

Film Noir 2016

By

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INT. CASTLE, NIGHT (ESTABLISHING SHOT, SETTING UP THE MYSTERY)

A CAT BURGLAR is stealing a painting from the castle. She unhooks it from the wall, then pads across the floor silently, barefoot to make her escape.

She doesn't notice her ankle bracelet snap and fall to the floor, or that she has left an imprint of her foot in the dust on the floor next to where it has fallen.

INT. CASTLE, DAY (INTRODUCING HERO, LIGHTING DAY VS. NIGHT)

A bespectacled DETECTIVE with her hair in a severe bun is examining the scene of the crime, looking for clues.

Standing behind her is LORD ELPUS, owner of the castle. His gaze runs lasciviously over the detective's figure, but her raincoat rather defeats him.

DETECTIVE

So this happened at what? Midnight?

LORD ELPUS

As far as the staff can reconstruct it, yes.

She bends down to examine the footprint and ankle bracelet with a magnifying glass. He takes the opportunity to grope her bum while she examines the scene and discovers the ankle bracelet, picking it up delicately with tweezers and dropping it into a plastic bag.

DETECTIVE

(Voice Over)

This charmer is Lord Elpus. He was the sort who didn't take no for an answer, because he never bothered to ask. Someone had stolen his painting, and he wanted it back. He'd have called the cops if it hadn't already been stolen property. So he called me instead.

EXT. ART GALLERY, DAY (VOICEOVER PART TWO)

Shot of art gallery as voiceover continues.

(CONTINUED)

## DETECTIVE

It didn't take long to figure out  
that if you wanted hot art, Ellie's  
Art Gallery was the place to be.

INT. ART GALLERY, DAY (MEET THE VILLAIN, BONDAGE PART ONE)

ELLIE, the art gallery owner, reclines gracefully. She gazes at the stolen painting, which is hanging on the wall. She's dressed to the nines in a slinky satiny long dress which mostly hides her ankles and high heeled shoes.

She holds up another copy of the painting and compares the two closely.

The gallery doorbell rings. Ellie hurriedly takes down the paintings and stows them under a table as the Detective enters. Ellie finishes sitting on the table, her crossed legs elegantly dangling one shoe.

## ELLIE

Can I help you? You don't look like  
the sort of girl who knows her  
Degas from her El Greco...

(We'll have some improvised dialogue here to frame the foot fetish stuff. It'll finish with the Detective first noticing the impression where the ankle bracelet used to be, then racking focus to the paintings hidden under the table).

Ellie notices the Detective noticing and springs into action just as the Detective starts to react. In a trice, the Detective is knocked out.

Montage of quick tying up shots.

Improvise scene where Ellie sexes it up at poor bound Detective, undoing her hair, groping her as she struggles, lasciviously caressing the ball-gag in her mouth, before rescuing the two copies of the paintings and bidding the bound Detective adieu.

Montage of detective struggling to get free of her bondage.

EXT. CASTLE, DAY

Establishing shot of castle in the day.

(CONTINUED)

DETECTIVE

(Voice over)

It took me an hour to get free, but I figured I still might have chance to catch Ellie before she passed the fake off to Lord Elpus. I still had bills to pay.

INT. CASTLE, DAY (BONDAGE PART TWO)

Ellie and Lord Elpus are exchanging money for the painting. The Detective bursts in.

DETECTIVE

Stop! It's a fake!

Ellie makes a run for it, is apprehended by the Detective, who then ties her up.

Flanking the bound Ellie, Lord Elpus hands the cash to the Detective instead.

LORD ELPUS

So where has she hidden the real one?

DETECTIVE

It can't be far away. I'm sure you can think of ways to persuade her to talk...

The Detective exits, leaving a bound and helpless Ellie at the mercy of the roving hands and cruel tortures of Lord Elpus....