INT - APARTMENT -- KITCHEN -- DAY

Open with CLARENCE (30s) readying to make a peanut butter and jelly sandwich. The two jars, bread, paper towel, and three knives are laid out on the table. He straps on a pair of rubber gloves before beginning sandwich construction.

The whole process is practiced, meticulous: a ritual. He even uses a different butter knife for spreading the peanut butter than the jelly. When finished, he places the sandwich on a plate and then throws away the paper towel. He slices the sandwich with a steak knife, takes off his rubber gloves and throws them away, then opens a cabinet.

A bag of chips is now in front of him. He reaches for another pair of rubber gloves - there is a whole box of them - straps them on and then reaches into the bag of chips. He counts out a strict amount.

With plate in hand he makes his way to the couch.

INT - APARTMENT -- LIVINGROOM -- DAY

The TV is on - Animal Planet or something - lions tearing apart a gazelle or something.

The PHONE RINGS. Clarence reaches for the phone, but then hesitates. He eyes it closely, noticing a spec of dust on it. He rushes out of the room, finds a clean towel, and returns to the phone, but the answering machine has picked up.

Voice on other end is THE BIG MAN, CLARENCE'S boss.

THE BIG MAN

Clarence... Know ya there ...been a while.... Ya probably polishing your silverware or something. Listen, I need someone who can do a quick job. It's got to be neat, but none of your freaky business. I'll have someone meet you in the park tomorrow.

INT - APARTMENT - LATER

Clarence is preparing for his mission. He is standing in front of a full size mirror. He's wearing a trench coat and a wide brim hat. He picks up a gun.

He exits apartment.

INT - HALLWAY

He locks door, and makes his way down the hall.
Clarence nearly makes it outside the building, but forgets something and rushes back to the house.

INT - APARTMENT - KITCHEN

Clarence stands in front of the stove, examining the knobs to make sure they are turned off. He flicks them on and off a few times to be sure.

He exits the apartment again.

INT - HALLWAY

He locks the door, and makes his way down the hall. He checks his watch.

EXT - PARK - DAY

Clarence, wearing a pair of rubber gloves, approaches a park bench; this is the meeting point. Many people are walking by, kids yelling, a ragged-looking man walks by coughing out of control. Clarence takes a folded handkerchief out of his pocket and lays it out on the bench before sitting.

A MAN in similar attire is seated in the distance behind him. The man moves toward Clarence, reaches into his jacket, and drops a manila envelope onto Clarence's lap and walks away.

Clarence opens the envelope. Inside are a few candid photographs of a woman (the mark) and an address. Clarence studies the photos carefully.

EXT - NIGHT - LATER

Clarence stands outside of the woman's house. He pulls the address out of his pocket to be sure.

The back door is closed, but unlocked, so he pushes it open and quietly enters.

INT - HOUSE - KITCHEN - NIGHT

Clarence, in a dark kitchen, creeps toward a light burning in a bedroom ahead.

He notices a pair of sneakers on the floor. They are thrown aside with the laces sticking out. Clarence bends down to tuck the laces inside and then places them neatly against the wall.

INT - HALLWAY

He moves toward the light in the bedroom.
He now has the gun in his hand.

The WOMAN is sitting on a bed, painting her toenails. She looks up to see Clarence and screams.

Clarence shoots her.

CUT TO KITCHEN

Clarence searching through the cabinets. He pulls out a cleaning solution in spray bottle.

CUT TO BEDROOM

Clarence in the bloody bedroom, scrubbing blood off the walls.

He's finished scrubbing, and notices the blood-soaked blanket on bed.

CUT TO BASEMENT

Clarence is transferring the bed blanket from washing machine to the dryer. The dryer is full of clothes.

Clarence hesitates for a moment and then takes off his rubber gloves. He produces a new pair from a zip lock bag in his pocket, and then reaches into the dryer to fold the clothes. He can't help himself. While folding, his phone receives a TEXT MESSAGE from THE BIG MAN.

TEXT MESSAGE
Change of plans. She sleeps with fishes. Make her fish bait.

Clarence sighs.

He notices a power saw on a nearby workbench.

CUT TO BATHROOM

Clarence enters the bathroom. He is wearing work goggles and carrying the power saw. He approaches the bathtub, where the dead body is lying.

He moves toward the body, saw spinning away in his hand. He looks away, grimacing, as blood flies in all directions. The saw grinds away off screen.

Clarence nearly vomits.
INT - KITCHEN -- LATER

Clarence drops a severed arm/leg into a clear plastic trash bag. He then strips off his rubber gloves and drops them into the bag.

He then ties it up and places the bag into a large duffel bag. He zips the duffel bag.

He approaches the door with the duffel bag, hopping between the tile cracks. He reaches for the doorknob, then freezes, his naked hand inches from the doorknob.

He reaches into his pocket, discovering that he is fresh out of rubber gloves.

He tries a few methods of opening the door without touching it: using his elbows, rubbing his forearm against it, etc.

A dirty dishtowel is on the counter, but after inspecting it, he can't pick it up.

He is beginning to panic. The PHONE RINGS in the apartment.

NEIGHBOR
   Is everything okay? I've been hearing noises. I'm coming over there.

Clarence opens the duffel bag, pulling out the woman's arm. It is, of course, covered with a plastic bag. With his hand over hers, he places it on the doorknob and turns.

He tosses her appendage into the bag and moves out the door.

EXT - STREET - NIGHT

Clarence walks away nonchalantly, duffle bag slung across his shoulder. He is a distance away.

CUT TO KITCHEN

Muddy footprints on the kitchen floor.

EXT - STREET - NIGHT

Clarence slows a bit.

CUT TO KITCHEN

Muddy footprints on the kitchen floor. It looks worse than before.
EXT - STREET - NIGHT
Clarence is stopped. He's fighting with himself.

CUT TO KITCHEN

Muddy footprints on the kitchen floor. The corners of the room are filled with dust bunnies.

EXT - STREET - NIGHT
Clarence is sprinting toward the house.
SIRENS blare in the distance.

INT - HOUSE - KITCHEN
He barrels through the door.

CUT TO:

Clarence is on his hands and knees, scrubbing the kitchen floor. His trench coat and hat are off. His sleeves are rolled up.
A flashlight shines on him. Clarence looks into the stream of light and drops the scrub brush.

FADE OUT