.

MILO (CONT'D)
Hi.

He listens.

MILO (CONT'D)
It's going OK.

He listens.

MILO (CONT'D)
We're still talking. But we're on
the right track. It's all going OK.

He listens.

MILO (CONT'D)
Don't come down. That would be a
mistake. It's all going fine.

He listens.

MILO (CONT'D)
I love you too.

He listens.
MILO (CONT'D)
I am. I'm kissing you.

He listens.

MILO (CONT'D)
Oh yes. I can taste your mouth.

She puts the phone down.

MILO (CONT'D)
She's threatening to come down.

ANDREW
What the hell does she want?

MILO
She wants that divorce.

ANDREW
Listen. What do you think of my proposition?

MILO stares at him.

ANDREW (CONT'D)
What do you think of my proposition?

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

ANDREW
And Barbados. And Antigua.

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

ANDREW
That's where the Queen lives.

MILO
Ah. So bed and breakfast is out.

ANDREW
It's on if you know the Queen.
MILO
I don't.

ANDREW
But I do.

MILO
That's fantastic!

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

MILO
Venice? Disneyland?

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

MILO
Kissinger? Pinochet? Madonna? Mike Tyson?

ANDREW
Yes.

MILO
Yes, I must say, that, as offers go, it's quite tempting. You're a naughty tempter, aren't you? (pause) I'm so glad you like my mind. Not many people like my mind. Quite a few people like my body but I can't think of anyone who likes my mind. That makes you unique. But then of course you know what they say. The mind is the body.

ANDREW
Is that what they say?

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

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

ANDREW
Nice to me?

MILO
That's what I said. Whisky please.

ANDREW does not move.

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

ANDREW
Very much.

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

ANDREW
I love wit in the morning.

MILO
Over boiled eggs? Do you like eggs?

ANDREW
Absolutely.

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

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

MILO (CONT'D)
You see, you can be really sweet when you put your mind to it, can't you?
He drinks.

MILO (CONT'D)

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

ANDREW

I do.

INT. ANDREW'S HOUSE - GUEST SUITE - NIGHT

MILO's cell phone rings.

MILO

Hello.

He listens.

MILO (CONT'D)

Darling.

He listens.

MILO (CONT'D)

What? What?

He listens.

MILO (CONT'D)

Oh is that so? Are you?

He listens.

MILO (CONT'D)

I see. Are you sure?

He listens.

MILO (CONT'D)

Uh-huh. I see.

He listens.

MILO (CONT'D)

I get it.
He listens.

MILO (CONT'D)
I told you, I get it. I understand.
OK. Yes sure. OK.

He listens.

MILO (CONT'D)
OK. I'll tell him.

He puts the phone down.

ANDREW
Tell him what?

MILO grins.

MILO
That she loves you.

ANDREW
Is that so? What else did she say?

MILO
Nothing.

ANDREW
Nothing?

MILO
Nothing.

MILO and ANDREW stare at each other.

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

MILO
Like you?
ANDREW
Yes, that's right. Be free. Like me.

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

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

ANDREW
But you're not a girl.

MILO
Yes, it tickles the old cobblers, money.

ANDREW
Girls don't have cobblers.

MILO
You'd be surprised.

ANDREW
But you're not a girl.

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

ANDREW
Maybe the good old days are coming back?

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

ANDREW
Sure.

MILO picks up ANDREW's remote control.
MILO
Is this how you do it?

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

INT. ANDREW'S HOUSE - MASTER BEDROOM - NIGHT

MILO (CONT'D)
Miraculous! I could really get to like this.

MILO walks towards the bed.

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

He sits on the bed.

MILO (CONT'D)
It's a lovely bed. So bouncy.

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

MILO (CONT'D)
I'm so touched to be offered a place in your heart, in your life. I'm touched.

He smiles at ANDREW.

ANDREW stands still.

MILO smiles at ANDREW.

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

ANDREW
You're beautiful.

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

MILO
Take your hand off me.
ANDREW stops stroking.

MILO (CONT'D)
Take your hand off me.

MILO throws him off violently.

MILO (CONT'D)
Fuck off! Go and fuck yourself you big pouff!

MILO gets off the bed.

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

They stare at each other.

ANDREW
Well, now you really are charming.

MILO
You know who's going to love this story?

ANDREW
What story?

MILO
This one. This one.

Who?

MILO
Maggie.

ANDREW
Oh really?

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

MILO
Oh by the way, she asked me to tell you something.
ANDREW
What?

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

ANDREW
She's coming back to me?

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

ANDREW
But I don't want her.

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

ANDREW
But I don't want her.

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

ANDREW (CONT'D)
What are you doing with that coat?

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

MILO puts the coat over his shoulders.

MILO (CONT'D)
How do you like me in this coat? Do you fancy me?

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

MILO (CONT'D)
Goodbye, darling.

MILO goes to the door.

ANDREW takes MILO's gun out of the holster.
ANDREW
Wait a minute.

MILO turns.

MILO
Yes? What?

ANDREW
Goodbye darling.

ANDREW shoots him.

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

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

ANDREW remains still, staring down at MILO.

111  EXT. ANDREW'S HOUSE - DRIVEWAY - NIGHT
A car turning slowly into the drive. A woman's hand hanging out the widow, tapping the side of the car.

The car approaches the house.

112  INT. ANDREW'S HOUSE - MASTER BEDROOM - NIGHT
ANDREW hears the car. He turns, looks out of the window.

113  EXT. ANDREW'S HOUSE - DRIVEWAY - NIGHT
The car stops. A woman's legs swinging out of the car.

114  INT. ANDREW'S HOUSE - MASTER BEDROOM - NIGHT
ANDREW staring out of the window.

THE END.