

BLOOD RED ROSES

Written by

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FADE IN:

EXT. FLOWER SHOP - DAY

A dull gray facade sits on the street wedged in between other equally boring shop fronts. This facade displays the words "ROSES ARE RED" written in a brown font that resembles thorn vines giving it a gothic appearance.

The single large shop window features leafy green vine decals that run its parameter and the door has been painted bright red.

Outside, there are three young teenage boys, SID, JOEL and LENNY, with their bikes haphazardly lying on the footpath. The biggest of the boys, Sid, is wearing a red cap and he flips it around backwards on his head as he turns around to face the flower shop window.

Sid raises both his middle fingers to the man in the flower shop as a cheeky smirk spreads across his face. The other two boys start laughing.

INT. FLOWER SHOP - DAY

Inside the poorly lit flower shop is RUPERT, 40s. He stands behind the large counter that directly faces the window outside and watches as the boy flips him off.

The interior of the store is decorated with a few low shelves across the walls and two large circular shelves that sit in the middle of the room. Upon these shelves sit flowers and plants that are in various stages of decay ranging from new and vibrant to dead and limp. Half of a wall is used as a blackboard to advertise the specials of the week.

Rupert is tall with a very strong angular face. He is dressed in a patterned long sleeve shirt with nice dress pants and dress shoes. His black hair is shaved at the sides and back but a tuft of curly bangs hang over his forehead.

Rupert screws up his face and then he too raises both his middle fingers.

The two other boys flank Sid and give Rupert the middle fingers. Moving their arms up and down as they do so.

SID
(muffled)
Fuck you!

Rupert can hear what the boy says but only just. He then yells out to the empty room.

RUPERT
(yelling)
No, fuck you!

EXT. FLOWER SHOP - DAY

The teenagers and Rupert start a yelling war.

SID
(yelling)
Fuck you!

JOEL
(yelling)
Yeah fuck you!

RUPERT
(muffled)
Fuck youuuu!

EXT. STREET - DAY

The street is completely dead apart from the yelling match and a bicycle coming towards them from a distance.

INT. FLOWER SHOP - DAY

Rupert's face starts to get red as he points at the first kid then gives him the middle finger, points at the second and gives him the middle finger then does the same for the third.

RUPERT
(yelling)
Fuck you! Fuck you! Fuck you!

EXT. FLOWER SHOP - DAY

One of the kids takes off one his shoes and his sock. He manages to contort his toes so only the middle one is sticking out.

LENNY
(yelling)
Fuck you times three!

INT. FLOWER SHOP - DAY

Rupert see's the boy flip him off with his foot and a look of disgust washes over his face.

EXT. FLOWER SHOP - DAY

The man on his bicycle gets within view of the boys. They all put down their hands and feet and turn their backs to the store.

CHRIS BURROWS, 40s, is wearing a cops uniform but a shorts and polo shirt variety. He has a badge pinned to the breast of his shirt and wears black fingerless gloves.

Chris stops his bike in the middle of the road and turns to face the boys. His black helmet is tight against his head.

INT. FLOWER SHOP - DAY

Rupert sees Chris pull up on the boys.

RUPERT

Yeah that's what you get you little fuckers.

EXT. FLOWER SHOP - DAY

Chris looks over the scene.

CHRIS

What's going on here? I could hear you a mile away.

SID

Nothing Mr Burrows. I was just having an argument with Lenny.

Chris looks over at Lenny.

CHRIS

Why are you only wearing one shoe?

LENNY

I had an itchy foot.

CHRIS

... Shouldn't you boys be doing your homework?

JOEL
It's only Wednesday sir, we only
get homework on Fridays so we don't
get stressed out on the weekdays.

CHRIS
Jesus what is this world coming to.

Chris rides off.

CHRIS
(yelling)
If you're not gone within the hour
I'm calling your parents.

While Chris is cycling away Sid gives him the finger.

EXT. STREET - DAY

RITA, 20s, rides down the slightly sloped street on her electric scooter towards the flower shop. She waves at Chris as he passes her but Chris takes no notice and keeps peddling forward.

Rita is a burly woman with a blonde pony tail tied tight at the back of her head.

She notices Sid pulling the fingers as she accelerates her scooter towards the boys.

EXT. FLOWER SHOP - DAY

Rita stops her scooter and addresses Sid. He is still holding up his middle finger.

RITA
Oi, don't be rude ya little shits.

Sid puts down his hand.

SID
Hey... I don't even know what it
means. Your girlfriend in the
flower shop taught me how to do it.

RITA
You're full of shit Sid and he's
not my girlfriend.

Rita parks her scooter against the flower shop and walks towards Sid. She comes face to face with the kid.

SID
What are you gunna do?

Rita flexes herself towards Sid causing him to flinch.

RITA
Yeah... That's what I thought.

Rita turns around and walks towards the flower shop door.
Lenny and Joel start snickering.

SID
(whispering)
Bitch.

INT. FLOWER SHOP - DAY

Rita enters the flower shop to a jangling bell above the door. Rupert is still standing behind the counter. His face now relaxed.

RITA
God are they going through puberty
or something?

RUPERT
Nope, just the same little shit
holes as usual... But you missed my
future husband come to the rescue.

RITA
Officer Burrows?

RUPERT
The one and only.

Rita walks behind the counter and grabs an apron from off a hook near the back store room. A small TV sits on the edge of the counter, currently off.

RITA
Yeah, I waved to him on my way here
but he must not have seen me.

RUPERT
Honey, you're not easy to miss.

RITA
Shut up... I bet he didn't even say
hi to you.

RUPERT
He's too busy fighting crime... But
he knows where I am.

Both Rita and Rupert now stare out behind the counter towards the window where the three kids are pushing their faces up against the window and blowing their mouths against the glass.

RITA
Had any customers?

RUPERT
Nope... I'm probably not going to
be able to pay you this week.

RITA
That's okay.

The two continue to stare out towards the kids fooling around as Rupert sighs. A petal falls to the floor from a limping over red rose.

INT. FLOWER SHOP - NIGHT

Rupert is leaning against the counter. The TV is on and is playing a tacky television drama. Rita is standing next to an assortment of wilted plants. There is a large "SALE" sign in front of them. She grabs a bunch of limped over flowers by the stalks and holds them tight to make them stand up straight. She then lets go and the flowers flop back down.

EXT. STREET - NIGHT

Outside, the sky has gone dark and the street is being lit by the glow coming from the businesses windows that are still open. There are street lights along the footpath but they are few and far between. A single car drives down the quiet street.

INT. FLOWER SHOP - NIGHT

The credits start to roll on the television program.

RUPERT
All right Rita you may leave.

Rita stops playing with the plants and starts to take her apron off. She turns around to look at Rupert.

RITA

Hey Rupert, do you mind if I come in a little late tomorrow? It's curling iron day tomorrow at class and the teacher said she will bring in a special guest to speak about all the exciting different ways hair can be curled.

RUPERT

Is it compulsory?

RITA

No but I really think it's going to be a real game changer in my hair dressing career.

Rupert rolls his eyes.

RUPERT

Fine but I'm taking away one of your sick days.

RITA

I get sick days?

RUPERT

Well not anymore, now leave child before I change my mind.

Rita runs over to the hook on the wall and hangs her apron up. A big smile is plastered over her face.

RITA

Thanks Rupe.

Rita then runs over to the door. She turns around before she leaves.

RITA

See you tomorrow.

Rupert shoos her out with his hand. Rita exits the shop.

EXT. FLOWER SHOP - NIGHT

Rita picks up her scooter and puts one foot on it. She revs the handle bar as the scooter starts to make a mechanical sound but the scooter doesn't move.

She looks down and notices the scooter has lost both its wheels.

RITA
Oh those bastards.

She picks up the scooter and walks back into the flower shop.

INT. FLOWER SHOP - NIGHT

Rupert's unenthusiastic eyes look over at Rita as she holds up her scooter. Rita shows off a nervous grin.

RITA
Can I... get a ride home.

Rupert grunts.

RUPERT
Fine... But it's coming out of your pay.

RITA
What pay?

Rupert gives Rita the stink eye.

RUPERT
Shut up.

INT. CAR (MOVING) - NIGHT

Rita sits in the passenger seat as Rupert drives down the dimly lit road in his old beat up car. His face is visibly annoyed as he stares out towards the road.

The silence in the car is uncomfortable.

RITA
You know, you have never invited me over to your house.

RUPERT
Why should I?

RITA
Because we're friends, buddies, pals. We could have a barbecue together, play monopoly in our onesies, watch the shorty omnibus on the weekends.

RUPERT
Honey you're delusional.

RITA
Well who else do you hang out with?

RUPERT
I'm part of the underground scene
in Elford. We have parties like you
have only ever seen in movies.

RITA
Can I come?

RUPERT
No.

Awkward silence.

RITA
How do I become part of the
underground?

RUPERT
You have to be gay.

RITA
But you're the only gay in Elford.

RUPERT
That's what you think.

RITA
What... Who else is gay?

Silence.

RUPERT
Jeff Howason.

RITA
The teacher?

RUPERT
Yip.

RITA
But he's married.

RUPERT
Janet's a total beard.

RITA
A beard?

RUPERT
A cover up for his homosexuality.

Silence.

RITA
Who else is gay?

RUPERT
I can't be outing everyone Rita.
They are everywhere just open your
eyes.

RITA
Well how come you've never had a
boyfriend if they are everywhere?

RUPERT
I've had boyfriends.

RITA
When?

RUPERT
I have a life outside my business.

RITA
What, in the underground? Why do I
always see you in the supermarket
buying microwave dinners for one
then?

Rupert turns to face Rita.

RUPERT
(yelling)
Rita, stop being such a bitch!

Rupert's car collides with something outside. Rupert slams on the brakes. For a split-second as both Rita and Rupert turn to look straight forward they see a mans face in agony before he rolls in front of the car.

Inside the car is silent. Rupert and Rita's faces are in shock as they stare out towards the road. They are motionless in a blinkless stare until Rita speaks.

RITA
Man you suck at driving.

RUPERT
I think I hit someone.

RITA
No shit.

RUPERT
Get out and look.

RITA
No you look. I don't want to see a
dead person lying there. Blood and
hair and organs everywhere.

RUPERT
He might not be dead.

Rita rolls down the window with the manual crank but stays
where she is seated.

RITA
(yelling)
If you're alive then say something.

Silence.

Rita then starts to frantically roll up her window.

RITA
Oh god I can smell shit. Go go go.

Rupert starts to accelerate his car. As he moves forward the
car bumps up twice as he runs something over. They speed off
into the distance with a panicked look on both of their
faces. Rupert makes an audible scream.

INT. CAR - NIGHT

The car has been switched off and is parked along the side of
the road. They both sit there in the dark staring out towards
the nothingness.

RUPERT
Should we call the police?

RITA
Why we? You hit him.

RUPERT
You're in this too Rita. You
distracted me with your fat mouth.

RITA
Having a fat mouth isn't a crime.

RUPERT
Yes but killing someone is and if
I'm arrested then I'm taking you
down with me.

RITA
That's not what a friend would do.

RUPERT
(yelling)
We're not friends.

Awkward silence permeates the car.

RITA
Can we just hide the body?

RUPERT
Where?

RITA
Throw him off the cliff at Cupid's
Nose?

Rupert appears to consider this.

RUPERT
Too risky. The neighbours will
already be poking their ugly faces
between the curtains at all the
sound we made.

RITA
Do you think they saw us?

RUPERT
What time is it?

Rita pulls out her cell phone and looks at the screen.

RITA
Eight seventeen.

RUPERT
Good. Heartbreak Hotel is on right
now and these people can't get
enough of their reality TV. They
would have waited till an ad break
to investigate.

RITA
So you reckon that we might get
away with it?

RUPERT
Well I'm not turning myself in. I'm
too good-looking to go to prison.

RITA
Well sweet then. What are we
worried about.

Rita opens the car door and gets out. Rupert looks over at her as she leans her head back in the car.

RITA
Thanks for the ride... I guess I'll
see you tomorrow then.

RUPERT
Rita, this never happened okay.

Rita gets a shocked look on her face.

RITA
What... Is this a dream?

RUPERT
No, just don't speak about it ever
again okay?

Rita winks at Rupert.

RITA
Gotcha.

EXT. STREET - NIGHT

Rita shuts the door. Rupert starts the car and then speeds off down the street. Rita waves to him as he goes.

EXT. FLOWER SHOP - DAY

Sid, Joel and Lenny are loitering outside the florist. Sid is sitting on the curb, Joel is leaning against the building and Lenny is pulling a wheelie as he rides down the foot path.

INT. FLOWER SHOP - DAY

Rupert slouches against the counter. He watches the boys outside with half asleep eyes.

Outside Chris walks past the boys as they stare up at him with contempt. He is wearing his full police uniform.

Rupert's eyes pop open as he watches Chris walk into the store and the bell above the door jangles.

Rupert is speechless as Chris starts to walk around the store and look at the merchandise. He is following every step Chris takes with a look comparable to a deer caught in headlights.

Every step Chris takes in his thick work boots reverberates around the room.

EXT. FLOWER SHOP - DAY

Rita walks down the footpath towards the kids. Joel stands up straight and takes a step towards her.

JOEL
Hey Rita, I got one for ya.

Rita is panting and her face red with sweat. Her hair is down and curled at the ends.

RITA
Not now Joel, I'm late for work
because of you dicks.

JOEL
Roses are red, violets are blue.
You should marry Rupert cause no
one else would fuck you.

RITA
(sarcastically)
Haha very funny.

Rita peers into the flower shop and sees Chris inside. She ducks down and hides herself so just the top of her head is peering into the window.

LENNY
What are you doing?

RITA
Just stretching okay, shut up.

Rupert looks over and can see Rita peering in. He signals her not to come in.

INT. FLOWER SHOP - DAY

Chris eventually walks to the counter and inspects the flower arrangement that sits upon it. Rupert looks from Rita to Chris.

RUPERT
Can I... help... you?

Chris looks at Rupert's terrified face.

CHRIS

Maybe... I'm looking for some flowers, something simple and cheap.

RUPERT

What's the occasion?

CHRIS

Murder.

Rupert's eyes pop open even wider even though it looked like that would have been impossible. He holds his breath.

CHRIS

Some bastard ran over Crazy Ed last night. Hit-and-run.

RUPERT

Crazy Ed... The homeless guy?

CHRIS

That's the one... I know the man had swallowed his marbles and washed them down with a bottle of whiskey but over the years we got to know him pretty well down at the station... He didn't deserve to be left on the road like a goddamn squashed possum.

RUPERT

That's terrible... Do you have any leads?

CHRIS

No leads, no witnesses, no cameras but we'll catch the bastard.

Rupert lets out a sigh of relief.

CHRIS

Anyway I was just thinking about picking up some of those flowers over there.

Chris turns and points with his head towards some flowers in vases on a shelf. As Chris is looking away Rupert gestures Rita to come into the store.

CHRIS

I'll lay them down at his usual spot. It's not much but the police were the closest thing he had to family.

Rita walks into the store. She holds her head down as she enters.

RITA

I'm sorry.

Chris looks over at Rita. She looks like a blonde Japanese ghost with her hair covering her face like that.

CHRIS

What for?

RUPERT

Ahh Rita, Chris was just telling me how there was a hit and run last night, poor Crazy Ed and they have no idea who done it.

Rita looks up at Chris with a huge grin on her face.

RITA

Oh that's great.

CHRIS

Excuse me.

Rupert looks at Rita with astonishment.

RITA

Ahhhh... That's great that ahhh... What.

RUPERT

Sorry, she gets really uncomfortable around death.

RITA

Yeah.

Rita nods in agreement.

CHRIS

Well there is one good thing about it. The MAYOR has decided to open a homeless shelter so they won't be wandering the streets at night.

RITA
Oh our Mayor is the best.

RUPERT
He's such an angel.

CHRIS
Anyway how much for the flowers?

RUPERT
Twenty five dollars for the
marigolds.

CHRIS
Jesus.

Chris takes out his wallet and gives Rupert \$25 cash.

RUPERT
Thank you.

Rita walks over to the bunch of marigolds on the shelf and brings them over to the counter. She has a goofy smile on her face.

Rupert wraps the stalks of the flowers with coloured paper and ties a ribbon around the paper.

He passes it to Chris.

CHRIS
Thanks.

Chris exits the store. Both Rita and Rupert follow him with their eyes as he does so.

Once Chris has left, the two look at each other. Their faces light up as they grin ear to ear.

RITA & RUPERT
YESSS!

Rita walks behind the counter and puts her apron on.

RUPERT
Not only have we maybe gotten away
with it but we made a sale as well.

RITA
And to Officer Sexy.

RUPERT
Wins all around.

RITA
Except for Crazy Ed.

RUPERT
Oh honey he will be in a much better place. He's probably swimming in an ocean of whiskey right now.

RITA
Yeah... I'm going to miss the things he would yell at me... That I'm a reptilian whore who was trying to steal his thoughts or that I kept one of his fingers under my pillow.

RUPERT
Well I'm not going to miss all the blood he left on my car. I spent the whole night cleaning it.

RITA
Do you think anyone else will come in and buy flowers for him?

RUPERT
I hope so... If not maybe I should just kill someone else.

Both Rita and Rupert start to laugh for longer than the joke would deem appropriate. As they laugh they both start to look at each other intensely like they are trying to read messages in each other's eyes. The laughs get drawn out and forced until they both stop laughing and are just staring at each other.

RITA
Why are you looking at me like that?

RUPERT
What if we did?

RITA
Did what?

RUPERT
Killed more people.

RITA
Are you crazy?

RUPERT
We are both killers already Rita.

RITA
So why kill more?

RUPERT
For the business. We are the only florist in town and every time we kill we could get friends, relatives, lovers, hell police officers coming in to buy flowers from us. This business could finally be a success, I... We could be a success.

RITA
Won't we just get caught though?

RUPERT
Not if we're careful. In fact how bout you come over to my house after work. We can watch the crime channel, learn how to not get caught.

Rita's face lights up a little.

RITA
You're inviting me over to your house.

RUPERT
Sure... That's what friends do.

RITA
I thought we weren't friends.

RUPERT
Well we have a lot in common now, we're both murderers and both want this business to succeed... I promise we will just off a few people till this business is back in the green.

Silence as Rita appears to be thinking.

RUPERT
Unless you don't want to be my friend that is.

RITA

Of course I do. I've wanted this for years now. I just wish we bonded through chess or bar hopping or plane watching not murder.

RUPERT

You're just going to have to trust me on this Rita. A big part of friendship is trust.

RITA

I do trust you.

RUPERT

Well trust me that I think this is something we can do. Something that will benefit the both of us.

Rita looks at Rupert intensely.

RITA

I'm not killing any kids though.

RUPERT

Oh of course not. We will only murder someone that has one foot in the grave already.

RITA

Like old people?

RUPERT

Yes, and the sick.

RITA

Could we even kill rapists?

RUPERT

Sure, whom ever we deem suitable... So does that mean you're in?

Rita appears to think this over.

RITA

One time.

She holds up her index finger.

RITA

And if I don't like it then I'm out.

RUPERT

I Promise if you don't like it then
you can just walk away and we will
never talk about it again.

RITA

Okay. But just for the record I
already kinda don't like it.

Rupert and Rita begin to relax as they now both slouch
against the counter and face the window to outside, watching
as a couple of cars go by and the boys outside do tricks on
their bikes.

RITA

Do you think we will get to serve
Officer Burrows again?

RUPERT

No doubt.

RITA

... Cool.

They are both silent as they continue to watch the world go
by.

INT. RUPERT'S HOUSE/LOUNGE - NIGHT

Rita lies across a double seated couch eating popcorn from a
plastic bowl. Her face is illuminated by the television which
is the only light source in the dark sparsely decorated room.

Rupert sits on a single-seater recliner. His legs are crossed
with a notebook balancing on his lap.

Rupert watches the TV intensely. Every now and then he looks
down and jots some notes down on his notebook.

On the television, a documentary on serial killers is
playing. The mono sound from the TV is only matched by the
sound of Rita eating popcorn.

Rupert looks over at her as she misses her mouth with the
popcorn and instead lets it pool around the well she is
creating on the sofa.

He shakes his head in disgust.

INT. CAR (MOVING) - DAY

Rupert drives his car down the Main Street. He looks out of his window where a crowd has gathered.

EXT. MAIN STREET - DAY

On the street, the Mayor is holding a pair of scissors while standing next to a ribbon that has been strewn across the entrance of a building. In front of the building is a sign saying "ELFORD HOMELESS SHELTER".

A crowd of people have gathered around the scene. The Mayor cuts the ribbon as the crowd claps.

INT. CAR (MOVING) - DAY

Rupert's attention suddenly gets diverted from the scene as a milkshake hits the side of the car. He looks out his window and can see ACE, 20s, well built, walking down the street with a backpack on.

EXT. MAIN STREET - DAY

There is another guy next to him laughing as he slaps Ace on the back. Ace and Rupert make eye contact. Rupert gives Ace the evils as Ace raises his hands in a 'I don't know' gesture.

INT. FLOWER SHOP - DUSK

Rupert walks over to the window in the flower shop. He peers out and scans the street as the sun is setting. Apart from a couple of parked cars the street is empty.

He lowers some wooden blinds by pulling on a dangling string and then he closes the slats.

He then walks over to the door and turns the lock.

Rita sits in the middle of the floor on a fold out chair looking at her shoes. There is a large soda sitting in the cup holder that is in one of the arm rests. Her hair has been partially dyed pink. The blackboard in front of her has been wiped clean.

Rupert walks over to the blackboard and picks up a large piece of green chalk from the counter.

He slaps a long piece of bamboo against the blackboard to get Rita's attention.

RUPERT

Okay listen up you lazy slob
because if we get this wrong we
will either be someone's pet or
dead.

RITA

I'm ready.

SERIES OF SHOTS - LEARNING HOW TO GET AWAY WITH MURDER

A) "LESSON 1 - DISGUISES" is written on the blackboard. Rupert and Rita try on various disguises including wigs, fake mustaches, glasses with a fake plastic nose attached and masks. At one point Rupert is wearing vampire teeth and Rita is wearing blackface makeup which shocks Rupert as she reveals herself with it on.

B) "LESSON 2 - ZERO EVIDENCE" is written on the board. Rita stands in place with an unhappy look on her face. Her hair is in a hair net, her hands are covered in long rubber gloves and plastic bags have been tied around her shoes. Rupert hands her a tampon as she looks at it incredulously. He gives her a thumbs up.

C) "LESSON 3 - HOW TO MURDER" is written on the blackboard. Rupert and Rita are stabbing the air with force using butter knives. Later, Rupert has Rita on her knees as he practices choking her. It seems to have no effect. Rita then has Rupert on his knees as she chokes him. Rupert passes out.

D) "LESSON 4 - THE GETAWAY" is written on the blackboard. When Rupert starts a stop watch they both run out of the store in a panic. They both get stuck in the doorway till Rupert manages to squeeze out. He runs to the car first and opens the drivers side door and gets in. As Rita follows behind she trips up and falls to the ground. Rupert, in the car, leans over and opens the passenger door. Rita gets back up and speeds towards the car. When she reaches the open door she dives inside like she is diving off a diving board but she overshoots the mark and ends up diving into Rupert. They are both entangled there on the drivers seat.

E) LESSON 5 - ALIBIS" is written on the blackboard. Both Rupert and Rita start to practice some lines.

RUPERT

I was washing my hair.

RITA

I was sleepwalking.

RUPERT
I was doing flower arrangements all night.

RITA
I wouldn't be out at night. I'm scared of the dark.

RUPERT
I was masturbating to gay porn.

RITA
I was watching Rupert masturbate to gay porn.

INT. FLOWER SHOP - DAY

Rupert is standing behind the counter staring into space. The blackboard on the wall is back to advertising the special of the week. Outside is dead, even the boys aren't there to cause mischief today. Rupert is snapped back into reality as he hears the bell above the door go off.

Rita enters the store. Her hair is done up in a big puffy mess.

RITA
It's eighties week at class.

Rupert looks over at Rita with excitement.

RITA
What?

RUPERT
I think I may have found our first victim.

Rita walks behind the counter and puts her apron on.

RITA
Who?

RUPERT
MRS MOSES.

RITA
Mr Moses, the crabby bitch?

RUPERT
She's ninety years old, widowed, lives alone and no one actually likes her.

RITA

Oh that's perfect. But what if no one would buy flowers for her?

RUPERT

She has a large family and family always buy flowers even if they don't like the person. It's the cheapest way to pretend you care.

RITA

Alright so when do we do it?

RUPERT

Tonight.

RITA

Tonight!

RUPERT

Rent's not paying itself.

RITA

I just didn't expect it so soon.

RUPERT

Practicing time is over. We're ready for the real thing.

RITA

If you say so.

Rita turns on the TV on the counter and starts watching a game show.

EXT. MRS MOSES HOUSE - NIGHT

Rita and Rupert sneak around Mrs Moses house under the cover of darkness. They are both wearing black attire complete with black gloves and balaclavas. Rita has cut a hole in her one for her ponytail to stick out.

They quietly walk up to the kitchen window that has been left slightly ajar. They walk all over the flower bed below them as they do so. Rupert manages to get his hand up under the latch and free the window so it can be pulled wide open.

RUPERT

(whispering)

You go first.

RITA
(whispering)
I can't fit you go.

Rupert rolls his eyes and then pokes his head into the kitchen. He looks around and sees no sign of life. He then pulls his lanky body into the kitchen and over the sink without making a sound.

INT. MRS MOSES HOUSE/KITCHEN - NIGHT

Rupert looks back at Rita who is standing outside the house.

RUPERT
(whispering)
I'll unlock the front door.

Rupert walks through the house slowly and silently. His eyes dart around with every step he takes.

INT. MRS MOSES HOUSE/ENTRANCE - NIGHT

Rupert unlocks the front door. He sees Rita there but with a huge bulge in her pocket.

RUPERT
(whispering)
What is that?

Rupert points to the bulge. Rita pulls out a small garden gnome.

RITA
(whispering)
It's cute.

RUPERT
(whispering)
Put it back.

RITA
(whispering)
She won't need it anymore, she'll be dead.

RUPERT
(whispering)
Put it back.

RITA
(whispering)
Ohhhh... Fine.

Rita tosses the gnome towards the garden but it falls short and hits a brick, smashing on impact. Rupert and Rita freeze with their faces scrunched up tight.

RUPERT
(whispering)
Jesus Christ, get in.

Rita enters. Rupert shuts the door behind her.

INT. MRS MOSES HOUSE/BEDROOM - NIGHT

Rupert and Rita creep into Mr Moses bedroom. She is fast asleep in her bed as they enter.

RUPERT
(whispering)
Okay you do it.

RITA
(whispering)
Why me?

RUPERT
(whispering)
You have a stronger choke than me.

RITA
(whispering)
It's not my fault you're weak.

RUPERT
(whispering)
Just go.

Rupert pushes Rita towards the bed. She hovers over Mr Moses looking at her weathered face.

She holds out her hands close to the ladies neck in a choking position. Her hands get tighter and start to shake a little till she turns around and walks back to Rupert.

RITA
(whispering)
I can't do it.

RUPERT
(whispering)
Move over.

Rupert pushes past Rita and then stands over Mrs Moses. His hands now form the shape of pincers as they get within an inch of Mrs Moses neck till he two backs down and retreats back to Rita.

RUPERT
(whispering)
Let's get out of here.

Rupert and Rita exit the bedroom a little defeated but as they leave Mrs Moses opens her eyes.

INT. MRS MOSES HOUSE/KITCHEN - NIGHT

Rupert walks up to the kitchen window and begins to latch it. Rita is right behind him.

RITA
(whispering)
I knew we weren't murderers.

RUPERT
(whispering)
They make it look easier on TV.

After the window has been latched again a faint glow of light appears behind them. They slowly turn around in horror.

Standing there in the doorway of the kitchen is Mrs Moses. She is wearing a night gown and has an old kerosene lamp in one hand and a samurai sword in the other. Her face is fierce.

MRS MOSES
(yelling)
You should have killed me when you
had the chance you mother fuckers.

Mrs Moses screams at the top of her lungs as she darts towards them blade first.

Rita quickly reacts and manages to flip the wooden table in the middle of the room on to its side. The sword blade penetrates the thin wood and exits the other side by a few inches.

Rupert then grabs a bear shaped cookie jar and hurls it at Mrs Moses. It connects with her head as it smashes to pieces. Mrs Moses falls to the ground smashing her kerosene lamp on the floor as she does so.

Flames explode all around the kitchen. Various items catch alight. Mrs Moses lies unconscious on the floor.

RUPERT
Let's get the fuck out of here.

Rupert and Rita run past Mrs Moses and exit the kitchen in a hurry.

EXT. MRS MOSES HOUSE - NIGHT

Rita and Rupert drive off down the street as Mrs Moses house goes up in flames.

EXT. MRS MOSES HOUSE - DAWN

Fire fighters stand around Mrs Moses house as they combat the now dwindling blaze. Fire trucks line the street.

The Mayor is standing in his pyjamas spraying a fire hose into the smoking, damp and destroyed house. He has the look of determination on his face.

Chris stands on the curb with his arms crossed. His face is stern as he surveys the area and the crowd that has gathered to watch the blaze.

INT. FLOWER SHOP - DAY

Rupert and Rita are busy serving multiple customers in their shop. There is a cue of customers and the shelves are looking thin of products.

Rita and Rupert are smiling as they take care of the customers needs.

RUPERT
Next.

Two men walk up to the counter. One puts a bouquet of flowers on the counter.

MAN #1
Just these please.

Rupert starts to wrap the flowers in coloured paper. The two men start to talk amongst each other.

MAN #1
So what are you going to do with the house?

MAN #2

Tear it down I guess. It's a lost cause. I told her a thousand times that this is the twenty first century and you don't need to light a kerosene lamp every time you go to the goddamn bathroom.

Rupert gives the men a glance every now and then while trying to not be so obvious that he is listening to their conversation.

INT. FLOWER SHOP - DUSK

Rupert and Rita are standing behind the counter. One final customer is on their way out of the store.

RITA

Thank you.

The customer exits the store, jingling the bell as she goes. Rita and Rupert look at each other with huge grins. They high five.

RUPERT

Yes, that's how it's done.

RITA

Far out, that was way more than I expected.

RUPERT

And it's not just the funeral that will give us a boost in sales. ... What do you buy a dead person on their birthday?

RITA

... Cake?

RUPERT

No... Flowers. What do you buy a dead person for Christmas?

RITA

... Christmas cake?

RUPERT

No... Flowers. Every time you visit them, you will bring flowers. Every special occasion will be celebrated with flowers. Hell even their death date is a reason to buy flowers.

(MORE)

RUPERT (CONT'D)

Each person we kill is not a short term fix. They are long term investments.

RITA

So if we kill someone for everyday of the year we would be sorted.

RUPERT

I could retire before I'm forty.

RITA

Aren't you already over forty?

Rupert gives Rita an evil glare.

RUPERT

... There is one thing I am going to need from you though.

RITA

What's that?

RUPERT

I want you full time here now that things are picking up so you need to quit school.

RITA

Quit hairdressing... But it's my passion.

RUPERT

Your passion is here with me. We are officially murderers now. Any sort of normal life for us is gone and dead.

RITA

Well technically it was the fire that killed her not us.

RUPERT

Tell that to a judge and see how that goes down.

RITA

Well I'll have to think about it.

RUPERT

... Tell you what. Do this for me and maybe and I mean maybe in the future I'll let you open up your own salon here in the shop.

(MORE)

RUPERT (CONT'D)

We can call it flowers and fringes
or something.

Rita's face lights up.

RITA

Really?

RUPERT

If everything goes incredibly well
here then I see no other option
then expanding the store. I'll buy
out that god awful baby clothes
shop next to us and bust down that
wall. That bitch next door isn't
doing this town any favours.

RITA

Okay, I'll do it.

RUPERT

You're a good bitch Rita.

RITA

You too.

RUPERT

I know.

Rita stands there looking up in thought. Her smile not
fading. She suddenly snaps out of it and then quickly grabs
her bag.

RITA

Anyway I got to go.

Rita runs to the door, her apron is still on.

RUPERT

Slow down, you'll knock over the
merchandise. What's the rush?

Rita turns around and looks at Rupert with a goofy smile.

RITA

I got a salon to plan.

Rita runs out of the door and starts to run down the street.

RUPERT

... I said maybe.

INT. HAIRDRESSING SCHOOL - DAY

Rita enters the hairdressing classroom. As she enters, all the other STUDENTS stop talking to turn around and look at Rita.

Rita greets them with a big smile and a small wave.

RITA

Hi guys.

The students turn back around and continue talking amongst each other.

The classroom is set up so a long table is situated in the middle. On that table is three double sided mirrors standing up in the center of the table spaced apart and various hair dressing equipment is strewn across the desk.

There is enough room to house 6 people to get their hair cut at the same time. Towards the side of the room is a stand alone desk.

An older female TEACHER sits behind that desk and at the hair cutting station sits two ladies with two more standing up styling their hair.

Rita walks up to the teacher.

RITA

Excuse me miss but can I talk to you?

The teacher looks up from her newspaper she is reading. On the front cover is a picture of a house up in flames and caption reading "WOMAN BURNS ALIVE".

TEACHER

Yes?

Rita puts her serious face on.

RITA

Well... This isn't easy to say and I don't want you to get upset but... I have to quit hairdressing.

The teacher regards Rita with an unimpressed stare.

TEACHER

What's your name?

RITA

Umm... Rita.

TEACHER

Okay Rita just hand in your apron,
that belongs to the school. Make
sure you don't take any equipment
away with you. No refunds are
given.

RITA

Okay.. Well sorry again. I can tell
you're getting upset. It was an
honor being taught by you.

The teacher continues to stare up at Rita without emotion.

Rita makes her way over to her class mates. They all once
again stop goofing around with each other and stop to look
over at Rita.

RITA

Well ladies I'm afraid this is it.
My journey to become a hair dresser
must end for now.

The 4 students look at her confused.

STUDENT #1

Oh... Okay.

RITA

Yeah I know it sucks. I'm going to
really miss you guys.

STUDENT #1

Yeah well... See you then.

RITA

I'm free on the weekend though if
you wanted to organise a leaving
party or something.

STUDENT #2

Yeah maybe.

RITA

Well... Bye then. It's been real.
Good luck with all challenges you
will face in order to become
hairstressers extraordinaire.

STUDENTS

Thanks... Bye.

RITA

Bye.

Rita starts to walk away. She then turns back around to face her fellow students.

RITA

Text me about the party.

Rita does a texting motion with her hand.

The students look at her confused.

Rita gives them a wave as she turns back around. Her face is visibly upset. As Rita starts walking away the students start whispering to each other.

STUDENT #2

Was she a student here?

STUDENT #1

I think so.

STUDENT #2

I thought she was just the cleaner.

STUDENT #3

Me too.

All 4 students start laughing as Rita exits the building.

EXT. HAIRDRESSING SCHOOL - DAY

Rita pauses outside the door. She takes in a big breath and exhales.

RITA

Be strong Rita. Be strong.

After she has composed herself she walks away.

INT. FLOWER SHOP - DAY

Rupert is slouched behind the counter once again. His store is full of flowers that have begun to decay and is void of customers. The three boys are loitering again outside the store.

Lenny opens the door to the florist and pops his head in.

LENNY

Hey Rupert?

Rupert looks over at Lenny with an evil glare.

RUPERT

What?

LENNY

Roses are red, violets are blue.
I'm not sure who has the biggest
vagina between Rita and you.

Rupert throws a dying bouquet of flowers across the room at Lenny. Lenny shuts the door before it can hit him. The 3 boys outside begin to laugh.

Rita bursts into the flower shop. She runs to the counter.

RUPERT

Jesus slow down. What's the rush.

Rita is visibly excited. She is sweaty.

RUPERT

Haven't you got your scooter fixed yet.

RITA

Tomorrow but guess what I heard?

RUPERT

What?

RITA

You know MARK, the farmer that
lives out on Hilltop Road.

RUPERT

I know the one.

RITA

I heard my Mum saying that he has
cancer. Terminal cancer.

RUPERT

Great, so let's just wait for him
to die.

RITA

But that's the thing. She said he
could still live for at least a
decade but he will be jacked up on
drugs for the pain.

RUPERT

Hmmm... So we would really be doing
him a favour.

RITA

Exactly.

RUPERT

But he has a family doesn't he, up in that big house. Could get tricky.

RITA

Nope, divorced a couple of months ago. Wife took the kids.

RUPERT

Ohhhh perfect... But if we are going to do this then we are going to do it right this time.

RITA

I've been practising strangling my pillow at home.

RUPERT

No strangeling this time... We are going to get a gun.

RITA

A gun?... From where?

RUPERT

HANNAH HOPE.

RITA

Eww... I thought she only sold drugs.

RUPERT

My sources told me you can get anything from Hannah Hope.

RITA

What sources.

RUPERT

Underground sources. You wouldn't know them.

RITA

Well I'm not going with you.

RUPERT

Yes you are.

RITA

I'm not.

RUPERT
Yes you are.

RITA
You can't make me.

INT. HANNAH HOPE'S HOUSE/LOUNGE - NIGHT

Rita and Rupert sit on an old cigarette stained two seater couch. Across from them on another couch sits two greyhounds, one grey and one white. They are wearing clothes so only their heads and feet are visible. The dogs sit there staring at Rita and Rupert.

The lounge is decorated with greyhound ornaments and paintings of greyhounds in various human positions. The large painting behind Rupert and Rita depicts a greyhound as a court judge wearing a full legal wig.

At the end of the room Hannah sits on a reclined seat smoking. She is wearing heels, grey leggings and an oversized denim jacket.

Sitting next to her on an ottoman is a young man who looks half her age. He sits there looking up at Hannah in a very submissive way.

HANNAH
What the fuck you want a gun for?

Her voice is course.

RUPERT
For protection.

Rita nods in agreement.

HANNAH
Why don't you just get it the legal way then?

RUPERT
Cause we need it now. Rita here says she's being stalked.

RITA
By a rapist.

HANNAH
How do you know he's a rapist?

RITA

Well... Who wouldn't want to rape
this.

Rita strokes the side of her body while sucking in air.
Hannah winces.

HANNAH

I think you're both full of shit
but money talks the truth so fess
up.

Rupert takes out an envelope full of cash.

HANNAH

Pepper.

The grey coloured greyhound stands up and jumps off the
couch. The dog gracefully walks over to Rupert and then puts
it's two front paws up on his knees. The dogs face is now
within a few inches of Ruperts.

Pepper stares into Rupert's eyes and then opens his mouth.

Rupert looks awkwardly at the dog and then puts the envelope
into his mouth. Pepper closes his jaw, gets off from Rupert's
knees and then goes back onto the couch from where he came
from, dropping the pile of cash at his side.

HANNAH

He will count it later and if there
is anything missing me and Pepper
will play fetch with your hairy
balls.

Pepper licks his lips. Rupert swallows hard.

Hannah leans closer to the man at her side and whispers
something in his ear. He gets up and slowly walks out of the
room giving both Rita and Rupert a hateful glare.

Rupert and Rita look around the room awkwardly.

RITA

Is the other dog named Salt?

HANNAH

No... It's Dan.

RITA

Oh... Okay... See I just thought it
would be cute having one named
Pepper and one named...

HANNAH
(yelling)
It's Dan!

RITA
(mumbling)
Okay... No need to yell.

The man returns with a gun and a box of bullets. He holds them out to Rupert. Rupert takes them. The silent man returns to his seat.

HANNAH
Do you know how to use it?

RUPERT
Not yet.

HANNAH
Well I ain't teaching ya. Just look it up on YouTube or something. It ain't that hard.

RUPERT
What if I need more bullets.

HANNAH
Then you ain't using it right.

Rupert seems to ponder this.

HANNAH
So can I help you with anything else? Something to snort? Something to smoke? Something to inject?

RITA
I don't do drugs.

RITA
Well good for fucking you.

RITA
Thanks.

HANNAH
Now get the fuck out.

Rita and Rupert stand up and hastily exit the room. Rita almost knocks a large greyhound statue on her way out.

RITA
(whispering)
Sorry.

EXT. STREET - NIGHT

Rupert and Rita get out of Rupert's car. He has parked at the top of a hill behind a bush. In the distance is a single house in the middle of nowhere. An outside light attached to the house and a thin sliver of moon is providing the only source of light.

They are both wearing their black attire as they huddle at the front of the car.

RUPERT

So that's Mark's house over there.
The plan is the same as Mrs Moses.

RITA

Burn it down.

RUPERT

No, we break in quietly, kill him
and then flee the scene except this
time we use this.

Rupert holds up a gun.

RITA

Won't someone hear us?

RUPERT

The next house isn't for three
kilometers. Plus we can use a
pillow for a silencer. I saw it on
a movie.

RITA

Alright, lets go. It's freezing out
here.

Rita and Rupert begin to creep towards the house sticking to the shadows.

EXT. MARK'S HOUSE - NIGHT

Rita and Rupert make it to Mark's house. There are some chickens clucking away in a coop.

SERIES OF SHOTS - TRYING TO GET INTO MARK'S HOUSE

A) Rupert walks up to the front door and slowly turns the handle but it doesn't open.

B) Rita tries to pry one of the windows open but it doesn't budge.

C) Rupert walks around to the back of the house and tries the door there but it stays closed.

EXT. MARK'S HOUSE - NIGHT (LATER)

Rita and Rupert stand out the front of the house. Rupert pulls his balaclava up.

RUPERT
(whispering)
Now what?

Rita pulls up her balaclava.

RITA
(whispering)
Throw a rock through his window?

RUPERT
(whispering)
No, too loud.

Rita pulls a lighter out of her pocket and lights it.

RITA
Burn it down?

Rupert grabs the lighter off her.

RUPERT
Jesus stop it with the fire.

Both Rita and Rupert look up at the house. There is a small dog door at the bottom of the main door. Rita looks at the dog door and then looks over her shoulder.

RITA
I've got it.

Rita turns and runs towards the chicken coop. She squeezes her body into the coop causing the chickens to panic.

RUPERT
Shhhhhhh.

Rita picks up two chickens and places them under her arms and then backs out of the coop. She leaves the door open causing some of the other chickens to escape.

RUPERT
(whispering)
What are you doing?

Rita then runs over to the front door and one by one stuffs the chickens through the dog door.

She turns around to face Rupert.

RITA
(whispering)
We will draw him outside. Get some more chickens.

Rupert starts to chase one of the loose chickens but it runs away from his advancement.

Rita runs back over to the coop and grabs two more chickens. She stuffs them into the dog door and then stands back. Rupert is still chasing a chicken outside.

RITA
It's okay, that should do it.

Rupert stops chasing the chicken. The two of them stand back away from the door. They can hear the chickens inside the house knocking things over and causing havoc.

They then hear loud footsteps running through the house.

MARK (O.S.)
CHRIST!

Some more fumbling inside and then Mark bursts through the front entrance. He is wearing nothing but his underwear and holds a chicken at his side.

RITA
(yelling)
Rupert, now.

Rupert's face is in shock as he frantically tries to get the gun out from his waist line. When he finally does he points it straight at Mark.

Mark looks at the scene with confusion. He then starts to walk towards Rupert.

The gun in Rupert's hand starts to shake.

RUPERT
(yelling)
Rita help me.

Rita runs over to Rupert and puts her hand over his. They are now both holding the gun. Mark keeps advancing.

MARK
(yelling)
Why did you let my chickens out?

Rupert and Rita steady their shaking hands. They both look away from Mark and close their eyes.

MARK
Jesus is that a gun?

RITA
Okay in three... two... one.

The trigger is pulled and a loud bang echos through the hills. They both stand there silent. The chickens are still clucking.

Rita and Rupert slowly open their eyes and turn around. They see Mark lying face down in the dirt. A chicken is pecking around his body. Rita and Rupert scream and then flee the scene.

INT. FLOWER SHOP - DAY

Rita and Rupert are once again swept off their feet with customers. The shop is full and the shelves are near empty.

While Rupert restocks some bouquets of flowers he over hears two customers talking. His back is to them.

CUSTOMER #1
So my cousin told me he was having
sex with his chickens.

CUSTOMER #2
Who... Mark? I don't believe it.

CUSTOMER #1
It's true, my cousin was one of the
first on the scene. Said he was
found with his pants down and
chickens everywhere. One was
crushed under his body and another
was found in his bed.

CUSTOMER #2
Jesus what a freak.

CUSTOMER #1
Yeah. They say that's what caused
his heart attack.

Rupert turns around.

RUPERT
Heart attack?

The two customers look back at Rupert a little confused.

CUSTOMER #1
Yeah... Heart attack.

RUPERT
He wasn't shot?

CUSTOMER #1
No... Heart attack.

Rupert walks away from his duties just as Rita goes to the
back room. Rupert follows her.

INT. FLOWER SHOP/BACKROOM - DAY

Rupert walks up to Rita. She is busy cutting more ribbon.

RUPERT
Guess what.

RITA
What?

RUPERT
We never shot Mark.

RITA
What do you mean?

RUPERT
We missed. He died of a heart
attack.

Rita smiles.

RITA
Oh that's great news. So
technically we still haven't killed
anyone.

RUPERT
Technically.

Rita holds her hand out. Rupert high fives her.

RITA

Yes. God we're good at this.

RUPERT

So good.

RITA

Also did you hear that the Mayor set up a donation page for Marks kids?

RUPERT

The Mayor is the best.

RITA

Yes he is... Now can you please help me with this. I have run out of bows.

RUPERT

I got my own shit to do Rita.

Rupert walks out of the room.

RITA

Alright then.

Rita starts tying a piece of ribbon into a bow.

EXT. FLOWER SHOP - DUSK

Rita stands outside the store as Rupert locks the front door. Ace walks past the two and as he passes Rupert he pushes him into the door.

ACE

Faggot.

Rupert turns around.

RUPERT

Fuck you.

Ace smiles.

ACE

You would like that wouldn't you.

Ace keeps on walking. Rita turns to face him.

RITA
(yelling)
Yeah well I wouldn't. I bet you're
lousy in bed.

Ace chuckles as he walks away from the two.

ACE
(yelling)
Thank god.

RITA
(yelling)
Asshole.

Ace waves without looking back at them.

RITA
I'm going to beat his ass.

Rita starts walking towards him. Rupert holds her back.

RUPERT
Don't worry about it. I'm used to
that prick.

RITA
No, you shouldn't have to put up
with it.

RUPERT
You can't change small town minds
Rita... But thanks for sticking up
for me.

A small shy smile appears on Rita's face.

RITA
Ohh... You're welcome.

RUPERT
... Would you like to come over to
my place? ... My hair is getting
kind of long and I could use a
trim.

Rita's eyes pop open.

RITA
You would let me cut your hair?

RUPERT
Sure... But just this once.

RITA
It would be an honor.

INT. RUPERT'S HOUSE/KITCHEN - NIGHT

Rupert is seated on a dining room chair with newspaper placed underneath. He wears a white barbers apron and has a nervous look on his face. He swigs back from a bottle of vodka.

Rita stands above him holding a pair of hairdressing scissors. She also wears a utility belt full of hair dressing equipment.

RITA
Can I have that after you?

RUPERT
No... The only way I'm going to let
you touch my hair is if i'm wasted.

Rupert takes another swig.

RITA
Do you know how much pressure I am
under? One slip up and I could ruin
those beautiful bouncing luscious
bangs. Now give it here.

Rupert passes back the bottle of vodka to Rita. Rita takes a big swig then passes it back to Rupert.

RITA
Okay here I go.

Rita puts her scissors up to Rupert's curly fringe. Rupert starts screaming. Rita's hands start to shake. She begins to scream in tandem with Rupert.

She then snips 2cm off Rupert's fringe. The hair falls down to his apron. Rupert looks down at it with shock.

RUPERT
(yelling)
Mirror.

Rita grabs a mirror from the bench and passes it to Rupert, biting her lip as she does so.

Rupert looks into the mirror. His face starts to relax as he exhales.

RUPERT
Good job.

Rita also breathes a sigh of relief.

RUPERT
Now lets get drunk.

INT. RUPERT'S HOUSE/LOUNGE - NIGHT

Rita and Rupert are both pink in the cheek as they sit on the lounge laughing and being vocally loud. They are both visibly drunk.

RUPERT
And so I said to her, That's funny
because your boyfriend put a ring
around my finger last night as
well.

Both Rupert and Rita burst out laughing. Rita collapses on the couch.

RITA
You're such a bitch.

RUPERT
Ahhh... Those were the days.

RITA
... Oh and I heard some good news
from my Mum.

RUPERT
What's that?

RITA
Mark was cancer free. It was a
faulty test.

RUPERT
Rita, how is that good news? He's
dead.

RITA
Oh yeah... I kinda feel bad now.

RUPERT
Well don't feel too bad... He did
fuck chickens.

RITA
No he didn't, we made it look that
way.

RUPERT

Well you never know, maybe we just uncovered it.

RITA

Good point.

RUPERT

Dirty bastard.

Rita and Rupert start laughing again.

RITA

... So how did your parents take you being gay?

Ruperts smile falters slightly.

RUPERT

If it wasn't for them walking in on me doing the dirty on the neighbour I would have never told them but they did and you know small town life, everyone knows everyone and everything and it was too much for my parents to handle. Knowing that the whole town knew I was gay, they were embarrassed so they kicked me out of home and moved three towns over.

Rita's face goes serious.

They started a new life without me. I still talk to them on the phone every now and then but I can still hear their disappointment in their voices and that's why I want my business to succeed. I want to show them that yes I'm gay but I can still be a success. Make a name for myself in this shitty town.

RITA

Those bastards... Well we will show them. We will show them all not to mess with these florists.

RUPERT

Cheers to that.

Rupert and Rita hold up their vessels then scull their drinks.

RUPERT

And thanks Rita for dropping out of school to help me out at the shop. It must have been a shock to your class mates.

RITA

Yeah they were pretty upset. Most of them were crying and begging me to stay. One even said she is going to need counseling.

RUPERT

Oh sorry hun.

RITA

It's okay, they'll get over it.

Rupert picks up the bottle of vodka from the coffee table and shakes it. It's empty.

RUPERT

We need more alcohol.

RITA

Walk to the shops?

RUPERT

Let's go?

EXT. STREET - NIGHT

Rita and Rupert drunkenly stumble down the street. There are no street lights but it is a clear night with full stars and a crescent moon above.

As they swerve and sway down the footpath they can see a car in the distance with their headlights turned on. They are parked up above them on a cliff edge that overlooks the city.

RITA

Looks like someone is getting some action up on Cupid's nose.

Rita points to the car on the cliff. Rupert looks over at it.

RUPERT

I think that's that asshole Ace's car... I hope he gets herpes.

RITA

Do you want to go spit on his car?

RUPERT

Yes.

Rita and Rupert start drunkenly running up the steep road that forks off from their left.

EXT. CUPID'S NOSE - NIGHT

Rita and Rupert hide behind a bush staring out at Ace's car. The interior lights of the car are off but they can see shadows moving around inside the car.

RUPERT

Okay so what's the plan?

RITA

We run up there, spit on the car then bail.

Rupert ponders this.

RUPERT

No, fuck that guy. I got a better idea.

Rupert runs over to the two door car in a ducked down position. Rita stays in the bush.

RITA

(whispering, yelling)
What are you doing?

EXT. CUPID'S NOSE/CAR - NIGHT

Rupert walks up to the drivers seat and slowly opens the door. Inside Ace is making out with a girl in the back seat. His shirt is off and she is down to a bra. He is on top of her and neither of them notice the front door opening.

Rupert reaches in and puts the car from park into drive. Ace turns around at the click of the gear shift and can see Rupert staring at him.

ACE

Jesus faggot. I knew you had a crush on me you perv.

The girl looks over and screams. She covers her chest with her arms.

ACE

I'm going to fuckin smash you.

Rupert turns his shocked face around and tries to leave but before he can Ace leans over and grabs him by his jeans. Rupert screams out.

RUPERT
(yelling)
Shit. Rita help.

EXT. CUPIDS NOSE - NIGHT

Rita pops out from the bush.

RITA
(yelling)
What?

Ace starts pulling Rupert into the car.

RUPERT
(yelling)
Help me!

EXT. CUPID'S NOSE/CAR - NIGHT

Rita runs over to the car and looks at shirtless Ace.

RITA
Oh hello.

RUPERT
(yelling)
Rita!

Rita karate chops Ace's arms. Ace screams out in pain and then lets go of Rupert. Rupert slams the door shut.

RUPERT
(yelling)
Now push!

Rupert runs around to the back of the car and starts pushing. The car starts rolling forward slowly

RITA
Are you serious?

RUPERT
(yelling)
Rita, now!

Rita runs around to the back of the car and helps push. The car starts rolling faster towards the cliff.

The front door of the car opens up as Ace tries to get out.

ACE
(yelling)
What the fuck are you doing?

Before Ace can get out of the car it rolls off the cliff.
Both Ace and the girl scream out in horror.

A loud metallic crushing sound echoes all around them. They stand there in the silence afterwards.

RITA
What have we done?

RUPERT
We had to do it. He saw both of our faces. He would have got the cops involved.

RITA
But that girl. She was innocent.
Young. She wasn't at deaths door.

RUPERT
It's done now Rita. Lets go.

Rupert starts jogging away. Rita continues to stand in shock. She slowly turns around and walks away from the cliff edge.

INT. FLOWER SHOP - DAY

The flower shop is filled with sad faced customers. They are buying bouquets, cards, reefs and anything else they desire from the dwindling inventory.

The mood inside is quiet and somber. Rita and Rupert serve the customers smileless.

Rupert starts to wrap a vase in newspaper that a customer is purchasing. He looks down and reads the headline "THE REAPER OF ELFORD". He begins to read the article.

RUPERT
(yelling)
What!

The customer looks up at him confused.

RUPERT
Oh sorry, I forgot my tape. I'll just go out back and get it.

Rupert heads towards the back room with the newspaper in his hand. He walks past Rita as he does so.

RITA
Rita, could I just see you in the
back room for a moment?

Rupert continues walking. Rita looks up from the bow she is tying at the customer in front of her.

RITA
I'll just be a moment sir.

She follows Rupert to the room out back.

INT. FLOWER SHOP/BACKROOM - DAY

Rupert face looks stressed and it seems he has aged years in the last few minutes. Rita looks at him.

RITA
What?

Rupert holds up the newspaper.

RUPERT
Have you read this?

RITA
No.

Rupert starts reading from the newspaper.

RUPERT
The last month has been
particularly grim for the small
town of Elford. They have seen a
hit and run, a house fire, a heart
attack and now a horrific accident
with a car seemingly forgetting to
put their handbrake on and plunging
off a cliff. This has brought the
death toll up to four.

RITA
Four?

Rupert holds one finger up. This silences Rita.

RUPERT

Also, the latter tragedy has put one seriously injured man into a deep coma and given his injuries they aren't sure if he will ever wake up.

RITA

No way.

RUPERT

Yes way. That prick Ace is still alive.

RITA

Shit.

RUPERT

And if he wakes up then it's over for us.

RITA

Sounds like there is a slim chance of that though.

RUPERT

Slim chance isn't good enough. This is our mistake Rita. This is what's going to get us caught.

RITA

Don't look at me like it was my idea cause it wasn't. I even have to go to the funeral of the girl who died as it turns out she was the kid of my Mums best friend.

RUPERT

Well you're just as guilty as I am.

RITA

Can we just go finish him off?

RUPERT

I wish. He's up in the capital's hospital. We won't be able to get anywhere near him.

RITA

Well what do we do?

RUPERT

We get back to work, and pray.

Rupert leaves the store room and Rita follows.

INT. FLOWER SHOP - DAY

The bell above the door rings as Chris enters the flower shop. Rupert and Rita see him enter just as they come out of the store room.

Rupert and Rita's faces are in shock.

RUPERT
Oh shit, hes woken up.

RITA
Shall we make a run for it?

RUPERT
Just be cool.

Chris pushes past the patrons and walks up to the pair.

CHRIS
Rupert, could I speak to you
privately for a second.

RUPERT
Am I in trouble officer?

CHRIS
No, just want to ask you a few
questions. Nothing serious.

Rupert's face relaxes.

RUPERT
Oh, well follow me.

Rupert walks to the back room but ushers Chris to go in first. Before Rupert enters he turns around to look at Rita.

He opens his mouth, circles his hand and mimics the act of giving a blow job. Rita gives him the thumbs up.

INT. FLOWER SHOP/BACKROOM - DAY

Chris stands near a large sink. Rupert stands near the doorway.

RUPERT
So are you hear on official
business?

Rupert starts to stroke the door frame. His face is inviting.

CHRIS

Why else would I be here?

Rupert puts his hand down. His face goes back to being serious.

RUPERT

Well what do you want? I'm kinda busy as you can see.

CHRIS

It's about that... I have eye witnesses saying that you were walking the streets last night being loud and drunk.

RUPERT

Is being drunk a crime?

CHRIS

No but you would have been out about the same time that Ace drove his car off the cliff. I also have heard that you and him had some words with each other earlier in the day.

RUPERT

We may have had a few words yes... Hello, how are you, that kind of thing.

CHRIS

Yes ... Well I was just wondering if you noticed anything odd about him?... Did he seem depressed at all? Maybe high on something? We are still waiting on the toxicology report to come through.

RUPERT

(mumbling)

Nope, still seemed like the usual prick to me.

CHRIS

What was that?

RUPERT

Oh I said he seemed a little sick to me.

CHRIS

We are just trying to figure out how this happened. Either it's an accident or something intentional.

RUPERT

Well I'm sorry but I don't have much to add. Our interaction during the day was forgettable and I was too drunk to remember if I saw him that night.

CHRIS

Well thanks for your time anyway.

Chris walks past Rupert and exits the back room. He turns around just as he steps into the main floor.

CHRIS

If you start to remember anything more, give me a call.

Chris pulls out a business card from his pocket and hands it to Rupert. Rupert inspects the card.

RUPERT

I see it has your personal number on it.

CHRIS

Only ring if it's related to this case.

RUPERT

Why of course officer.

Chris turns back around and leaves the store.

Rita walks up to Rupert.

RITA

What did he want?

RUPERT

To give me his number.

Rupert holds up the card to Rita's face. Rita smiles.

RITA

Wow you stud you.

RUPERT

It's called game honey. Go get some.

EXT. CEMETERY - DAY

Rita stands at the front row a large crowd of people all wearing black. In front of her is several rows of seats filled with people. Most of them are sobbing. It appears almost the whole town came out for this funeral.

The Mayor stands at the podium giving a speech to the weeping crowd. Next to him is a large portrait of the dead girl.

MAYOR

What kind of a cruel world do we
live in where someone so sweet...
so loved... so cherished... so
driven can be taken away from us so
soon... I guess maybe that's it.
She was too good that her spirit
must have been needed some other
place, somewhere that needed it
more than us but that doesn't make
it any easier to digest.

Someone in the audience starts wailing. A tear rolls down Rita's face as she looks around at the depressed people around her. She wipes away the tear.

INT. FLOWER SHOP - DAY

Rita walks into the flower shop just as a customer walks out of the store holding a bunch of flowers. It is only Rupert and Rita in the store now. She is still wearing her funeral attire. The stores shelves are almost empty.

RITA

That's it, I'm done.

Rupert stands at the register filling out paperwork on a clipboard.

RUPERT

Done with what?

RITA

The killing, the murder. I'm done.

Rupert looks up from his clipboard.

RUPERT

I'm afraid it's not that easy
honey.

RITA

Why not?... You should have seen their faces at the funeral. We are really hurting people Rupert. We are scaring them for life.

Rupert puts the clipboard down.

RUPERT

Look, I'll admit we should have never went up to Cupid's Nose. We let alcohol impair our judgement and we threw all our training off the cliff along with that car but we can't stop now. Not when we are so close.

RITA

So close to what? When will it end?

RUPERT

When we have money in the bank. A lot of money.

RITA

How much is enough?

RUPERT

I'm thinking one hundred grand.

RITA

One hundred grand?

RUPERT

And guess what. Because of our hard work I already have a third of it. Once we hit the target I'll be able to expand the store, get you that hair saloon you wanted.

RITA

I don't want it anymore and I don't want to be a murderer anymore either. If you won't stop it then I will.

RUPERT

Is that a threat?

RITA

Maybe.

RUPERT

What are you going to do?

RITA

Maybe I'll go to the police, tell them everything unless...

RUPERT

Unless what?

RITA

Unless we try something new.

RUPERT

And what do you suggest?

RITA

Match making.

RUPERT

Match making?

RITA

Yes match making, think about it. What's the best gift to give on a first date? Flowers. What do you give when you stuff up in a relationship? Flowers. What do you give on a monthsary?

RUPERT

What's a monthsary?

RITA

It's when you celebrate the day of the month that you got together.

RUPERT

That's ridiculous.

RITA

I know but people do it and they do it with flowers. Valentine's Day? Flowers. Pregnancy? Flowers. Wedding? Flowers and eventually a death after a long lived life? Flowers.

RUPERT

You make a compelling argument Rita I must say.

RITA

Just give it a go... Please.

Rupert stares at Rita.

RUPERT
Okay.

RITA
Yesssss.

RUPERT
But if it doesn't work out then we
go back to killing people.

RITA
It's going to work and I have the
perfect pair in mind.

Rita grins.

EXT. FLOWER SHOP - DAY

Rita exits the flower shop and locks the door behind her.
Outside the store, Sid, Joel and Lenny are kicking a soccer
ball. Lenny looks up at Rita as she starts to walk down the
street.

LENNY
Hey Rita.

Rita turns around.

RITA
I'm busy.

LENNY
Roses are red, violets are blue. I
heard you and Rupert having sex
last night but all I heard was
moooooooooo.

Rita runs over to Lenny and kicks his ball across the street.
She then turns around and keeps walking down the street.

LENNY
(yelling)
You kick like a girl.

EXT. MAIN STREET - DAY

Rita walks down Main Street. She arrives at a store called
"WHOSE SHOES" and enters the store.

INT. WHOSE SHOES - DAY

The inside of the store is dull and outdated. Large handmade signs advertise the current sales promotions. Last season shoes line the plastic shelves.

Rita walks up to BILLIE, 20s, the tall good-looking lady behind the counter.

RITA

Hey Billie, how are you going?

BILLIE

Thank god you're here. Our toilet hasn't been able to flush for two days now.

RITA

What?

BILLIE

Are you the plumber?

RITA

No... It's Rita. We went to high school together.

BILLIE

Oh... yes, of course. Rita... Hi.

RITA

See I knew you would remember me. Rita the hippo you guys would call me... You know because I'm strong and stuff. Anyway I heard a little something through the grapevine that I thought you might like to know.

BILLIE

And what's that?

RITA

Word on the street is that Mick likes you.

BILLIE

Mick, the butcher?

RITA

The Elford business of the year winning butcher.

BILLIE
... He's pretty fit isn't he.

RITA
I would let him fillet my beef
anyday.

BILLIE
Well if he wants to go on a date
with me he is going to have to ask.

RITA
Noted.

Rita turns around and walks out of the store.

EXT. MAIN STREET - DAY

Rita looks across the road where Rupert is standing outside of the butchers. She gives him a thumbs up. Rupert then enters the butchers.

INT. BUTCHERS - DAY

Rupert walks up to the counter of the brightly fluorescent lit store. Sausages hang from hooks behind a display cabinet and various cuts of meats are on display. On top of the display unit sits a trophy saying "ELFORDS BEST".

MICK, 20's, a manly man, appears from a back room. His white apron has specks of blood on it.

MICK
Howdy... What can I get you?

RUPERT
Nothing from here, I'm more of a
pre-cooked meat kind of guy but I
can give you something.

Mick flinches a little at that remark.

MICK
And what is that?

RUPERT
Information. I happen to know that
Billie from across the road thinks
that you are the bees knees.

MICK
Is that a good thing.

RUPERT

The best. She thinks that you and her would make a good couple and I tend to agree.

MICK

She said that?

RUPERT

She sure did.

MICK

She is pretty hot.

RUPERT

Gorgeous.

MICK

So why are you telling me this?

RUPERT

I just love when two people get together, it fills my heart with joy... So what's stopping you? Go ask her out... now.

MICK

Now?

RUPERT

Yes, right now. I'll look after the store.

Mick looks over Rupert.

MICK

No, I'll lock up.

RUPERT

Well what ever just do it before Josh from the fish store asks her out. You know what those fishmongers are like.

MICK

Those bastards.

RUPERT

Don't say I didn't warn you.

Rupert turns around and exits the store.

EXT. MAIN STREET - DAY

Rupert crosses the street to meet up with Rita.

RITA
How did it go?

Rita and Rupert look across the road at Mick locking his stores door and then crosses the road to enter the shoe store.

RUPERT
It went perfect.

INT. FLOWER SHOP - DUSK

Rita restocks the shelves as the sun sets outside. Rupert watches the small TV on the counter.

The bell goes off above the door and they both turn around to see that Mick has entered the store.

Rupert greets him with a smile.

RUPERT
Yes Mick. How can I help you?

MICK
Just thought I would pick up some flowers for my date tonight.

Rita's face brightens up.

RUPERT
How sweet of you. Well nothing says first date like a dozen roses... Rita get this man his flowers.

RITA
Sure thing boss.

Rita runs over to the roses display and happily takes out 12 roses.

EXT. STREET - DAWN

Rita rides down the foot path on her electric scooter as the sun is rising. Up ahead she notices police lights spinning.

She keeps riding her scooter till she reaches a house that has been cordoned off. Police tape circles the house.

Two cop cars are parked on the street with their lights still flashing and an ambulance is parked next to the house.

A few bystanders are watching the scene. Rita takes a banana out of her pocket and starts eating it while joining the other bystanders.

Chris and another police officer then drag out a bloody and hysterical Billie. She kicks and screams as the two police officers drag her towards the cop cars.

BILLIE
(yelling)
I told him to put the toilet seat
down but he wouldn't listen. HE
WOULDN'T LISTEN.

Rita's eyes pop open as she continues to eat her banana.

The police put Billie in the back of the police car. Two paramedics then exit the house wheeling a body on a stretcher. The body is covered with a bloody sheet.

They load the body slowly into the back of the ambulance and then take off. They do not turn on their sirens.

INT. FLOWER SHOP - DAY

Rita enters the flower shop with her scooter. Rupert is counting the register.

RITA
Mick is dead.

Rupert looks up.

RUPERT
What?

RITA
He's dead. Billie killed him.

Rupert smiles.

RUPERT
Wonderful. She did our dirty work
for us.

RITA
Not wonderful. We were supposed to
stop people from dying. Maybe even
create new life in the process.

RUPERT

Rita... You're sweet but I think you have to accept who we are. We are killers and we are in the business of killing. It's who we are now and the universe knows it.

RITA

What ever... I don't care anymore.

Rita puts her scooter in the back room and then grabs her apron off the hook and puts it on.

RUPERT

Well I have an idea but you're not going to like it.

RITA

What?

RUPERT

One last kill.

RITA

Who?

RUPERT

Well I was watching a documentary on Princess Diana last night and after she died she had flowers lined up for her that would stretch for miles. Even to this day people still lay flowers at the point where she died.

RITA

What, so you want to kill a royal?

RUPERT

No but who's the closest thing to a royal in Elford?

RITA

Jimmy from the dairy. He said he went to the Buckingham Palace when he was a kid.

RUPERT

No... The Mayor.

RITA

What... Are you crazy. The Mayor is the most loved person in this town.

(MORE)

RITA (CONT'D)

Even you and I think he's the greatest thing to happen to Elford.

RUPERT

That's the point. We would have enough business to carry us for the rest of our lives. The Mayor is Elford's Princess Diana.

RITA

No. I can't do it. I won't do it.

RUPERT

You can Rita and I promise you that he will be the last.

Rita moans.

RUPERT

I can't do this without you Rita. I need you this one last time.

Rita puts her head in her hands.

RITA

Can't we just kill Marge from the Salvation Army. She's a bloody sweetheart.

RUPERT

Not big enough. We could kill Marge, the Boy Scout leader, that man who adopted seven dogs and the blind choir that sings every Tuesday in front of the supermarket but that still wouldn't equal the Mayor.

RITA

I just don't think I can bring myself to do it. I'm feeling sick just thinking about it.

RUPERT

Don't you want this to be over? After him we can stop all this nonsense. You will have your hair saloon and I will have my successful business. We can start doing things that normal friends would do.

Rita looks defeated.

RITA
You promise he will be the last?

RUPERT
I promise.

Rita stares down at the floor deep in thought.

RITA
Okay, I'll do it.

Rita takes her head out from her hands.

RUPERT
Thank you Rita.

RITA
But if he isn't the last then I'm
going to the police. I don't care
if I get locked up.

RUPERT
I'll go to the police myself if I
go back on my word... We will plan
for it later as thanks to Billie,
we are going to have another busy
day. Now lets get organised.

Rita speaks with contempt.

RITA
Sure thing boss.

EXT. FLOWER SHOP - NIGHT

Rita and Rupert exit the store. Lenny, Joel and Sid are
leaning against the store facade.

Joel starts speaking in a high-pitched voice.

JOEL
Oh Rupert, thanks for deflowering
me. Take me back to your place so I
can return the favour.

Rupert looks over at the trio scornfully.

RUPERT
It's well past your bedtime
children. Go home.

SID
Hey... I got a new one for you.
Roses are red...

Rupert staunchly walks up to Sid and gets up close to his face.

RUPERT
No. I have one for you... Roses are
red, violets are blue. I will not
hesitate to kill every...

Rupert digs his finger into Sid's chest pushing him back slightly.

RUPERT
Last...

Rupert digs his finger into Joel.

RUPERT
One of you.

Rupert digs his index finger into Lenny.

Rita looks at Rupert reproachfully. She grabs his arm. The three kids look up at Rupert shocked. Rupert is looking down at the kids with rage.

RITA
Come on Rupe. They are just kids.

Rita starts pulling Rupert away from the three kids. Rupert hesitantly turns around and they start to walk off down the street.

Lenny, Sid and Joel silently watch them walk away. Confusion and shock still plaster their faces.

INT. RUPERT'S HOUSE/LOUNGE - DAY

Rupert sits in front of his glaring TV. He eats his microwave pasta dish that is set up on a tray in front of the couch.

A comedy is playing on the television but Rupert is showing no signs of joy as he eats his meal alone.

INT. RITA'S HOUSE/BEDROOM - DAY

Rita sits on her bed with a mirror in front of her. She plaits her hair as generic pop plays through her bluetooth speaker.

After she finishes one plait she stares into the mirror at herself, takes in a big breath and continues to stare. Her eyes portray sadness.

INT. RUPERT'S HOUSE/LOUNGE - DAY

Rita, with her hair in plaits, sits down on the couch. She has a phone in her hand. Rupert sits across from her.

RUPERT
Okay so are you ready?

RITA
I don't feel good about this one
Rupe.

RUPERT
Just like we rehearsed and then no
more I promise.

Rita looks up at Rupert with worry in her eyes. She takes a deep breath and then dials a number into the phone. She holds it up to her ear.

RITA
Hello?

INT. MAYORS OFFICE - DAY

The Mayor has his phone to his ear. His simple office is decorated with various trophies and awards. Children's pictures adorn the walls. A photo sits on his desk of him and three children holding fishing rods.

MAYOR
Hello this is Mayor Jones. How can
I help you?

INTERCUT -- PHONE CONVERSATION

RITA
Hi Mayor. This is Rita Short. I am
just wondering if you could help me
with a problem I am having?

MAYOR
Is your mother Jennifer Short?

RITA
That's the one.

MAYOR

Ah yes. I didn't know she had a daughter. Must have slipped my mind sorry. Anyway how can I help?

RITA

That's okay... Anyway my cat is stuck up a tree and I can't get him down. I was wondering if you could help?

MAYOR

Oh, sounds like quite the pickle. Why don't you try the fire brigade?

RITA

I would but I drove past not that long ago and saw they are doing training exercises and I don't want to disturb them on account of my stupid cat. Plus I know you are a volunteer fire fighter.

The Mayor looks at his watch.

MAYOR

Well I think I can spare some time. What's the address?

RITA

It's forty-two Clint Avenue.

MAYOR

Be right there.

RITA

Thanks Mr Mayor.

MAYOR

Bye.

The Mayor hangs up his phone.

INT. RUPERT'S HOUSE/LOUNGE - DAY

Rita sits there in shock. Her hands are slightly shaking as she puts the phone down on the coffee table.

RITA

I think I'm going to be sick.

Rupert stands up off the couch.

RUPERT
It will all be over soon, now in
position. He will be here in five
minutes.

Rupert walks out into the hallway.

INT. RUPERT'S HOUSE/HALLWAY - DAY

Rupert leans his back against the wall and takes in big
breaths.

RUPERT
(whispering)
You can do this... This is the last
one...

Rupert takes one last big breath, pulls himself off the wall
and continues to walk down the hallway.

EXT. RUPERT'S HOUSE - DAY

Rita is waiting outside as The Mayor parks his car on the
side of the road. There is a ladder tied to the roof of his
car.

The Mayor steps out of his car and looks around the area.
There are no trees within sight.

RITA
Hello... Thanks for coming.

MAYOR
Hi... Where exactly is this cat
stuck?

RITA
Oh it's inside.

MAYOR
I thought he was stuck up a tree.

RITA
Well it's more like a large
houseplant than a tree.

The Mayor look at Rita confused.

MAYOR
... Okay.

RITA
Come in.

Rita holds the door open for the Mayor. The Mayor walks inside Rupert's house.

INT. RUPERT'S HOUSE/LOUNGE - DAY

The Mayor walks into the lounge where a medium-sized ficus tree sits in the corner. Rita follows closely behind him. All the curtains are closed.

MAYOR
Is that the tree?

The Mayor points to the ficus

MAYOR (CONT'D)
Where's the cat?

RITA
Oh it's okay now, he died of
starvation.

The Mayor has an incredulous look on his face.

MAYOR
What is going on here?

RITA
(whispering)
I'm sorry.

Rupert comes from around the corner. He is holding a gun and points it directly at the Mayor. His hand is shaking.

INT. HOSPITAL ROOM - DAY

Ace is on a hospital bed. Half of his body is in a plaster cast and his legs are suspended above the mattress. His eyes are closed. A heart rate monitor beeps away.

Suddenly his eyes burst open as he forcibly inhales.

INT. RUPERT'S HOUSE/LOUNGE - DAY

Rupert steadys his hand with the other. The Mayor looks calm. Rita starts to bite her nails.

MAYOR
Aren't you the florist?... What's
all this about?

RUPERT
(yelling)
Shut up and sit down.

The Mayor slowly sits down on the couch next to him. His
hands are raised in a surrender position.

MAYOR
Okay... Calm down. I'll do as I'm
told.

RUPERT
Rita, go get the tarps.

Rita walks off down the hallway with her head bowed.

MAYOR
Can I at least know what I've done?

RUPERT
You've done nothing but good your
entire life and that's why you must
die... It's for the greater good.

MAYOR
Whose greater good?

RUPERT
Mine okay. I've been dealt nothing
but shit my entire life and this is
the only way I can change that.

Rita comes back into the room holding two large tarps.

RUPERT
Lay it down.

Rita pushes the coffee table to one side and then starts to
unfold and flatten one of the tarps on the ground.

MAYOR
Do you think you deserve any good
that will come out of this?... Do
you think killing a man is an easy
thing to live with?

RUPERT
Well it hasn't stopped us yet.

MAYOR
What do you mean?

Rupert starts to walk around the lounge and stands next to the other couch. His gun is still pointed at the Mayor.

RUPERT
The homeless man, we ran him over.
The house fire was started by us.
Mark's death was our doing and who
do you think pushed that car off
the cliff?

The Mayors face turns visibly angry.

MAYOR
You bastards.

RITA
And technically Mick was our fault
too.

The Mayor looks over at Rita.

MAYOR
So you're in on this too?

RITA
My bad.

MAYOR
What would your mother think?

RITA
You're the last one though.
Promise.

MAYOR
But I don't understand why.

RUPERT
For the sales stupid.

The Mayor looks back over at Rupert.

RUPERT
With all these deaths my sales have
never been better and with your
death I am going to be set up for
life.

MAYOR
You're both insane.

RUPERT

Shut up and lie down on the tarp.

The Mayor slowly lies down in the middle of the tarp.

RUPERT

On the side not the middle.

The Mayor repositions himself to the side of the tarp.

RUPERT

Now roll him up.

Rita starts to push The Mayor with the tarp across the floor. She rolls him up in the tarp so only his head is poking out looking up at the roof. The rest of him is packed tightly in the blue plastic like a human burrito.

The mayor looks over at Rita.

MAYOR

It's not too late you know... You can still make the right decision.

RITA

I think it is too late.

MAYOR

You realise I won't be the last... I can see it in his eyes. He is psychotic but I don't think you are. What ever he has promised you, don't believe him.

RITA

I'm sorry Mayor but he's my best friend and if he is a psycho then I am a psycho too.

Rupert and Rita smile at each other.

RUPERT

Now wrap his head up.

Rita takes the second tarp and puts it under his head.

RUPERT

Now hold it up. I don't want to get any blood on my furniture.

Rita holds up the sides of the tarp so The Mayors head is surrounded by the blue tarp.

Rupert walks around to The Mayor and stands over his body. He kneels down, holds a pillow against the Mayors head and points the gun down.

MAYOR
(yelling, muffled)
Don't do this.

Rupert looks at Rita. Rita has a tear rolling down her cheek.

RUPERT
You ready?

RITA
You promise this is the last one?

RUPERT
Promise.

RITA
Okay then I'm ready.

Rupert looks back down at The Mayor.

MAYOR
(muffled)
Don't do it.

RUPERT
Okay in three.

MAYOR
(yelling, muffled)
It's not too late.

Rupert's hands are shaking faster and faster.

RUPERT
Two.

MAYOR
(yelling, muffled)
You'll regret it.

Rupert starts to sweat. Rita is crying steadily now.

RUPERT
One.

MEGAPHONE (O.S.)
We have the place surrounded now
come out with your hands up.

Rupert looks up at Rita in shock. He tosses the pillow aside and stands up. The Mayor breathes a sigh of relief.

RUPERT

Shit.

Rupert walks over to the curtain and pulls it back slightly. He sees Chris with his gun drawn. He lets go of the curtain and steps away from the window.

RUPERT

Shit shit shit.

Rita looks scared as hell.

RITA

What do we do Rupe?

Rupert starts slapping his forehead with the palm of his hand.

RUPERT

(yelling)

Let me think.

MAYOR

It's over for you two. Just give yourself in calmly and quietly. No one needs to get hurt.

RUPERT

(yelling)

Shut up.

Rupert looks over at Rita who has started to hyperventilate. He walks over to her and places his hand on her shoulder.

RUPERT

Rita calm down.

RITA

What do we do Rupert. What do we do?

Rita is sobbing.

RUPERT

What do you want to do?

RITA

I don't want to kill the Mayor.

RUPERT
We won't kill him. What would be
the point.

RITA
We can't run either, can we?

RUPERT
I doubt it.

RITA
I don't want to go to prison
either... I guess we have no
choice.

RUPERT
I'm sorry Rita... I'm sorry I got
you into all of this.

RITA
Don't be.

RUPERT
Why not?

RITA
These past few months have been the
most fun I have had. I've always
wondered what it was like to have a
friend, a real friend and now I
know

Rita wipes away her tears.

RITA
Why do you think I'm fat?

RUPERT
Because you eat too much and are
lazy.

RITA
Well yes but I chose that lifestyle
as I thought if I was bigger then I
would be less invisible but I was
wrong. You are the only one who
sees me for me. You have trusted
your life in my hands and you have
taken me on some epic adventures.
If I could turn back time I
wouldn't change a thing.

Rupert's eyes start to water up.

RUPERT

Well honey this hasn't been a one way feeling... You accepted me for who I am and that's more I can say about anyone else in my life including my own family. Even though I am a murderous gay bitch with a failing business, you have stuck by me and always believed in me. I feel you would follow me till we both were dead.

RITA

I would.

A tear rolls down Rupert's cheek. He leans in and hugs her tightly. Rita squeezes him back.

The Mayor looks up at them awkwardly.

They both separate and look into each other's eyes.

Rupert takes Rita's hand and they lock fingers.

RUPERT

So let's do this.

Rita inhales deeply.

RITA

Okay.

RUPERT

I love you Rita. Not in a straight way.

Rita laughs.

RITA

I love you too Rupe.

The two then take off and run down the hallway. Rupert is still holding his gun.

EXT. RUPERT'S HOUSE - DAY

Rupert and Rita run out of the house hand in hand. They are both smiling ear to ear while looking at each other. Rupert waves his gun around. All the tears are gone from their faces.

EXT. ELFORD - DAY

Multiple gun shots ring throughout the town. Birds take flight in panic across the skies then there is silence again in the small town of Elford.

ONE YEAR LATER...

EXT. PRISON - DAY

CAMERA P.O.V.

A well-dressed female REPORTER stands outside a large prison. High barbed wire fences surround the brick building. Guard towers flank both sides of the front entrance.

The reporter starts speaking to the camera.

REPORTER

Today marks the one-year anniversary of The Flower Shop Killers arrest. Tonight we will bring you into their worlds and speak with the vile people who committed those horrific acts only a short time ago.

INT. PRISON/CANTEEN - DAY

CAMERA P.O.V.

Inside the large prison canteen the reporter is sitting on a white plastic seat. Across from her is Rupert. He is wearing a mop on his head and has an eye patch.

He is acting very feminine as he pulls the mop strands from his forehead like it's his own hair.

Next to Rupert is a large, burly, hairy man. He has glasses on and blinklessly stares at the camera with his dark piercing eyes.

RUPERT

Yes I regret what I've done and being shot five times isn't pleasant especially when you lose an eye but I have to say prison isn't as bad as I thought it would be. Who knew in a place like this I would meet the love of my life.

Rupert latches on to the man next to him.

RUPERT (CONT'D)
This is Face Punch Mike. I just
call him Punch because he makes me
as pleased as punch.

Face Punch Mike laughs heavily at this.

RUPERT (CONT'D)
I do miss Rita thought... How's she
doing?... I hope she's found her
place.

Suddenly a large tattooed black man runs behind Face Punch
Mike and starts to choke him out. Rupert turns to the scene
and looks on in horror.

RUPERT (CONT'D)
(yelling)
Punch... No.

The camera man and the reporter start to flee the scene as
guards run over to the two men fighting. The camera stays on
Rupert as it moves backwards.

A tall slender man with long greasy hair and pointy features
slowly walks towards Rupert.

SLENDER MAN
You're mine now.

Rupert runs into a corner, curls up in a ball and screams at
the top of his lungs.

RUPERT
(yelling)
Nooooooooo. Not again... Not again.

The Reporter and the cameraman exit the canteen though some
double doors as a ruckus continues on in the canteen.

EXT. PRISON YARD - DAY

CAMERA P.O.V.

The reporter sits across from Rita out in the prison yard.
Rita's hair has been cut short. Every other Prisoner walking
around the yard has had their hair done in weird and unique
ways.

RITA
Yes I do feel bad for the victims
but I still think only one of them
was our fault... If I could go back

in time I would at least stop that one from happening.

REPORTER

So what's prison life been like for you?

RITA

Oh not to bad aye. I'm the leader of a gang in here. The Rose Thorns. We will make you bleed. That's our motto.

A lady comes over to Rita and whispers something in her.

RITA (CONT'D)

Just give me one moment please.

Rita stands up and limps over to a plain looking lady who is on one of the prison yard phones. Rita is still wearing a microphone clipped to her collar.

RITA (CONT'D)

Hang up.

The lady on the phone hangs up and looks up at Rita scared.

RITA (CONT'D)

Sasha over there said you have been talking shit about her macrame.

PHONE LADY

No... No I haven't.

RITA

Don't lie to me bitch.

Rita holds up her right arm with her left hand like she is going to hit her but her right hand stays limp.

PHONE LADY

Okay all I said was the colours on her giraffe were wrong. Blue and pink for a giraffe? It just doesn't make sense.

RITA

It sounds beautiful to me. Now go apologise to her and if I hear one more insult out of you then you are going to get the cold slap.

PHONE LADY

Right away Rita.

The phone lady hurries away as Rita limps back to the reporter.

REPORTER

What's the cold slap?

RITA

Well because I got shot so many times I can't feel anything in my left foot or my right arm so if I need to rough anyone up I just swing my cold dead hand at them and I don't feel a thing.

REPORTER

Do you feel like Rupert manipulated you at all to carry out the acts you did?

RITA

... No, I knew what I was doing. It was stupid yes and after the homeless guy we should have gone straight to the police but we didn't and here I am now.

REPORTER

Do you still consider him a friend?

Rita smiles at the camera.

RITA

He's my best friend and that will never change.

EXT. STREET - DAY

CAMERA P.O.V.

Chris, wearing his biking cop uniform, is standing on the side of the road with his bike in between his legs. He holds onto the handle bars as he speaks to the camera pointed at him.

CHRIS

You think you know your town and you know your neighbor. As a cop you think you know the good eggs from the bad but then some shit like this goes down you realise you don't know nothing.

(MORE)

CHRIS (CONT'D)

It's a good wake up call to never
let your guard down and never take
people for granted.

EXT. HOUSE - DAY

CAMERA P.O.V.

Ace is standing outside of a house. He is still wearing a
cast on one of his legs. He is holding himself up with
crutches. He stares at the camera scornfully.

ACE

I wish that faggot died.

The word 'faggot' gets bleeped out.

INT. MAYORS OFFICE - DAY

CAMERA P.O.V.

The Mayor sits at his desk with his hands clasped together.
His powerful gaze meets the camera.

MAYOR

I feel like I have failed this
town... My town... After staring
into the eyes of those so called
killers, seconds away from my
demise I had a realisation that
they are not the only ones to
blame... It's society and the way
that we do things here in Elford.
We too have blood on our hands...

The Mayor demeanour turns softer.

MAYOR (CONT'D)

Those two individuals are not
mentally sound and it's my fault
that they had no where to go...
They had no one to talk to about
their inner turmoil. No support for
their challenged minds. So in the
wake of this incident I have opened
up a mental health support clinic
that will be staffed by some of the
most qualified psychologists in the
country. We have the power to turn

this massive negative into something a little positive and it is my personal promise that I will do everything in my power to never let this happen again.

EXT. PRISON - DAY

CAMERA P.O.V.

The reporter stands out the front of a prison.

REPORTER

There you have it. Two disturbed individuals that seem to show very little remorse and a town still trying to figure out just how things got to this point and how they should move on. At least the residents of Elford will take comfort in knowing that these two will be spending the rest of their lives locked up. And if you're wondering what happened to the flower shop...

EXT. BABY'S CLOTHES STORE - DAY

The baby clothes store has expanded and now takes up the space the flower shop used to own. Outside, Lenny, Joel and Sid are playing around on their bikes pulling wheelies.

REPORTER (CONT'D) (V.O.)

It is no more and the baby store has expanded to include the space that once used to be the central hub of the notorious killers.

Sid gets off his bike and moons the camera. His backside gets blurred.

EXT. PRISON - DAY

The reporter continues to deliver her report.

REPORTER (CONT'D)

But if there is one lesson that has
come out of this it is that we all
need to wake up and smell the
roses. Back to you John.

FADE OUT.

THE END.