

DON'T TELL

— *You should only be scared if you have a secret...* —

Written by: Laine Slater



”

They lay in silence for a while.

A pause.

BENNY: Do you believe in forgiveness?

ALISSA: What do you mean?

BENNY: Like, can an evil person, be redeemed?

ALISSA: Do you think you're evil Benny?

BENNY: I don't know.

ALISSA: You're not evil Benny.

A pause.

ALISSA: (CONT'D)

What happened Benny?

We see Benny's face. His eyes look hollow, they look dead.

BENNY: I can't tell you. I promised.

Genre: *Psychological drama/Thriller*

Format: *Miniseries, 3 one hour episodes*

Targetgroup: *18 years old and over*

Potential buyers: ...

Estimate: ...

At Pitch-level: *Now*

>>>

DON'T TELL

Don't tell is a three part anthology series, based around the same characters, with the same themes: the vigilante movement against rapists.

Starting with one loner, the story spreads, inspires others, until no one is safe, if you're a rapist of course.

Pitch

This series is a collection of empowering, female led, psychological thriller stories, all loosely connected by either characters or just the in-universe goings on.

The first episode is already written and is an hour long. At the end of each episode, one character becomes the main character in the next episode.

Episode 1

18 year old Benny Finch has a secret. One that died with Katie Adams. But now someone else knows it. Now he has to suffer three terrible punishments, just how Katie did, at the hand

of the mysterious blindfolded woman. Can he find forgiveness before it's too late? Even more importantly, can he forgive himself?

Episode 2

Mr Harris is a PE teacher that has always had rumours follow him. But when an old student comes back to the school as a teacher, she has some new lessons to teach. Mr Harris better start paying attention, or he might lose more than just his job.

Episode 3

Paul Harper owns a nightclub. Strangely, all his staff are young women, and they don't work there for long. Paul is visited by a mysterious girl, who starts blackmailing him. He is forced to give all his money away, to tank his own business, to slowly dismantle his life. Can Paul find a way out of this? Does he deserve to?

Don't Tell

by

Laine Slater

laine.slater@hotmail.com

But if there is harm, then you shall pay life for life,
eye for eye, tooth for tooth, hand for hand, foot for
foot, burn for burn, wound for wound, stripe for stripe.
- Exodus 21:23-25

""

TEASER

FADE IN:

INT. THE SECRET CLUB - NIGHT

THE BLINDFOLDED WOMAN, (40's), slim, weatherbeaten, short haired, with a tight bandage across her chest. A thin gold cross hangs from her neck on a thin gold chain. She is not blindfolded right now, but you still will not see her face. She hunches over a desk and scribbles out notes. Train times, addresses, names. She slowly builds a mind map up on a wall. In the middle of this, is a picture of a boy. BENNY, (18), long hair, slim, cocky expression.

Around this picture are more pictures of teens, some posing with Benny. Individual people in each photo are circled and then linked with their personal details. The Blindfolded Woman picks up a photo of a young girl, KATIE ADAMS, 13. She pins it above the photo of Benny, and next to that, she pins a cut out newspaper article. It reads: "Girl, 13, found dead after jumping from Markle Bridge". The date of the article is circled: 4th August.

The Blindfolded Woman steps back to have a good look at her work. After a moment of reflection, she moves over to a table. On the table there are a collection of strange and dangerous looking instruments. An electric sheep shear, chloroform and rag, various sharp and rusty looking knives and sickles, an old fashioned tattoo gun, rat poison. There is also a strip of hessian cloth. The Blindfolded Woman lifts it up, almost ceremonially, and puts it across her eyes, tying it at the back of her head. She sits on an old wooden chair. She faces the mind map as we slowly back away from her. Fade to black.

TITLE CARD:

"Don't Tell"

END OF TEASER

ACT ONE

FADE IN:

INT. BENNY'S HOUSE - BEDROOM - DAY

Benny's bedroom is messy and dim. Band posters line the walls, his guitar lays halfway under his bed. Sunlight is beaming through the crack of his heavy, slightly opened curtains. Benny's phone rings. Benny, dishevelled, half awake and yawning, checks his phone and groans. The phone stops ringing. He makes a move to get up but decides not to, and instead snuggles into his pillow.

The phone rings again. Benny groans.

Benny sits up scratches his face.

INT. BENNY'S HOUSE - KITCHEN - DAY

The kitchen is clean and modern. This is a rich person's kitchen. The calender on the fridge reads "August". The 4th day has "Katie's Anniversary" scribbled into it, but this is not focused on at all. MELISSA, 45, tall, prim and proper, is making breakfast. SOFIE, 7, wearing a school uniform, is sitting on the island table. Benny walks in, dressed in jeans, top and jacket, with a backpack on.

SOFIE
(squealing)
Benny!

Benny tickles Sofie, making her scream and giggle. Benny laughs along with her.

MELISSA
Breakfast is here darling.

BENNY
I'm fine mum, cheers.

MELISSA
Please eat darling, c'mon it's almost ready.

BENNY

It's fine, I'll eat when I'm out.

MELISSA

Fine, what you up to today?

BENNY

Me and a few people are going to give out CVs down the high street.

MELISSA

Good boy, will you be in for lunch? Oh, and me and Sofie are going to visit the Adams today, if you want to come?

BENNY

Probably not, I'll text you.

MELISSA

Okay darling, do you need any money?

BENNY

You don't have to mum...

MELISSA

Nonsense, grab a 20 out of my purse, get some food while you're out.

Benny slips out Melissa's purse from her handbag and pulls out a twenty pound note.

BENNY

Cheers mum.

Benny gives her a swift kiss on Melissa's cheek.

MELISSA

Okay sweetheart, see you later, good luck.

SOFIE

Good luck!

BENNY

Thanks.

Benny kisses Sofie on the head and ruffles her hair. She laughs. Benny walks out into the hallway.

INT. BENNY'S HOUSE - HALLWAY - DAY

Benny gets to the front door and opens it. He leaves.

EXT. FRONT GARDEN - DAY

Benny pulls out his phone and finds a number, he puts it to his ear.

BENNY

You alright mate, where you?

EXT. THE PARK - DAY

The park is surrounded by a coloured short metal fence. The park itself is made up of a bench, a swing, a slide and a roundabout. Benny walks through the park gate, and towards the bench. His two friends cheer when he approaches them. OLLIE, 18, chubby, tracksuited and TOM, 18, teenage beard and facial piercings, slap his shoulder and hand him a beer as he sits.

TOM

Took your time mate!

BENNY

Yeah, yeah. Who's rolling?

OLLIE

I will bruv.

Benny pulls out his smoking tin from his backpack. In a montage, they take it in turns rolling up joints and they share them around, smoking, laughing, drinking from cans and chatting. They goof around, play fighting and listening to music.

Two girls show up, ALISSA, 16, skimpily dressed and bottle of cheap vodka in hand, and CHELSEA, 17, heavy make up, smoking a fag. They flirt, Alissa sitting on Benny's lap, Chelsea on Tom's, they smoke more joints and

drink booze from the bottle. As this goes on, people pass the park, but are not focused on. They all looking on disapprovingly, a woman with two children, a shaven headed man with glasses, and a dogwalker.

EXT. THE BRIDGE - DAY

The group walk along the path. They chat and laugh. On the other side of the road, there is a small memorial. A large amount of flowers and notes are taped to a lamppost and lay on the floor, with some unlit candles. A photo of a girl is taped to the lamppost too. The group pass it unnoticed. We hold on the memorial for a moment, but do not focus on any details. A dark blue transit van passes.

EXT. SKATE PARK - AFTERNOON

The skate park has little skating equipment, a few ramps and a rail. The park is deserted, apart from the group. They all sit on a bench. Benny passionately kisses Alissa, while Ollie looks on, clearly jealous. Next to Ollie, Chelsea is straddling Tom and dry humping him.

EXT. HIGH STREET - EVENING

The group, minus Tom, stand outside an off license. Tom steps out of the off license with a bag full of cans of beer and a bottle of cheap wine. He passes them all out to the group. Immediately Benny and Ollie crack them open and start chugging. The girls share the bottle of wine.

EXT. HIGH STREET - OUTSIDE CLUB - NIGHT

The group stand in a line, along with many others, outside the club. Two top heavy bouncers stand by the entrance, checking ID's and patting people down. Above the heavy double doors is a neon sign reading: THEORY. The group get closer to the front. Alissa and Chelsea are in front of the boys, Chelsea flirts and whispers into one bouncer's ear, they all get let in without any trouble. Tom cockily smiles at the bouncers and winks at them as they enter. Again, the dark blue transit is in the background, not focused on.

INT. CLUB - DANCE FLOOR - NIGHT

It's dark, with bright, fleeting flashes of green and pink lights that momentarily illuminate Benny' and the groups faces as they dance, laugh and drink.

INT. CLUB - DANCE FLOOR - NIGHT

Alissa grinds on Benny's crotch as they messily make out on the dance floor. Tom has Chelsea up against a wall in the corner, he's roughly fingering her as she bites on his shoulder. Ollie tries his luck on a random girl, pushing himself up against her as she dances. She's not interested.

EXT. OUTSIDE CLUB - NIGHT

The club is closing. People mill around outside, and the group chat and smoke. Tom flirts with a random girl, and grabs at her rear, which gets interrupted by the girl's angry boyfriend. Benny and Ollie watches on jeering and laughing. An altercation breaks out and Ollie and Benny drag Tom away as he shouts abuse at the man. Alissa and Chelsea watch on nervously. It seems they are used to this behaviour from the boys.

EXT. HIGH STREET - NIGHT

The group walk along the street, smoking and chatting to each other.

EXT. THE BRIDGE - NIGHT

The group walk along the bridge, this time, on the side of the memorial. As they pass it, Alissa stops to look at the photo. The photo is Katie Adams.

ALISSA

My sister was in that girl's
year. So fucked up what
happened.

TOM

No, she crazy. Probably did it
for attention.

ALISSA

She died Tom! Don't be such a
prick!

TOM

Yeah, like fucking ages ago!
Get over it, you know what I
mean?

Tom laughs it off to Ollie, who smiles, but makes a more
serious face when Alissa glares at him.

OLLIE

She was mental though Alissa,
you always said she was
attention seeking didn't you
Benny?

Benny smokes a cigarette and doesn't look up at the
memorial.

BENNY

Yeah.

CHELSEA

Did you know her Benny?

BENNY

Our families are friends.

TOM

You used to babysit her didn't
you?

BENNY

Yeah.

TOM

She was so weird, she used to
proper fancy Benny, like
proper obsessed about him.

ALISSA

God.

TOM

One time she cut herself and
called him up, all like "come
see me or I'm going to bleed
out!" I mean fucking hell.
He's not that good looking!

Tom laughs again and gives Benny a friendly shove.

Alissa watches the memorial. She glances at Benny.

ALISSA

You alright?

BENNY

Yeah, yeah I'm fine.

OLLIE

I'm freezing let's get a shift
on.

They walk on. Benny trails behind slightly and risks a
glance back. The memorial sits in silence, barely lit by
the streetlights. Focus on some handwritten notes. There's
not many. It's the one year anniversary of her death. He
peeks his head over the side of the bridge. The river is
wide and powerful, black water, flowing fast and
unforgivingly .

He pauses, finishes his cigarette and flicks it off the
bridge, then follows after the group.

EXT. THE COMMONS - NIGHT

The group slows to a stop as they start to part ways.
Benny gives Tom and Ollie a side hug.

TOM

Back to mine babe?

CHELSEA

Yeah course.

BENNY
(to Alissa)
You wanna come mine?

ALISSA
I can't, my mum doesn't want
me to stay out all night.

TOM
It's two in the morning
already!

ALISSA
Yeah but she'll still get
pissed off.

BENNY
Seriously? Fuck her, just come
mine.

ALISSA
I said no, I'm going home. I
just want to sleep.

OLLIE
I'm going that way anyway, I
can walk you half way.

ALISSA
Ta.

Ollie gives a small smile.

BENNY
So what you're just going off
with him then?

OLLIE
Oh Benny don't start mate. I'm
just walking that way.

BENNY
Nah I don't care anyway, fuck
off then.

Ollie and Alissa hesitate.

BENNY (CONT'D)

Go on then!

Ollie and Alissa walk away down the road together. Alissa glances back at Benny as they turn a corner and out of sight.

CHELSEA

You're horrible to her Benny,
she really likes you.

BENNY

Yeah seems it, slag.

Tom laughs and Chelsea looks at them disgusted. Tom takes her hand and pulls at her, she walks with him as he crosses the road.

TOM

See you tomorrow mate.

BENNY

Yeah, see you tomorrow.

Benny watches them leave, pops his earphones in, and walks down the path.
Alone.

EXT. THE COMMONS - NIGHT

Benny walks along the path, his head down. We hear his music, muffled. Some kind of metal. Otherwise, the road is silent. He isn't looking at where he is going, and passes a dark blue transit van. The light is on in the van, but it is empty. Benny walks on, then stops. He turns to look at the van. He takes his earphones out. Silence, but then we hear it. Music. The van is empty, but music is playing softly from inside.

"Please Mr. Postman" by The Marvelettes.

Benny watches the van for a while, he screws up his eyebrows slightly. From behind him, a hooded figure comes into view. Back to the van, the music continues to play. Back to Benny. He takes a step towards the van, but he is grabbed from behind and a chemical covered rag is forced over his mouth. His eyes widen in panic. He struggles for a while, before blacking out.

INT. THE SECRET CLUB - NIGHT

Benny opens his eyes. The room is very dim. He blinks a few times and goes to touch his head, but can't. He looks down. He is strapped down to a chair. Thin ropes are cutting into his wrists, and his ankles. He looks around the room. There's a large thick curtain pulled shut, covering the far wall in front of him. To the left, a long table covered in dangerous looking instruments. They glint slightly in the low light. Directly in front of him, several feet away, is a woman in a chair. This is The Blindfolded Woman. She sits, bandaged, golden cross hanging from her neck, blindfolded, arms hanging lamely by her side. Her head is lolling, chin on her chest.

BENNY

Hello?

He chokes slightly, he hasn't used his voice in a while. He clears his throat.

BENNY (CONT'D)

Hello? Can you hear me?

The Blindfolded Woman's head moves slightly.

BENNY (CONT'D)

You alright? Are you okay?

The Blindfolded Woman's head slowly rises up, facing Benny.

BENNY (CONT'D)

Can you see me? Do you know
where we are?

THE BLINDFOLDED WOMAN

I can see you.

BENNY

Do you know what's going on?
What can you see behind me?

The Blindfolded Woman smiles.

THE BLINDFOLDED WOMAN
(in a singsong
voice)
I can see youu.

BENNY
What?

THE BLINDFOLDED WOMAN
I can see you Benny. I can...
see... you.

BENNY
What?
(stuttering)
Who - who are you? Where am I?

THE BLINDFOLDED WOMAN
No. No, no, no, no Benny.

As she says this, she sits up straight. She places her elbows on her knees, rests her head on her hands. She cocks her head.

THE BLINDFOLDED WOMAN (CONT'D)
Who are you?

The Blindfolded Woman stands. She just watches Benny, for a long while. Benny's flight or fight kicks in. He pulls at his restraints. The Blindfolded Woman slowly walks towards Benny, enjoying Benny's fear. Benny starts rocking in his chair, struggling against his restraints, they start to dig into his skin. The Blindfolded Woman bends down so she's face to face with Benny. Benny turns his face away, breathing heavily, his face contorted, eyes closed.

THE BLINDFOLDED WOMAN (CONT'D)
Who are you Benny Finch?

BENNY
(shouting)
FUCK OFF! LET ME GO YOU
FUCKING BITCH!

The Blindfolded Woman laughs.

BENNY (CONT'D)
(voice breaking)
What do you want?
(shouting)
WHAT DO YOU WANT?!

The Blindfolded Woman grabs Benny's chin roughly and moves his face to hers. She moves closer to Benny, her nose almost touches Benny's.

THE BLINDFOLDED WOMAN
(whispers)
Justice.
(normal)
I want justice Benny.

The Blindfolded Woman straightens up and slowly walks around Benny's chair.

THE BLINDFOLDED WOMAN (CONT'D)
Benny Finch, 18, born 7th of
May. Lives in North London.
Mother is Melissa Finch,
Father, Paul Finch, sister,
Sofie Finch. Went to Fairlight
Middle School, now unemployed.
That is you, Benny Finch.

The Blindfolded Woman is behind him. She grabs onto his shoulders and pulls him back so the chair is on its two back legs. Benny yelps.

THE BLINDFOLDED WOMAN (CONT'D)
But who are you Benny?
(shouting)
WHO - ARE - YOU?!

She lets the chair fall back onto all its legs. Benny starts screaming.

BENNY
(screaming)
HELP! HELP ME! FUCKING HELP
ME!

THE BLINDFOLDED WOMAN
(over the sounds of
his screaming)
No one can hear you Benny!
It's just you and me! Just us
two, this is our Secret Club!

Benny's screaming dies down.

BENNY
What?

THE BLINDFOLDED WOMAN
Our Secret Club Benny. Don't
you remember the Secret Club?
You had a Secret Club didn't
you? You must remember! Well
this is ours, Benny.

Benny panics.

BENNY
No. No, no, no whatever you
think I've done it's not true.
It's not true!

THE BLINDFOLDED WOMAN
Oh no it is Benny. It is. Who
are you Benny?

The Blindfolded Woman grabs Benny's face and holds it
still, close to hers, she stares into his eyes, her
fingers dig into Benny's face.

THE BLINDFOLDED WOMAN (CONT'D)
(screaming)
WHO ARE YOU?!

Benny starts to scream and wail hopelessly. The
Blindfolded Woman grabs his head with two hands and
shakes his head violently.

THE BLINDFOLDED WOMAN (CONT'D)
(screaming)
WHO ARE YOU BENNY?!

The Blindfolded Woman throws Benny's head to the side.
The chair tips slightly, then lands back on all four
legs. Benny slouches to his side, still strapped to the
chair. He gently sobs. The Blindfolded Woman turns and

walks towards the curtain. She stands with her back to Benny.

THE BLINDFOLDED WOMAN (CONT'D)

Katie Adams. She was 13, when she died. But when you used to baby sit her, she was 12. Wasn't she?

BENNY

No.

THE BLINDFOLDED WOMAN

12 years old.

BENNY

No, no, no.

THE BLINDFOLDED WOMAN

Her parents trusted you. Family friends. You grew up together.

BENNY

Please, no.

THE BLINDFOLDED WOMAN

Katie trusted you. You were older. You were 16.

BENNY

Please stop.

THE BLINDFOLDED WOMAN

You would take her to the Secret Club.

BENNY

(screaming)

STOP!

THE BLINDFOLDED WOMAN

Where you can't tell ANYONE what happens there, that's it isn't it Benny?

BENNY
(screaming)
STOP IT!

The Blindfolded Woman rushes to face Benny, she grabs his head and shakes it hard. Her forehead presses against Benny's.

THE BLINDFOLDED WOMAN
(screaming)
IS THAT WHAT SHE SAID?! IS
THIS WHAT SHE SOUNDED LIKE
BENNY?!

Benny screams, high pitched and panicked. The Blindfolded Woman clutches his face and matches his screams in tone and volume. The Blindfolded Woman's screams turn to maniacal laughter. The Blindfolded Woman stands and walks away from him, her laughter mixing with Benny's screams. Benny's screams eventually reduce to wailing and sobbing. The Blindfolded Woman walks over to the table of instruments. Her hands hover over the different weapons.

THE BLINDFOLDED WOMAN (CONT'D)
Katie spent a year in pain.
Before she couldn't take it
anymore. I wonder how long you
will last?

BENNY
(screaming)
NO! NO!

THE BLINDFOLDED WOMAN
She didn't tell anyone what
happened. She was too ashamed,
too broken. Will you Benny?

BENNY
(screaming)
STOP! PLEASE STOP, LET ME GO!

The Blindfolded Woman turns towards Benny, something held behind her back. She slowly walks towards Benny. Benny loses his mind. He starts thrashing and twisting, screaming uncontrollably.

THE BLINDFOLDED WOMAN

If there is harm, then you
shall pay. Life for a life,
eye for an eye... And believe
me Benny. Harm has been done,
and you shall pay.

The Blindfolded Woman closes in on Benny. Benny screams.
Cut to black.

THE BLINDFOLDED WOMAN (CONT'D)

(voiceover)

Welcome to the Secret Club
Benny.

EXT. THE PARK - MORNING

It's day break, the air is heavy with mist and cold. The grass is dewy. Benny's eyelids open, but heavily. His eyes take time to focus. He tries to lift himself up, but he's weak. He looks around him. He's sprawled out, just outside the park fence. The area is empty. His backpack is missing. He lays there, his face screwed up in concentration. Suddenly, he remembers. His eyes widen and he starts to breathe fast and shallow.

His hands go up to his head. His hair has been clumsily shaved off. There's cuts and nicks, red against his pale head, some small spots of hair still there, but otherwise, he's practically bald. Benny starts to scream wildly. Camera draws back from above as his screams turn to sobs. He lays in the foetal position, rocking with each sob, alone.

EXT. BENNY'S HOUSE - FRONT GARDEN - MORNING

Benny staggers into his front garden. He has his jacket covering his head. The road is empty, no cars pass. He fumbles for his key and let's himself in. The house is quiet. He takes a look behind him out at the road. No one is there. Benny enters.

INT. BENNY'S HOUSE - BATHROOM - MORNING

Benny sits, naked, in the bath. The water is still running, slowly filling the bath. Hair floats around in the dirty water. He dabs at his head with a white flannel. He looks at the flannel, it's slightly pink with blood from his grazes. He brings his knees to his chest, bows his head and cries quietly.

INT. KITCHEN - DAY

Melissa is washing up dishes. Sofie is eating toast. Benny sits next to her, also eating toast. He's wearing a dark beanie hat. Melissa dries her hands and glances at Benny.

MELISSA

Take your hat off at the table
Benny.

Benny shoots a disgruntled look at his mother, and pulls his hat off. His hair is growing back, but it's still very short. It's neater too. He has clearly tidied it up himself. Melissa looks at his hair, frowning.

MELISSA (CONT'D)

I wish you didn't cut your
hair.

BENNY

(raised voice)
Well if you don't want to look
at it, let me wear my hat!

Benny jams his hat back on his head, and continues eating his toast, his head low. Sofie looks at Benny from the corners of her eyes, but keeps her head down. Melissa looks upset.

MELISSA

Please don't Benny.

BENNY

Well what do you want me to
say! Christ just leave it!

The room is silent. Sofie has stopped eating, she looks at Melissa. Melissa looks sadly from Sofie to Benny.

MELISSA
(to Sofie)
Go watch tele darling.

Sofie stands and leaves, she looks back at Benny before she leaves the room. Melissa sits at the table. Benny doesn't look at her, he keeps eating his toast.

MELISSA (CONT'D)
Benny, darling. You need to
tell me what's wrong if I am
going to be able to help you.

Benny doesn't look up at her.

BENNY
Nothing's wrong.

MELISSA
You haven't left the house in
3 weeks darling. If you've got
into trouble with drugs or
you've had a fight or
something you need to tell me.
I won't be angry. I want to
help you.

Benny doesn't look up.

BENNY
It's fine mum, I'm fine.

Benny stands and goes to leave. Melissa stands and hurries over to him. She hugs him tightly. Benny screws his eyes shut and they start to water. Melissa doesn't notice.

MELISSA
I'll always be here for you
darling. No matter what. Yeah?

Benny looks out into space. Tears run down his face. His eyes are red and sore.

BENNY
Yeah. No matter what.

CUT TO:

INT. BENNY'S HOUSE - BEDROOM - DAY

Benny stands in front of a full length mirror. He pulls his hat off and stares into the mirror. He looks tired, broken down. He touches his head softly, as though it's still painful. He doesn't cry, he's run out of tears.

CUT TO:

EXT. ADAM'S HOUSE - FRONT GARDEN - DAY

Benny knocks on the door. It opens, revealing a tired looking woman. LINDA (53), slim, greying shoulder length hair. She smiles at Benny.

LINDA

Benny! Hi!

BENNY

Hi Linda. You okay?

LINDA

Yeah, yeah, fine. You okay?

BENNY

Yeah. Just wanted to...

A short silence. Benny can't meet Linda's eyes.

LINDA

Do you want to come in?

Benny meets her eyes. He looks so tired. He nods.

CUT TO:

INT. ADAM'S HOUSE - KITCHEN - DAY

The kitchen is small, and quite empty, despite all the appliances. Linda and Benny sit at the table in silence. They each hold a cup of tea. A stretch of time passes before anyone speaks.

LINDA
Haven't seen you in a long
time.

Benny doesn't reply. He stares into his tea.

LINDA (CONT'D)
It was a while before Katie's
school friends came to see me.
(pause)
I suppose it makes things more
real for them. It's nice to
not face up to it, at least
for a little while.

Benny stares into his tea. Linda watches him sadly.

LINDA (CONT'D)
Katie thought the world of
you, when you used to baby sit
her, when she was little.
(pause)
I know you two grew apart from
each other later on, but
still. You used to look after
her.

Benny can't meet Linda's eyes. He lifts his cup slightly
to take a sip, but then decides against it.

CUT TO:

INT. ADAM'S HOUSE - KATIE'S BEDROOM - DAY

Linda opens the door to Katie's room. It's dim, the
curtains are drawn. Linda walks into the room, Benny
lingers by the doorway.

Linda opens the curtains. The room is illuminated with
weak sunlight. The room has not been lived in for a long
while. Bands posters have started to curl at the corners.
The bed has been stripped bare. Trinkets and tat sit on
the window sill. Linda turns to Benny.

LINDA

I try to keep it looking nice.
But it just seems like a waste
of time.

Benny steps in, he stands awkwardly in the center of the room. Linda heads towards the door.

LINDA (CONT'D)

I usually let her friends take
something, for them to
remember her by you know?
So...

Linda glances around the room. A pause. She smiles sadly and nods slightly.

LINDA (CONT'D)

... yeah.

Linda leaves the room, we hear her walk down the stairs. Benny stands still and listens to her go. Silence.

Benny slowly walks along the room. He looks over a CD collection. A lot of pop punk albums. DVDs, Disney films and animes. A small collection of photos tacked to the walls, a lot of Katie with her friends, Katie with heavy eyeliner, smiling with two fingers up, covering half her face. In fact, quite a lot of the pictures have her face covered in some way or another. Some photos have been taken, leaving spaces in the collection on the wall. Below the collection, on a desk, Benny spies the corner of some more photos, sticking out from under the television. Benny pulls them out. Several photos of Benny and Katie, and she looks quite happy, Benny too.

He goes through them, taking a few seconds on each one. He reaches one photo, but, Benny has been cut out of it. All that's left is Katie, smiling at the camera, half her face hidden by what must have been Benny's shoulder. But Benny's face is not there. Benny looks horrified. He quickly stuffs the photos in his pocket.

CUT TO:

EXT. ADAM'S HOUSE - FRONT GARDEN - DAY

Benny leaves the house. Linda stands at the door and waves him goodbye. Benny doesn't look back. As he walks, we see he's crying. He wipes roughly at his eyes.

CUT TO:

EXT. BENNY'S HOUSE - FRONT GARDEN - DAY

It's raining, grey overhead and the wind is picking up.

INT. BENNY'S HOUSE - KITCHEN - DAY

Sofie is with Melissa, they are carving a pumpkin. Sofie is making a mess of it, and Melissa is guiding the knife for her. Benny walks in and smiles. His hair is longer, it's clear that several months has passed. He comes up behind Sofie and tickles her.

Sofie screams and laughs, her arms flail out and Melissa has to grab the knife.

MELISSA

Careful Sofie!

Benny hugs Sofie. Melissa smiles at Benny and he returns it.

MELISSA (CONT'D)

You going out tonight?

Benny lets go of Sofie and opens the fridge. He scans it and shuts it.

BENNY

I dunno. I might stay in.

MELISSA

Well I'm going to the Adam's and taking Sofie trick or treating with Hannah. You should come, Hannah hasn't seen you since...

Melissa trails off. Sofie looks up at them both.

SOFIE

What?

MELISSA

Nothing darling.

SOFIE

Do you mean Katie?

Melissa puts her hand on Sofie's head.

MELISSA

Yes darling.

BENNY

I'm alright, I'll just stay in probably.

MELISSA

I was chatting to a friend,
and they said you should be
getting out more, seeing
people.

BENNY

What friend?

MELISSA

Just one of my friends.

Benny looks agitated.

BENNY

The therapist? You're talking
about the therapist.

MELISSA

Well she's really good, the
Adam's have known her-

BENNY

For Christ sake mum I don't
want a therapist! I don't need
one, I'm fine!

Benny's face softens. He gives her a smile.

BENNY (CONT'D)

I'm fine.

MELISSA

Yeah, alright, I'm sorry
darling.

Benny hugs Melissa. He looks her in the eyes and smiles.

BENNY

I'm fine mum.

Melissa smiles back.

MELISSA

I know darling.

Benny's phone rings. He motions to it to Melissa. Melissa smiles, nods and continues helping Sofie with the pumpkin. Benny walks into the hallway. Benny brings the phone to his ear.

BENNY

You alright Alissa?

(pause)

Yeah I know, I've just been
busy.

(pause)

What tonight?

Benny looks into the kitchen. Melissa and Sofie have finished the pumpkin. Sofie looks pleased with herself. Melissa and Sofie high five. Back to Benny, watching them.

BENNY (CONT'D)

Yeah. Yeah go on then.

CUT TO:

EXT. ALISSA'S HOUSE - FRONT GARDEN - NIGHT

It's still raining. Benny, wearing his hat, hurries up the road. He slows when he gets to the path.

The curtains are drawn at the house, but coloured lights flash through them. Bass is heard pumping from inside. Benny stops at the front door and turns around. The road is empty. Suddenly, everything goes dim. The sound of the house gets quieter, until silence. A dark blue transit van comes into view, driving past slowly. Benny's eyes widen and only his heavy breathing is heard. His breathing becomes more laboured and faster as the van passes, almost slowing to a point of stopping. Suddenly the door of the house opens and Alissa, drunk, heavy make up, dressed as a fairy, stumbles out before walking into Benny.

ALISSA

Oh my god! Benny! Hi!

Benny turns around a bit shocked but forces a smiles.

BENNY

Alissa, you alright?

ALISSA

I can't believe you actually came! Tom said you wouldn't.

Benny glances behind him as she speaks, at the road. The van has gone. He turns back around, still smiling.

BENNY

Well it's been a while, wanted to see everyone again.

ALISSA

Oh my god I'm so glad you came! Tom and that are inside! I was gonna smoke a fag.

BENNY

Bit wet out here.

Alissa glances out at the rain.

ALISSA
Yeah, fuck it, we'll smoke
inside.

Alissa turns into the house.

ALISSA (CONT'D)
(shouting)
WE'RE SMOKING INSIDE!

A few people in the hallway cheer. Alissa grabs Benny by the shoulder and drags him in.

ALISSA (CONT'D)
Come in, let's have a drink.

Benny takes one last look out to the road as the door closes. The road is empty.

INT. ALISSA'S HOUSE - LIVING ROOM - NIGHT

The party is in full swing. Most people are dressed in Halloween get up. Several people recognize Benny and slap him on the back or grab him cheerily and greet him. Benny smiles and says hello or nods at them, but he is withdrawn and meek. Alissa leads Benny by his hand and they make their way into the kitchen.

INT. ALISSA'S HOUSE - KITCHEN - NIGHT

Tom, who is dressed as a vampire, is drinking with Ollie, dressed as a clown, Chelsea and a few others. They are all very drunk. Tom is flirting with a girl, HANNAH, young, pretty, wearing a nice dress, who clearly isn't interested. She moves to get away from him, but Tom grabs her hand and drag her back. Tom notices Benny and Hannah takes her chance to escape.

TOM
(slurred)
BENNY! How are you mate!

Tom hugs Benny and slaps him on the shoulder. Benny nods at them all. Tom laughs.

TOM (CONT'D)
What's with the hat man?

Tom rips off Benny's hat. Benny grabs it off him quick and puts it back on, but not before everyone in the room gets a look at his hair. Tom laughs as he says:

TOM (CONT'D)
What the fuck man? What did
you do to your hair?

Benny shoves Tom, he's caught off balance and falls on his arse.

BENNY
You fucking prick!

TOM
What the fuck bruv? What's
wrong with you?

Benny raises his fist to Tom, but then stalks out the kitchen. Everyone in the room looks at each other, nervous, confused. Alissa chases after Benny.

EXT. ALISSA'S HOUSE - FRONT GARDEN - NIGHT

Benny falls out of the front door, stumbling but keeping on his feet. Alissa follows after him and grabs him. Benny stops and spins around to look at Alissa.

BENNY
(raised voice)
What?! What do you want?!

ALISSA
Benny! It's okay! It's
alright! Calm down.

Benny puts his face in his hands and groans. Alissa takes a step back. She watches him for a while. The rain continues to pour.

ALISSA (CONT'D)

We're just all confused Benny.
We haven't seen you in months!
You just dropped off of the
face of the fucking Earth!
What's going on?

BENNY

I'm just stressed out about
home stuff.

ALISSA

What is like your dad back or
something?

BENNY

No. No, it doesn't matter.
It's none of your business.
Alright?

ALISSA

The thing is Benny, it fucking
is! I thought you fucking
liked me and then you just
stop speaking to me! You stop
speaking to every one! It's
out of order! Tell me what's
going on!

Benny looks at her. His face softens.

BENNY

I'm a bad person.

ALISSA

No, you're not Benny. You're
great. Honestly you are.

Benny shakes his head.

BENNY

I'm not. I'm not.

Alissa hugs him.

ALISSA

If you've got problems, I can
help you. We can sort it out
together.

They stand, hugging, in silence as the rain pours around
them.

ALISSA (CONT'D)

Let's get inside. I've got
something I want to show you.

They walk inside.

CUT TO:

INT. ALISSA'S HOUSE - LIVING ROOM - NIGHT

A blue pill sits in Alissa's hand. Benny picks it up with
two fingers and puts it on his tongue. He chases it back
with a beer.

The music is loud and bassy, everyone is dancing. Benny
dances with Alissa, they rub their bodies together and
kiss passionately. They drink and chat together, Alissa
sitting on Benny's lap on the sofa. They dance some more.

CUT TO:

INT. ALISSA'S HOUSE - BEDROOM - NIGHT

Alissa's bedroom is covered in band posters and photos of
her and her friends. Make up, hair styling equipment and
wine bottles lay on the carpet floor. Benny and Alissa
are having sex in a double bed. Benny's trousers are down
by his ankles and Alissa's skirt is rucked up around her
waist. Downstairs, yelling and banging can be heard. The
music suddenly cuts off. Benny and Alissa pause and look
to the door.

ALISSA'S DAD

(shouting off
screen)

ALISSA WHAT THE FUCK IS GOING
ON?!

ALISSA

Oh fuck. My mum and dad are back.

BENNY

I thought they went on holiday!

ALISSA

Yeah but they're meant to be back tomorrow! Oh fuck. Oh shiit!

Benny leaps off the bed and starts pulling his trousers up. He grabs his top and puts it on.

ALISSA (CONT'D)

Where are you going?

BENNY

I'm not getting caught by your dad.

ALISSA

Oh Benny please stay! Just hide under the bed or something!

BENNY

No, I have to go.

ALISSA

You're such a prick Benny! So you're just gonna let me get in shit!

BENNY

You had the party, it's not my fault.

ALISSA

Oh fucking hell!

INT. ALISSA'S HOUSE - HALLWAY - NIGHT

Benny rushes down the stairs. The parents are in the living room, shouting at the teenagers, they're all streaming through the front door.

ALISSA'S DAD
(shouting off
screen)
ALISSA?! GET HERE NOW!

Benny joins the stream of people and pushes through out of the house.

EXT. ALISSA'S HOUSE - FRONT GARDEN - NIGHT

The front garden is slowly filling up with teenagers. Some are leaving, but a lot of them are milling about laughing and chatting. Benny looks around. He finds Ollie, Tom and a few girls with them, laughing with each other, beers in the boys' hands. Tom is touching one of the girl's thigh, she looks a little nervous. They stop and glare at Benny as he approaches.

BENNY
You alright?

TOM
What's wrong with you Benny?
What's your problem?

BENNY
I'm sorry mate. I've... I'm
going through some shit right
now.

TOM
Yeah but that doesn't mean you
can act however you fucking
like. You need to sort your
shit out Benny.

One of the girls, AMY, blonde, very drunk, no coat, walks away, Tom walks after her.

TOM (CONT'D)
Where you going babe?

AMY
(slurred)
Going home Tom.

TOM
Nah, come to mine.

AMY
(slurred)
No I'm tired, I wanna go home.

TOM
Nah babe, come mine, c'mon.

Tom grabs her arm, quite roughly, and steers her the other way. Amy looks at Ollie and the other girl desperately before giving up and going with Tom. Ollie watches them for a while then turns to walk home too.

BENNY
Ollie are you going home?

OLLIE
Uh, yeah.

BENNY
You think I could come?

OLLIE
(pauses)
Nah mate. Just go home init.

Benny watches them go. The crowd is getting smaller, until there's only a few people left. They walk the opposite way to where Benny's house is. Benny looks around. He's alone. He looks down the road. He sways unsteadily. He blinks.
Benny starts walking.

EXT. THE COMMONS - NIGHT

Benny is walking alone. We follow after him, just behind. Benny keeps glancing back, looking ahead, then glancing back again. A car pulls out on the corner a bit ahead of him. Benny freezes. The car keeps its speed, and passes. Benny watches it leave. He starts walking again.

Suddenly, a blindfolded man appears in front of him, Benny yelps and staggers back. The man is dressed as some sort of Zoro character. The Zoro man glares at him and walks past him, glancing back before carrying on. Benny stands and watches him leave. He continues.

After a while, lights appear behind him. A van. Benny sees it and breaks out into a run. He keeps looking back and starts to whimper. The van passes. It's a white transit. Benny sees it and stops, bent over and breathing heavily. He catches his breath. He looks around again. He starts walking.

He rounds a corner. A van is parked halfway down the road from him. A dark blue transit van. Benny stops. His eyes widen and his mouth is agape. He takes a few steps back. A hooded figure rounds the corner behind him. Before Benny can react, a cloth covers his mouth. The figure struggles to keep the cloth on his face, but after a few seconds, Benny goes limp.

FADE IN:

INT. THE SECRET CLUB - NIGHT

Darkness.

THE BLINDFOLDED WOMAN

Wake up Benny.

Benny opens his eyes. He's on the same chair, in the same room, with the same woman sitting in front of him. The Blindfolded Woman.

BENNY
(whispering,
strained)
Please don't. Please. I'm
sorry.

THE BLINDFOLDED WOMAN
I'm sure you are sorry. I'm
sure you are. But sorry isn't
good enough Benny. Not even
close.

BENNY
(strained)
Please don't. Please don't.
Just let me go. I'm sorry, I'm
so, so sorry, just please let
me go.

The Blindfolded Woman leaps up and grabs him by the face.

THE BLINDFOLDED WOMAN
(shouting)
NO! NO! YOU DON'T GET THAT
PRIVILEGE! YOU DON'T LIKE
THIS?! YOU WANT IT TO STOP?!
WELL TOO BAD! THIS WON'T STOP!
THIS IS WHAT YOU GET! THIS IS
JUSTICE! YOU WILL FEEL
EVERYTHING THAT SHE FELT!
RIGHT UP TO THE END!

The Blindfolded Woman lets go of Benny's face. Benny
starts crying. The Blindfolded Woman sits back down on
her chair, calm and composed. The Blindfolded Woman
watches him cry.

THE BLINDFOLDED WOMAN (CONT'D)
So you were drinking tonight?

Benny doesn't reply. He just cries.

THE BLINDFOLDED WOMAN (CONT'D)
She was drinking that night
wasn't she? You filled her up
with vodka until she could
barely speak.

Benny's crying gets louder, more severe.

THE BLINDFOLDED WOMAN (CONT'D)

How many times did you rape
her that night Benny? It was
at least twice. But she wasn't
conscious for the entire time
was she? How many times?

BENNY

I don't know.

The Blindfolded Woman stands, her chair tipping
backwards.

THE BLINDFOLDED WOMAN

(shouting)

HOW MANY TIMES BENNY?!

BENNY

(shouting)

I DON'T KNOW!

The Blindfolded Woman stands watching him, panting
slightly. She turns, picks up her chair, and takes a
breath, her back to him. She faces him. She watches Benny
cry.

THE BLINDFOLDED WOMAN

You scarred her. You scarred
her mind. HER SOUL BENNY.

(pause)

So, now you will be scarred
too.

BENNY

(screaming)

NO! NO!

The Blindfolded Woman starts walking to the back of the
room. Benny screams harder. The Blindfolded Woman takes
her time walking over to the table.

THE BLINDFOLDED WOMAN

Eye for an eye Benny.

Benny starts rocking in his chair, screaming in terror.
His chair tips over and he lands on his side. Benny's
head smacks against the floor and it snaps to black.

THE BLINDFOLDED WOMAN (CONT'D)

(voice over)

Promise you won't tell Benny.
Promise?

FADE IN:

EXT. THE COMMONS - MORNING

Benny walks along the road. His eyes are red. The side of his head that hit the floor is crusty with dry blood. His arms hang lamely by his sides. The top he's wearing has flecks of blood that have soaked through on his chest. Benny notices, then wraps his arms around his chest. He winces as he does so. He stares at the ground as he drags his feet along. He passes no one.

CUT TO:

INT. BENNY'S HOUSE - BEDROOM - DAY

Benny stares in the mirror. He slowly lifts his top. Underneath, in capitals, is the word "RAPIST" cut into his chest. He gently touches it and winces. He stares into the mirror. He weeps.

CUT TO:

INT. BENNY'S HOUSE - LIVING ROOM - DAY

It's Christmas. Tinsel covers the furniture, a large Christmas tree sits in the corner. Melissa sits on the sofa, wearing a big fluffy dressing gown, drinking a mug of tea. Sofie sits on the floor, opening up presents. She squeals with excitement with every present she unwraps. She gets up and hugs Melissa.

SOFIE

Thank you mum!

Melissa just smiles sadly at Sofie. Sofie keeps digging for gifts under the tree. She pulls one out and reads the note on it. She looks up at Melissa.

SOFIE (CONT'D)
This one's for Benny.

Melissa tries hard to not cry, but it comes all the same. She blinks hard at the tears. She's staying strong.

SOFIE (CONT'D)
Can I give it to him?

MELISSA
Yeah. Yeah, course you can
darling.

Sofie stands with the present in hand, and walks out into the hallway. Melissa calls after her, but softly.

MELISSA (CONT'D)
Make sure you knock first.

INT. BENNY'S HOUSE - HALLWAY - DAY

Sofie walks up the stairs. She slows and then comes to a stop outside Benny's room. Her hand hesitantly hovers in front of the door, and then knocks twice. No one answers. She knocks again, twice. No reply.

Sofie opens the door a crack. Benny's room is dark. The curtains drawn fully, and tape holds them together. Dirty plates and bowls litter the floor. Benny is just a lump under some covers on the bed. Sofie steps into the room.

SOFIE
Benny?

Benny doesn't reply. He doesn't even move. Sofie slowly walks to the bed. She places the present on the mattress.

SOFIE (CONT'D)
Merry Christmas Benny.

And with that, she hurries out. Sofie slowly shuts the door, still watching through the crack. Just before the door is fully closed, Benny's hand reaches out from under the covers and pulls the present towards him. His arms are covered in scars, some fresher than others, some still bleeding openly. Sofie snaps the door shut.

CUT TO:

EXT. BENNY'S HOUSE - FRONT GARDEN - DAY

It's raining hard. April showers. The rain is battering the windows.

INT. BENNY'S HOUSE - LIVING ROOM - DAY

Melissa and Sofie are watching cartoons on television. There's chocolate Easter eggs on the coffee table. Sofie is grinning ear to ear. Melissa is smiling too, but she looks very tired. There's a knock at the door. Melissa looks up and stands from the sofa.

INT. BENNY'S HOUSE - BEDROOM - DAY

Benny looks out of his window. The rain is so fierce he can't see clearly out the window. He can only make out a figure at the door. The front door opens and he can see his mum letting the figure in. He hears voices downstairs but they can't be made out.

He walks to the bed and sits on it. We see Benny has a thick hoodie on. He's still wearing his hat. His skin is greasy and spotty. He's been in bed for months but he still looks tired. His eyes are blood shot. Sounds of steps coming up the stairs. They stop outside his door.

MELISSA

(off screen)

Benny?

Benny sits and stares at the door. He holds his breath slightly.

MELISSA (CONT'D)

(off screen)

Benny, I have a friend downstairs. They wants to talk to you. They're a therapist.

BENNY

No.

MELISSA
(off screen)
What?

BENNY
NO! FUCK OFF! TELL HIM TO FUCK
OFF!

MELISSA
(off screen)
Benny please-

BENNY
FUCK OFF! LEAVE ME ALONE!

Benny starts crying. He starts smacking his pillow. He swings the pillow around and clears the various things off his bed side table. Things fall everywhere. He picks up a plate and throws it at the door, it shatters. Benny falls into a rage, destroying what he can get his hands on.

BENNY (CONT'D)
NO ONE CAN HELP ME! NO ONE CAN
HELP ME!

Benny starts sobbing. He falls onto the floor, crying and wailing.

BENNY (CONT'D)
No one can help me...

INT. BENNY'S HOUSE - TOP OF THE STAIRS - DAY

Melissa sits by Benny's door, sobbing. She grabs at her face and wails mournfully .

FADE OUT:

EXT. BENNY'S HOUSE - FRONT GARDEN - DAY

Flowers are in bloom, the sun is shining. Bees and butterflies are lazily hovering around. It's close to a year after our first scene. Summer has begun.

INT. BENNY'S HOUSE - BEDROOM - DAY

Benny is laying in bed watching TV. He still has a long sleeve top on, but his ribs are showing through the clothing. He has lost a lot of weight in his face too. His phone alerts, he checks it and smiles. It's a text from Alissa: "I'm outside :)" Benny gets off the bed and looks out his window. Alissa is standing by his front gate. She waves at him, smiling. Benny smiles back at her. He texts her: "Knock on the door, mum will let you in".

EXT. BENNY'S HOUSE - FRONT GARDEN - DAY

Alissa knocks on the door. Melissa opens it and grins.

MELISSA

Alissa! How are you darling.

They embrace.

ALISSA

Good, thank you. You okay?

MELISSA

Surviving. Is he okay?

ALISSA

Yeah. Yeah he's alright.

MELISSA

Thank you for this darling.

ALISSA

You don't have to thank me. He needs me.

CUT TO:

INT. BENNY'S HOUSE - BEDROOM - DAY

Alissa is riding Benny, they are in the middle of passionate sex. They are both still wearing tops.

CUT TO:

INT. BENNY'S HOUSE - BEDROOM - DAY

Benny and Alissa lay in bed, staring at the ceiling. Alissa is laying her head on his mid riff. Her fingers trace his stomach. Her fingers start to reach up to Benny's chest, he catches her hand and moves it off of his chest.

ALISSA

Sorry.

They lay in silence for a while.

BENNY

Do you believe in forgiveness?

ALISSA

What do you mean?

BENNY

Like, can an evil person, be redeemed?

ALISSA

Do you think you're evil Benny?

BENNY

I don't know.

ALISSA

You're not evil Benny.

A pause.

ALISSA (CONT'D)

What happened Benny?

We see Benny's face. His eyes look hollow, they look dead.

BENNY
I can't tell you. I promised.

CUT TO:

EXT. BENNY'S HOUSE - FRONT GARDEN - NIGHT

Alissa stands just outside the front door. Benny stands on the inside, nervously glancing out.

ALISSA
You're not gonna walk me home
are you?

Benny gives her a sad smile and shakes his head slightly. Alissa gives a small smile back and turns away, she walks to the gate, turns back and waves, then walks down the path. Benny takes one more glance out into the night, then closes the door.

CUT TO:

EXT. THE COMMONS - NIGHT

Alissa walks down the path, she hugs herself and shivers. She speeds up her pace. Alissa passes an alley, pitch black and unknown. Alissa walks on a couple of meters, then stops.

Whistling is heard. A tune. The tune of "Please Mr Postman". She hesitates before slowly turning around to face the alley. A hooded figure steps out of alley. They're whistling the tune quietly. They stare at each other. The figure stops whistling.

CUT TO:

INT. BENNY'S HOUSE - BEDROOM - NIGHT

Benny lays in bed, watching television. His phones vibrates. He checks it. On the phone he has a text from Alissa: "Come outside :)". Benny frowns slightly. He stands and looks out his window. The street is empty. He starts to text back: "Where are you?". Before he sends it, another text comes through: "I'm round the corner, come out quick".

He looks outside again. Still empty. Benny idles around his room a bit, slightly pacing. He looks at his phone again. He takes a deep breath, and picks up his shoes.

CUT TO:

EXT. BENNY'S HOUSE - FRONT GARDEN - NIGHT

Benny opens the front door. The night outside is silent, no cars, no wind. He steps out. Still nothing. Benny takes out his phone, taps on it and puts it to his ear. He waits for a second, then a ringing is faintly heard. He turns to the direction of the ringing. He follows it, slowly and cautiously.

The ringing becomes louder as Benny walks along the path. He comes to an alley way. It's pitch black, but the ringing is coming from within.

BENNY

Alissa?

No reply. The ringing continues. Benny stares into the abyss. The ringing stops. Benny slowly raises the phone to his ear.

BENNY (CONT'D)

Alissa?

THE BLINDFOLDED WOMAN

(on phone)

Hello Benny.

A hooded figure jumps out of the darkness, arms outstretched, a damp cloth in one hand. Darkness.

FADE IN:

INT. THE SECRET CLUB - NIGHT

Someone is talking. Incomprehensible at first, but as Benny opens his eyes and blinks hard, the words start to make sense. The Blindfolded Woman is standing in front of the curtains, but they are pulled open.

On the wall is a huge mind map, with pictures of Benny, his friends, family. Dates, phone numbers, articles. In the middle is a picture of Katie Adams. He notices the

cut out picture of himself from Katie's room. Next to that, a blank space. The Blindfolded Woman is holding a cut out article in her hand and is reading from it aloud.

THE BLINDFOLDED WOMAN

- her body was found on the river side. A pathologist gave the cause of death as fatal traumatic injuries. She was just 13 years old. Her family told authorities that Katie had been depressed for a little under a year, had started struggling at school, and had become very reserved. She was attending therapy and was on medication.

The Blindfolded Woman walks back to the wall and pins up the article in the blank space. She stands back and stares at the mind map. She doesn't turn around, but she speaks to Benny.

THE BLINDFOLDED WOMAN (CONT'D)

You have no idea how long I've waited to do this. I had a whole year to plan for this Benny. This started the day she died. Did you realise that? I wanted it to start on that day. Nice and neat. I was so worried you wouldn't go out on that day, and mess up my plan. But you did, like clockwork. So predictable. So easy.

The Blindfolded Woman turns around. She seems madly excited now.

THE BLINDFOLDED WOMAN (CONT'D)

You know why it was so easy
Benny? Because this was meant
to happen. This is true karma
Benny. And I am the bringer of
karma. This is why I wear this
blindfold Benny. This shows
impartiality. Blind justice.
No matter who you are, no
matter how sorry you are, no
matter what you say, I will
bring justice down on you
Benny. This is what you
deserve.

BENNY

Where's Alissa?

THE BLINDFOLDED WOMAN

Alissa? She's fine. I stole
her phone. You hadn't left the
house in months. I was getting
impatient. The day is coming
soon. It ends on that day
Benny. We can't miss it.

BENNY

What day?

THE BLINDFOLDED WOMAN

The day Benny! The day!
Haven't you been listening?
The day Katie died! That's the
day you die! Perfect harmony.
Perfect justice. If there is
harm, then you shall pay! Life
for life! Eye for eye.

BENNY

Just kill me. Do it now. I
don't want to do this anymore.
Just make it end.

The Blindfolded Woman kneels by Benny's chair. She lifts
up Benny's chin.

THE BLINDFOLDED WOMAN

No. It must be like this
Benny. Katie didn't give up.
Not until it became too much
for her. So that's what needs
to happen. You have to do this
yourself. I'm just here to
give you that push. The same
way you pushed her. You will
suffer the same way she
suffered.

BENNY

You mean...?

The Blindfolded Woman laughs.

THE BLINDFOLDED WOMAN

What? You think I'm going to
rape you? You think I'm going
to fuck you? No. Actually, I'm
going to make sure you never
fuck again. You will feel as
dirty and as broken as she
did.

The Blindfolded Woman suddenly roughly pulls down Benny's
trousers, and boxers. Benny starts to panic.

BENNY

No. Please don't! No, no!

THE BLINDFOLDED WOMAN

She was awake Benny. You have
to be awake too. You have to
be conscious. It's how this
has to be Benny. No, come on
don't struggle.

The Blindfolded Woman walks over to the table. She picks
up a sharp looking knife. Benny screams.

THE BLINDFOLDED WOMAN (CONT'D)

It's almost over Benny. Just
let this happen.

The Blindfolded Woman stops and walks over to a small CD
player. She presses a button. "Please Mr Postman" starts
playing. The Blindfolded Woman walks back over to Benny.

THE BLINDFOLDED WOMAN (CONT'D)
Maybe some music will help.

A shot from behind Benny, he is screaming and jerking around in his restraints as The Blindfolded Woman uses the knife to roughly cut at Benny's groin area. Benny screams louder. Cut to black.

FADE IN:

INT. BENNY'S HOUSE - BEDROOM - DAY

Benny lays on his bed. Pale, emotionless face. He stares out to nothing. Alissa lays with him, she chats away, clearly not noticing the way Benny is acting.

ALISSA
- they ask for my phone,
obviously I say no, and then
they rush past and just snatch
it from me. Like, who steals
phones these days? I just
cancelled the contract and
called the police when I got
home. I haven't heard back
though so, whatever I guess.
It was so fucking scary
though.

They both lay in silence. Alissa glances up at Benny.

ALISSA (CONT'D)
Are you okay?

BENNY
Just tired.

Alissa gives him a small smile and moves to kiss him on the cheek. Benny visibly shudders, but Alissa doesn't notice. She smiles more broadly and tries to kiss him harder on the mouth. Benny pulls away.

BENNY (CONT'D)
No.

Alissa smiles again.

ALISSA

C'mon.

Alissa starts to kiss his neck. Benny grimaces.

BENNY

I said no, stop it.

Alissa suddenly grabs at his crotch. Benny shouts incoherently and panicked. He flails outward and pushes her away. He stands up. So does Alissa. Alissa moves towards him.

ALISSA

Benny what's wron-

BENNY

NO!

Benny's hand flies out and connects with Alissa's face. She takes a step back, holding the cheek that was struck. She looks horrified.

ALISSA

Benny what the fuck?! What the fuck is wrong with you.

BENNY

Don't touch me! I told you not to touch me!

Benny starts to weep. Alissa takes a step back.

ALISSA

Benny I can't do this. You're too much.

BENNY

(crying)

I'm sorry!

ALISSA

No! It's too much! Why are you being like this? What is wrong with you?!

Benny stands there, crying. Alissa slumps slightly. She stares at the ground. She looks up.

ALISSA (CONT'D)

I'm sorry Benny. I can't do
this. I'm going. Sort yourself
out. Get help.

Alissa turns and opens the door. Without looking back, she leaves, shutting the door behind her. Benny falls to his knees. He wails, low and quiet, but full of sorrow and desperation. His wail becomes quiet sobbing. He lays down on the floor, in the fetal position. The shot is from above, as he lays there. Alone.

CUT TO:

INT. BENNY'S HOUSE - KITCHEN - NIGHT

Benny stands in the kitchen. He stares at the calender, dazed and worn out. A text alert. Benny doesn't react at first, then slowly takes out his phone. An unknown number has texted him. "It's time. Come outside." He looks at the calender again. He turns and walks into the hallway. Focus on the 4th of August. Katie's Anniversary. Today.

CUT TO:

EXT. BENNY'S HOUSE - FRONT GARDEN - NIGHT

It's still very dark. Must be around 3.00am. Benny steps out of the front door. He is dressed but not wearing shoes. The dark blue transit sits on the other side of the road. We can't see into the van. The headlights flash once. Benny watches it, impassive, worn of all emotion. Another text alert. He looks at his phone.

"Get walking."

Benny gets walking.

EXT. THE COMMONS - NIGHT

Benny walks in the middle of the road, slowly but steadily. His expression still dazed, almost zombie like. The dark blue transit slowly crawls along behind him. This is a death march.

EXT. THE BRIDGE - NIGHT

They reach the bridge. Benny walks, slowly, to the middle. He stops just short of the lamppost where the memorial is. Fresh flowers sit there. It's already been decorated this year. Benny turns and looks at the van. It sits there, slightly humming, the motor still running. Benny stares at the van for a time.

He turns to the edge of the bridge. He steps to the edge, and looks over the wall. The river below is wide with dark, churning water. Benny stares down there, then steps up onto the wall. Benny stands unsteadily on the wall. He looks back at the van. The van makes no signs. Benny looks down into the river.

Shot of Benny from behind, his outline a stark contrast with the sky, which is becoming grey with the morning sun rising. Benny steps forward, and falls from sight. Fade to black.

FADE IN:

INT. PUB - DAY

Alissa sits at a table. She's in a black dress. Various people pass her, men in black suits, women wearing black smart clothing. Alissa stares at her empty glass. She's mildly surprised when Melissa sits down beside her.

MELISSA

Hey.

ALISSA

Hi.

They sit in silence for a while.

MELISSA

I think

(pause)

if you weren't there for him,
it would have happened months
ago. You kept him with us.
Thank you for that.

Alissa doesn't reply. She stares at her glass. In the foreground a woman is standing alone at the bar. Linda. She is dressed in black and looks sombre. Alissa watches

her. Melissa notices her looking.

MELISSA (CONT'D)

Oh. That's Linda. Katie's mum.
Did Benny ever mention Katie?

Alissa shakes her head.

MELISSA (CONT'D)

Benny used to babysit her and
her sister. They grew up
together. Benny was a few
years older mind.

ALISSA

She died, didn't she?

MELISSA

Yeah. She was like Benny.
Benny died on the anniversary
Katie did. And on the same
bridge. He must have did it on
purpose. They were really
close. Benny really looked
after her.

ALISSA

The same day? Same place?

Melissa nods.

Alissa furrows her brow slightly, but not so much Melissa
notices. A woman walks over to Linda. They start
conversing. Mellisa smiles, watching them.

MELISSA

Dr Clave.

ALISSA

Who?

Melissa points at the woman. DR CLAVE (40's) is a slim
woman, short haired, with quite a weather beaten face.
She is chatting to Linda, who smiles and nods. Dr Clave
notices Melissa and Alissa. She smiles sadly and walks
over.

DR CLAVE
Melissa. Can I sit?

MELISSA
Of course.

Dr Clave sits down.

MELISSA (CONT'D)
Alissa, Dr Clave is a
therapist. Me and Linda have
known each other for years.
She really helped Linda after
Katie's death.

ALISSA
You knew Katie?

DR CLAVE
I was Katie's therapist for
about 6 months before she
died. I tried to help her. But
sometimes people are so
damaged after a traumatic
experience, all you can do is
your best.

ALISSA
What traumatic experience?

Dr Clave smiles.

DR CLAVE
That's confidential.

Dr Clave puts her hand into her shirt and pulls out a
thin gold cross. She shows it to Alissa.

DR CLAVE (CONT'D)
This was hers. She gave it to
me the last time I saw her.

Alissa looks at the cross. She looks up at Dr Clave.

ALISSA
Did you help Benny?

MELISSA

Benny refused to see her.

DR CLAVE

I would have loved to meet him
though. I heard you were very
close?

Alissa gives her a hard look.

ALISSA

Yes.

DR CLAVE

Well if you ever need to talk,
I would be happy to make you
an appointment.

Alissa smiles but it does not match her eyes. Dr Clave
smiles back. They stare at each other intensely, until
Alissa says:

ALISSA

Yeah. I would like that.

CUT TO:

EXT. OUTSIDE CLUB - NIGHT

Tom is standing outside the club, with people filing out
and walking in every direction. He stands swaying
slightly, talking to Hannah, the girl from Alissa's
party.

TOM

(slurred)

C'mon babe, come mine, we'll
have another drink.

HANNAH

Fuck off Tom, you're fucking
disgusting, I ain't going
anywhere with you.

Hannah takes a few steps back, making sure he doesn't
grab at her, then turns and hurries away.

TOM
(yelling after her)
Fuck off then! Slag!

Tom looks around, the last of the people are leaving.

TOM (CONT'D)
(mumbling)
Fuck sake.

EXT. THE BRIDGE - NIGHT

Tom staggers as he walks along the road. He passes the lamp post where Katie's memorial is. The flowers and candles have been cleared away, but some of the notes and pictures are still stuck to the lamp post. Tom does not notice this.

He slows when he nears a new memorial. Benny's. Tom comes to a stop in front of it. He stares at it. This memorial is just by the wall of the bridge. Flowers, pictures, unlit candles. Tom's face is impassive. He watches it for a while, before continuing on.

EXT. THE COMMONS - NIGHT

Tom keeps walking. He's looking down at the ground. He glances up then stops. In front of him, several feet away, is Alissa. Tom looks at her, drunkenly confused. Alissa smiles sweetly at him.

ALISSA
Hi Tom. Having a nice night?

Tom's expression changes to what he assumes is a charming grin. He starts staggering forward slowly.

TOM
Alright? What you doing out here?

ALISSA
Waiting for you.

Tom lets out a dirty chuckle. He slicks his hair back as he advances on her.

TOM

Oh yeah? You all alone?

ALISSA

No, I'm with my friend.

TOM

Maybe she can join too.

Tom laughs again. Behind him, a hooded figure appears.

ALISSA

Sure. She's been wanting to
meet you for a long time.

Tom slows, his face screws up slightly, processing what Alissa said. Behind him, the figure whips a cloth around his face and holds it to his mouth and nose. Tom's eyes widen. Cut to black.

END OF SHOW