

"LOCALITY"

Revision 2

By

STEPHEN RADFORD

EXT. THE GARDEN - DAY

1

CLOSE UP:

We see FRAN as she plants a shrub into the soil on a kneeling pad. She's in the finishing stages, flattening the soil as a spot of rain hits one of the leaves. There are various small hand-held gardening implements surrounding her and the empty plant pot is at arms length, along with a watch she had taken off... for safe keeping.

MEDIUM CLOSE UP:

FRAN looks up to the sky. She is wearing a head scarf as if knowing full well that she hasn't much time to finish planting. We hear thunder overhead. The sky is overcast.

WIDE:

More rain drops. FRAN collects the pot with gardening tools in it. As she stands, she drops her watch. She then picks up her kneeling pad and removes her gloves.

MEDIUM CLOSE UP:

The rain starts to pour. FRAN holds all the items in a bundle and heads down the steps to the bottom of the garden.

She looks back, notices the watch and runs back up to collect it, and so quickly she puts the watch in a plant pot... for safe keeping.

ANGLE ON:

The planter, we track with FRAN as she heads to the shed. Realizing that the shed is already locked and the key is not about her person, she turns and heads to the planter.

CUT TO:

INT. THE PLANTER

2

We see the silhouette rain flogged Fran as she deposits the gloves, trowel, plant pot - with watch - kneeling board, et al, into the planter.

We glance over all objects which soon become covered in a veil of darkness.

The lid of the planter is now in place.

CUT TO BLACK:

TITLE: THE NEXT MORNING

3

We hear the sound of the watch ticking over black. The ticking fades over the titles, becoming nothing more than a shallow echo... until nothingness.

INT. THE PLANTER - AN HOUR LATER

4

STEPHEN looks inside the planter. There is nothing in there.

The planter is bare.

STEPHEN looks puzzled... and then we go smoothly into the narrative as we...

CUT TO:

EXT. THE GARDEN - DAY

5

STEPHEN stands over the planter looking in with great confusion.

STEPHEN
Gone! Again! Shit!

He then checks out the other planters which bring up a negative in the garden equipment area.

He grabs his phone, calls FRAN

FRAN (REC)
Hi, this is Fran. I'm not available at the moment, but please leave a message and I'll get back to you.

There's an audible beep, and STEPHEN speaks...

STEPHEN
No gloves... no trowel... no nothing. Not even the plant pot where you said you had your watch inside. Believe me when I say: I looked. Same thing as before. Are you certain you didn't put them in the shed? Only way to find out... call me when you done. I hope you kill at the lecture. Picture everybody naked. Whatever you have to do. Be safe on the underground! Stay with crowds! Love you... Kiss kiss!

STEPHEN heads over to the shed, ends the call, realizes its locked.

(CONTINUED)

STEPHEN (cont'd)
Suppose I better go get the
key...

He turns as he hears a knocking on the side gate.

BARBARA
Hey. It's me. Open the gate.

STEPHEN
MRS HARRIS? Is that you?

BARBARA
Were you talking to yourself
again?

STEPHEN walks over, unlatches the lock and opens the gate to BARBARA HARRIS, their next-door neighbor. She is a older lady with an air of Anne Ramsey from Throw Mama From the Train.

BARBARA (cont'd)
I thought I'd get some air. Sick
to death of hearing children
television. Driving me crazy!

STEPHEN thinks for a moment, not really listening...

BARBARA (cont'd)
You working today?

STEPHEN
Just some voice work. I'm waiting
on Andy to come over as we speak.

BARBARA
FRAN at work?

STEPHEN
Why are you asking so many
questions?

BARBARA
Nosy neighbour. It's what I do
best.

STEPHEN
She's in London for two days.
Standing up in front of hundreds
of uncertified safety
conscious professionals.

BARBARA
I was in "Mathersons" the other
day. Think I heard one of your
ads. "Toilet rolls, offer of the
week!" but then I thought I heard

(MORE)

(CONTINUED)

BARBARA (cont'd)
you on the bananas again. That
one I know is you.

STEPHEN
Yeah. That was a fun gig.

Stephen continues to look over the planter while Barbara talks.

BARBARA
If you ever need a sweetie like
me to promote anything, just
remember, I'm the only person who
can pronounce "Rhubarb"
correctly.

STEPHEN
Rhu-barb.

BARBARA
You can't do it can you?
"Rhubarb"!

STEPHEN
Rhu-barb.

BARBARA
Forget it sweetie. Put it down to
lazy tongue.

STEPHENSTEPHEN
Hey listen. We're still having
things go missing from our
garden. Have you noticed
anything?

BARBARA
Nah ha.. Nobody's taken anything.
Valuable stuff?

STEPHEN
Not really. Just things we use.
Gardening tools, a sweater,
umbrella, the usual stuff. Just
damn annoying...
(Another line of thought)
Hey what about your
grandchildren?

BARBARA
(Offended)
They wouldn't dare steal..! What
are you trying to say?

(CONTINUED)

STEPHEN

No, I would never even imagine they would. I wasn't accusing you, just wonder as they play out a lot... they've never mention noticing any weird people?

BARBARA

No, they think you're weird, talking to yourself all day.

STEPHEN

Sure, there's that. But you know what's weird is the time frame between placing something in here and something going missing. Last week...

CUT TO:

FLASHBACK

6

EXT. THE STREET OUT FRONT

7

FLASHBACK: STEPHEN attempts to fill the recycling bin with cardboard. has too much.

STEPHEN (V/O)

...I filled the blue bin. I had too much so I had to put the excess somewhere until the bin was emptied.

CUT TO:

INT. THE PLANTER

8

STEPHEN places a hoard of card-board into the planter.

(cont'd)

So I bundled it away. I went up and did some work until the binmen came to empty the bins.

CUT TO:

EXT. THE STREET OUT FRONT

9

BINMEN collect the recycling. They leave the empty bins on the driveway.

CUT TO:

EXT. THE GARDEN

10

STEPHEN opens the planter lid.

(cont'd)

No less than 4 hours had gone by since I filled the planter with excess cardboard... but I looked in, and the planter was empty.

END FLASHBACK:

EXT. THE GARDEN

11

BARBARA doesn't appear thrilled with the story. She reaches into her pocket. She presents a packet of assorted toffees.

BARBARA
(Oblivious)
You want a toffee?

STEPHEN
Erm... no. No thank you.

BARBARA
Just one toffee.

STEPHEN
No, I'm good.

BARBARA
(Insistent)
Come on. Take a toffee!

STEPHEN reaches into the packet and pulls out a green wrapped toffee.

BARBARA
(Almost irritated)
Not the green one though. I like the green ones.

She reaches in again and finds an orange wrapped toffee. STEPHEN takes it graciously, unable to hide his awkwardness.

STEPHEN
Thanks. I'll save it for later.

BARBARA
(Sweet as pie)
Tell FRAN, Hi from me. It's been fun talking to you...

(CONTINUED)

STEPHEN

See ya.

BARBARA

"Rhubarb"

BARBARA leaves.

STEPHEN

Rhubarb

STEPHEN bolts the door and looks back at the planter.

BARBARA (O/S)

See, you can't do it!

CUT TO:

TITLE: LATER THAT AFTERNOON 12

INT. THE CABIN - LATER 13

ANDY is present. They are recording more voice work.

STEPHEN

For a limited time only, you can receive a pair of Shablee Steampunk shades for half price when you buy any other item of steam punk or goth wear across all store lines. "Wired and Wild". Your alternative clothing store, located at the top of Broad End Road, Manchester or why not visit [wired&wild dot co dot uk](http://wired&wild.co.uk).

ANDY stops the recording.

ANDY

That was great. You forgot the disclaimer, "offer excludes discounted or sale price items" but we can hit that separately. Other than that... Spectacular as always!

STEPHEN high fives ANDY. STEPHEN heads over to the fridge.

STEPHEN

We've earned ourselves a break: we have two types of spring water in the fridge today... lemon and lime, strawberry and kiwi.

(CONTINUED)

ANDY

Budweiser sounds great.

ANDY looks out the window.

ANDY (cont'd)

You know: What you told me about things going missing from your garden got me thinking.

They both crack open a couple of bottles of Budweiser and start sipping.

STEPHEN

I can't stop thinking about it.

ANDY

You think it's really just that one planter?

STEPHEN

I know. Weird right.

ANDY

If it's that one planter. Say isn't Fran staying over in London tonight?

STEPHEN

Yep.

ANDY

Well then. I propose a stake-out. We'd be like detectives... it'll like we're on the PreCrime police force... but without visions of future crimes.

STEPHEN

You know, that sounds like a great idea. You have some free time?

ANDY

I have in laws visiting: I have all the time in the world. You want to catch them tonight don't you?

STEPHEN

Yeah... absolutely! I know it's not Minority Report, but we have the upper hand right?

ANDY

If by the upper hand you mean "more stuff worth stealing" then yes.

(CONTINUED)

They leave the Cabin.

CUT TO:

EXT. THE GARDEN

14

ANDY and STEPHEN stand next to the planter.

STEPHEN

Speaking of Minority report: a part of me is wondering if they're watching.

ANDY

Who Tom Cruise?

STEPHEN

No, the little thief who keeps raiding this planter. It's such a specific thing, why not the shed, or the cabin..? It's as if they know. I think we're dealing with an opportunist with a fine nose for our habits, routines. Whoever they are, they know us more than we know ourselves.

ANDY

Excuse me Colombo, but I think it's an open and shut case: We need to bait it, lay a trap. Leave something in there, watch and wait.

STEPHEN

(Enthusiastic)

Good plan. A very good plan.

ANDY

What can we put in there that you won't miss?

CUT TO:

EXT. THE GARDEN - MOMENTS LATER

15

Stephen walks out of the house with face spa in a box.

ANDY

Is that FRANS face spa?

STEPHEN

She never used it. it's bulky. Not something they can just put in their pockets.

(CONTINUED)

ANDY

Hey, is there some way we can track an item?

STEPHEN

Wait a minute... tracking! I think I know how!

CUT TO:

INT. HALLWAY

16

STEPHEN holds his old iPhone and shows it to ANDY.

STEPHEN

This phone can be tracked from my phone. This app has a real time tracker. If it moves, we'll be the first ones to know about it.

ANDY

High tech. Love it. Are you sure you don't mind losing it?

STEPHEN

Losing the phone?

ANDY

I mean potentially, if we don't catch the thief, this phone will be gone.

STEPHEN

Nah it's old. Nothing on it but location services: If we're watching the planter all night, doubt we'd miss a trick. You have your running shoes on, right?

ANDY

Not really mate.

They both look down. We see he's wearing fashionable, ultra clean black winkle pickers.

STEPHEN

Ah, well I'll do the running. My stuff, my run.

ANDY

It depends where they run. I mean if they hit the street, they will have to climb over the fence. If they run up the garden, they could get over to the neighbors fences which will slow them down.

(MORE)

(CONTINUED)

ANDY (cont'd)

Might be able to get them if they do that... but... if they get to the field, it could go anywhere.

STEPHEN

We will just have to be ready for anything I guess.

ANDY

Also, Hide the phone inside the face spa, otherwise they can turn it off first chance they get. Make sure it's fully charged, switched on and on password lock.

As ANDY speaks, STEPHEN takes the phone, checks its charge, fiddles with a few settings and puts it in the face spa box.

STEPHEN

Done, done and done! Let's do this!

CUT TO:

EXT. THE GARDEN - NIGHT

17

They place the face spa box in the planter. They add a few little minor items in the other planters. They head up to the cabin, switch the lights off and sit staring out of the blinds like a couple of film noir detectives.

Suddenly the phone rings.

STEPHEN

Shit. I can't answer the call AND see the tracking dot at the same time.

ANDY

Who is it?

STEPHEN

Probably my Dad. He sometimes calls late. Can I call him back on your phone? Here, you watch the tracker, I'll watch the planter.

ANDY

Sure thing...

ANDY and STEPHEN exchange phones. STEPHEN dials his father.

(CONTINUED)

STEPHEN
Hey Dad, Did you call just now?

CUT TO:

INT. THE FAMILY HOME - NIGHT

18

STEPHEN'S Dad (who we call JOHN) is on the other end of the phone sitting with a pile of box files on his lavish dining room table.

JOHN
Stevie. It's your Dad. You have a new phone?

STEPHEN (O/S)
This is Andy's phone.

JOHN
Good. I was worried for a minute. You can never be too careful. Identity theft is real you know!

CUT TO:

INT. THE CABIN

19

STEPHEN looks out of the window. ANDY watches the other PHONE.

STEPHEN
(dismissive)
I hear you Dad. What's up.

JOHN (O/S)
I spoke to your Mother this morning. It was very cordial, as if she's forgotten to be mad at me. I think there is hope that we can still be friends.

STEPHEN
You're calling me to tell me that?

CUT TO:

INT. THE FAMILY HOME - NIGHT

20

JOHN is still on the phone.

JOHN
Well, I thought you outta know. But the reason I called is that I
(MORE)

(CONTINUED)

JOHN (cont'd)

found more of my stories in box files in the loft. Now I know you have two boxes already... have you read any of them by the way?

CUT TO:

INT. THE CABIN

21

STEPHEN Continues on the phone

STEPHEN

I've glanced at them, briefly, but I will. I promise I will. It will be a summer project!

JOHN (O/S)

It would be great if you could take these off my hands. Try and do something with them. I never could. Some of the stories are unfinished. Now it's not important that my name is on them if you ever decide to publish. Just put your name there. Keep them in the family. Don't lose them. I will die happy knowing that they will be out there somewhere.

STEPHEN

Sure thing Dad. Come over whenever.

JOHN (O/S)

Okay Son, Thanks you.

STEPHEN

Goodnight Dad.

CUT TO:

INT. THE CABIN - LATER

22

STEPHEN stares down at the tracking signal.

CLOSE UP: It shows the signal still pulsing over their current location.

ANDY sits at the window looking out, waiting... anticipating...

CLOSE UP: The signal suddenly disappears.

(CONTINUED)

STEPHEN

Oh shit.

ANDY

Oh shit?

WIDE ANGLE: STEPHEN runs to the window.

STEPHEN

What can you see... Outside...
What can you see?

ANDY

I can't see anything. What
happened?

STEPHEN

The... the dot, the tracking dot
vanished.

STEPHEN makes the image of the map expand showing the whole north west coast of England. the track appears elsewhere. He zooms in and finds it sitting stationary on the beach head of FORNBY BEACH.

STEPHEN (cont'd)

Found it. There must be a glitch.

They open the door to the cabin...

CUT TO:

EXT. THE GARDEN

23

ANDY and STEPHEN run down to the planter. They open the lid.

ANDY

Gone!

STEPHEN

Shit! but how?

STEPHEN runs over to the fence, looks over... sees nothing... checks his phone. ANDY is meanwhile looking about for any movement...

STEPHEN

The signal is still on the grid.
my old phone... it's way over on
the coastline.

ANDY takes a look at the phone.

ANDY

Must be a glitch. That takes 30
minutes, your screen refreshes
every 3 seconds.

(CONTINUED)

STEPHEN

I feel as though I should be running down the street by now. Played it out in my head... the things go missing, whoever took it should be high tailing it down that street.

ANDY walks over to the planter.

ANDY

They took it all, right under our noses. I don't understand. My eyes never left that planter. I swear!

STEPHEN zooms right into the pulsing dot.

STEPHEN

It is moving. The signal is moving. I'm guessing these are sand dunes. The tracking dot just move up beach and onto the dunes.

STEPHEN thinks for a moment.

ANDY

Wanna go for a drive?

STEPHEN nods.

CUT TO:

INT. CAR

24

ANDY is at the wheel, Stephen holds his phone central, showing the dot as they head down the motorway.

MONTAGE

- We see the Car heads around a roundabout and down onto another straight. - We track the dot on the mobile digital sat nav.
- merging onto a motorway - We track the dot on the mobile digital sat nav. Suddenly, from the edge, we see another dot... and now the two dots slowly get closer - We see the car on an A-Road... - we watch as the two dots on the mobile digital sat nav begin to get closer and closer until they slow to become one.

CUT TO:

FORNBY BEACH

25

The car parks up as close to the dunes as possible. The car is empty as we track across to the dunes where we find ANDY and STEPHEN tracking left with the phone in hand.

STEPHEN

Still there... We're getting close...

They walk onwards over the dunes...

CUT TO:

ANGLE ON THE DUNES

26

We see ANDY and STEPHEN emerge from over the dunes to something behind us. They stand there mouths open... We so desperately want to know what we are looking at.

CUT TO:

EXT. THE BEACH

27

We track along side for a while until we move behind the two figures as they walk into an endless beach. There is nothing on the beach. Nothing to really walk to but they continue to track the signal to an open vista of... sand.

CUT TO:

EXT. THE BEACH - GROUND ZERO

28

STEPHEN stops with the phone track now aligned with their exact position. ANDY joins him, looking around.

STEPHEN

...and here we are.

ANDY

This is the spot?

STEPHEN

This tracking thing is obviously bull-shit.

ANDY gets onto his hands and knees and starts sifting the sand with his hands.

ANDY

Why don't you ring it? see if we can hear it.

(CONTINUED)

STEPHEN

Good idea.

Stephen starts to let the phone ring... we track to the right, moving away from STEPHEN and ANDY from the left of the frame.

We move along the sand as we hear a phone connection being made.

Suddenly we hear a phone ring.

TRACK TO:

THE BEACH - ANOTHER DIMENSION

29

We hold on a bear strip of beach as a character we haven't seen before walks into the shot.

The sound of a phone ringing continues...

The masked, steam-punk wearing glasses, heavily clothed humanoid is attracted by the sound of ringing. He stand in the center of the frame and then one step, two step... we walk to the spot where we expect to see ANDY and STEPHEN digging in the sand.

ANDY and STEPHEN are not there, but what's in their place is the planter. That's right. The same planter that we saw in the garden.

The sound of the phone ringing continues...

The masked figure arrives at the planter as if knowing what it is already.

POV: THE PLANTER

The masked man lifts the lid and locates the source of the sound. There is a box: the face sauna. He reaches into the planter and pulls out the box

WIDE ANGLE

The masked figure rattles the box, listens to it. he places it on the sand and opens the box removing the phone. He looks at it as if it was something recognizable. It excites him in an odd dispondant yet bombastic manner. He tries to answer the phone, but instead...

CLOSE UP

flips up the camera function and takes a photo of the planter on the sand.

REVERSE ANGLE

(CONTINUED)

The flash from the camera intrigues him. He turns the camera around, and looks at the source of the flash. In doing this, he manages to take another photo (a selfie) that forces him to drop the phone.

MID SHOT

He retrieves a plastic wallet from one of his many unseen pockets. he places the silent phone into the wallet. It starts to ring again.

WIDE ANGLE

He doesn't choose to answer the call, instead, holding the phone in one hand, he grabs the box with the other and walks away from the planter, heading towards the dunes staring down at the phone, trying to figure out what it is.

The camera tracks the masked man for a few steps before he walks off frame and we...

CUT TO:

THE BEACH - OUR DIMENSION

30

ANDY is upfront, holding the phone while STEPHEN tags along looking dissatisfied. They are walking into the frame and then we track them along to the dunes as a long distance.

ANDY

It's definitely moving in this direction.

STEPHEN

You were right, it has to be a glitch.

ANDY

A glitch that is moving at the same pace that we are?

STEPHEN

Maybe it's a ghost signal. Are you still calling the phone?

ANDY

No, I cancelled the call. Nobody was picking up. the tracker says your phone is at 78% battery which means it is on and openly accessing this utility.

(CONTINUED)

STEPHEN

But the fact that we didn't hear
it says that it's not here. It
can't be.

ANDY looks above.

ANDY

Definitely not on a plane. In the
beak of a bird?

STEPHEN

Only an African Swallow.

ANDY

(laughs)

This is a wild goose chase.

STEPHEN

Yep. I think so.

ANDY

The signal just stopped.

CUT TO:

EXT, THE DUNES

31

They both walk up the steep slope onto the grassy verge.
The car is not far away now, and as they walk to the car,
Andy stops.

ANDY

Is the phone in the car?

STEPHEN

Ring it again?

ANDY

Okay.

Andy dials and waits for the ringing to start. The air is
silent. There is no phone ringing. He listens until
suddenly, the phone is on an open channel.

CAMERA MOVES LEFT

Leaving ANDY and STEPHEN standing next to the car, we
transition to...

CROSS FADE TO:

THE DUNES - ALTERNATE DIMENSION

32

On the verge of the dunes, looking across to the planter on the beach, we see the masked man once more, holding the phone to his ear. His breath can be heard, as we hear the voice of ANDY speaking to him.

ANDY (O/S)

Hello? I can hear you breathing... We know you have this phone. Come on buddy, we're onto you. You can't run and you can't hide.

The masked man places the phone inside his jacket rendering the audio muffled and eventually muted. He walks to the right across the dune to where we expect to find ANDY'S CAR, but instead, there is a tent. Surrounding the tent is all manner of items from our dimension. There are supermarket bags, an umbrella, a potato sack, gardening impliments and various other items as well as a generous scattering of cardboard had recently been discovered and retrieved from the planter.

The masked man tosses the face spa box into the tent and heads back to the edge of the dunes overlooking the beach.

He stand staring at the planter that sits in the far distance. he sniffs the air. There is something new. There is something...

CUT TO:

THE DUNES - OUR DIMENSION

33

ANDY and STEPHEN are in the car.

ANDY

I swear I heard breathing.

STEPHEN

Weird very weird. The signal is still on the dunes there.

CUT TO:

INT. CAR

34

Suddenly the phone rings. STEPHEN sees that the number is unknown.

ANDY and STEPHEN exchange glances. STEPHEN answers.

(CONTINUED)

STEPHEN
(Cautiously)
Hello?

JOHN
Steve? It's you Dad. I'm at the
house but you're not here!

STEPHEN
Dad! What are you doing there?

CUT TO:

EXT. THE GARDEN

35

We see JOHN as he closes the side gate of the garden. He is smoking a large cigar, wearing a leather jacket and dark glasses even though it is overcast and not the weather for shades.

JOHN
Can't I visit my son? Are you
working?

CUT TO:

THE CAR

36

STEPHEN nods.

STEPHEN
Yes. Yes I'm working.

JOHN
I came here because I have
another box of files I have to
store in your garage. This will
be the last one I promise. Just
five box files. I'd much rather
you have them to look at, you
know when I'm gone.

STEPHEN
Okay, sure. Leave them in the
garden.

ANDY gestures wildly... STEPHEN knows exactly why...

STEPHEN (cont'd)
Oh but don't put them in the
planter. What ever you do, don't
leave them in the planter.

CUT TO:

EXT. THE GARDEN

37

JOHN has the cigar between his teeth and is almost about to drop the box inside the planter. His phone is on the side of the planter on loud speaker.

JOHN

Righty. Well where do I put them?

STEPHEN (O/S)

Listen Dad, how about we drop by your place and pick them up. We've had some things get stolen lately and I know how much you want me to read your work.

JOHN places the box of files on the ground at his feet, sits next to the planter on the bench and taps out the last of his cigar.

JOHN

When are you home? I can wait. It's not raining. It's kind of peaceful here. It's like a graveyard.

He lifts the lid of the planter and places the end nub of his smouldering cigar into it and closes the lid.

STEPHEN (O/S)

Okay Dad. We're going to be a few hours. let us drop by yours...

JOHN

Okay. That's probably a better idea. I can cook you my famous gazpacho. It'll be a working mans lunch at my house! Tell Andrew that he's welcome also!

STEPHEN (O/S)

Sure thing Dad. That sounds awesome. See you later.

CUT TO:

THE DUNES

38

The car starts and moves away from the location, onto the road and off into the distance.

ANDY

Gazpacho? Is your Dad Spanish?

(CONTINUED)

STEPHEN
Not in this life.

ANDY
I am getting hungry.

STEPHEN
Wait.

The in the far distance suddenly stops on the vacant road.

STEPHEN
The signal is moving again. back
towards the beach.

ANDY
You wanna go back?

STEPHEN
No, I think we're chasing
ghosts...
(Thinks on it)
Okay... Food sounds good. Let's
go home.

The car continues off on its journey until it dissapears
into the distance.

We hold for a moment and then...

...The camera moves to the left looking over the view of
the dunes, across the beach and we transition to...

CROSS FADE TO:

THE BEACH - ANOTHER DIMENSION

39

The masked man is halfway across the beach heading back to
the planter.

CLOSE UP

The masked man is sniffing frantically at the air. There's
something new... there's something good...

WIDE ANGLE

He arrives at the planter. he lifts the lid and looks
inside. He takes in a long lingering breath. Breathing
out, he starts to search deeper into the planter. he can't
find what the smell is coming from... until he sees the
remnants of a cigar tucked away out of reach.

The masked man reaches deeper and deeper.

ANGLE ON PLANTER

(CONTINUED)

We see the body of the masked man leaning in and then disappearing into the planter. his feet dangle up in the air. Like a paper shredder, his legs feed into the planter until he is no longer there.

WIDE ANGLE

The planter... Everything is still. Just the planter, the beach... the sea breeze.

CUT TO:

THE DUNES - ALTERNATE DIMENSION 40

We look at the planter at a long distance, we then track around to the tent with all the things that the masked man had found. Everything is left there with nobody taking ownership.

CUT TO:

EXT - ROAD - OUR DIMENSION 41

The CAR drives past.

MONTAGE

- We track the car on an A-Road, - merging onto a motorway
- Car heads around a roundabout and down onto another straight.
- we watch as the one dot becomes two.

CUT TO:

INT. CAR 42

STEPHEN looks down at the phone again. His face is puzzled. ANDY looks across...

ANDY

What, what is it doing now?

STEPHEN

You're not going to believe this.
The signal has vanished from the beach, but it's ahead of us...

ANDY

What? noooo.

STEPHEN

Okay, I just zoomed right in there... It's back at the house. The signal is right there at the house again.

CUT TO:

EXT. THE HOUSE - DAY

43

The car pulls up and as ANDY and STEPHEN get out, they notice ominous smoke rising from the back garden.

ANDY

What's that smell?

STEPHEN

That'll be my Dad again. Sneaking in a fat one before he went back home I bet. You know my mother can't stand the smell of cigars.

They hastily move into the house and through to the back garden.

CUT TO:

EXT GARDEN -

44

They notice that the smoke is rising from the planter.

ANDY

(Sniffing the air)

That doesn't smell much like a cigar.

STEPHEN goes in to lift the lid. As he does, a burnt, stripped to the bone arm rises along with it as if a hand was clawing the underside of the planter lid.

STEPHEN

Now that you say that...

Stunned STEPHEN lifts the lid enough to reveal a burnt remnant of a bloodied and overcooked corpse.

ANDY takes a moment to notice that in the other hand of the corpse is the iPhone which appears to be in tact. STEPHEN looks at ANDY with stunned silence. On their reactions...

CUT TO:

END

45