

AMERICAN SADIST

by
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INT. CAR - NIGHT

Behind the wheel of the moving car, we meet STEVEN WINFIELD, cruising through the red-light district of town.

Steven is 26, 5 feet 10 inches, handsome with an athletic build, but not overly muscular.

EXT. STREET - NIGHT

Steven drives by the hookers standing out on the street corners waiting for a customer. They step forward one at a time, hoping to be picked up as he slowly cruises by them.

His car turns a corner.

EXT. ANOTHER STREET - NIGHT

Now in another part of town, women are nowhere to be seen. Instead, the side walks are littered with men selling sex, on their own and in groups.

INT. CAR - NIGHT

Steven slows right down to just a few miles an hour to get a better look. He sees someone he likes.

EXT. STREET - NIGHT

A group of three attractive young men 18-24 stand together (one is a little on the heavy side.) They look on as Steven pulls up beside them.

INT. CAR - NIGHT

Steven puts on a pair of sunglasses to cover his face and winds the window down. He waves one of the guys over.

A SKINNY GUY walks over with a smile and bends down into the window to talk.

STEVEN

So how much?

SKINNY GUY

Depends. What you want?

(CONTINUED)

CONTINUED:

STEVEN
Top and bottom, both ways?

SKINNY GUY
Fifty.

STEVEN
Whole night?

SKINNY GUY
One fifty.

STEVEN
Hundred and fifty?

SKINNY GUY
Nights early, need to make that
just to keep a roof over my head
and food or whatever inside me.
Besides, your car says you can
afford it.

STEVEN
Okay one fifty. You err, into
water-sports.

SKINNY GUY
Ah, that one's not for me. You'll
want Liam for that.
(calling back)
Liam.

LIAM (19, jet black hair, slim, feminine in appearance) makes
his way over to the car in a black shirt and blue jeans.

SKINNY GUY (CONT'D)
(to Liam)
Top and bottom both ways, all night
and golden.

LIAM
Whole night?

STEVEN
Yeah.

LIAM
For you? Hundred?

STEVEN
Sure.

(CONTINUED)

CONTINUED:

SKINNY GUY

What? You can get one fifty out of him easy.

LIAM

Well, I don't need one fifty.

SKINNY GUY

Then give me the extra.

Liam smiles and walks around to the other side of the car and climbs in.

The skinny guy returns to the heavy guy then watches Steven as he pulls away in his car.

EXT. APARTMENT COMPLEX - NIGHT

Stevens car drives around back and parks up.

INT. STEVEN'S APARTMENT - NIGHT

We HEAR keys rattling in the door as it is unlocked and opened. Steven and Liam enter.

LIAM

Nice place.

STEVEN

Thanks. You want a beer?

LIAM

Sure.

We FOLLOW the two as they make their way into the kitchen.

Liam sits at the table and Steven opens the fridge.

STEVEN

Light?

LIAM

How'd you guess?

STEVEN

Well, you look like you work out.

Steven pulls out two cans and grabs two glasses from the cupboard.

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CONTINUED:

LIAM

Really? I think I'm on the skinny side, myself. No muscle on me until I'm under someone.

Steven pours a small amount of powder into Liam's drink then turns and hands it to him.

STEVEN

Yeah but you look lean, like you want to be that way, not just because you don't eat like your friend.

LIAM

Yeah. He's got a bit of a drug problem. You wouldn't believe how much he eats.

Liam drinks his beverage.

Steven pushes a button on his watch. It BEEPS.

STEVEN

My brother's the same way.

LIAM

What was it that made you pick him out first, if you don't mind me asking?

STEVEN

No not at all. To be honest, I was just looking to be the more dominant one tonight and a skinny guy helps you feel more like a man. The other guy was a little too much for me.

LIAM

Yeah, he doesn't see too much these days.

STEVEN

To be honest I didn't even see you until he called you over. You blended right into the shadows in that shirt.

(CONTINUED)

CONTINUED:

LIAM

Ha. Yeah, I figured if the police drive by all I found to do is turn my back in a dark corner and turn around and my dark hair should do the rest. So long as I'm not wearing bright yellow spandex with it.

STEVEN

No such luck tonight, I see.

LIAM

No. I never do wear black jeans to work. Need something that shows off my ass and blue works best for me.

STEVEN

Yeah? You gonna give me a twirl?

Liam puts his drink on the counter, steps forward and gives a spin. He laughs.

LIAM

(laughing)

Wow. I'm so gay.

STEVEN

Well, good. You wouldn't be here if you wasn't.

LIAM

I guess so.

STEVEN

You wanna go through?

Steven points to another room.

LIAM

Sure.

Liam grabs his drink and the two walk through to the living quarters.

INT. LIVING ROOM - NIGHT

Steven and Liam enter.

Liam sits on the couch in front of the TV.

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Steven pulls out a DVD from the back of a book and inserts it into the machine. He turns on the TV and joins Liam on the couch.

A SOFT-CORE GAY PORNO begins to play on the television.

STEVEN

It helps me get in the mood. Not that I need any help in that department, of course.

They both smile at the joke.

Steven takes Liam's hand and rests it in his lap.

Liam moves closer.

LIAM

So, I haven't seen you around before. You new to the area?

STEVEN

Oh. Yeah. Couple of months.

LIAM

Is that your girlfriend?

Liam nods to a nearby photo.

Steven looks away.

STEVEN

Yeah. I'm kind of -- ya know.

LIAM

Still a secret?

STEVEN

Yeah, kind of. But I like girls too, I just don't know if she'd be okay with it, you know?

LIAM

I understand.

The two watch the video for a moment in silence.

STEVEN

You know what, I think I'm ready. You?

LIAM

Sure.

(CONTINUED)

CONTINUED:

Steven takes Liam by the hand and the pair get up and make towards the bedroom.

INT. BEDROOM - NIGHT

Steven and Liam move into the room, slowly pulling each others shirts over their heads.

Liam unbuckles his pants button.

Steven pushes him back onto the bed and pulls off his jeans. He climbs on Liam and kisses him full on the lips before removing his pants, opening a condom wrapper and reaching down to put it on.

The two fall down on the bed and begin slowly having sex.

For the first minute it's nice and slow, almost romantic with them talking to each other (ad-libs).

Slowly, things start to get a little rougher when Steven starts lightly pulling at Liam's hair and slapping his cheek before kissing it better.

STEVEN

You like that?

LIAM

Yeah.

STEVEN

Yeah? You like it rough?

LIAM

Mmm, sometimes.

STEVEN

I bet you do. All of you seem to.

LIAM

What do you mean?

STEVEN

Every time I bring someone back it seems they just want to get tied up and treated like a little bitch. Are you a little bitch?

LIAM

Do you want me to be?

(CONTINUED)

CONTINUED:

STEVEN

I'm not bothered what you are. I'm just asking what it is you want from me.

LIAM

You picked me up. I'm supposed to give you what you want.

STEVEN

Yeah, but you do this because you like it, right?

LIAM

Yeah. Course.

STEVEN

Yeah, you like getting picked up by strangers and taken somewhere and fucked.

LIAM

So?

STEVEN

No 'so' about it. I'm just saying you love it in your ass, don't you?

LIAM

Are you okay?

STEVEN

I'm just fine. You're the one standing on street corners waiting for strange guys to come pick you up and take you home. Sounds a little weird if you ask me, is all.

Steven reaches and pulls a knife from under the mattress.

Liam sees the blade, as well as the insane look in Steven's eye.

Steven raises the knife to make a stab motion.

Liam GRABS Steven's wrist and TWISTS it.

Steven grinds his teeth in anger and GRABS Liam by the throat with his other hand.

The knife pops out of his hand and falls to the ground.

Steven watches it drop.

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CONTINUED:

Suddenly Liam PUNCHES Steven in the face with his free hand.

Steven lets go of his throat.

Liam KICKS Steven in the chest and rolls off the bed to his feet.

He grabs his jeans and attempts to put them on.

Steven grabs a SILK SCARF from beside the bed and jumps Liam, tying it around his throat twice before pulling HARD back on it at each side.

Liam struggles, trying to pull the bind from his neck but Steven is too strong and he just can't shake him off.

Slowly but surely Liam passes away into an inevitable unconsciousness, slumping to one side.

Steven ties the scarf around Liam's neck so that he won't wake back up, then sits on the edge of the bed and regains his breath.

Seeing the fallen blade, Steven grabs it and KICKS at Liam's body, rolling him over onto his front.

He climbs back on top of the motionless Liam. He looks down and sees that one of his eyes is still open. He stabs his chest repeatedly. Screaming.

CUT TO:

INT. BATHROOM - NIGHT

Steven DRAGS Liam's body into the shower and begins the running water. The blood washes slowly away down the drain.

Steven looks down at the dead body and STAMPS on it.

EXT. HALLWAY - NIGHT

A still nude Steven gets down on his knees and cleans away the blood stains on the floor with the already bloody bed-sheets.

EXT. KITCHEN - NIGHT

Steven sticks the bloody sheets into the washing machine for a hot wash.

INT. BATHROOM - NIGHT

Steven opens a new pack of bed sheets and wraps the dead body in them.

EXT. SMALL CAR PARK - NIGHT

Behind the Apartment Complex Steven opens his car boot and loads the body inside.

EXT. CANAL - NIGHT

Steven removes the dead body from his car and throws it into the water. He watches it float away for a second or two, then climbs back into his car and drives away.

INT. STEVEN'S BATHROOM - NIGHT

Steven brushes his teeth in the mirror as if nothing has happened.

INT. STEVEN'S BEDROOM - NIGHT

Steven climbs into his newly made bed complete with clean fresh sheets. He turns out the light.

TITLE CARD: AMERICAN SADIST

FADE IN:

INT. STEVEN'S BEDROOM - MORNING

Light RUSHES into the room as the curtains are ripped open by Steven's girlfriend, JILL JONES (24, 5 feet 5 inches, blonde and very cute.)

Steven quickly FLIPS over onto his front at the surprise of the light hitting him.

JILL

Wakey wakey, hands off snakey.

STEVEN

What the hell are you doing here at this time? How did you get in?

(CONTINUED)

CONTINUED:

JILL

Well, I was in the neighborhood on my way to work and thought I'd drop in and see you or whatever. It's not like I really woke you up, your alarm is set to go off any minute.

STEVEN

Those five minutes are important and it just wakes me up, it doesn't blind me as well. You still didn't answer my question. How did you get in?

JILL

I have a key.

STEVEN

What?

JILL

I got one cut.

STEVEN

When?

JILL

A few weeks ago. You said I can drop by any time so I took your key and had it copied.

STEVEN

Without my permission? All this time?

JILL

You said --

STEVEN

I said you can come around anytime, I didn't say you could have a key, I'm not ready for that.

JILL

Sorry.

STEVEN

That's like we're living together and it puts me on edge.

JILL

Okay I'm sorry, I just --

(CONTINUED)

CONTINUED:

STEVEN
Give me the key.

JILL
What?

STEVEN
The key you had cut, give it to me.

Jill takes the key from her purse and hands it to him.

Steven puts it on the night stand.

STEVEN (CONT'D)
I'm sorry it just freaks me out the idea that any second someone can come barging in without me knowing about it, or being here when I'm not here, okay?

JILL
The worst I could see is you naked and I've seen that plenty of times.

Steven pauses a beat.

STEVEN
That's not it.

JILL
Look, I said I'm sorry I won't do it again. Okay?

STEVEN
Okay.

Jill sits next to Steven on the bed and wraps her arms around him. She holds him a beat.

JILL
You wanna take a shower? Make you feel better?

STEVEN
Sure.

Jill kisses his bicep.

INT. BATHROOM - MORNING

A nude Steven climbs into the shower and turns it on.

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CONTINUED:

Jill removes her pants and underwear and smiles back at Steven.

Steven returns the smile.

Jill slowly pulls her shirt over her head.

While her face is covered, Steven looks at the shower floor where a dead body lay just hours before.

Jill removes her bra.

JILL

You like?

Steven looks back up at Jill already smiling.

STEVEN

Of course. Now get in here.

Jill joins him under the falling water and they kiss hard.

He rubs her breasts and ass.

JILL

So what did you do last night?

STEVEN

Nothing, I stayed in all night.

JILL

But I called. No one answered.

STEVEN

Oh I did go out for a minute to get some hookers. Took them to a sleazy motel and came back home and went straight to bed tired.

JILL

Ha. Very funny.

STEVEN

I just went out for a pizza.

JILL

Why didn't you just order in?

STEVEN

George's don't deliver and theirs is the best.

(CONTINUED)

CONTINUED:

JILL
Hey what's good on pizza but nasty
on pussy?

STEVEN
Don't know.

JILL
A crust.

STEVEN
Oh that's disgusting.

JILL
I know.

STEVEN
Oh I'm gonna have to punish you for
that missy.

Steven turns Jill around and bends her over towards the wall. They begin to have sex. He kisses her shoulder and down her neck.

FLASH TO:

Steven in the shower having sex with a man bent over in front of him in place of Jill.

FLASH BACK TO:

Steven and Jill having sex in the shower.

INT. FACTORY - DAY

Steven stands with two other men, PAUL and JOHN (in their 30's) at a conveyor belt packaging food products.

ALAN (also 30's) enters the room and joins the three.

ALAN
If I have to go to that bathroom
one more time, gay Lenny on
reception is gonna think I'm trying
to get his attention.

JOHN
Not a good time to be gay right now
around here.

ALAN
I'm not fucking gay.

(CONTINUED)

CONTINUED:

PAUL

Did he say you were gay? No, he's talking about those murders.

ALAN

Oh. I couldn't give a fuck personally. If those queer bastards want to play with the Devil they should be prepared to go to hell.

JOHN

Oh shut up with that shit, man.

ALAN

Hey, marriage is a partnership between a man and a woman. Period.

PAUL

Who said anything about marriage?

ALAN

Nobody, I'm just saying, is all.

PAUL

Well, we don't want to hear that homophobic bullshit. It's the 21st century for Christ's sake, get with the times.

ALAN

Christ's sake? You really think Jesus would promote such behavior between men?

JOHN

What? Not even the gays "promote" being gay. There's no billboards advertising positions. Though that would be funny.

PAUL

Hole needs filling. Are you man enough?

ALAN

It's a sin. S'all I'm gonna say.

PAUL

A sin? Where in the Bible does it say that no man should feel the sexual touch of another man?

(CONTINUED)

CONTINUED:

ALAN

I'm sure it's in there.

JOHN

I bet you're not so quick to judge when it's two women doing shit to each other.

ALAN

Well, no that's different, that's just entertainment.

PAUL

What, you think there's no such thing as real lesbians?

ALAN

No. No way. Every woman needs to get filled in. Hell look at the porn they make. They even wear strap-on's in those things. They just can't do without something hard in them.

JOHN

Steve, what do you think?

STEVEN

Oh no, I'm staying out of it.

PAUL

No, come on. Do you think being gay is a sin?

STEVEN

A sin? No.

PAUL

Thank you.

ALAN

Just because a few people, or a few million people agree with you doesn't make you right though does it?

JOHN

(to Alan)

Shut up a minute.

(to Steven)

Do you think that a man being with another man is wrong in anyway?

(CONTINUED)

CONTINUED:

STEVEN

Hey, they can put whatever they want wherever they want as long as they keep it away from me, you know.

PAUL

That's fair enough, they're own business, right?

STEVEN

I guess.

ALAN

See he said "I guess" because he feels pressured into saying it.

JOHN

No he doesn't.

ALAN

He does. You're putting words in his mouth.

STEVEN

Hey. Nobody is putting anything in my mouth. I'm just saying what I think.

ALAN

Fine, whatever. But I bet as more and more bodies pile you'll soon change your tune as they start turning up closer to home.

PAUL

They found another body this morning in Cots canal.

JOHN

What?

PAUL

Yeah, I heard it on the radio on the way here.

JOHN

Shit, that's near me.

PAUL

I know.

(CONTINUED)

CONTINUED:

JOHN

Shit, I passed a police road block this morning on the way here.

PAUL

That's both sides of the river now. Who knows where this guy is living.

ALAN

I don't know but I bet he works with children.

PAUL

Oh fuck off. Even if he does, not every gay guy is out to bang kids. That's like saying every straight guy is into little girls.

ALAN

Yeah? I bet you wouldn't let a queer babysit your kids.

PAUL

I already do for your information. His names Jason, he's 16 and he's a funny fucker too.

ALAN

16 doesn't count. He's just confused.

JOHN

Confused? So what, there aren't really gay people?

ALAN

You can't know that early.

PAUL

What? How come?

ALAN

He has to go out there and experience girls first before he can make a choice.

JOHN

Sexuality isn't a choice, you ass-head.

ALAN

Of course it is.

(CONTINUED)

CONTINUED:

PAUL

So did you go out and try out guys before choosing girls or did you just look at girls and know?

ALAN

Now you're being stupid.

JOHN

No he's not. Do you like women because as a man you think you're supposed to? Or do you just know you like them at first glance.

Alan remains silent a second as he realizes he's wrong.

ALAN

Not at first sight. Some of them need a lot of work.

John and Paul laugh. Steven grins at the comment.

INT. PUB - NIGHT

Steven stands at the bar drinking with his friend TOM.

Another friend, NICK, enters and joins the two. (Both friends are in their mid 20's).

NICK

Where's Mark?

STEVEN

Not here yet.

NICK

Oh. Well, I'm not loosing my job.

TOM

Great. Who did?

NICK

No one. They figured out a way that means no one gets laid off and they still save enough money to keep going the way things are.

STEVEN

Cool. How?

(CONTINUED)

CONTINUED:

NICK

We talked it over, had a vote and everyone agreed to take four day weeks instead of a five day. We're earning a little less per week but we've still got a job and no one has to find new work.

TOM

That's great.

NICK

Yeah. Afterwards the said that those who voted for reductions in staff would have been the ones that would have been let go so, good job everyone voted the same.

STEVEN

Yeah, that'd be a bitch.

NICK

Speaking of bitches, how's the woman?

TOM

Gone. She packed her shit this morning and went back to her mom's.

STEVEN

Told you. A man should never live with a woman no matter how much he might think he loves her.

NICK

True. A man needs his own space.

STEVEN

Exactly.

TOM

So Jill's not moving in then?

STEVEN

Not now, not later, not ever.

NICK

Sounds final.

STEVEN

I'm just not in the right place for the conversation. I'm stressed out.

(CONTINUED)

CONTINUED:

TOM

Over what?

STEVEN

Ah. I can't talk about it, it's personal.

NICK

Come on man, we share everything.

STEVEN

Nah. Not this. Trust me, you don't wanna know.

Suddenly MARK (also in his mid 20's) appears with a backpack.

MARK

Hey guys.

NICK

Why are you late?

MARK

They found another body this morning.

TOM

What's that got to do with you?

STEVEN

(with a smile)

Are you the gay ripper? Do you need a place to hide?

MARK

No. I was thinking. While I'm trying to get my novel off the ground, maybe I could write a book on the killer. True Crime is a big seller and these bodies are popping up practically in my own back yard.

NICK

You've got skeletons in your closet and your back yard?

MARK

Funny. Anyway, I went and borrowed all the back editions of the local paper from the library to make notes to get a good time line of things and get my facts straight and everything and--

(CONTINUED)

CONTINUED:

TOM
(interrupting)
Why didn't you just go on their
website and save the stories to
your computer?

Mark pauses a beat in realization.

MARK
Shit. I didn't think of that.

The others laugh at his dim-witted error.

STEVEN
Well, I'd read it even if no one
else did. But so far he's out
smarted the police at every turn.
No prints, no DNA, no CCTV images,
no nothing. He's a smart guy, I
don't think this is gonna come to
an end any time soon.

MARK
Maybe not, but then again maybe
he'll get beaten to death by the
next guy he picks up.

Steven gives Mark an angry look which no ones sees.

TOM
Probably. He's picked all skinny
fucks so far so he's obviously got
no muscle of his own.

NICK
Yeah. Probably dresses in women's
clothes like that dude from
'Silence of The Lambs'.

The three laugh.

Steven swallows his drink.

NICK (CONT'D)
Speaking of which, we going to see
that horror film tonight?

TOM
Oh yeah, it's on at 7:30.

MARK
Sounds good.

(CONTINUED)

CONTINUED:

NICK

Steve?

STEVEN

What? Oh no, I can't I've got my art class.

MARK

Art class? You faggot ass momma's boy.

Steven smiles at Mark with a hint of hatred.

NICK

Better watch out. A lot of fags join that shit just to see naked dudes. If he's in your class he might think you're the same way and take you home to "watch a game" and hack you to pieces.

STEVEN

Gay Ripper doesn't "hack" he stabs and strangles. And we draw chicks.

NICK

In that case bring me back an application for membership.

The four take a drink.

INT. ART CLASS - NIGHT

Steven sits at a blank canvas in a circle with a group of painters waiting to draw their subject.

A MAKE MODEL in a robe enters the room and stands in the middle of the class. He removes his robe revealing his naked body and takes a seat in a chair centered in the room. He places one foot up on the chair and the class begin to draw.

Steven looks on in awe at the nude model's solid form and explores every inch of him with his eyes.

After a few seconds, the model catches Steven looking too long at the wrong places.

Steven sees him looking and quickly turns away a beat. He looks back a few seconds later. The model smiles back at Steven out the side of his mouth.

Steven blushes and continues to draw his outline.

EXT. STREET - NIGHT

Steven walks the busy street alone. Passing YOUNG WOMEN check him out and smile at each other but he doesn't notice them.

In the background, the nude model slowly CATCHES UP to Steven. He walks along side Steven for a few seconds before TAPPING him on his arm.

Steven sees him.

MODEL

Hey.

STEVEN

(surprised)

Hi. Err...

The model offers his hand.

MODEL

Miles. Shipman.

Steven takes his hand and shakes it.

STEVEN

Hey. Steven. Winfield.

MILES

Yeah, I know. I checked the register. You were the last to arrive so I knew which one was you.

STEVEN

Oh.

MILES

Oh God, that's not too creepy is it? It's just you were looking hard at me throughout the class and-

STEVEN

No, it's fine I'm just surprised is all.

MILES

Don't worry, I'm not a stalker.

STEVEN

Ha.

(CONTINUED)

CONTINUED:

MILES

Just after looking at you for an hour and a half doing my best not to get an erection I thought if you're looking back so much maybe I have a shot so I thought I'd catch up with you and see what's what.

STEVEN

Wow. Erm...

MILES

I know, I'm very direct sorry. It's just after nearly two hours I'm kind of in need of a fix.

STEVEN

Okay, I--

Steven stops outside his apartment complex.

STEVEN (CONT'D)

(still surprised)

Do you wanna come in?

MILES

I thought you'd never ask.

INT. HALLWAY - NIGHT

Steven and Miles walk towards Steven's apartment. They turn a corner and see JILL sitting on the floor outside his door. She turns and sees them.

STEVEN

Hey. What are you doing here?

JILL

Sarah broke her wrist at Yoga so movie night was canceled.

MILES

You know what, we can do this some other time.

STEVEN

Yeah okay. Erm, same time next week?

MILES

Sure.

(CONTINUED)

CONTINUED:

Miles smiles at Jill and Steven then turns and leaves.

JILL
Oh sorry did I interrupt something?

Steven unlocks the door.

STEVEN
No no it's fine.

JILL
Oh, who was that?

STEVEN
Oh, just a guy I met at art class.

Jill looks at him slightly puzzled then he LIFTS her off the ground and carries her into his apartment.

INT. STEVEN'S BEDROOM - NIGHT

Steven pulls at Jill's clothes as he tries to undress her. She gets her things off herself and they have sex. Gentle at first then slowly rougher but never getting out of hand.

Throughout the sex, Steven looks down at Jill's face, but we FLASH to Miles's in her place.

INT. FACTORY - DAY

Steven and his co-workers (John, Paul and Alan) stand at the conveyor belt boxing products as they listen to the radio. A song ends and a NEWS REPORT begins.

WOMAN (ON RADIO)
Police working the Gay Ripper case
find the DNA of an unknown person
on the body of the latest victim.

PAUL
What?

Steven looks at the radio in surprise.

WOMAN (ON RADIO)
A woman is arrested for throwing an
Apple at the President and The
Bears take home the cup.

JOHN
Turn it up.

(CONTINUED)

CONTINUED:

Alan turns up the radio and everybody pays attention.

WOMAN

Police trying to track down the killer of local gay men over the past seven months say they may have hit upon their first lead. Alex Jones reports.

MAN (ON RADIO)

After chemical analysis on the body of the latest murder victim in the case of the so-called Gay Ripper, police say they have found traces of DNA from an unknown male on the body in the form of semen on the man found less than 48-hours ago. Police aren't saying that the DNA is definitely that of the killer but say the person in question is not on the DNA database. The latest victim Liam Whaley was a male prostitute and so police say it could simply be the DNA of another customer the night he died. Liam was last seen getting into a dark colored car on Monday night.

WOMAN (ON RADIO)

In Washington whilst greeting his supporters --
(trails off)

JOHN

Yeah, they've got him.

PAUL

No doubt.

STEVEN

What makes you say that?

JOHN

They've got the dude's DNA. That's pretty much the nail in the coffin for anyone. Unless you're O.J.

STEVEN

Five bodies over seven months without a clue, then suddenly he leaves a mass of DNA for the police to play with? Sounds like bullshit to me.

(CONTINUED)

CONTINUED:

PAUL

What do you mean?

ALAN

Yeah man, everyone makes mistakes sometimes. Especially when under pressure.

STEVEN

This guy hasn't been captured on one CCTV camera in seven months. Six pick ups, six drop off's, no prints or fibers and now they have DNA? Bullshit. I'd say it's a trap to try and make him panic. Come forward and say he had sex with the guy the night he was killed but didn't do it.

ALAN

Could be. Good trick to pull. Sounds like something they'd do alright.

JOHN

What if it's not someone else's and it is his?

STEVEN

Well they said he's not in the database, like most customers won't be, they buy sex at weekends and then go about their quiet innocent little lives. So the chances are this customer isn't going to be ending up on it anytime soon.

PAUL

Unless he slips up. Something like that's got to play on your mind. Be with you night and day. Eventually you have to slip up. You think you've got away with it so many times you'd just get into the routine and before you know it you've suddenly forgot to do the tiniest thing and it becomes your downfall.

(CONTINUED)

CONTINUED:

ALAN

Well, I'm sure the second he hears that on the news he'll start shitting it. Then he'll definitely slip up.

Steven raises his eyes from his work to look at Alan.

INT. PUB - DAY

Steven sits drinking with Mark, Tom and Nick.

TOM

(to Steven)

You okay, man? You look a little off.

STEVEN

Huh? Oh, yeah I'm fine just tired. Had to lift a lot of delivery crates today is all. Couple guys didn't show up so I had to help out.

NICK

You shouldn't do it if it's not in your job description man, they can't make you.

STEVEN

No, I know, I volunteered.

MARK

Why? Thought the best part about that job was it's just standing in one place all day minimum effort and no heavy lifting.

STEVEN

It is. It's just everyone kept going on about that damn Gay Ripper case now that the police are claiming that they've got the guy's DNA.

TOM

Yeah I heard about that.

NICK

You think it's true?

(CONTINUED)

CONTINUED:

MARK

(to Tom)

Come on man, Steve said he's fed up of hearing about it.

STEVEN

Oh no it's fine it's just that it was for two hours straight as soon as it came on the radio. I'm fine now. Mostly.

TOM

You think it's really his? He's not left a trace so far.

NICK

Gotta fuck up sometime. He's a fucking loser anyway. The guys killed so far have been skinny so he's obviously not comfortable with someone his own size.

MARK

They're all pussies. They only hurt other people to make themselves feel better. His dad probably beat him as a kid so he feels the need to beat others worst.

TOM

Probably some queer afraid of someone finding out he's really gay so he kills the guys just so no one ever finds out what he really is.

Steven gulps then speaks.

STEVEN

Yeah, probably. Look I think I've pulled something in my back so I'm gonna go home and lay down for a while and have an early night, okay?

TOM

Alright.

NICK

Yeah, see you later.

(CONTINUED)

CONTINUED:

MARK
(to Steven)
Hey, it's your round next.

Steven takes out some cash from his wallet and drops it down on the table.

STEVEN
Don't drive home.

MARK
Later.

Steven exits the bar.

TOM
He looks rough.

EXT. STREET - AFTERNOON

Steven wanders down the street in a daze, not looking where he is going. He BUMPS into someone and apologizes without looking.

The stranger grabs his hand and Steven back at him to see Miles. Steven smiles.

INT. COFFEE SHOP - AFTERNOON

Steven and Miles sit by the window talking over a drink.

MILES
So what's on your mind?

STEVEN
Ah nothing.

MILES
Girlfriend?

A beat. Steven nods unconvincingly.

MILES (CONT'D)
So you're still one hundred percent
in the closet?

STEVEN
Ssshhh.

(CONTINUED)

CONTINUED:

MILES

Sorry. So how long have you been... you know?

STEVEN

Two years, maybe. Going behind her back is just getting too hard now. She lives closer and she drops by all the time. She wants us to move in with each other, and I just can't.

MILES

So you've been with her for two years?

STEVEN

Yeah but only going behind her back with others for a year.

MILES

So until you first went behind her back--

STEVEN

Nothing. With no one. Just thoughts in my head. And now every time we go out I'm terrified we'll bump into someone who knows me.

MILES

Why don't you just tell her? Get it over with?

STEVEN

We've been together too long, it'll break her heart. I just can't do that to her. Not now.

MILES

Well, you'll have to do it sometime. Unless you're fine with living a lie for the rest of your life. The longer you hold it off the more it's gonna hurt her in the end.

STEVEN

I know.

MILES

Why not suggest you guys bring someone else into the bedroom?

(CONTINUED)

CONTINUED:

STEVEN

I think that'd just piss her off.

MILES

Exactly. It'll make her so annoyed that you'd maybe want to be with another girl and maybe she'll be mad. A couple of hints at things here and there, maybe she'll end it for you without you having to just be a dick about it.

STEVEN

And if she's into it?

MILES

Then you say that it can't be with someone you both know. It has to be with a prostitute so that things aren't weird later on. Chances are she won't want to do anything with a pro because she doesn't know where she's been, so she'll call you sick and you have a little falling out and you're a step closer to breaking up.

STEVEN

And if she's still into the idea?

MILES

Then you'll have to come clean. If she's fine with bringing a prostitute into the bedroom for your sake, she'll just about do anything to make you happy. And those girls are hard to get rid of.

Steven smiles and takes a sip of his drink.

MILES (CONT'D)

So where is she right now?

STEVEN

Staying over at her friends.
Broken wrist. Girls night in.

MILES

So you're alone for the whole night?

Steven looks up at Miles as if he's found a new best friend.

INT. STEVEN'S BEDROOM - NIGHT

Steven and Miles burst into the room and quickly begin ripping each others shirts off before falling onto the bed.

They kiss each others bodies and softly caress each other as they begin to make love.

This time everything is nice. Steven doesn't feel the need to be aggressive. Every move is soft.

INT. STEVEN'S BEDROOM - NIGHT - LATER

Steven and Miles lay in each others arms after sex. The mood is calm and the two lay enjoying the feel of the others body pressed against them.

MILES

You should tell her. I'm sure she'd understand.

STEVEN

Yeah. Maybe.

Steven looks down at himself like a beaten housewife. Full of sorrow.

MILES

You mind if I take a shower?

STEVEN

No. Course not.

Miles climbs out of bed.

MILES

You coming?

STEVEN

Yeah, just give me a minute.

MILES

Okay.

Miles makes his way to the bathroom.

INT. SHOWER - NIGHT

Miles washes his nude body under the shower head.

(CONTINUED)

CONTINUED:

Steven quietly enters the room in the background, one hand behind his back. He watches Miles shower for a beat.

Miles turns around and sees Steven standing in the doorway, watching him clean.

MILES

You can touch, you know.

Steven smiles.

Miles turns back towards the water.

Suddenly Steven pulls a gun complete with silencer from behind his back. He RAISES it and AIMS it at the back of Miles's head. He pauses for a second... then pulls the trigger.

POP! A shot quietly fires into Miles's back throwing him forward into the clean white tiles.

Miles turns in horror clutching at his chest to see Steven with the gun. Steven fires a second shot into Miles's chest.

Miles chokes and GASPS for breath as he falls to his knees in the shower. He looks up at Steven with a horrified stare.

STEVEN

No one can know.

Steven fires a final shot into Miles's throat. He falls back holding his throat. He chokes to death on his own blood.

A tear rolls down Steven's cheek.

INT. POLICE HEADQUARTERS - DAY

DETECTIVE PEDDER (50, overweight and bearded) stands in front of a class of police presenting a profile.

PEDDER

He's nothing special. A white male in his late twenties to early thirties. He work's a low, if any, skilled job. Something that will make him enough money to live off but not something he'll have to take home with him so maybe a cab driver, a shelf stacker or a box boy.

(MORE)

(CONTINUED)

CONTINUED:

PEDDER (CONT'D)

He'll be of at least medium build with possibly some self defense skills so that he can take people by surprise and subdue them quickly. He won't be the bodybuilder type.

(beat)

He'll drive something, older car but it'll be taken care of. It'll be of dark color so that it won't be noticed so much. It will not be white, it stands out too much. He'll most likely live alone or with an elderly family member. He may even have a girlfriend. Just because these are murders of homosexuals don't think he'll be openly gay.

FEMALE OFFICER 2 (O.S)

Could he be married?

PEDDER

Possibly but not probably. If he is he'll have little to no sex with his wife and have no kids. If he is married he'll probably be married to someone who is overweight whereas if she's just a girlfriend she'll be slim.

A MAN makes notes at his desk. He name is BROWN. 28-years old, slim and handsome. A near match for Steven but on the opposite side of the law.

BROWN

What about location?

PEDDER

The first victims were all found on the other side of the river, and as soon as they were reported a link between them they spread further apart from each other and onto this side of the river. So, I think, we can say he's now dumping closer to home. He's getting sloppy.

(beat)

(MORE)

(CONTINUED)

CONTINUED:

PEDDER (CONT'D)

So, with that in mind I want you to each go over all the possible suspects in the files, just take a handful, and put together a list of most likely's and then go around and talk to these guys. Okay, off you go.

The class gather their things and head out.

PEDDER (CONT'D)

Brown. I'd like to see you in my office please.

INT. PEDDER'S OFFICE - DAY

Pedder sits at his desk as Brown enters.

PEDDER

Please, take a seat.

Brown sits.

PEDDER (CONT'D)

Okay, straight to the point. I understand you'd like to be a detective one day.

BROWN

Yes, sir.

PEDDER

And as I understand it you're an openly gay officer. Is that right?

BROWN

Err, yes, sir.

PEDDER

How do you feel about undercover work?

BROWN

Erm, I'm fine with it I guess but I'm not really trained.

PEDDER

That's fine we can arrange for training if you're interested.

(CONTINUED)

CONTINUED:

BROWN

So you want me to go undercover in "this" case?

PEDDER

If you think you're up to the job. All you'd have to do is stand on a couple of street corners, maybe visit a few gay bars, chat to some people, see if you think there's anything suspicious about anyone and report back. Helen will fill you in on the details later. So, are you on board?

BROWN

Sure, I guess.

PEDDER

Great. Do you mind doing it this weekend? Quicker the better on a case like this.

BROWN

Sure, no problem.

PEDDER

Okay then, I'll get you signed up. You'll get triple pay for working the weekend too. You can have tomorrow off so you have a midweek break so that you're not too tired.

BROWN

Great.

PEDDER

Okay, you go do whatever you're doing and I'll sort things out this end.

BROWN

Okay.

PEDDER

Okay, bye.

Pedder picks up his phone and begins dialing without looking back Browns way.

Brown leaves with a smile.

INT. FACTORY - DAY

John, Paul and Alan work at the conveyer belt.

Steven arrives in late.

ALAN
Where have you been?

STEVEN
My alarm didn't go off. Any news?

PAUL
About what?

STEVEN
Anything.

JOHN
I've got a new watch.

John flashes his wrist.

STEVEN
Nice. Looks pricey.

JOHN
Early birthday present from the
wife. It was on sale.

Suddenly a man BURSTS into the room screaming.

MAN
Holy shit. There's a fucking body
out back.

ALAN
What?

MAN
A dead fucking body. Behind the
bins.

Everyone dops their work and heads for the door.

Steven reacts later than everyone else.

EXT. FACTORY - DAY - LATER

A large group of workers stand back behind police tape as
officers seal off the scene.

(CONTINUED)

CONTINUED:

ALAN

This is some fucked up shit.

JOHN

It was a guy right?

PAUL

Yeah. Shot from the looks of it.

STEVEN

It's not the Ripper then?

JOHN

Holy shit. Didn't occur to me.

ALAN

I doubt it. He hasn't shot anyone before.

PAUL

Yeah, not yet. Maybe he's changed his M.O because of the DNA thing, you know. Maybe he's trying to lower the risk factor for himself.

ALAN

Whole fucking world's crazy.

A large man in his 50's comes over.

LARGE MAN

Okay, the police want to quickly question everyone so once you've given your answers you can go home for the day, they wanna lock off the whole area.

PAUL

Alright.

Steven bites his lip.

INT. PUB - DAY

Steven sits at his usual table with four pints of beer in front of him.

Mark, Tom and Nick enter.

(CONTINUED)

CONTINUED:

TOM

Jesus. He's in first and he's got
the drinks in. Fire at work or
fired from work?

The guys join Steven at the table and begin their beers.

STEVEN

Well, got the rest of the day off
and I'm getting paid for it.

Steven is obviously drunk.

NICK

How come?

STEVEN

They found a dead guy 'round the
back of the building.

MARK

Shit really?. What happened?

STEVEN

Not really sure. They found him
naked and shot to death. Been
there all night from the sounds of
it.

MARK

Naked? What like 'Ripper' naked?

STEVEN

Who knows? They didn't say.

TOM

How long have you been here
drinking?

Steven looks at his watch.

STEVEN

Two hours, six pints and three
toilet trips. Why?

NICK

Did you drive here like this?

STEVEN

Of course not. Why would I come to
a pub if I was already drunk? To
get sober?

(MORE)

(CONTINUED)

CONTINUED:

STEVEN (CONT'D)

If you're drunk you don't need to go to a bar, do you? Pinhead.

Tom and Mark laugh as Nick realizes his mistake.

TOM

(to Nick)

Even drunk he's smarter than you.

NICK

He's got a 140 I.Q and he packs food for a living. I don't call that being smart.

STEVEN

I like the hours.

MARK

Hey, any chance you could take me to your work so I could take a few pictures for the book?

STEVEN

Sure.

Steven stands up and begins to put his jacket on. He struggles a little with his drunken state.

TOM

What makes you so sure it's the Ripper?

Mark slowly begins to put his jacket back on.

MARK

Naked and murdered. Who else is it going to be?

STEVEN

Could be a woman who shot her abusive boyfriend as he showered and dumped him in hopes it would get pinned on the Ripper.

MARK

I hope not.

STEVEN

You're driving.

Steven tosses Mark his car keys.

(CONTINUED)

CONTINUED:

MARK

I hope so.

Steven and Mark leave together.

TOM

He's been drinking a lot lately.

NICK

I know.

EXT. FACTORY - AFTERNOON

Steven's car pulls in and STOPS. Mark climbs out the drivers seat leaving Steven in the passenger side.

Mark walks around to Steven's side and stands by his open window and begins to take pictures of the police and forensics guys as they go about their work, examining the scene and questioning people nearby.

MARK

Someone must know who he is. I mean, how could they not? He's got to be giving out some sort of signs as to his emotion state. You just can't hide a thing like that.

Steven smiles to himself as he watches the scene.

INT. STEVEN'S APARTMENT - NIGHT

Steven sits in front of the TV alone watching the news, checking to see if the police have made any progress.

Suddenly there is a KNOCK at the door.

Steven answers it.

It's Jill, carrying bags. She greets him with a kiss and enters.

JILL

What are you doing?

STEVEN

Nothing, just watching TV.

Steven closes the door and follows Jill through to the kitchen.

(CONTINUED)

CONTINUED:

She places her bags on the side.

JILL

I got your supplements and your diet pills but they were out of Creatine but I put in an order for you.

STEVEN

Thanks.

Jill walks over and hugs Steven.

JILL

So do you wanna do something?

STEVEN

I can't I've got my art class tonight.

JILL

Again? So soon?

STEVEN

Twice a week, one for objects one for models.

JILL

What is it tonight?

STEVEN

Model.

JILL

Naked? Can I come?

STEVEN

No you have to have been going at least six months before you can attend the live model classes. Sorry.

JILL

Oh. Is it a man or a woman?

STEVEN

What?

JILL

The nude. Is it a man or a woman?

(CONTINUED)

CONTINUED:

STEVEN

Oh. We never know until we get there and they sit in the seat.

JILL

Oh well, how long do you have to be there?

STEVEN

A couple of hours.

JILL

Hmm. You want me to do anything before I go.

Jill grabs his crotch through his pants and smiles.

STEVEN

I'm good. I'm feeling a little funny tonight. Not sure I'm really in the mood. Sorry.

JILL

Well, then why don't you just stay home tonight then?

STEVEN

No, painting takes my mind of things. I'll be fine.

JILL

Okay. Listen I've gotta go out of state tomorrow for work so I might not be back for a couple of days.

STEVEN

A couple?

JILL

Yeah, it's just some stupid thing for work. Can you be without me for that long without bursting?

Jill wraps her arms around Stevens neck bringing their faces closer together.

STEVEN

(smiling)

Well, in that case you better empty my bag, just in case.

Jill smiles and drops to her knees out of shot.

(CONTINUED)

CONTINUED:

A zipper is heard lowering and Steven smiles.

INT. ART CLASS - NIGHT

Steven and the class sit at their canvasses waiting.

The TUTOR enters the room with Detective Pedder and another, thinner police officer. GREY.

TUTOR

Okay, class. Erm, as some of you may have already heard, this weeks model, Miles, was killed this week after his session here with us and the police would like to question everyone to see if you can help in anyway. Is that okay with everyone?

Around the room people seem to agree, nodding their heads. There are no expressed objections.

PEDDER

Okay, why don't we go around the room. We'll start with you.

Pedder points out a GIRL closest to the door. She goes with him into the adjoining room.

Steven swallows.

The tutor carries out a metal piece of artwork and places it in the center of the room for the class to draw.

Everyone picks up their pencils to sketch.

DISSOLVE TO:

SAME ROOM - LATER

The woman sitting next to Steven returns to her seat having completed questioning.

Pedder stands in the doorway and ushers over Steven.

Steven lowers his pencil, wets his lips and stands.

INT. ADJOINING ROOM - NIGHT

Officer Grey sits at a table ready to take notes.

(CONTINUED)

CONTINUED:

Pedder re-enters the room with Steven closely behind him.

Steven takes a seat.

Pedder sits on the table to look down on Steven to discomfort him.

PEDDER

So. What can you tell us about your last class?

Steven exhales.

STEVEN

Er, well. It started at seven as usual. Finished at nine, same as any other class, and I went home afterwards.

PEDDER

Straight away?

STEVEN

Yeah, well, no. Not straight away.

PEDDER

Where did you go?

STEVEN

A cafe.

PEDDER

Internet cafe?

STEVEN

No just good old fashioned regular coffee house cafe.

PEDDER

Did you go alone?

STEVEN

Er, yeah, well no actually. Erm, the guy, Miles did you say his name was?

PEDDER

Yes.

STEVEN

Well, he actually came with me. Well, I mean he caught up with me and made conversation.

(CONTINUED)

CONTINUED:

PEDDER

What about?

STEVEN

My t-shirt.

PEDDER

T-shirt? Sounds strange. Why would he talk to you about your tee-shirt?

STEVEN

I was wearing my Amnesty International shirt and he said he was a supporter of the cause. Not a donor but a fan of their work.

PEDDER

And what did he say about it?

STEVEN

He said it's hard to tell who people really are these days and the only way you can really know if they're genuinely good people is if they're wearing something that supports a charity of some kind.

(beat)

I just wore it because it's a warm shirt. Thick, you know? Good for keeping you warm without having to put on layers.

PEDDER

So then what?

STEVEN

After?

PEDDER

After you talked in the cafe. What happened next?

STEVEN

We got talking about sports.

PEDDER

What sport?

STEVEN

Baseball.

(CONTINUED)

CONTINUED:

PEDDER
Who's your team?

STEVEN
(smiles)
The Sox.

PEDDER
Really?

STEVEN
Hey, we may not have always been
the best team in the world but we
won the series in '04.

PEDDER
So then what?

STEVEN
Well, he was a Sox fan too so we
got talking about that game and
after ten minutes of talking we
just decided to watch it.

PEDDER
Then what?

STEVEN
Well, we went back to mine to watch
it, but my girlfriend was waiting
for me outside and she hates sports
so, when she's in the house, no
game time. I love her so I'm
whipped, you know.

PEDDER
So he just went home?

STEVEN
Yeah.

PEDDER
No plans to meet later on somewhere
or nothing?

STEVEN
Erm, no actually, we said we'd do
it some other time.

PEDDER
You get his number?

(CONTINUED)

CONTINUED:

STEVEN

No, why would I do that?

PEDDER

Well, how else are you gonna get in touch?

STEVEN

Oh right. Well, he posed here so knows where to find me on a Tuesday night and he came back with me so he knows where I live.

PEDDER

But you didn't think to exchange details with your new friend.

STEVEN

You know what, looking back it didn't even occur to me it went by so fast. A guy you just stirred at naked for an hour whilst drawing him suddenly catching up to you in the street and starts to chat with you, you know? It's... it takes you by surprise.

PEDDER

Did you find him sexually attractive?

STEVEN

What? Me? No, I'm not gay, I just said I have a girlfriend.

PEDDER

A lot of gay guys have girlfriends. It's a nice cover for them to help them lead a seemingly normal life.

STEVEN

Well, I'm straight so my life is normal enough.

PEDDER

So you met Miles that night, chatted on the way home, were about to watch baseball but were stopped by your girlfriend being there. I got that right?

STEVEN

Yeah.

(CONTINUED)

CONTINUED:

PEDDER

And did you ever see him again
after that night?

STEVEN

Nope.

PEDDER

Okay, would you mind leaving us
your details in case we need to get
in contact with you again?

STEVEN

Sure but why would you need to do
that? Am I a suspect?

PEDDER

Well, not at this time but we have
to check to the local CCTV and see
if your story checks out and make
sure you're not seen with him at a
later date.

STEVEN

Okay, sure.

Officer Grey hands Steven his note-pad and pen.

Steven writes down his details and hands them back.

PEDDER

Okay, Mr. Winfield you can go back
to drawing your piece.

STEVEN

Thank you.

Steven exits the room.

INT. ART CLASS - NIGHT

Steven re-takes his seat and continues to draw.

Detective Pedder appears in the doorway and ushers over the
guy to Steven's right who gets up and walks over to him.

Pedder gives Steven a look.

Steven gives him a closed smile before looking away.

INT. FACTORY - DAY

Steven, John and Paul stand working at the conveyer belt.

JOHN

I wouldn't be surprised if it was him. Most homophobes are secretly gay anyway so it would make sense.

PAUL

Yeah. Hey, did you know that there is no word that means 'homophobic homosexual'?

JOHN

What?

PAUL

I know, crazy, right? I mean they're all over the place but there's no name for them?

JOHN

We should call them 'Alan's'.

Alan appears from somewhere.

ALAN

(to Steven)

Your turn.

Steven puts his things down and exhales.

INT. BREAK ROOM - DAY

Detective Pedder sits with Officer Grey at a table.

Steven enters the room and stops when he sees the two familiar faces that will question him.

PEDDER

Steven, right?

STEVEN

Yeah.

PEDDER

(smiling)

Hello, again.

STEVEN

Hi.

(CONTINUED)

CONTINUED:

PEDDER

So you knew the victim and you work where his body was dumped. Why didn't you bring this up last night?

STEVEN

Well, you never said it where Miles was found. How was I to know it was the same person?

PEDDER

Wasn't it obvious? I mean it's not everyday you have a dead body in town now is it?

STEVEN

Well, it seems so with this gay ripper guy on the loose. They seem to be popping up everywhere.

PEDDER

Serial killers like to dump in different locations to confuse the police. Dump in different towns in hopes they won't be connected and if they are there'll be arguments over who's case it is and who gets the kudos when it's solved. Need for recognition sometimes stops different departments from exchanging important information that if shared earlier might catch the killer a lot sooner.

STEVEN

So what do you need to know from me?

PEDDER

Well, you knew a ripper victim who was killed and later found dumped behind the place you work at, let's start there.

STEVEN

Wait, you never said that Miles guy was a ripper victim, and the guy they found out back was shot. Weren't all the ripper victims disemboweled or something.

(CONTINUED)

CONTINUED:

PEDDER

Nothing that bad. Stabbed to death, yes. Disemboweled? Not quite.

STEVEN

If you'd have said where you found him I would have told you I worked here.

PEDDER

Why didn't you anyway?

STEVEN

Someone's killed around here every other month, I didn't think they'd be connected.

PEDDER

You didn't think to ask if there was a connection?

STEVEN

No.

PEDDER

Not even cautious that there was, at least in your mind, two murders the same week? You didn't think to mention the fact that a dead guy was found out back where you work?

STEVEN

Not for a second. I was just there to answer any and all questions that you had.

PEDDER

Did you see the body out back yourself.

STEVEN

No. Well, well yes, a little, but he was on his front so I didn't see his face otherwise I might have recognized him.

PEDDER

Steven, are you a homosexual?

STEVEN

Fuck no.

(CONTINUED)

CONTINUED:

PEDDER

No need to jump at the question,
I'm just asking.

STEVEN

Okay, that's fine but personally
I'm not in favor of people being
gay. I think it's weird, a man
being with another man.

PEDDER

But you said that you thought Miles
might have been gay because he
chased after you.

STEVEN

What? No, I never said that at
all. I don't lie and that's not
what I thought so I wouldn't say
it.

PEDDER

What did you think of it when he
chased after you?

STEVEN

I thought at first he might have
been gay for a second until he
brought up the tee-shirt. But I
never even told you that.

PEDDER

So where were you on Wednesday
night?

STEVEN

After work I went to a fast food
place then I went home. Stayed
there alone all night.

PEDDER

Girlfriend?

STEVEN

She was staying with a friend who
broke her wrist or something.
Girls night in.

PEDDER

Steven would you mind us taking a
DNA swab for analysis.

(CONTINUED)

CONTINUED:

STEVEN

If you're asking me and me alone
then yes.

PEDDER

Why's that? It'd clear your name
if you're innocent.

STEVEN

Yeah it would but it would also
make me feel like I'm a suspected
murderer, and having never been
arrested for any crime, not even in
a case of mistaken identity, I feel
as though it's not something I
should be made to go through.

PEDDER

Well, first of all, having known
the victim and knowing the area in
which he was found, you are now a
suspect.

STEVEN

Jesus Christ.

PEDDER

But with a simple DNA test that can
all go away.

Steven thinks for a second.

STEVEN

If there is a mass DNA testing of
all local men, I have absolutely no
problem with taking one, but if
you're asking me, having singled me
out, then there's no way I'm going
to give it to you by choice.

PEDDER

It doesn't look good though, does
it? You took him home. Two days
later he's found dead.

STEVEN

You forget to mention that there is
a space of a day between those two
events. Besides, much stranger
things have happened.

PEDDER

Such as?

(CONTINUED)

CONTINUED:

STEVEN

Five-years ago I was taking a computer course. My tutor was Alan Myers. You know him better as the Smallfield Slasher. One of his victims was found around the corner from where I live, and I'd paid for sex with her in the past. But that didn't mean that I had anything to do with her murder. Like this it was just a horrible coincidence.

PEDDER

I remember him. I took him down. Gave him good beating too.

STEVEN

Good for you.

PEDDER

Okay. I think that's all for today. We'll be in touch.

Steven gets up and leaves.

PEDDER (CONT'D)

What do you think? Good suspect?

GREY

Well... yeah.

PEDDER

But?

GREY

As guilty as he may be he makes a point. If it were me in his seat I'd have said the exact same thing. No one wants to be thought of in that way. And if that Smallfield slasher stuff is true it could just be hard bad luck.

Pedder stares distantly out of the door.

INT. GAY BAR - NIGHT

Officer Brown enters the room casually as if he's been there many times before. He walks over to the bar and orders himself a drink. As he waits, he looks down each side of the busy bar and around the room.

(CONTINUED)

CONTINUED:

The barman returns with his drink. Brown pays and he turns himself around on his chair to face the crowded pub.

On the opposite side of the room, Steven, dressed in a black hooded top to conceal the majority of his face, stands with a beer by a slot machine, underneath the pub's CCTV camera.

BROWN
(to barman)
Who's the hood?

BARMAN
New guy, I think. Never seen him
before. Must be his coming out
party.

In a brief montage we watch as Steven watches Brown throughout the night but never approaching him or anyone else. We hear sections of different songs as the night slowly passes. Steven always on the same first beer.

SAME ROOM - LATER

The barman rings then bell above the bar for last orders to the now less occupied bar.

Steven quickly downs the rest of his beer and exits the pub.

Brown, seeing Steven, quickly finishes his drink also.

BROWN
See ya later.

BARMAN
See ya Mark.

Brown heads for the door.

EXT. GAY BAR - NIGHT

Brown exits the bar. He looks around and sees Steven walking away. He follows him.

INT. FAST FOOD PLACE - NIGHT

Steven sits at a table eating something.

Brown enters, picks up a pre-packed sandwich from the counter and pays for it and turns towards Steven.

(CONTINUED)

CONTINUED:

BROWN
No action tonight?

Steven looks around and sees Brown looking at him.

STEVEN
Me?

BROWN
Yeah.

Brown takes his change hen sits at the table next to Steven.

BROWN (CONT'D)
Sorry. I'm Mark.

Brown offers his hand. Steven shakes it.

STEVEN
Steven.

BROWN
I saw you by the slots all night,
slowly drinking the same warm beer.
Hood up all the time, no one able
to see that handsome face of yours
from any angle.

Steven begins to blush.

BROWN (CONT'D)
Sorry.

STEVEN
No, it's fine.

BROWN
(whispering)
First time in a gay bar?

STEVEN
That obvious?

BROWN
You can always spot the newbies.

STEVEN
Ah. So you're an old pro, then?

BROWN
Well, I wouldn't call myself old
but, I've been out the closet since
I was sixteen.
(MORE)

(CONTINUED)

CONTINUED:

BROWN (CONT'D)

Been going to gay bars since I was legal. Drinking age or fucking. Take your pick.

STEVEN

So what's with all the bandanas everywhere? Is it like the push up bra for gay men?

BROWN

Wow, you are new. The colored bandanas are codes. They tell everyone what you're into, whether or not you like to be the boy or the girl, and so on.

STEVEN

Such as?

BROWN

Well, the yellow bandana means you're into golden showers. Wearing it on the right side says you like to give them, wear it the left and you like to receive them.

STEVEN

Holy shit. Please, tell me the brown ones I saw aren't what I think they are.

BROWN

Ha. No that means they like to be the lady.

STEVEN

Oh.

BROWN

So. Which are you?

Steven smiles coyly yet sinisterly from his meal.

EXT. STREET - NIGHT

Steven and Brown walk together down the brightly lit road.

STEVEN

I was into wrestling at school so, I guess it all started there.

(CONTINUED)

CONTINUED:

BROWN

Yeah, rubbing up against another guy in a tight leotard will do that to you.

STEVEN

What about you?

BROWN

I don't really know. I had a girlfriend from thirteen. Dated her until I was sixteen then suddenly, one day I started looking at guys in same way as I used to girls and girls were suddenly looked at in a different way. Weird.

STEVEN

So you knew straight away? No pun intended.

BROWN

Yeah, I guess. I mean I'd always liked Cindy. The girl. We grew up on the same street, but I always felt something wasn't quite right. I always liked her as a friend and then everyone started going out with girls so it just happened.

STEVEN

What happened when she found out?

BROWN

She never did. I broke it off at sixteen soon after I knew and we were going to different colleges never to see each other again.

STEVEN

Wow. Wish I could have it that easy.

BROWN

So you still got a girlfriend?

STEVEN

Yes.

BROWN

You live together?

(CONTINUED)

CONTINUED:

STEVEN
She wishes.

BROWN
Room mate?

STEVEN
Nope. All alone.

The two come to a stop outside Steven's building.

BROWN
So there's no one up there waiting
for you right now then?

STEVEN
No.

BROWN
No one for you to watch TV with?
Cuddle up to or fuck before bed?

STEVEN
The only thing I have to fuck is
this.

Steven holds up his hand then lowers it again.

BROWN
So can I come up?

STEVEN
Erm --

BROWN
Come on. We've been talking for
nearly an hour. You obviously like
me. Give me one good reason to say
no. And don't give me that "I've
only just met you" bullshit. It's
not a sentence you can pull in the
gay world.

STEVEN
I don't know. With all the murders
going on how do I know you're not
just gonna chop me up first chance
you get?

(CONTINUED)

CONTINUED:

BROWN

Well, I read in the papers that there was no blood at the crime scene, so they must have been killed at the killers home or in his car, so really I'd be the one in more danger not you.

Steve smiles.

STEVEN

Well, in that case I guess I have no choice.

Brown smiles and follows Steven into the building.

INT. STEVEN'S APARTMENT - NIGHT

Steven and Brown enter the room.

Brown pulls at Steven's shirt and lifts it over his head.

Steven closes the door and turns to him.

The two kiss and slowly stripping each other of their clothing make their way backwards into --

INT. LIVING ROOM - NIGHT

Steven and Brown make it to the couch and collapse on it, Brown on top.

They quickly strip out of their pants and socks and lay naked making out.

Steven climbs from underneath to get top position.

They fall off the couch onto the floor and laugh.

Steven pulls out a Condom from the side of the couch and puts it on.

The two have sex in a slow almost romantic MONTAGE.

DISSOLVE TO:

SAME ROOM LATER

The two lay sweating on the floor breathing heavily to get their breath back after their long session.

(CONTINUED)

CONTINUED:

Brown grabs his pants and pulls a lighter and a pack of cigarettes from the pocket. He lights one up, takes a hit then offers it to Steven.

STEVEN

No thanks. You want a drink?

BROWN

Sure.

STEVEN

Anything in particular?

BROWN

Anything alcoholic.

Steven gets up and leaves the room.

Brown smokes.

INT. KITCHEN - NIGHT

Steven grabs two beers from the fridge. He opens the cupboard and removes a bottle of pills. He opens the beers and drops a pill into one of them. He puts the bottle back and closes the cupboard.

Steven grabs a small knife and hides it between his hand and his bottle of beer and heads back to Brown.

INT. LIVING ROOM - NIGHT

Steven hands Brown the tainted beer.

Brown takes a big mouth full and swallows. He wipes his mouth and lays back down.

BROWN

This is a little off topic, but do you have any idea why people smoke after sex?

STEVEN

Nope.

BROWN

It just doesn't make sense. You get out of breath fucking and smoking restricts your breathing. Same thing with people who walk a long distances.

(MORE)

(CONTINUED)

CONTINUED:

BROWN (CONT'D)

They feel the need to smoke to get their breath back because they're tired. It doesn't make sense.

STEVEN

Nothing in this world makes sense anyway. People give companies money in case something happens to their home or car rather than using that money to make sure nothing bad does happen, or putting it to one side themselves in case it does.

BROWN

Yep. Whole damn world's mad. Take this guy we're chasing.

STEVEN

What guy who's chasing?

BROWN

Oh, me. I'm a cop.

Steven gasps in fear at Brown.

Brown doesn't see.

BROWN (CONT'D)

This guy killing gay men around here. He uses drugs to wear down his victims and kills them quick. He's not a sadist who just enjoys killing people. He's a scared little closet case who would rather kill innocent people than come out and let people know he's gay.

STEVEN

What makes you say that?

BROWN

Because it's true.

STEVEN

How do you know?

BROWN

(closes eyes)

It's called profiling. Everything a killer or any other criminal during a crime shows us a little something about that person and their state of mind.

(CONTINUED)

CONTINUED:

STEVEN

How?

BROWN

If, say, a man kills his entire family, and then he takes a cloth or rag and covers the face of a child or any particular person. This means that out of all the murders, this is the one that he didn't want to do but felt that once he started he had to. This person meant the most to him and he regrets killing them.

STEVEN

Why kill the loved in the first place?

Steven puts his beer on the table and stands slowly.

BROWN

Well, if a man kills his wife and annoying teenage kids and he has one small child left behind, he knows he's going to go to jail and that child will not only have to go and live with someone else, but they will grow up hating him and want nothing to do with them. So he kills him or her so that no one else can have his child and there's no one to hate him later if he ever gets out.

Brown takes another drink of his beer.

Steven stands over Brown as he lays on the ground. He slowly lowers himself down so that Browns head is between his legs on the ground.

BROWN (CONT'D)

That and it's better for some people to know that they have no one rather than know there's someone out there who wants nothing to do with him. His loneliness is by choice because it's is easier to cope with.

(beat)

This beer tastes weird.

Brown opens his eyes to see Steven looking down on him.

(CONTINUED)

CONTINUED:

Steven raises his knife.

Brown drops his beer and GRABS Stevens wrist as he brings down the knife.

Brown SWINGS his leg up and KICKS Steven in the face and knocking him back. Brown stumbles to his feet and Steven stands back up.

BROWN (CONT'D)

What the fuck is your problem?

STEVEN

You.

Steven charges Brown.

Brown grabs Steven and spins him around but Steven reverses the move and gets Brown into a reverse bear-hug.

Brown tries to break free from Stevens grip, but with his arms facing straight down it's just too hard.

Steven reaches around Brown with his left hand and grabs his right hand. He pulls it towards his left to expose Browns stomach and quickly STABS him in the gut, pulling the blade back hard, RIPPING his stomach wide open.

Steven lets go and Brown stumbles forward in pain holding his gut in with one hand whilst using the other to support himself in an attempt to make it across the floor to the door.

Steven calmly walk up behind Brown as he slowly makes his way towards the door for help. He grabs him by the face and pulls his head back.

BROWN

Why?

STEVEN

All the reasons you said.

BROWN

It's not too late. But if I die they'll never stop chasing you.

STEVEN

And if you live I'll be arrested and executed.

Steven holds his knife to Browns throat.

(CONTINUED)

CONTINUED:

BROWN

Please.

Steven pulls back the blade, SLICING Browns throat WIDE open. Blood gushes freely until his body becomes limp.

Steven lets go and his body falls forward to the floor. He walks back to the living room and goes through Browns coat pocket. He pulls out his police badge and reacts as if he didn't believe Brown.

STEVEN

(shouting)

SHIT!

Steven throws the badge across the room.

INT. BATHROOM - NIGHT

Steven drags Browns body into the shower and turns on the water.

INT. LIVING ROOM - NIGHT

Steven quickly cleans the blood from the floor.

EXT. APARTMENT BUILDING - NIGHT

Steven loads Browns blanket wrapped body into his truck.

EXT. STREET - NIGHT

Steven removes Browns body from the truck and unwraps it from the sheet covering him. Browns face is covered with a scarf.

EXT. POLICE STATION - MORNING

A car rolls around the corner and pulls up. The door opens and Detective Pedder climbs out.

Pedder spots a group of journalists and camera people waiting outside the station and an apparent crime scene taped off nearby.

Pedder makes his way through the reporters, ignoring their yelled questions, and makes his way through the door.

INT. INCIDENT ROOM - DAY

Pedder enters the room to see officer Grey and a group of cops of all ranks sitting on tables. He joins them.

PEDDER

What the fucks going on out there?
What happened?

GREY

Ripper struck again last night.

PEDDER

(surprised)
So soon?

GREY

Yep. Left him right outside for
us, gift wrapped.

PEDDER

Here? That?

GREY

Yep. And that's not the worst
part.

PEDDER

Oh God. What's the worst part?

An older, more superior officer in a brown suit enters from the back of the room. He's JACKSON.

JACKSON

The worst part is he was one of
ours.

PEDDER

What? Who?

JACKSON

Oh, I think you know who. The only
gay officer in the unit.

PEDDER

Oh no.

JACKSON

The one you just put undercover
because he was out, even when you
could have put anyone on the job
being as there wasn't meant to be
any actual sex involved.

(CONTINUED)

CONTINUED:

PEDDER

Hey, I didn't put him on yet. He's not even suppose to start training for it until tomorrow.

JACKSON

Well, then I guess he thought he'd make and early start and see if he was a natural actor.

PEDDER

Wait a minute, there's nothing to say he did this because of what he had agreed to do for us.

JACKSON

Are you fucking kidding me? What makes you say that crap?

PEDDER

It's not crap. A gay officer sets out to find himself a friend for the night and just happens to pick up the guy he's supposed to go undercover to track down.

JACKSON

Seems fucking out there to me. You saying this is just a bad coincidence?

PEDDER

Stranger things have happened.

A memory seems to strike Pedder.

JACKSON

Well, you better be able to come up with a better fucking explanation that bad luck for that lot out there. Someone got hold of the undercover job and everyone wants answers.

GREY

How did they get that information?

JACKSON

Who the fuck knows? This department has got more leaks than a fruit and veg supplier.

(CONTINUED)

CONTINUED:

PEDDER

So who's going out there?

JACKSON

What are you, fucking deaf? You are. I said you better come up with something better than bad luck.

PEDDER

(nods)

Okay. How did he die?

JACKSON

Gutted and throat slashed.

PEDDER

Gutted?

JACKSON

Yeah. Damn near disemboweled.

Another thought seems to go through Pedder mind.

JACKSON (CONT'D)

Well, you better get out there. They're not going anywhere without some kind of answers.

Jackson leaves.

The other cops return to their desks.

GREY

(to Pedder)

Do you want me to do it?

PEDDER

No, I'll be okay. Why the fuck didn't anybody call me?

GREY

Maybe they're thinking of putting someone else in charge.

PEDDER

You think they would?

GREY

Wouldn't put it past them.

Pedder exhales and walks away.

EXT. POLICE STATION - DAY

Detective Pedder exits the building and stands before the mass of reporters and TV cameras, each screaming out their own questions over one another. They shout out questions for 10 seconds before Pedder speaks up.

PEDDER

Hey, if you shout over each other
I'm not going to answer anything.

The reporters go quiet.

PEDDER (CONT'D)

Okay. Thank you.
(points someone out)
You. Go.

REPORTER 1

Is it true that the Ripper's latest
victim is a police officer?

PEDDER

If this is the unsub we're looking
for, then unfortunately, yes.

REPORTER 2

What else can you tell us about it?

PEDDER

Nothing. The family have been
informed and his name won't be
released for at least 24 hours.

REPORTER 3

Is it true that the deceased
officer was killed whilst on an
undercover mission to track down
this killer in gay bars?

PEDDER

No, of course not.

REPORTER 1

Just how are we supposed to believe
that?

PEDDER

You can process things like any
other human, can't you?

(CONTINUED)

CONTINUED:

REPORTER 1

Well, it's a little hard to swallow that a police officer was murdered by a killer he was trying track down.

PEDDER

What makes you say he was trying to catch him?

REPORTER 1

Well, he's a cop.

PEDDER

Not all our officers are trying to catch this killer. There are after all, other crimes being committed that need officers assigned to them.

REPORTER 2

How many police officers do you have working this case?

PEDDER

Two hundred.

REPORTER 2

And will that go up now you've lost one of your own?

PEDDER

Oh, I should think most definitely.

REPORTER 3

So you're taking it personally now then?

PEDDER

No, I'm saying that with the murder of a friend a lot of officers are going to want to be moved from the case they might be working on to this investigation. And, of course, with every new victim the case gets a little bit bigger and requires more and more people to work it in order to get things done.

REPORTER 1

How close to catching him would you say you are?

(CONTINUED)

CONTINUED:

PEDDER

Hopefully as close as we can be without him being in custody or knowing his name.

REPORTER 2

How many good suspects would you say you have if you were pushed for a number?

PEDDER

Thirteen.

REPORTER 3

And how many of them are favorites of yours?

PEDDER

Three.

Everyone quickly makes notes after this last answer.

INT. BREAK ROOM - DAY

Steven, Alan, John and Paul sit eating their lunches whilst watching Detective Pedder answer the press's questions on TV.

REPORTER 1 (ON TV)

Are you confident that one of your three is the killer?

PEDDER (ON TV)

I'd say so, but it wouldn't be a promise.

REPORTER 2 (ON TV)

You're being very thin on your answers. Is there something you're not telling us?

PEDDER (ON TV)

Of course. This is a serial murder investigation. There's many things I'm not telling you.

REPORTER 3 (ON TV)

What's next for your investigation?

(CONTINUED)

CONTINUED:

PEDDER (ON TV)

With the death of an eighth known victim, I will be pushing for a mass DNA screening to take a sample of every male within a six mile radius.

PAUL

That's it, he's fucked.

JOHN

Fifty bucks says he's in custody in two weeks.

ALAN

Hundred says he's killed himself in two weeks.

JOHN

Deal.

John and Alan shake on their bet.

PAUL

What if he runs? Who wins the bet?

ALAN

Whoever is closest. If he's dead when they get to him, or he kills himself as soon as police arrive on his door step of wherever he runs to, I win. If they arrest him and then he kills himself, he wins.

STEVEN

What makes you so sure he's going to kill himself?

ALAN

Guy like that: Homo who can't bare to come out the closet so much so that he feels he needs to kill the guys after he's fucked them, so he won't be outed? He won't be able to. He'd rather be dead.

PAUL

Yeah. A guy like that's only gonna live if he gives himself up, and I don't see that happening.

JOHN

Not unless he sees a shrink maybe.

(CONTINUED)

CONTINUED:

Steven looks up at John as if he's given him an idea.

A bell sounds and the guys pack up their lunch and go back to work.

EXT. HOUSE (FRONT DOOR) - AFTERNOON

Steven is wearing a black hooded jacket and gloves. He rings the doorbell and waits.

The door opens. A SHORT WOMAN with ginger hair and a facial mole appears.

SHORT WOMAN

Yes?

STEVEN

Do you take walk in's?

A tearful Steven holds up a couple of hundred dollar bills.

SHORT WOMAN

Of course. Come on in.

Steven enters the house closing the door behind him.

A sign by the door reads:

DONNA REDMAN: PSYCHIATRIST

INT. STEVEN'S KITCHEN - NIGHT

Steven sits at the kitchen on the phone with a sandwich in front of him.

STEVEN

So when will you be back?

(beat)

Okay.

(beat)

Yeah, I'll see to it.

(beat)

Okay. Bye. Love you, too.

Steven hangs up and takes a bite of his sandwich. He chews it for a second then pushes the rest away.

INT. HOME GYM - NIGHT

Steven enters the room and puts on a pair of boxing gloves. He beats a punching bag in the middle of the room for a few seconds.

FLASH BACK TO:

Steven having sex with male prostitute Liam.

BACK TO:

Steven hitting his bag. He begins to hit harder.

FLASH BACK TO:

Steven having sex with nude model Miles.

BACK TO:

Steven hitting his punch bag. He grits his teeth.

FLASH BACK TO:

Steven having sex with officer Mark Brown.

BACK TO:

Steven kicks the punch bag, rips off his gloves and throws them across the room then exits.

INT. LIVING ROOM - NIGHT

Steven pops in a porno and sits watching it. He watches with a look of anger for 10 to 15 seconds before suddenly standing up and turning off the TV. He grabs his jacket and keys.

INT. POLICE HEADQUARTERS - NIGHT

Detective Pedder sits going over suspect files in a darkened room with officers Grey and Sparrow.

SPARROW

He was caught with a male escort chained to a radiator in '98 and he has a history of beating up male prostitutes.

PEDDER

Okay, who else?

(CONTINUED)

CONTINUED:

Grey grabs a new file.

GREY

Steven Winfield. 26 years old. No previous criminal record, but was a suspect in the Smallfield Slasher case. He knew the seventh victim Miles and his body was found dumped behind his place of work.

SPARROW

North or south?

GREY

South.

Grey hands Sparrow the file.

He looks at the page.

SPARROW

He lives alone in a none skilled job. Girlfriend, but not living together. Drives the right kind and color of car. Looks like a good suspect to me.

PEDDER

Me too.

SPARROW

Is he one of your three?

PEDDER

No, but--
(beat)

GREY

But what?

PEDDER

He was a suspect in a serial case before and it was just a bad case of coincidence.

SPARROW

Can that kind of bad coincidence happen twice?

PEDDER

I wouldn't have said once, but it happened, so who knows?

(CONTINUED)

CONTINUED:

GREY

Maybe we should try and get warrants for DNA taking of the top suspects.

PEDDER

They already said it wasn't worth the money for a mass testing.

GREY

No, not a mass testing, just the top ten or twenty suspects. Show a judge the evidence that we have reason to believe that one of these people may be responsible, and see if they bite.

SPARROW

Worst thing they can do is say no, and they already did that.

GREY

Better yet, we could visit each suspect and say that if they refuse to give a DNA sample their name will be put to the top of the list for a mass screening. It hasn't hit the news yet that it's a no go. We could trick a lot of people into giving a sample.

SPARROW

What if they give a sample and run?

GREY

Then we know who's responsible and we plaster his face all over the news.

PEDDER

That's a good idea.

EXT. STREET - NIGHT

Steven car cruises the red light district.

EXT. STREET CORNER - NIGHT

A male prostitute, PHIL, stands alone smoking, waiting for a customer.

(CONTINUED)

CONTINUED:

Stevens car pulls up along side him. The window rolls down.

STEVEN
What you into?

PHIL
Anything but the toilet stuff.

STEVEN
Whole night for two hundred?

PHIL
Shit, yeah.

STEVEN
Get in.

Phil climbs into the back seat.

The car drives off.

INT. STEVENS APARTMENT - NIGHT

Steven and Phil come into the apartment.

STEVEN
You want something to drink?

PHIL
No thanks. Not a liquids person.

STEVEN
Okay. Bedrooms through here.

Phil follows Steven into the...

INT. BEDROOM - NIGHT

Steven leads Phil through the door and to the bed.

STEVEN
Make yourself comfortable. Just
gonna get something.

PHIL
Okay.

Steven leaves and Phil sitting on the bed, his back to the door.

Phil removes his boots and begins his shirt.

(CONTINUED)

CONTINUED:

Steven re-appears in the doorway with a garrot in his hand. He watches as Phil stands and removes his pants. He admires his body from behind for a second then slowly approaches him.

Phil begins to turn when Steven POUNCES on him.

He wraps the garrot around Phil's neck and pulls back as hard as he can.

Phil quickly stands, pulling Steven forward and off the ground for a second.

Steven jumps onto Phil's back to put all his weight into the kill.

Phil spins around and steps back, SLAMMING Steven into the wall.

Steven is winded slightly and loses his grip on the garrot.

Phil turns and PUNCHES Steven in the head.

He's knocked back into the wall.

Phil GRABS Steven by the collar and HEAD BUTTS him. He drops him to the floor and KICKS him whilst he's down and begins to put his pants back on.

PHIL (CONT'D)

So you're one of those. Well, I'm a brown belt, bitch.

Steven tries to get back up.

Phil kicks him back down. He grabs his shirt and puts it back on.

PHIL (CONT'D)

You fucking queers are all the same.

STEVEN

Queers? Ha. You're getting ready to have a cock inside you and I'm the queer one?

Steven launches himself at Phil a third time.

Phil GRABS him and THROWS him over the bed. He puts his boots back on without buttoning up his shirt.

(CONTINUED)

CONTINUED:

PHIL
Hey, cash is cash. Speaking of
which. Where's my two hundred?

STEVEN
You really think you're getting it?

PHIL
Oh, I fucking know I am. If I have
to turn this place upside down, I'm
getting it.

Phil grabs Steven and takes his wallet from his pocket.

Steven tries to stop him.

Phil pushes his face back into the wall yet again.

Phil takes a handful of cash and throws the empty wallet back
at Steven.

PHIL (CONT'D)
The other two hundred is for the
assault. We'll call it even.
Don't be coming around my corner
again.

Phil turns to leave.

STEVEN
Hey.

Phil looks back.

PHIL
Yes.

Steven slowly begins to stand.

STEVEN
You think I'm just gonna let you
leave here like this?

PHIL
Really? I don't see that you have
a choice. You're no match for me
in a fight. You had the upper hand
by attacking me from behind and you
still lost.

STEVEN
Come on, you and me, let's go.

(CONTINUED)

CONTINUED:

Phil laughs to himself.

PHIL
Okay. I'll amuse you.

STEVEN
Amuse this.

Steven grabs a can of deodorant and makes for Phil. He tries to hit him in the face.

Phil GRABS Stevens wrist and holds him off.

He sprays Phil's eyes with the deodorant.

Phil screams and covers his eyes.

Steven pulls his hands away from his face and sprays him some more.

STEVEN (CONT'D)
Not so fucking tough now, are you?

Steven drops the can and grabs a baseball bat. He attacks Phil with the bat from all sides in a series of moves and he's thrown across the room into a chest of draws, a night stand and eventually the door-frame.

Steven grabs Phil by the shirt and THROWS him across the room. He runs head first into the wall and falls to the ground. He drags his over to the radiator and places his head by it to lean on.

Steven picks up the bat and CHARGES Phil with it. He smashes the bat against his head.

Phil's head bounces off the radiator with each blow.

Steven hits him over and over until his eyes crossover.

STEVEN (CONT'D)
So you think you can come in here
and just take my money do you?

Steven walks over to a draw and takes out a long metal wire. He puts on his leather gloves and wraps each of the wire around each hand making a garrotte before pulling dazed and near dead Phil into the middle of the floor to stand behind him.

STEVEN (CONT'D)
Do you have any fucking idea who I
am?

(CONTINUED)

CONTINUED:

Steven brings the garrotte around Phil's neck, twists it, and begins to pull back.

Phil, barely conscious, scratches at the binding with his finger tips in a vague attempt to stop what is happening. But he's just not strong enough. His eyes slowly roll into the back of his head as his body begins to convulse as he struggles for air for his empty lungs.

He eventually stops shaking and becomes still.

Steven grabs the now dead Phil by the hair and SCREAMS into his face.

He drags the body out of the room.

INT. KITCHEN - NIGHT

Steven drags Phil out into the middle of the floor. He takes a knife from the table and begins violently STABBING the dead body, repeatedly.

Blood flows from the still corpse.

Steven slides his hand over Phil's bloodied chest and takes wipes it down Phil's face.

Steven laughs.

Suddenly we HEAR the door OPEN.

JILL (O.S)
Surpri--

Steven whips his head around in shock and sees Jill.

Jill freezes as she sees the crime scene.

Steven LEAPS up from the ground and runs for Jill.

She steps back in horror.

Steven GRABS HER and SLAMS the door closed. Jill tries to scream but Steven covers her mouth, covering her with blood.

STEVEN
It's okay, it's okay, calm down.

Jill tries to shake herself free from his grip.

(CONTINUED)

CONTINUED:

STEVEN (CONT'D)
Bogus caller. He tried to rob me.
He came at me with a knife.

Jill continues to struggle for freedom.

STEVEN (CONT'D)
Just stay fucking still.

Steven holds the knife to her throat. Jill freezes.

STEVEN (CONT'D)
Look it's not what it look like,
okay?

Jill slowly reaches into her purse.

STEVEN (CONT'D)
He knocked on the door saying he
was the pizza guy. I'd ordered
pizza so I was expecting--

Jill suddenly pulls a STUN GUN from her pocket and ZAPS him with it.

He screams in pain and looses his grip over her.

Jill quickly turns and kicks Steven and the balls.

He cups himself.

Jill comes in quick delivering another Buzz from the stun gun, now to his face.

Steven WHIPS backs quickly and falls to the ground.

JILL
What the hell's going on?

Steven chokes on air trying to get up to explain.

Jill charges him again and KICKS him in the face. She sits on his stomach and ZAPS his chest for an extended period of time.

She flees the apartment.

Steven lays struggling for breath. He tries to get himself to his feet. It doesn't happen too quickly. After getting back on both feet he runs to the door and looks out down the corridor.

He sees nothing.

INT. POLICE HEADQUARTERS - NIGHT

Pedder, Grey and Sparrow look through files.

A YOUNG FEMALE OFFICER enters with news.

YOUNG FEMALE OFFICER

Detective, we reviewed the security footage from the coffee shop and it shows the suspect with the victim, but on the night following the art class.

Pedder sits thinking.

GREY

So he lied and met him after that night.

SPARROW

The night he went missing.

PEDDER

Oh, I think we should pay Mr. Winfield a little visit.

Pedder puts down his papers, stands and puts on his coat.

GREY

Now sir?

PEDDER

Oh, yes.

Grey and Sparrow follow suit.

INT. BEDROOM - NIGHT

Steven grabs his gun and extra ammo from the draw and flees the room.

INT. KITCHEN - NIGHT

Steven grabs his wallet and keys and throws on his jacket.

He runs from the apartment.

EXT. APARTMENT COMPLEX - NIGHT

Steven exits the building. He stops and looks each way down the street. He can't see Jill. He runs round back.

EXT. BACK OF APARTMENTS - NIGHT

Steven runs onto the scene, jumps into his car and starts the engine. He screeches away quickly.

INT. PHONE BOX - NIGHT

Jill cries down the phone.

JILL

It's the Shady Acres complex on Vice.

(quick beat)

Yes, I saw the blood on the body.

He put the knife to my throat.

(quick beat)

I'm at a phone box on Western.

(beat)

Okay, yes. Thanks you.

Jill hangs up and waits crying for the police to arrive.

INT. POLICE CAR - NIGHT

Pedder drives with Grey and Sparrow in the car.

DISPATCH (MUFFLED)

We have a 187 at the Shady Acres complex on Vice. Suspects name is Steven Winfield. Caller is waiting in a phone box for pick up on Western. Over.

Pedder instantly recognizes the name and answers the call.

PEDDER

Detective Pedder to dispatch. I'm heading in that direction now I'll take it. Over.

DISPATCH (MUFFLED)

Roger that Detective. Over.

SPARROW

Steven Winfield? Isn't that--

(CONTINUED)

CONTINUED:

PEDDER

Yep.

Pedder steps on the gas.

EXT. PHONE BOX - NIGHT

Jill awaits help.

Soon enough Pedder's police car pulls up along side her. The door back door opens and Officer Sparrow sticks his head out.

SPARROW

Get in.

Jill jumps in the back with Sparrow. The car pulls off.

INT. POLICE CAR - NIGHT

Officer Sparrow hands Jill a tissue. She takes it.

PEDDER

So what happened?

JILL

I came home early to surprise him and when I got inside he was sitting over a dead body. He said it was a hoax caller.

PEDDER

Was it a man?

JILL

Yeah.

PEDDER

Was he naked?

JILL

Who?

PEDDER

The victim.

JILL

No. No one was naked. Why?

(CONTINUED)

CONTINUED:

PEDDER

I'm sorry to tell you this but your
boyfriend is a suspect in the gay
ripper case.

JILL

What? But he's not gay.

PEDDER

Are you sure? Is he ever distant
in bed?

JILL

Well, yeah sometimes, but--

PEDDER

Okay, we're here.

The car stops.

SPARROW

Should I stay with her?

PEDDER

Yeah.

Pedder and Grey exit the car and draw their weapons.

EXT. CORRIDOR - NIGHT

Pedder and Grey slide down the walls of the corridor to
Stevens apartment. Guns at the ready.

GREY

I don't think we should knock.

PEDDER

Me neither.

Grey KICKS the door open.

INT. STEVEN'S APARTMENT - NIGHT

Pedder and Grey rush in guns aimed and ready.

They see the dead body stretched out in the middle of the
floor.

(CONTINUED)

CONTINUED:

PEDDER
(shouting)
This is the police. Come out with
your hands up.

Pedder and Grey split up and search each room.
We see both of them look as they find nothing.
They re-group in the kitchen.

GREY
He's gone.

Pedder and Grey run back to the door and exit.

EXT. STREET - NIGHT

Stevens car cruises the gay red light district.

INT. CAR - NIGHT

Steven looks at the young men.
He spots a lone young man in a hooded top.
He turns in.

EXT. CAR - NIGHT

Steven pulls up along side the young man and rolls down the
window. The young man puts up his hood.

YOUNG MAN
What you into?

STEVEN
Straight sex, nothing weird.

YOUNG MAN
Alright.

The young man gets into the car. Steven pulls off.

INT. POLICE CAR - NIGHT

Pedder and Grey climb back into the car.

(CONTINUED)

CONTINUED:

PEDDER
Does Steven have a car?

JILL
Yeah.

SPARROW
I already put a description through
to dispatch.

PEDDER
Good.

Pedder puts his foot down and speeds off.

EXT. MOTEL - NIGHT

Steven opens the door to a room and holds it open for the young man.

The young man enters and Steven follows him in.

He looks behind himself before closing the door.

INT. MOTEL ROOM - NIGHT

The young man sits himself down on the bed.

Steven moves to stand himself in front of him.

STEVEN
Take off your shirt.

YOUNG MAN
Okay.

The young man removes his hooded top.

STEVEN
Tee-shirt too.

The young man takes off his shirt.

YOUNG MAN
Pants too?

STEVEN
Yeah.

Still sitting, the young man unbuckles his belt.

(CONTINUED)

CONTINUED:

STEVEN (CONT'D)

I'm sorry.

YOUNG MAN

Oh sh--

The young man looks up to see Steven pull out his gun and aim it at his face.

STEVEN

I just need your clothes. I'm sorry.

POP! Steven fires a single shot at the young mans head. The back of his head is blown open by the shot and his brain spills out onto the clean white sheets.

Steven quickly undresses out of his jacket, bloody shirt and pants and throws them into the shower. He moves over to the sink and quickly wipes down his forearms and hands, before cleaning the blood off his car keys with toilet paper.

Steven grabs the dead young mans pants and pulls them from his legs with one move and quickly puts them on himself. He follows this with the young mans tee-shirt before finally his hooded top.

He opens the door a crack and takes a peek outside.

INT. POLICE CAR - NIGHT

Pedder, Grey, Sparrow and Jill each stare out of a window looking for Stevens car.

JILL

That's it, right there.

PEDDER

Where?

JILL

Outside the motel. That's his car.

Jill points out of the car.

EXT. MOTEL - NIGHT

Steven exits the motel and makes his way to his car.

(CONTINUED)

CONTINUED:

Pedder's police car suddenly flies past and makes a U-Turn and parks up in front forming a barricade to stop him attempting a vehicle escape.

Steven sees Pedder at the wheel and Jill in the back.

He pulls his gun and FIRES shots at the car.

The police draw their weapons as Steven runs around the back of the motel.

The police exit the car and give chase.

EXT. BACK OF MOTEL - NIGHT

Steven runs down the back of the motel away from the pursuing police officers.

PEDDER

Freeze!

Steven doesn't stop.

BANG! Pedder fires a shot.

Steven quickly ducks behind a dumpster at the sound of the bullet being fired.

Pedder, Sparrow and Grey back up against the wall.

PEDDER (CONT'D)

This is the police. Throw down your weapon and come out with your hands up.

STEVEN

Oh, shit.

Steven stretches his shooting arm out and fire some more shots at the cops.

He empties the chambers of his revolver, pulls out a hand full of bullets from his pocket and begins to reload.

FLASH TO:

INT. PSYCHIATRISTS OFFICE - DAY (FLASH BACK)

Steven, wearing his black hooded top and leather gloves, enters the room followed by Donna Redman.

(CONTINUED)

CONTINUED:

DONNA
Please. Take a seat.

Steven sits.

Donna sits opposite him.

DONNA (CONT'D)
So, what is it that's on your mind?

Steven takes a deep breath.

STEVEN
I'm gay.

DONNA
Okay. And nobody knows?

STEVEN
Not exactly. In fact, I'm having a hard time coming to terms with it on my own so much so that I can't even imagine telling anyone.

DONNA
How do you mean "not exactly"?

STEVEN
Some people have found out in the past few months, but I've taken steps afterwards to make sure that they wouldn't and couldn't tell anybody.

DONNA
How do you mean exactly? Did you threaten them?

STEVEN
No. I killed them.

Donna sits back in amazement.

BACK TO: STEVEN AND THE POLICE BEHIND THE MOTEL.

PEDDER
There are only two ways out of here Steven. In Police custody or a body bag. You know that as well as I do. Now come out with your hands up and this thing can go down peacefully.

(CONTINUED)

CONTINUED:

STEVEN
Do you think I'm stupid? It's
already gone too far.

PEDDER
Not necessarily.

STEVEN
I'm in a back alley shooting at
cops within spitting distance of a
dead body. How is that not too
far?

PEDDER
None of your shots hit my officers.
It's not too late.

STEVEN
But you're not going to ignore the
body, are you?

Steven leans out and fires two more shots.

FLASH BACK TO: STEVEN IN THERAPY.

STEVEN
I never planned any of this. I
picked up a guy one night, just for
company, no intention of hurting
him, but as soon as it was over, I
couldn't think of anything but
bumping into him while out with my
girlfriend and what might happen.

DONNA
So it was just out of fear?

STEVEN
Yes.

DONNA
I'm sure a court would understand
that.

STEVEN
One case, maybe. But not ten.

DONNA
(shocked)
Ten?

(CONTINUED)

CONTINUED:

STEVEN

Yeah. I'm the Ripper the police
are looking for.

Donna's eyes widen in horror.

BACK TO: STEVEN FIRING UP ON OFFICERS.

GREY

Steven, you're only making this
worse on yourself. If you come out
now, we can forget you fired on us.
No one will ever know.

STEVEN

I'm still gonna fry though aren't
I? They're still gonna do
everything to make sure of that.

Steven fires another shot. It misses.

SPARROW

You think opening fire on police
officers is gonna do you any
favors?

STEVEN

It might.

SPARROW

How's that?

STEVEN

If I can just get rid of you guys
then I'll have a head start.

Steven stands and fires on Sparrow.

The shots hit.

Sparrow falls to the ground bleeding.

GREY

Oh, shit.

Grey runs to Sparrows aid.

FLASH BACK TO: STEVEN IN THERAPY.

DONNA

If you turn yourself in you'd be doing yourself a lot of good.

STEVEN

How's that?

DONNA

You're what, twenty six?

STEVEN

Yeah.

DONNA

In twenty-five years you could be back on the streets, leading a normal life.

STEVEN

They don't release serial killers.

DONNA

Parole boards don't know the crimes of prisoners and no one ever remembers the names of gay serial killers. Only the straights like Bundy get remembered and films made about them.

STEVEN

What about Gacy and Dahmer? Everyone knows those guys.

DONNA

Gacy killed young boys and Dahmer ate his victims. How many others can you name?

STEVEN

(thinks a beat)
I don't know.

BACK TO: GREY HOLDING SPARROW IN HIS ARMS.

GREY

He's gone. He's fucking gone. You hear me, Steven? You just killed a police officer. Another one. There's no going back now. It's too late.

(MORE)

(CONTINUED)

CONTINUED:

GREY (CONT'D)

You were given an easy way out.
But now you've got no chance of a
plea bargain.

PEDDER

Steven. Officer Grey here wants to
blow your head off. I suggest you
come out now with your hands up and
not give him the chance.

Steven reloads his gun.

PEDDER (CONT'D)

It's time to give yourself up.
It's the only way.

FLASH BACK TO: THE THERAPY SESSION.

DONNA

All you have to do is go to the
police station and give yourself
up. I can come with you if you
want. Say you've been seeing me
for a year. They wouldn't be
allowed to look at my records so
they wouldn't know.

STEVEN

I can't do that. I can't go to
jail.

DONNA

I can't see another way.

STEVEN

There's always another way.

Steven stands up and pulls his gun from his pocket. He fires
three shots into Donna's chest and face. He leaves quietly.

BACK TO: STEVEN BEHIND THE MOTEL.

STEVEN

There's always another way.

Steven stands and steps out from behind the dumpster and
begins to fire shots at Pedder and Grey. He takes two shots
at Grey then one at Pedder, followed by two more at Grey and
one more at Pedder.

Grey is hit and clutches his chest.

(CONTINUED)

CONTINUED:

Steven backs himself behind another dumpster opposite.

Pedder runs over to Grey and checks his wounds. He's bleeding badly. He grabs his radio.

PEDDER

Officer down, officer down. Back
alley behind the Bateman motel on--

Pedder turns and sees Steven as he steps out from behind the dumpster and begins to fire down at him. He quickly raises his gun and fires shot after shot at Steven without moving.

Steven is hit square in the chest repeatedly as he steps forward shooting.

Pedder is also hit by one of Stevens shots, but he doesn't move. He just grimaces in pain as the bullets enter him.

Steven drops to his knees. Blood pours out of his mouth.

Steven looks down at the end of the alley. He sees Jill at the front of a gathered crowd of people. A tear falls from his face before--

BANG! -- The back of his head is blown open as Pedder's final bullet enters his face, killing him.

FADE OUT: