

Yours Truly

Version 3.0

by
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FADE IN:

1 INT. ELEGANT DINING ROOM - DUSK 1

CLOSE UP:

A woman's hands, moving with slow, deliberate, precision are placing dark chocolate rum balls onto a shiny, silver desert platter. The rum balls, reflected in the silver, form neat, arrow-straight rows.

A man's hand caresses her shoulder from behind. Strokes her hair.

At first we only hear the silence of the room around her and then, faintly, garden sounds - crickets, wind in leaves, and the sound of an animal running on grass.

2 INT. A DARK ROOM - DAY 2

CLOSE UP:

The point of a thin, nasty, letter opener is being pushed hard against a man's neck. His veins bulge out grotesquely as he struggles against an unseen attacker behind him. His cries are frenetic and choked.

3 INT. ELEGANT DINING ROOM - DUSK 3

The woman's finger reaches down to adjust a rum ball that is slightly out of line.

The sound of the animal's breathing as it runs gets louder and heavier. We hear a large dog running heavily as if chasing something.

The man's hand behind her is now gathering her hair in a tight fist. She moans faintly.

The finger presses down on the rum ball a little too hard. Chocolate sauce leaks out onto the silver platter. The sauce is thick and viscous and the ball looks like it's bleeding.

The sound of the dog's panting gets louder and we now also hear the sounds of the man struggling. The dog runs faster and the man struggles harder as the finger slowly presses into the chocolate sauce and is raised to a pair of red lips.

The hand tightens on her hair from behind. She groans with pleasure.

As the chocolate covered finger is inserted through the lips we hear the dog leap and growl viciously as it attacks. The man's scream is cut short.

4

INT. PSYCHIATRIST'S OFFICE - DAY

4

CLOSE UP:

We look directly down onto a pair of closed female eyelids.

JULIAN (O.S.)
Tell me about the man.

The eyelids open.

CHERYL (O.S.)
He's beautiful...perfect.

CHERYL WILLIAMS, early thirties, dark hair, red lips, is stretched out on a large reclining chair with her head far back. She is facing away from DR JULIAN GROVE, mid to late 40s, academic looking, sitting upright behind his desk, looking at her. Cheryl's expression is cool and distant as if she's detached and superior to the office and to Julian. In her mind's eye she's gazing at some distant, wondrous thing.

JULIAN
In what way?

CHERYL
In every way. His arms are carved out of marble and his eyes can touch you inside and he knows what I'm thinking.

JULIAN
You've spoken to him?

CHERYL
He tells me things.

JULIAN
What sorts of things?

CHERYL
Secrets.

JULIAN
Whose?

CHERYL
Mine, yours, everyone's.

JULIAN
His own?

CHERYL
If I ask.

JULIAN
But you don't ask.

CHERYL
I don't want to know.

JULIAN
Because if you knew his secrets
you might discover a weakness and
then he'd be flawed. Just like
everyone else? Just like your
husband.

CHERYL
No. I just don't think he'd like
it.

5 INT. FRONT HALLWAY OF A SMALL OFFICE BUILDING - DAY 5

A man's shoes stand in front of a door closing behind him.
He walks forward down a corridor.

6 INT. PSYCHIATRIST'S OFFICE - CONTINUOUS 6

Cheryl is still on the recliner facing away from Julian who
is examining a small bottle of pills.

JULIAN
Did he tell you to stop taking
your medication?

CHERYL
No. I don't need it anymore.

JULIAN
You feel that our work is done?

CHERYL
I didn't say that.

JULIAN
What about your husband? How does
he feel?

7 INT. BEDROOM - NIGHT 7

Cheryl and her husband, DAVID, late 30s starting to get
heavysset, have returned from a formal dinner.

They are getting ready for bed. Cheryl (facing camera) sits at her make up/jewelry table. She has the expression of someone who's been bored for hours. Behind her back David, entirely oblivious, takes his jacket off and puts it away in the closet.

DAVID

Did you notice that tosser
Fletcher droning on about the
Asian market?

David untucks his shirt, lets his stomach go a bit and undoes his bow-tie.

DAVID (cont'd)

That was my initiative a year ago
but he's so full of himself he
wouldn't see the truth if it
stabbed him.

Cheryl, numb-faced, continues to take her jewelry off.

DAVID (cont'd)

Anyway, it doesn't matter because
I'm the one going to Singapore.
Which reminds me, the meeting's
been moved up so I'll be flying
straight from the office
tomorrow.

David takes his cuffs off and drops them carelessly on a table top. He puts his hand in his pocket and, absent mindedly feeling something, pulls it out.

DAVID (cont'd)

But that means I'll be back for
Friday and we'll be able to do
the marketing awards on Saturday
at the Grosvenor. Oh, and here.

David walks by Cheryl's table and puts down two boxes of prescription pills.

DAVID (cont'd)

I had Fiona refill your
prescription.

Cheryl stares at the boxes with disappointment.

8

INT. PSYCHIATRIST'S OFFICE - DAY

8

CHERYL

If my husband cared I wouldn't
need the pills.

JULIAN

Or your man.

CHERYL

I'm the one who doesn't like the pills. I don't like what they do to me. If I take even one I get into such a state that I'm not fit to see him and that hurts too much. I could bear anything but being without him.

JULIAN

And how does he feel when you're unavailable?

CHERYL

He gets quiet. Distant. Cold.

JULIAN

He scares you.

9

INT. HALLWAY - CONTINUOUS

9

Down a dark corridor the man's legs can be seen standing in front of various doorways as he opens the door to room after room, looking for something. Now we also hear faintly, the low throaty breathing of a large dog.

CHERYL (O.S.)

Losing him scares me.

JULIAN (O.S.)

If you couldn't see him for a bit you would lose him?

CHERYL (O.S.)

You don't understand. It's different with him. We like to be close. Closer than anything you could imagine. It's what keeps us alive. When we're together we breathe a different kind of air. We can smell each other's feelings.

The man stands in silhouette in the middle of the shadowy corridor with open doors behind him casting shafts of light into the darkness. We hear the Dog's low growling snarl and sniffy breathing as it hunts for its prey.

10

INT. PSYCHIATRIST'S OFFICE - CONTINUOUS

10

JULIAN

I'm concerned. This relationship seems very codependent. I'd like to try something.

Cheryl looks uneasy.

CHERYL
You want me to stop seeing him.

JULIAN
(Gently)
No.

CHERYL
Yes you do!

11 INT. HALLWAY - CONTINUOUS 11

The man's feet stop suddenly and turn pointedly towards a door down the hall. From his pocket he takes out a thin bladed pointy letter opener.

12 INT. PSYCHIATRIST'S OFFICE - CONTINUOUS 12

JULIAN
Not right away. But first why
don't we do a small exercise.

Julian turns off the overhead light in the office leaving only a dim desk lamp on.

JULIAN (cont'd)
Close your eyes and breathe
easily. Now imagine a lovely
beach.

CHERYL
Is anyone there with me?

JULIAN
No. Just you.

CHERYL
I don't like that.

13 INT. HALLWAY - CONTINUOUS 13

The man strides faster and faster towards the door. The Dog can still be heard panting.

JULIAN (O.S.)
Just try it. It's a lovely beach.
Blue sky. Warm sand.

14 INT. PSYCHIATRIST'S OFFICE - CONTINUOUS 14

Julian gets up and turns away from Cheryl. He faces a white wall.

CHERYL

Why can't I have somebody with me?

JULIAN

Perhaps later but for now just enjoy the sun.

Cheryl is now visibly worried and squirming in her seat.

CHERYL

I don't like the sun. I don't like anything by myself.

JULIAN

Cheryl, you can trust yourself. Now just imagine that you're on this beautiful island, alone.

CHERYL

I don't think that's a good idea.

Cheryl glances nervously at the door.

15 INT. HALLWAY - CONTINUOUS 15

The man runs up to a door. The dog can be heard snarling.

JULIAN

You can be without him for a moment.

CHERYL

Don't say that.

JULIAN

You don't need him.

CHERYL

No! Stop it! Just shut up!

16 INT. HALLWAY - CONTINUOUS 16

The man bursts through a door into Julian's office.

17 INT. PSYCHIATRIST'S OFFICE - CONTINUOUS 17

Julian turns look over his shoulder, shocked and terrified as he is attacked from behind. His feet kick out as he is pulled to the floor.

CHERYL (O.S.)

No!

The point of the letter opener presses against his throat. The dog snarls savagely.

Julian screams and struggles and then his voice cuts out as his throat is stabbed and blood sprays on the wall.

18 INT. PSYCHIATRIST'S OFFICE - A MINUTE LATER 18

The big overhead light is now on. We see, from a standing up POV, Julian, dying on the floor.

The camera (our gaze) backs away, gets to the door of the office, turns and walks out the door into the darkened corridor.

19 INT. HALLWAY - CONTINUOUS 19

The camera turns 180 degrees as we look over our shoulder and see the man's silhouette behind us. The camera turns back to look down the hallway as we walk out.

20 INT. HALLWAY - CONTINUOUS 20

As Cheryl walks down the hallway the man's silhouette can be seen close behind her. She smiles. Reassured that he's still there.

21 INT. FRONT HALLWAY OF A SMALL OFFICE BUILDING - CONTINUOUS 21

From behind we see Cheryl walking towards the front door. There is nobody with her.

A mobile rings. Cheryl answers it.

CHERYL

Hello.

DAVID (O.S.)

It's me. I'm done early but people are giving Dan from IT a send off. I'll pop in for a quick one. You'll be alright?

CLOSE UP on Cheryl's face which has settled with chillingly deadpan calm.

CHERYL

Actually, I'd like a night in
with just the two of us.

Cheryl reaches the door and as she opens it, light pours in and she walks outside.

THE END