

A MAN WITHOUT VOLITION

A Screenplay

by

PETER GARTNER

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EXT – BEACH – DAY

Afternoon.

A sandy beach with the sea stretching along the shore line. Some waves lapping the shore.

A MAN tugging a small boat along the sand, a rope in his hand.

The wind swirls up some sand.

Some small tufts of grass on the margin of the beach, before it opens up onto a grassy field.

A small beach house further up the beach. On the wooden steps of the beach house, JENNY and TOM.

TOM

Not much happens round here.

JENNY

You expect something...?

TOM

No. You see that man up there, pulling that boat, what is he up to ?

JENNY

How should I know ?

TOM

You wanna take a look ?

JENNY

Not particularly.

TOM

I bet you do. You are curious.

JENNY

I ain't curious. It's you got the curiosity. You wanna have a look.

TOM

I am indifferent. Whatever great mystery is contained in that man pulling that boat, can rest undiscovered, as far as I'm concerned.

JENNY

So, I can sit here doing nothing all day, undisturbed ?

TOM

If you like. So, how long will it take for that man to lug that boat off the beach ?

JENNY

A few minutes, maybe.

TOM

Fuck it. I'm gonna have a look.

Tom stands.

TOM

You coming with ?

JENNY

I guess so.

Jenny stands.

They both walk quickly, then run a little way to catch up with man laboriously tugging the small boats along. They then go back to a fast walk as they get closer to him.

Tom gets out in front of the man, who takes notice of him, but then continues to lug the boat along the beach.

TOM

Hey, Mister -

MAN

What ?

The man stops.

TOM

What's in the boat ?

MAN

Ain't nothing in the boat. Take a look.

Tom looks to see the boat is empty.

Jenny catches up with the back of the boat and takes a look.

JENNY

Ain't nothing there.

MAN

Told you.

TOM

Why are you lugging it along this beach ?

MAN

'Cause I hafta move it from one place to another.

JENNY

Why didn't you do by sea ? Easier.

The man actually thinks about this and has to agree.

MAN

You're right. It would be easier, but since I started dragging it along the sand, I will continue to drag it the rest of the way.

TOM

That's a bit dumb.

MAN

I guess it is. Why don't you give me a hand ?

Jenny looks at the rope.

JENNY

That rope looks a bit rough.

MAN

Are your hands manicured ?

JENNY

No. Just soft hands.

MAN

Delicate hands. I'm gonna drag this boat up to that boathouse up there. Tell you what, there might be something to see in the boathouse.

TOM

Like what ?

MAN

I ain't telling. If you wanna know, you'll have to come with me, give me a helping hand. Ain't nothing sinister, just a secret.

Tom almost pirouettes.

TOM

I cannot abide a secret. I gotta know.

Jenny takes Tom aside.

JENNY

He might be a murderer. He might have a dead body in the boathouse, and once we've seen it, he'll have to murder us.

TOM

I don't know about that.

JENNY

He is a stranger, and he is, strange. I don't think we can trust him.

TOM

Okay. - Mister, We gotta go.

MAN

You don't come with me, you will regret it.

TOM

Why ?

MAN

You won't find out the secret and it will niggle away at you, and you'll think you should've gone with me. You will never know.

JENNY

Don't hafta know everything.

MAN

But this is something you should know.

JENNY

I am suspicious.

MAN

Of what ?

JENNY

You.

MAN

I'm just a man with a boat.

Jenny looks around the beach and sees an ice-cream cart on the margin of the sand of the beach with the grass of the field.

JENNY

Up there. Ice cream.

TOM

I do like ice cream.

JENNY

Let's get some.

MAN

You folks go and get some ice cream.
Don't worry about me.

JENNY

We won't.

TOM

You want some ?

MAN

Damn. My hands are dirty.

TOM

We'll get us some cones and a tub for you.

MAN

That's mighty kind of you. I do appreciate it.

TOM

Okay.

Jenny walks off towards the ice-cream cart, followed by Tom.

At a distance from the man, Jenny stops to speak to Tom.

JENNY

What are you doing ?

TOM

Huh ?

JENNY

I got us an excuse to get away from him,
and you offer to get him a tub. You idiot !

TOM

Oh, I didn't realise.

Jenny moves on ahead, Tom follows. She stops and looks back to the man, who is having a rest, leaning on his boat.

JENNY

He expects us to bring him back a tub.

TOM

What's wrong with that ?

JENNY

He has imposed an obligation on us, as a matter of courtesy.

TOM

I suppose he has.

She continues to walk towards the ice-cream cart, followed by Tom.

JENNY

I don't trust him.

They get to the queue to the ice-cream cart.

The man, leaning on his boat, watches at some distance, as Jenny and Tom are served.

Jenny and Tom get cones, and they also are handed a tub and spoon for the man. They lick their ice-cream cones and start to walk down towards the man.

TOM

Delicious.

JENNY

When you give him that tub, let's try to excuse ourselves.

They continue on their way down to the man, licking their cones.

Tom hands the tub and spoons to the man.

MAN

Thanks.

The man opens up the tub and eats the ice-cream with his spoon.

MAN

You folks ever watched a sunset ?

JENNY

What do you mean ?

TOM

We seen a sunset.

MAN

But have you ever watched one ?

JENNY

Looking at the sun ain't good for your eyes.

MAN

Guess you're right. When the sun's high in the sky, and all bright, it's too intense to look at, even for a second. You can look at it more when it's lower in the sky. When it's just on the horizon, you can watch it go down.

JENNY

You done that often ?

MAN

A few times.

JENNY

That explains things.

TOM

We do not, as a rule, watch sunsets.

JENNY

Should we ?

MAN

Up to you.

TOM

So, what do you do ?

MAN

Don't do much.

JENNY

You're...unemployed ?

MAN

You could say so.

TOM

You're...self-employed ?

The man shrugs.

MAN

I guess I am.

JENNY

Then you're not..unemployed...?

MAN

Does it matter what I am ?

TOM

It does, a little.

JENNY

Are you a gentleman of independent means ?

MAN

Got a little money. I can do what I want.

TOM

We are..students. We can't do what we want.

JENNY

We do what we're told to.

MAN

What are you studying ?

JENNY

Math.

TOM

Psychology.

MAN

Well, I don't know nothing about neither of them. All I know is a little about my pa. He used-ta sail the seas, he was an old sea dog, with a pipe and a beard. I am the son of an old sea dog and I do what I like.

JENNY

Okay for some, huh ?

MAN

Some days I am lazy. Not today. Today I am dragging this boat, unnecessarily along the shore.

JENNY

Why in Hell are you doing that ?

MAN

I started, so I gotta finish.

TOM

Why did you start ?

MAN

That I do not know. What I should've done, as this young lady suggested, was sail it on the sea, but I got the stupid idea to drag it all the way along the beach instead. Ain't got too far to go.

The man finishes his tub of ice-cream. At about the same time, Jenny and Tom finish their cones.

The man starts to drag the boat again. Tom and Jenny follow him, but do not help.

He goes some way, then stops. He looks at the drag marks all along the beach, where the keel was dragged through the sand.

MAN

Man, I made that zig-zaggy line, all the way across the beach. Maybe that's why I done it.

Tom and Jenny look at the drag marks of the boat's keel.

JENNY

That would be subconscious.

MAN

I don't know with stuff, why people do what they do, no reason at all, sometimes, when you can't explain what you did.

JENNY

Maybe you're just a stubborn ass-hole.

MAN

That is possible.

TOM

Won't last long.

MAN

Huh ?

TOM

Sand gets blown away, trampled on, waves

TOM (cont'd)
wash over it. That impression in the sand,
you made, won't last.

MAN
I guess not.

The man gets back to tugging the boat towards the boathouse. Tom and Jenny follow, observing, but not helping.

MAN
You guys ever get tired of doing nothing ?

JENNY
Nope.

TOM
Can't say I do.

JENNY
We are lazy.

TOM
We gotta save our energy for our studies.

MAN
I ain't never studied nothing, 'cause I ain't
got the brain.

JENNY
What you got, mister, is the brawn.

MAN
That I got.

The man lugs the boat close to the boathouse. He drops the rope and goes to the boathouse door. He takes out some keys, finds the right one, and opens the boathouse. He picks up the rope again and drags the boat up to the door of the boathouse. He pulls the boat inside the boathouse, watched by Tom and Jenny.

MAN
You coming in ?

TOM (to Jenny)
What you reckon ?

JENNY
I don't trust him, but there's two of us.

Tom looks at her.

TOM

That mean, yes ?

JENNY

I guess so.

TOM

Okay.

Tom and Jenny go into the boathouse.

The boathouse door closes.

CUT TO:

INT – BOATHOUSE – DAY

The man shines a torch at the inside of the boathouse, showing some boats up against the walls, and the boat he was dragging, just past the door.

Tom and Jenny catch glimpses as the torch light moves around.

The man drags the boat towards a space near the way, where he leaves it, lined up with some other boats.

MAN

That's it. I have delivered the boat.

JENNY

But, why are you doing this ?

MAN

I don't know. Somehow, I saw this boathouse in my mind, the image of this place, and I found some keys, in a box I found on the beach, and I got the idea I had to drag this boat to the boathouse. It was all there, in my mind, these images of what I had to do, but I don't know why, what it was about, I had to fulfil these images.

JENNY

Someone must've planted those ideas in your head, but who, and why ?

TOM

That is like, mind-control.

JENNY

You might've been drugged and then had those images implanted in your mind. You

JENNY (cont'd)
were programmed to do this, a type of
post hypnotic suggestion.

MAN
I don't recall being hypnotised.

TOM
It might've been a type of suggestion
under the influence of drugs, without
hypnosis.

JENNY
A man without volition.

MAN
I do not think I am in control of my
actions. I do not know what I think.
I am a puppet, I guess.

TOM
A man without volition, is a man without
ambition. He is not himself.

MAN
What am I ?

JENNY
Someone else's tool, to do something...

MAN
What ?

Silence from Jenny. Tom looks at her anxiously.

TOM
To do what ?

JENNY
To murder us.

MAN
No. No way. I would not do that. Never.

Jenny moves away from the man and closer to a boat. She picks up an oar and has to use both hands to hold it up, to keep the man at bay. She prods him with it. Tom places his hands on the oar to help use it as a weapon. They prod the man to keep his distance.

The man sits down on the floor of the boathouse.

MAN

I'm not playing this game. I will not hurt you.

JENNY (to Tom)

I don't trust him.

MAN

Look, if it's true, I need your help to figure this out, who done it to me, and why.

JENNY

Get the torch from him.

Tom goes to take the torch from the man.

MAN

You can have it.

The man calmly hands the torch over to Tom, who takes it.

Tom goes back to Jenny, holding the torch.

Jenny takes the torch from Tom and hands him the oar.

JENNY

Keep an eye on him.

Tom holds the oar on the floor just in front of the man.

JENNY (to the man)

You move, he'll hit you.

Jenny shines the light in the man's eyes. He turns his head away from the light.

JENNY

Now, who are you ?

MAN

I don't know.

JENNY

What is your name ?

MAN

I don't know my name.

JENNY

You don't know your name ?

MAN

No. I don't remember who I am. I don't remember what I am.

JENNY

Are you safe ?

MAN

I...I think so, but, I don't really know.

JENNY

Maybe we should try to hypnotise him.

TOM

Can you actually do that ?

JENNY

It's either that, or the truth serum – you got any of that ?

TOM

Sodium Pentothal ?

JENNY

That's what they use, isn't it ?

TOM

In some experiments...

JENNY

Does it work ?

TOM

It can do.

JENNY

That might be easier than trying to hypnotise him. Can you get it ?

TOM

I think I can. I do know some people down at the faculty. They have connections. For therapeutic use.

JENNY

You, mister, lie down now.

The man obeys. He lays himself down flat on the floor of the boathouse.

Jenny puts the torch in her left hand and takes the oar from Tom with her right hand.

She carefully puts the end of blade of the oar under the man's chin.

JENNY

You move, this oar will crush your throat.

MAN

I get that.

JENNY

Get me some Sodium Pentothal.

TOM

Okay.

Tom goes out.

JENNY

All we have to do now, is wait.

Later:

Jenny, tired, is still in the same position with the oar under the man's throat, the torch dimmer.

The man has his eyes closed and seems to be asleep.

JENNY

You gone to sleep ? Huh ?

No reply from the man.

She shines the torch in his eyes. This wakes him.

MAN

W-what ?

JENNY

Your memory...?

MAN

Yeah...?

JENNY

Why is your memory so bad ?

MAN

I-I don't know.

JENNY

Sometimes, when someone has experienced

JENNY (cont'd)

a seriously traumatic incident, their whole memory shuts down, to protect them from the anguish associated with what happened to them. They escape having to relive their past by shutting it down completely. Do you think that's what you're doing ?

MAN

Could be. I don't know, not for certain.

JENNY

You don't know much, do you ?

MAN

Nope.

Tom comes in, carrying a bag.

TOM

I got us some Sodium Pentothal, and a syringe.

He opens the bag and takes out the syringe and bottle of Sodium Pentothal. He goes to the man, and uses a swab of alcohol to prepare the man's arm for injection.

TOM

You don't mind, do you ?

MAN

No. I want to discover who I am, and why I do stuff. Shoot me up.

Tom injects the man.

MAN

Umm, that feels...better.

JENNY

Okay. Who are you ? What is your name ?

MAN

Access denied.

JENNY

What ?

TOM

He said, "Access denied," like a computer.

JENNY

What is your function ?

MAN

My function is...denied.

JENNY

Who are you ?

MAN

Access denied.

JENNY

Where are you ?

MAN

I am...I am...I can see...

CUT TO:

FLASHBACK. EXT – UNDERPASS – DAY

A freeway underpass. An indistinct man seated on the grass bank before the barrier.

MAN (O.S.)

...there's a man, on this freeway underpass...

JENNY (O.S.)

Is it you ?

MAN (O.S.)

I don't know. It could be me.

JENNY (O.S.)

What is he doing ?

MAN (O.S.)

Nothing. He's doing nothing.

JENNY (O.S.)

Is he alive ?

MAN (O.S.)

I don't know.

TOM (O.S.)

Where is this underpass ?

MAN (O.S.)

I don't know. I can't see.

CUT TO:

INT – BOATHOUSE – DAY

As before.

Jenny questioning the man under the influence of the drug.

JENNY

What's happening ?

MAN

It's gone. I can see nothing.

JENNY

Shit. Okay, do you remember anything else ? Anything at all ?

MAN

No.

TOM

What is all this "Access denied" shit ?

JENNY

You sound like a computer.

MAN

I have a drug in my brain, which makes me function like a computer.

JENNY

Why that business with the boat ?

MAN

Malfunction. The drug level was too high, so my brain is damaged.

JENNY

That man on the underpass ?

MAN

I don't know. It could be something very meaningful, or it could be my brain is all muddled up, I can't tell.

JENNY

We have gathered no useful information whatsoever. We are clueless.

TOM

So, where do we go from here ?

JENNY

I guess we try to find that underpass and we take him there, to trigger his memory.

TOM

And that drug in his brain ?

JENNY

Psychoactive, whatever it was, but I am surprised it is still active in his brain.

TOM

Can you give someone a drug makes them behave like a computer ?

JENNY

Simulate the function of a computer...no drug that I know. You know any ?

TOM

No. But he said there was overdose.

MAN

Toxic levels, caused brain damage. That is the only truth I know, the only thing I remember from the experiment, and the underpass, but I don't know where that is, or even if I was there, or if the man I saw was me, or someone else.

Jenny pulls the end of the blade of the oar away from the man's throat and lets it rest on the floor.

JENNY

He's harmless. We misunderstood the situation. Now we gotta help him, if we can.

Tom goes over and helps the man to stand.

MAN

Who am I ?

TOM

We don't know.

MAN

I don't know.

The man goes over to Jenny.

MAN

Thanks, for trying to help me.

JENNY

I ain't finished yet. We will deliver you
to a better state of mind.

MAN

I hope so.

CUT TO:

INT – APARTMENT – NIGHT

The man seated on a bed in the bedroom.

Jenny and Tom talking about him in the living room.

TOM

He said he was brain-damaged.

JENNY

Makes sense.

TOM

So, what do we do with him ?

JENNY

We look after him, I guess.

The man can hear them talking, and becomes anxious. He gets up and stands close to the door, which is slightly open, to hear them.

JENNY

We'll visit all the local underpasses,
and photograph them. See if that can
jolt his memory.

This interests the man, who goes through to the living room, to talk to them. Tom and Jenny are a little surprised when they see him.

MAN

I heard what you said. I think that man
might not be me. He might be projecting
a psychic beam to control my thoughts.

TOM

Mind control...?

MAN

It's possible.

JENNY

No such thing. Mind control is just a conspiracy theory or science fiction. Long distance mind control, is simply preposterous.

MAN

Just a thought.

TOM

What about all this talking like a computer ?

MAN

The drugs made me like that. Maybe the drugs turned my insides into a computer.

JENNY

How ? You are a biological mechanism, a computer is a machine. You cannot turn one into the other.

MAN

What if the drugs changed my brain cells so they behaved like a computer chip ?

TOM

That is slightly more possible, but still very unlikely.

MAN

I think I heard something about the drug changing the shape of the brain cells, so that the receptors were altered.

JENNY

I have not heard of a drug being used to replicate the behaviour of a computer in the human brain.

MAN

I can't think straight. It is a struggle just to think at all. You know, if you're controlled by your past, but you don't know what it is, you just get glimpses of what might've been, you're not like other people, you're without a proper purpose in life. You can only hope to discover more, but if you do, will it get even worse for you ? You might be better off not knowing everything you've forgotten.

JENNY

We will try to find out who you are, and what happened, but if it gets too painful, you have to tell us. We will stop.

MAN

What are we gonna stir up ?

JENNY

We don't know. Are you afraid of what we might discover ?

MAN

A little, but I can live with it.

JENNY

Okay. Let's get to it.

CUT TO:

INT – OFFICE / WORK ROOM – DAY

An office/work room in the apartment, with a computer desk, chairs and shelves.

A laptop on the computer desk, open and showing pictures of freeway underpasses.

Jenny clicks through the pictures taken from photos, watched over by the man, and Tom a little further back.

MAN

That one.

JENNY

Okay.

She holds on that picture.

TOM

So, we go there ?

JENNY

I don't think we can. It's out of bounds.

(pointing)

So, the man would be somewhere around there ?

MAN

It couldn't be me. It must've been someone else, someone who would break all the rules.

TOM

Someone who was on drugs and didn't know what they were doing, or didn't care.

MAN

Maybe I passed by that place and saw it from the back of a car, and transposed him and me. Maybe he never existed at all, but I imagined him there. I really don't know what to think any more.

TOM

We're clueless.

JENNY

Let's go back to the beginning. You were dragging a boat across a beach, instead of going by sea, without knowing why, the only difference being, you were drawing a line in the sand. Then, you see a man beneath the underpass of a freeway. So, what we got is, drawing a line in the sand, a free way and an underpass. This is about you, your character. People wanted you to do something, but it was against your true nature, your conscience, which sought the way to be free, but had to pass under their notice, their radar, so to speak.

MAN

What does that mean ?

JENNY

Your conscience prevented you from doing something, drawing a line in the sand, and you wanted to be free, the free way, but you had to escape by passing under the notice of the people who were trying to get you to do something bad.

MAN

Such as ?

JENNY

I don't know. But, when they discovered you were undermining them, they drugged you, tried to brainwash you, and left you damaged.

TOM

Then, he would be a scientist.

MAN

I don't remember being a scientist.

JENNY

The damage the drugs did to your brain
has left you with only impressions of your
past, glimpses of something, but incomplete.
They disintegrated your life.

MAN

Why leave me like that ? Why not just kill me ?

JENNY

They must've thought enough damage had been
done to make you harmless.

TOM

You remember almost nothing. You know, you
said you had a secret, to try to get us to go with
you to the boathouse, - what was it ?

MAN

I don't know.

TOM

Why say it then ?

MAN

To get you to come with me to the boathouse.

TOM

Why, to the boathouse ?

MAN

I don't know.

TOM

Why did you want us to go to the boathouse ?

MAN

I have no idea.

TOM

Why bother ?

MAN

I'm sorry you were disappointed.

TOM

No payoff, man.

TOM

That is annoying.

JENNY

Maybe he was about to tell us something,
but he's forgotten. Don't get angry with him.

TOM

I am getting frustrated, not angry.

MAN

Why would I want you to go to the boathouse ?

JENNY

There must be something there. Maybe, you
did have a secret after all, you were gonna
tell us, but you forgot, when we started to
mistreat you – which we did – I apologize
for that. There is a clue there somewhere.
We gotta go back there.

MAN

Okay.

CUT TO:

EXT – BEACH – DAY

Near the boathouse.

Jenny and Tom watch as the man opens the door of the boathouse with a key, on the set of
keys.

The man goes inside the boathouse, followed by Jenny and Tom.

The boathouse door closes.

CUT TO:

INT – BOATHOUSE – DAY

The man shines the torch to show the inside of the boathouse.

Jenny and Tom look around as the boats are illuminated in turn.

JENNY

You got any ideas ?

TOM

No. Just some boats.

Jenny ponders.

JENNY

Let me think. The only other thing you mentioned was a box containing keys. The key to the mystery, the box. Find the box. Where's the box ?

MAN

I found it on the beach. It should be here.

He finds the wooden box under some sheeting. He picks it up and hands it to Jenny.

JENNY

Thanks. It's a wooden box. A wooden box is a coffin. Perhaps a warning, not to dig up the past.

TOM

Can we leave it alone ?

JENNY

I don't think so. I can't let this sleeping dog lie, because an undiscovered lie is still a lie.

TOM

But nobody knows it is a lie.

MAN

He has a point.

TOM

What are we gonna do ?

JENNY

Suppose he was a scientist – what was he researching made them need to drug him up so bad he got brain damage ?

MAN

The zigzag...

JENNY

You drew a line in the sand...

MAN

But why was it zig-zaggy ?

TOM

'Cause lugging a boat like that, with one rope, one man cannot drag it straight, it has to form a zigzag, 'cause he cannot

TOM (cont'd)
use a constant pull force.

MAN
But what does it signify ?

JENNY
Zigzag means lightning.

TOM
So, he was researching lightning ?

MAN
What's the secret in lightning ?

JENNY
Lightning is lightning. It is a phenomenon
of nature. It is beyond human control.

MAN
What if I was nothing, a nobody, who never
done nothing, someone just got damaged by
drugs, I took myself or someone made me take ?

JENNY
That is possible, but ain't much fun.

MAN
If all these things you worked out were just
a coincidence, that meant nothing ? What if
I'm just the shell of a man who was no-one,
and what I done makes no sense, because I
am all messed up by drugs ? I don't know if
I ever had a purpose. What is a man without
knowledge of his life and purpose ?

TOM
Use your imagination.

MAN
I ain't got none.

JENNY
If you're just an ordinary Joe, - that might
even be your name – it would be boring.

TOM
We would much prefer you to be someone
of significance.

The man shrugs.

MAN

What if I can't remember nothing, 'cause there's nothing to remember ?

JENNY

That would be such a disappointment.

The man sits down on the floor on the boathouse.

Jenny climbs into a boat and sits on one of the boat's seats.

Tom climbs into another boat and sits down on one of its seats.

JENNY

Okay, so you don't have a clue...?

MAN

Not a clue.

JENNY

Well, we'll just have to make up a past for you, invent your story.

MAN

How can you do that ?

JENNY

We'll use our imagination.

TOM

What is his story ?

JENNY

He was a scientist...

TOM

His name ?

JENNY

Gary...

TOM

Why, Gary ?

JENNY

Why not ? I am writing his story now, his life, I am inventing it.

MAN

This is...unreal.

JENNY

Of course it is. Gary, he is a scientist, a physicist, an engineer. He works at a secret faculty, doing research into electro-magnetic radiation. One of his assistants, a woman, called Irina, a hot Russian blonde, believes he has made an advance in the field of long distance focussing of invisible laser light onto a single target. This could be used to assassinate anybody anywhere in the world, once their location has been determined. Irina is a double agent, or could even be a triple agent. Who is she working for ?

TOM

Is this about her or him ?

JENNY

Mostly about him, but Irina has that odd combination you find in a Russian blonde, cool but hot, sexy as Hell, but aloof, totally irresistible. She will try to seduce him...

CUT TO:

INT – SCIENTIFIC FACULTY – DAY

IRINA, as described, a long-legged, long-limbed elegant Russian blonde, deliberately leans over GARY, in his persona as a scientist, the man's alter ego, who is looking at his laptop

IRINA

That looks interesting, professor.

He looks up at her.

GARY

Irina...

IRINA

Yes, professor...

GARY

I appreciate you taking such an interest in my work...

She moves even closer.

IRINA

Not just your work, professor...you...

He looks directly at her.

GARY

What do you want ?

IRINA

I want you !

She moves forwards to kiss him, but the film freeze-frames.

CUT TO:

INT – BOATHOUSE – DAY

As before.

Tom interrupts.

TOM

Irina is such a cliché sexy Russian blonde, straight out of James Bond, she's a caricature, unbelievable, not a real character, not a real person...

JENNY

I'm telling a story here. It's not meant to be believable.

MAN

What happens next...?

JENNY

She tries to kiss him but...

CUT TO:

INT – SCIENTIFIC FACULTY – DAY

As before.

Out of freeze-frame, Irina almost lunges forward to kiss Gary, but his pulls his head away.

JENNY (V.O.)

...he ducks...

TOM (V.O.)

He ducks ?

Irina almost over-balances and has to put her palm down on the table to avoid falling over.

JENNY (O.S.)

He ducks...

TOM (O.S.)

That's insane. If she's as irresistible as you say, why does he resist her ?

JENNY (O.S.)

It's part of the story...Okay...

Gary stands and moves away from Irina.

GARY

Irina !

She is trying to recover from being resisted, which has not happened to her before.

IRINA

What ?

GARY

You tried to kiss me.

IRINA

Yes.

GARY

Why ?

IRINA

Because you are such an interesting man.

GARY

Me, interesting ?

IRINA

Yes. You are sexy man. Very, very sexy.
Very, very interesting.

GARY

I'm not interesting. My work is.

IRINA

No, is you. You are interesting.

GARY

What do you want ?

IRINA

You.

GARY

No.

She moves forwards again towards him, but he steps back, to maintain his distance, then she stops.

IRINA

If you don't fuck me, you will regret it.

GARY

If I do fuck you, I will regret it even more.

IRINA

Let me blow you, with my extra red lipstick.

GARY

I don't think so.

IRINA

Don't you find me attractive ?

GARY

You are...very attractive.

IRINA

Then you should engage with me.

GARY

I don't trust you.

IRINA

Damn.

GARY

You might be a swallow, for all I know.

Irina shakes her head.

GARY

You know, pillow talk, screw the secrets outta me.

IRINA

You have secrets ?

GARY

You know that.

IRINA

What are you working on ?

GARY

The co-ordination of long-range electro-magnetic waves.

IRINA

Applications of the theory...

GARY

That is top secret, for the military.

IRINA

If you will not tell me, we will use the Chamber Of Dreams.

GARY

Who are you working for ?

IRINA

Myself.

CUT TO:

INT – FACULTY = DAY

The Chamber Of Dreams room.

Gary, strapped onto a bed, is wheeled by Irina and other scientists into position underneath a machine with dangling electrodes.

The electrodes are placed on his head.

Gary is injected with a drug.

His eyes close.

The images in his brain are projected onto a screen. This shows a man walking in a derelict urban area until he comes to a large tablet, standing upright, with a very complex equation written near the top. The image then blurs and disappears.

Irina writes down the equation.

CUT TO:

INT – FACULTY – DAY

Lecture theatre with moveable blackboards. The lecture theatre is empty apart from Gary, who is seated near the front on one of the benches.

Irina is near the blackboard.

She writes the equation on the blackboard.

IRINA

What does this mean ?

GARY

I don't know.

IRINA

We saw this equation in your dreams. It does mean something.

GARY

I should imagine it does.

IRINA

Then, tell me.

GARY

I can't do that.

IRINA

You know what it means...?

GARY

I'm not certain. I know what it might mean, but, it might not work.

IRINA

But it might - ?

GARY

It might.

She closes in on him, seductively.

IRINA

You can fuck me all night if you tell me.

GARY

All I can say is, this might enable us to focus beams of radiation on a certain point, to vibrate blood vessels in the brain of the target, to cause them to burst.

IRINA

Long distance assassination.

GARY

In theory.

IRINA

I need that information.

GARY

Then you will have to understand that equation.

IRINA

You understand it...?

GARY

Not completely.

IRINA

Can you make a prototype ?

GARY

I could do, but at the moment I will not.

IRINA

Why not ?

GARY

I have to consider the moral implications of this knowledge.

IRINA

You don't have to bother with morality. You are a scientist. Not, should it be done, but can it be done ? You say, yes...

GARY

In theory.

IRINA

Put that theory into practice.

GARY

No.

IRINA

Do it !

GARY

I refuse to do it at the present time. I have to draw the line somewhere.

IRINA

If you will not tell me, we must make sure no-one else can get the information.

GARY

What are you gonna do ?

IRINA

We will use a positronic beam to destroy part of your memory.

GARY

Will it be targeted ?

IRINA

As best we can.

GARY

I don't wanna be a complete cabbage.

IRINA

That is a possibility with positronic beam therapy. So, to safeguard that secret, you are prepared to become a vegetable ?

GARY

If necessary.

IRINA

It should not be necessary, but it is.

GARY

In the wrong hands, it could be too dangerous.

IRINA

You don't know who I am working for.

GARY

Who are you working for ?

IRINA

I cannot tell you that.

GARY

So, you are allowed to keep your secret, but you won't allow me to keep mine.

IRINA

In the wrong hands. If we can't have it, no-one should have it. You won't have much brain left.

GARY

That is something I have to accept.

IRINA

I am sorry it became necessary.

GARY

Do it.

CUT TO:

INT – FACULTY – DAY

Positronic beam room.

Gary strapped to a bed, unable even to move his head, as a casing surrounds it.

A large laser-like positronic beam therapy machine positioned above his head.

Irina at the controls, with maps of his brain on the screen.

She selects parts of the brain and fires the positronic beam.

CUT TO:

INT – FACULTY

White-walled room.

Gary, in a bed, wakes up.

Irina is seated on a chair, near him.

GARY

Who are you ?

IRINA

Someone you used-ta know, but don't know any more.

GARY

That's no good.

IRINA

Do you know anything any more ? Can you remember anything ?

GARY

No. My mind is blank.

IRINA

We will find you a job as a gardener.

GARY

Thanks.

IRINA

Would you allow me to kiss you ?

GARY

Yeah, okay.

She stands up, bends over him leans forwards and kisses him on the lips, holding the kiss for some time, before she releases him.

IRINA

You are not the man you used-ta be.
He was a man. You are the shell, but
that is better than nothing. I used-ta
love you, but now, it makes me sad
to think of the person I have lost.

She goes out.

Gary looks puzzled.

CUT TO:

EXT – GARDEN – DAY

Gary, dressed as a gardener, is bending down, touching the leaf of a cabbage, on a row of cabbages, in a field of rows and columns of cabbages.

His SUPERVISOR is watching him.

Gary stands up when he sees the supervisor.

SUPERVISOR

You've done a good job with those cabbages.

GARY

Thank you, sir.

CUT TO:

INT – BATHROOM – NIGHT

Gary is looking at his face in the mirror, after washing his face.

GARY (O.S.)

Who am I ?

CUT TO:

EXT – STREET – DAY

Gary looks disoriented and starts to stagger around.

He stumbles and has to hang onto a lamp-post. He looks around, but most people ignore

him and walk past.

He looks at some shop windows, then looks up the street.

He sees a man with a dog and has to get away from the lamp-post, so he manages to stagger away from it.

A WOMAN looks at him and shows a face of some concern.

She approaches him.

WOMAN

You okay ?

GARY

No.

WOMAN

What do you want me to do ?

GARY

What ?

WOMAN

How can I help you ?

GARY

You can't. I got brain damage. You cannot a person with brain damage. No-one can.

WOMAN

There must be something I can do ?

GARY

Fuck off !

She is upset by this and steps back. He staggers away from her and walks up the street. She is left distressed by his state and behaviour, but realises she cannot help him, so she walks away.

CUT TO:

EXT – FREEWAY – DAY

A freeway with bridges and an underpass.

Gary staggers around, near the barrier.

He climbs over the low barrier and walks down, then slides down the slope of the underpass before he reaches the bridge, and falls over, then rolls down some way, then comes to a stop.

He stops before he rolls off the grass.

He looks around, disoriented.

He gets to his feet and walks under the bridge, so that he can rest himself against the concrete of the underpass.

He sits down and leans his head back.

His eyes look blank.

Cars pass by.

CUT TO:

EXT – ALLEYWAY – NIGHT

Gary finds an empty alleyway, with trash cans.

He staggers in and sits down with his back against the wall.

He closes his eyes.

CUT TO:

EXT – BEACH – DAY

Next morning.

Gary is walking a bit better, and makes it down the steps onto the beach.

He sees a boathouse to one side of the beach. In the opposite direction, a boat on the shore line, one half in the sea, one half on the sand.

Near the boathouse, in the sand, an old wooden box.

He approaches the box, and stands in front of it.

He looks around. There are some people on the beach, but no-one seems to be looking at him. He bends down and picks up the box.

He opens the box to find a bunch of keys.

He goes over to the boathouse and tries a few of the keys until he finds one that opens the door of the boathouse.

He looks inside but cannot see much, as it is quite dark inside.

He locks the boathouse door again.

Gary makes his way towards the boat on the shore line. He gets to it and sees a rope inside it. He picks up the rope and ties it to the front of the boat, then starts dragging it towards the

boathouse.

Tom and Jenny spot him dragging the boat, and after a short while, decide to catch up with him.

CUT TO:

INT – BOATHOUSE – DAY

Jenny narrating her story of Gary to Tom and the man.

JENNY

So, the question is, what does the equation mean ?

MAN

It's your story.

JENNY

No, it's your story.

MAN

Is it ? I thought you made it all up.

Jenny takes out a piece of paper on which is written the equation seen on the tablet in the Chamber of Dreams.

JENNY

What does it mean ?

TOM

You have the equation...

JENNY

Because I know his story...

MAN

Because you made it up.

JENNY

I am a math student. I need to know what it means.

MAN

Who are you working for ?

JENNY

Does it matter ?

TOM

What is going on ?

MAN

She has devised a whole identity and story for me.

TOM

Is any of it true ?

MAN

She has got that equation.

TOM

She's a math student. She could've made that up.

MAN

You got another story ?

TOM

I don't have her imagination.

JENNY

Think up something.

TOM

You are someone who was used in an experiment that went wrong, and you were left with some brain damage.

MAN

Okay...

TOM

You were given a psychoactive drug which makes you robotic, because so much of your brain has been screwed up. Your "access denied" is you being unable to access memories which no longer exist.

MAN

The destruction of my memory might've been caused by the positronic beam therapy.

TOM

Not the drugs ?

MAN

They gave me drugs as well as the beam therapy.

JENNY

I want you to explain this equation.

MAN

I'm not sure that I can.

She hands him the piece of paper.

JENNY

Try.

He looks at it with intense concentration. Tom observes the man's face concentrating.

MAN

Interesting.

JENNY

You do understand it ?

MAN

Yes, I do.

TOM

What's it about ?

MAN

If it works...

JENNY

Yes...?

MAN

You could assassinate anyone anywhere in the world, by causing them to suffer a brain haemorrhage. It would make the blood vessels vibrate until they burst.

TOM

That is incredible.

MAN

I would have to build a prototype.

JENNY

Can you do that ?

MAN

I think I can. I will need equipment.
I will need your help.

Tom turns to speak to Jenny.

TOM
You - !

JENNY
What ?

TOM
You God-damn liar !

JENNY
What are you talking about ?

TOM
You knew who he was.

Jenny turns away from Tom.

MAN
Who am I ?

JENNY
Gary, the scientist.

MAN
Am I ?

TOM
Yes, you are.

JENNY
Do you remember a little more, now ?
What is your name ?

MAN
It must be Gary.

JENNY
Can you accept that ?

The man turns a little away from Jenny.

JENNY
Do you accept that ?

MAN
Yes, I do.

Jenny looks directly at the man.

JENNY

What is your name ?

GARY

Gary.

JENNY

What are you ?

GARY

I am a scientist.

JENNY

Let's build that prototype.

Tom turns to speak to Jenny.

TOM

Who are you working for ?

JENNY

Does it matter ?

TOM

It sure does.

GARY

Irina ? Are you working for her ?

JENNY

I work for myself.

TOM

A freelance spy.

JENNY

If you like.

TOM

So, you will sell this secret to the highest bidder, regardless of any morality ?

JENNY

I will decide who to sell it to, if it works, at the time.

TOM

Based on what ?

JENNY

Money and morality.

GARY

Would you tell me who Irina works for ?

JENNY

I don't know.

GARY

Do you owe her any loyalty ?

JENNY

No.

GARY

But you got all the information about me from her - ?

JENNY

Yes.

GARY

Well, if we build this prototype, I will want to use her as its test subject.

JENNY

You want to kill her as an act of revenge ?

GARY

Yes.

JENNY

Okay. I can accept that.

TOM

You are ruthless.

JENNY

My only loyalty is to myself.

TOM

You were working for her...

JENNY

Not any more. - You're no innocent. You knew something about him.

TOM

Not as much as you.

JENNY

Who are you working for ?

TOM

I'm a psychology student. I work for the authorities.

GARY

You're an agent - ?

TOM

Yes.

GARY

So, you both had some idea who I was ?

Tom and Jenny nod.

GARY

Well, now we know where we stand and who we are.

TOM (to Jenny)

What if we're not working for the same people ?

JENNY

I guess this means I gotta sell to our side, or you might kill me - ?

TOM

That's how it is.

JENNY

That limits my negotiating power.

TOM

I guess it does. You won't kill me, will you ?

JENNY

No. They would be too much hassle. I have not actually killed anyone else ever. I would not kill, just for a little more money.

GARY

You have a conscience, and some moral scruples...

JENNY

Yes, I do.

GARY

But you would betray Irina, she must've been your instructor - ?

JENNY

She is a freelance agent, like me. I would not actually be the person killing her. That would be you.

GARY

You are facilitating her death.

JENNY

But you're the one who would be killing her, not me.

GARY

So, your conscience is clear ?

JENNY

Yes, it is. Irina is a double, triple, maybe even quadruple agent. She has betrayed and double-crossed many people. She has lots of enemies, few friends. She would not be missed. No-one would try to seek revenge if she were to be assassinated.

TOM

That's okay, then ?

JENNY

For my conscience.

GARY

Okay. Let's get the equipment I need, to make the prototype.

TOM

I got a garage where we can get it all set up.

JENNY

Let's get it done.

GARY

I got no choice. I never had a choice.

CUT TO:

INT – GARAGE – DAY

Lots of equipment on benches.

Gary working on combining parts of the equipment.

Tom and Jenny watching him.

JENNY

How long will it take ?

GARY

Patience, young lady.

TOM (to Gary)

Are you at all concerned with the moral implications of such a device ?

GARY

Of course I am. It's just that, I have no choice. I have the knowledge, so I gotta do it.

TOM

Just because you can doesn't mean you have to.

GARY

I used-ta be a very moral person. I told Irina I could not continue with research into the possibilities of this technology. I drew a line, beyond which I could not go. But she damaged me. That treatment has removed my moral scruples, turned me into a psychopath. All I want now is revenge on her. I will kill her, remotely.

JENNY

I understand your motivation.

GARY

Good. I used-ta be a much better person, but my personality has changed, since parts of my brain were destroyed. She did this to me, she made me the person I am now, a psychopathic murderer, if this works, - I'm sure it will. She will suffer the consequences of her actions. The true morality is, don't damage us with your positronic beam therapy. It

GARY (cont'd)
turn a nice person into a psychopath.

Tom indicates to Jenny for them to speak apart.

They both walk to the end of the garage.

TOM
We can't trust him.

JENNY
We - ?

TOM
He said, he's a psychopath. You can't trust a psychopath.

JENNY
Can you trust me ?

TOM
You are not insane.

JENNY
But can you trust me ?

TOM
More than I trust him.

JENNY
So, what do you propose ?

TOM
When he's got it up and running, we have to, de-activate him.

JENNY
De-activate ?

TOM
Put him out of action.

JENNY
Kill him ?

TOM
No. Drug him with sedatives.

JENNY
Okay. We'll do that.

TOM

I can get some drugs to inject him.

JENNY

Get them.

TOM

Okay.

JENNY

We have to let him test the machine on Irina, to prove it's working.

TOM

Let him kill her...?

JENNY

It is necessary.

TOM

I can see that.

JENNY

Let's keep an eye on him.

They move closer to Gary and watch him.

GARY

You been conspiring against me ?

TOM

No.

GARY

Bet you have.

JENNY

That's just paranoid.

GARY

You think I'm insane ?

JENNY

You said yourself you were a psychopath.

GARY

I got turned into a psychopath.

TOM

That's unfortunate.

GARY

The only reason I'm doing this is to get revenge on Irina. Once that's done, I really don't know what to do with it.

JENNY

I will sell it to the US government.

TOM

Not a self-less patriot, then ?

JENNY

I'm in it for the money. Would you have done this just for basic pay ?

TOM

I would get a bonus for results.

JENNY

Basic pay plus bonus ! This thing is worth millions.

TOM

I serve my country.

JENNY

Don't impose your morality on me.

GARY

Children, behave yourselves. Leave me to my work.

JENNY

We can't do that.

TOM

We don't trust you.

GARY

Then keep quiet.

JENNY

Okay.

They move away from Gary quietly. Gary continues working on constructing his device.

Jenny and Tom go to the door.

JENNY

Sneak out now and get those drugs.

TOM

Okay.

Tom goes out.

Jenny goes to a chair and sits down. She watches Gary at work.

He works for a while, then lifts his head up and looks around.

GARY

Where's he gone ?

JENNY

Gone to get some drugs.

GARY

He's a drug addict ?

JENNY

An occasional user.

GARY

He told you that ?

JENNY

That's what he said.

GARY

You believe him ?

JENNY

I guess I do.

GARY

Got a bit more work on this before I
can do a test.

JENNY

Which will kill Irina ?

GARY

If it works.

JENNY

I hope it does.

GARY

So do I.

Gary gets back to work, watched by Jenny.

Later:

Tom sneaks in through the door and creeps around, holding a bag.

Gary lifts his head up from his work.

GARY

He's back.

JENNY

So he is.

GARY

You got some good drugs there, boy ?

TOM

Er, yeah.

GARY

Gonna get high on those...?

Tom does not know what to say, but sees that Jenny is nodding and mouthing "Yes".

TOM

Yes, yes. Recreational use.

GARY

Personally, I don't do drugs no more, you know, since I got all doped up before. I've had my fill o' drugs.

JENNY

That is..understandable.

GARY (to Tom)

You gonna shoot up ?

TOM

I guess so.

GARY

Well, don't let me see it, 'cause I am scared o' needles.

JENNY

For good reasons...

GARY

Scary.

TOM
I will do it, discreetly, out of sight.

GARY
Good. I'm getting there with this machine. I will have it done soon. Then I will have my revenge.

Later:

Evening.

GARY
That's it. Finished.

JENNY
It's ready ?

GARY
Ready to kill.

Gary has a laptop wired up to the equipment, so that he can program it.

GARY
I'll give Irina a call.

JENNY
You wanna talk to her ?

GARY
I need-ta talk to her ?

TOM
But you're gonna kill her...

GARY
I'll only tell her that at the end.

Gary takes out a smart-phone and video-calls Irina.

CUT TO:

INT – BATHROOM – DAY/NIGHT

Evening.

Irina is in the bath.

Her smart-phone rings, indicating a video-call.

She turns on the screen to speak. She sees the call is from Gary.

IRINA

Gary, is that you ?

Gary appears on the screen of the smart-phone.

GARY

It's me.

IRINA

How are you ?

GARY

I'm okay.

IRINA

So, what happened ?

GARY

I left my job as a gardener...

IRINA

You disappeared...

GARY

I lost my memory for a while.

IRINA

For a while ?

GARY

I recovered some of my memory.

IRINA

What about the technology ? Did you remember any of that ?

GARY

Umm, a little.

IRINA

A little ?

GARY

Enough.

IRINA

How much is, enough ?

GARY

You will find out, soon enough.

IRINA

Where is our relationship ?

GARY

Do we have a relationship ?

IRINA

I think we did.

GARY

What gave you that impression ?

IRINA

I was in love with you.

GARY

I'm not so certain about that.

IRINA

I kissed you. Do you remember ?

GARY

Yes. I liked that.

IRINA

Did you love me ?

GARY

Well, you see, before I got brain-damaged, I might've been capable of love, of forming a tender loving relationship with you. But, the brain damage you did to me, has taken away that capability forever, destroyed any possibility of love. Now, all I have left is hate. I hate you. You have turned me into a psychopath. This is all your fault. You will die.

IRINA

What ?

GARY

I said, "You will die".

CUT TO:

INT – GARAGE – DAY/NIGHT

Evening.

Gary presses the "Enter" button to activate the machine.

GARY

Die !

The equipment reaches full power.

The laptop screen shows the beams combining on a location, where Irina is.

CUT TO:

INT – BATHROOM – DAY/NIGHT

Irina in the bath.

She is puzzled.

IRINA

I...will die...?

Her head explodes with blood spraying everywhere.

Her body slumps into the bath, without its head, with the bath water red.

CUT TO:

INT – GARAGE – DAY/NIGHT

Evening.

Gary looks at the laptop screen, which confirms the kill.

GARY

She's dead. It works.

JENNY

Well done.

GARY

Thanks. - You got any champagne, boy ?

TOM

No. Only drugs.

GARY

Shame. She brought it on herself, by the damage she did to me. Poetic justice.

JENNY

You were ruthless.

GARY

I devised a suitable revenge.

JENNY

You're a killer.

GARY

Not the real me. The real me was killed off by the treatment. All I got left is the desire for revenge.

TOM

You've got it now. You know the machine works.

JENNY

What is the future of this technology ?

GARY

Long-range assassination of undesirables.

TOM

By the US secret service.

GARY

This must not fall into the wrong hands. It is far too dangerous for that.

JENNY

I will sell it on your behalf to the US secret service.

GARY

They are probably the most responsible people to have such a dangerous weapon.

JENNY

It is a weapon, isn't it ?

GARY

It definitely is.

A beat.

TOM

I gotta shoot up.

GARY

Out of sight, please. I can't stand the sight of a needle.

TOM

I understand.

Tom goes to the other end of the garage and takes the needle out of the bag. He fills it with a drug from a bottle, squirts some in the air, then turns around.

He has his back to Gary for a while, then turns round to face him.

TOM

I just had a fix.

JENNY

You feel better ?

TOM

Much better.

Tom moves closer to Gary, then stops, the syringe in his left hand, behind his back.

TOM

Gary, I feel a bit...

Tom staggers, then appears to faint. He falls down carefully.

JENNY (to Gary)

Help him. It must be an overdose.

Gary gets up from his chair, and bends down over Tom.

Tom turns a little, so that Jenny can see the syringe, but it is hidden from Gary's view.

Gary looks in Tom's eyes.

Tom looks blank.

Jenny takes the syringe from Tom's hidden hand and stands behind Gary, ready to strike.

Tom suddenly comes to life and pulls Gary onto him.

Jenny pounces down, trying to get onto Gary's back, but Gary rolls over with Tom so that Jenny thrusts the syringe into Tom's arm by mistake but presses down on the syringe to inject him, thinking she has injected Gary.

Tom flops unconscious. Jenny falls completely onto Tom and Gary pulls the syringe out then plunges it into Jenny, and presses down on it, to inject her.

Jenny flops to the floor, unconscious.

Later:

Gary drags Jenny's unconscious body to the door of the garage, then returns to drag Tom's unconscious body to the door. He then drags them both out of the door, and closes it shut.

CUT TO:

EXT – GARAGE – NIGHT

Gary drags Jenny to a car parked in front of the garage, then goes back to drag Tom.

He puts them both in the back of the car, then gets into the front and drives off.

CUT TO:

INT – CAR – NIGHT

Gary, driving in the front of the car, Jenny and Tom both unconscious on the back seat.

Gary checks in the mirror to see they are both still immobile and unconscious, then drives on, down towards the beach.

CUT TO:

EXT – BEACH – NIGHT

The car parks on the road before the beach.

Gary gets out and opens the back door, to drag Jenny and Tom out of the car.

He takes a quick look to see if the beach is deserted, which it seems to be.

He drags Jenny onto the beach, then goes back for Tom.

He drags Jenny across the sand to the front of the boathouse.

He then comes back to Tom and drags him laboriously towards the front of the boathouse.

He is so pre-occupied with dragging them to the boathouse, he does not look to see if there is anyone watching him, but there is no-one. The beach remains deserted.

He opens up the boathouse and drags Tom and Jenny inside.

CUT TO:

INT – BOATHOUSE – NIGHT

Gary drags Jenny to a boat, and holds her up. He flops her down over the side of the boat, and tips her into the boat.

He then laboriously drags Tom to the same boat, props him up, and tips him over the side into the boat.

He ties a rope to the front of the boat and drags it down a sluice channel, where the keel can slide forwards out of the boathouse itself.

CUT TO:

EXT – BEACH / SEA – DAY

Gary drags the boat out of the front door of the boathouse, onto the sand of the beach, and

then the short distance to the sea.

He enters the sea and drags the boat with Tom and Jenny unconscious in it further out to sea.

He drags the boat out to sea until the water is up to his neck.

He then unties the rope, and goes to the back of the boat.

He gives the boat a push and it floats further out to sea.

He turns back and makes his way to shore.

He walks out of the water, onto the sand of the beach.

He walks all the way up the beach, towards where the car is on the road.

Still wet, he gets into the car and drives off.

CUT TO:

EXT – GARAGE – NIGHT / DAY

Before dawn.

The car parks outside the garage.

Gary gets out and goes into the garage.

CUT TO:

INT – GARAGE – NIGHT / DAY

Before dawn.

Gary gets inside the garage and sits down.

He turns on the laptop.

CUT TO:

EXT – SEA / BOAT – NIGHT / DAY

In the boat, on the sea, in the early morning light, before sunrise.

Tom and Jenny, still unconscious, but breathing and alive, in the boat, drifting on the sea.

The early morning sky lights a little.

Jenny starts to wake.

JENNY

What ?

She is a little disoriented, but then realises she is in a boat on the sea.

She moves over to Tom and shakes him. He is groggy, but wakes up.

TOM
Where are we ?

JENNY
We're out to sea.

TOM
He must've done this.

Tom looks around the boat for some oars, but there are none.

TOM
How can we get back.

JENNY
We're gonna drift until the coastguard
rescues us.

CUT TO:

INT – GARAGE – NIGHT / DAY

Early morning.

Gary looking at his laptop.

He presses "Enter".

CUT TO:

EXT – BOAT / SEA – NIGHT / DAY

Early morning.

On the boat at sea, drifting.

Jenny looks towards Tom.

Tom's head explodes, spraying blood all over the boat, some of which is sprayed over Jenny, who recoils. Tom's body is slumped backwards, without a head.

Jenny stares at Tom's headless body, then her head explodes, spraying blood all over the boat.

The boat is drifting on the sea, with two headless bloodied bodies.

The boat is covered in blood, with some blood also on the sea itself.

CUT TO:

INT – GARAGE – DAY

Morning.

Gary is exhausted, asleep, still in wet clothes.

He wakes and ponders.

He stands and starts to dismantle the equipment. He takes out leads, and any connectors.

He picks up a hammer and starts to smash the equipment to pieces, but with the larger pieces he has to resort to using a full size axe to smash it up.

Later:

All the machinery is smashed up junk in pieces.

He puts the smashed pieces into a few wooden chests, which he finds in the back of the garage.

He then takes off his clothes down to his underwear and puts on an overall.

He then drags out the chests containing the smashed pieces of equipment outside one by one.

CUT TO:

EXT – GARAGE – DAY

He loads the equipment into the boot of the car and then gets in the car.

The car drives off.

CUT TO:

INT – CAR – DAY

Gary driving the car down the freeway until he sees a wrecking yard, where cars are crushed in the compactor into a small cube.

He drives into the wrecking yard.

CUT TO:

EXT – WRECKING YARD – DAY

The car stops.

Gary gets out.

The OWNER of the yard approaches him.

Gary holds up the keys.

GARY

I want you to crush that car.

OWNER

It's still going.

GARY

It's got bad memories.

OWNER

I see.

GARY

I will pay you to crush it.

OWNER

What happened ?

GARY

It was involved in an accident.

OWNER

Don't look too bad.

GARY

I had the damage repaired. That was a bad mistake. The memories haunt me. It is the PTSD. You gotta destroy the thing.

OWNER

You killed someone ?

GARY

Yes. The car is a killer.

OWNER

You're the killer.

GARY

I know that. Will you crush the fucking thing ?

OWNER

Okay. For your peace of mind, if you show remorse.

GARY

I am so sorry I killed someone with that car, but I can't live knowing that car is still running.

OWNER

You think crushing the car will help
your guilt ?

GARY

It might help. I served time for my
crime. Help me, please.

OWNER

Okay. I'll do it, for a hundred dollars.

GARY

Okay.

Gary takes out his wallet and counts out a hundred dollars, which he hands to the owner.

GARY

Thanks.

OWNER

Gotta get that magnet to pick it up.

The owner goes to the magnet on a crane, which is used to pick up cars. He gets inside.

Gary sneakily gets inside the back of the car and hides there in the back seat.

The owner activates the magnet on a crane, and swings it over to pick up the car by the
roof. The magnet works and the car is picked up.

The owner swings it over so that it hangs over the compactor's wide open mouth.

The car dangles over the compactor, but then the owner sudden stops. He swings the car
away from the compactor and lowers the car back to the ground.

He gets out of the magnet on a crane and goes over to the car.

He opens up the back door and sees Gary there.

OWNER

I will not facilitate a suicide, but I see
your are penitent enough to want to kill
yourself. I will crush the car, but not with
you in it.

GARY

I need to die.

OWNER

I will not be responsible for your death.
Get outta the car if you want me to go

OWNER (cont'd)
ahead and crush.

Gary gets out of the back of the car.

GARY
You saw me in the back of the car...?

OWNER
Just before I was gonna drop you in
the crusher.

GARY
You saved me.

OWNER
I had to. Now, you stand by the magnet
crane. If I can't see you, I will not crush
this car.

GARY
Okay.

Gary stands close to the magnet on a crane.

The owner gets back inside it and lifts the car up again. He swings it over to dangle over
the mouth of the compactor.

He checks to see that Gary is still there, by the side of the magnet on a crane, which he is.

The owner turns the magnet off and the car falls into the compactor.

The owner swings the magnet on a crane away from the compactor. He then gets out of the
compactor and speaks to Gary.

OWNER
Come with me. You can operate the
switch to crush the car.

GARY
Thanks.

The owner takes Gary over to the compactor controls.

He sets the controls so that all Gary has to do is press a button.

He shows Gary the button.

OWNER
Press that, and it's gone.

Gary looks at the owner, then presses the button.

The compactor crushes the car into a cube of compacted metal, with a scrunching noise.
The cube emerges from the other side of the compactor.

OWNER

It's done.

GARY

Thanks.

Gary walks away out of the wrecking yard.

CUT TO:

EXT – SIDEWALK – DAY

Gary walks down a sidewalk, towards a gun shop.

He goes inside.

CUT TO:

INT – GUN SHOP – DAY

Gary looks at the rows of rifles and pistols.

The PROPRIETOR, behind the counter, comes over to speak to him.

PROPRIETOR

Can I help you, sir ?

GARY

I need a gun.

PROPRIETOR

We got plenty o' guns.

GARY

A pistol.

PROPRIETOR

We got some good pistols.

The proprietor picks up a pistol from the cheaper range and demonstrates it, without bullets.

PROPRIETOR

This is a nice one.

GARY

How much ?

PROPRIETOR
One hundred twenty dollars.

GARY
I got that.

PROPRIETOR
Some ammunition.

The proprietor hands him a box of bullets.

PROPRIETOR
Twenty dollars for the bullets. One forty
dollars, please.

Gary counts out the money and pays the proprietor, then goes out of the shop.

CUT TO:

EXT – BEACH – DAY

Gary walks down the beach towards the boathouse, the gun in a pocket of his overalls.

There are some people on the beach.

He gets to the boathouse and opens up.

He goes inside.

CUT TO:

INT – BOATHOUSE – DAY

Gary climbs into a boat and sits on boat's bench.

He takes out the pistol.

He takes out some bullets and loads the pistol.

He looks at the gun.

GARY (V.O.)
I gotta die. I gotta kill myself. The secret
I know is still inside my head and can be
opened up. That knowledge is just far too
dangerous.

He looks at the gun.

GARY (V.O.)
I killed everyone else who knew about it.
Now, I gotta kill myself. No-one can ever

GARY (V.O.) (cont'd)
have that weapon. I wish I had never done
that research, then I might've been able to
live.

He looks at the gun.

GARY (V.O.)
I gotta die. Have I ever had any choice in
my life ? Have I ever had any volition, or
did I always have to do what circumstances
dictate ? That secret knowledge must die
with me. I destroyed the equipment, now
I must destroy myself.

He looks at the gun.

GARY (V.O.)
I have no future, only a past I would forget,
but it's always there, in the back of my mind,
and it can be accessed. I can't take it out like
a hard drive and smash it. My brain has to
cease. The only way is death.

He looks at the gun.

GARY (V.O.)
I don't want to kill myself. I would prefer
to live, but, yet again, I have no choice.
For the safety of the world, I have to die.
I brought this on myself by my research.
I gotta die.

He lifts up the gun and puts it in his mouth.

GARY (V.O.)
Okay...

His finger is on the trigger.

He pulls the trigger.

Gary's brains are splattered around the boat amid a spray of blood.

Gary's dead body lies flopped over onto the side and floor of the boat.

CUT TO:

EXT – BEACH / SEA – DAY

The boat with the headless corpses of Tom and Jenny drifts towards the shore.

Some of the people on the beach spot the boat as the waves push it towards the shore.

They move closer to get a better look.

The boat gets wedged on the shore.

A BOY is the first to look into the boat.

BOY

They've got no heads.

Some other people come and take a look, to confirm two bodies without heads.

CUT TO:

INT – SHERIFF'S OFFICE – DAY

The SHERIFF at his desk, looking in his laptop, gets the preliminary autopsy report on the people in the boat. He reads the reports and comments on them.

SHERIFF

The heads were blown off by the force
of a localised explosion...?

He then looks at the report on Gary's death.

SHERIFF

Suicide. One gun shot to the head.

He phones through to the PATHOLOGIST.

SHERIFF

Hi, Sheriff speaking...these two incidents
at the beach...the suicide and the two folks
with their heads blown off by a localised
explosion...is there any connection between
the two ?

PATHOLOGIST (O.S.)

They were at different locations. So, we
conclude, there was no connection.

SHERIFF

Okay. Thanks.

The sheriff puts down the phone.

SHERIFF

No connection.

He types "No connection" into the file on the incident, on his laptop, then closes the report.

The sheriff shuts down his laptop.

He gets up and goes out of his office.

CUT TO:

INT – COUNTY JAIL – DAY

The sheriff is about to go out, his car seen in the window of the front section of the county jail, when a REPORTER comes up to him.

REPORTER

Their heads were blown off by a nearby explosion. Can you explain that ?

SHERIFF

No. Some kind of incident.

REPORTER

Murder ?

SHERIFF

Possibly.

REPORTER

Suicide ?

SHERIFF

Probably not.

REPORTER

What about the suicide in the boathouse - ?

SHERIFF

That was a suicide.

REPORTER

Is there any connection between the two incidents ?

SHERIFF

No connection. Are you satisfied ?

REPORTER

Who was the suicide ?

SHERIFF

Unidentified.

REPORTER

Who did the headless bodies belong to ?

SHERIFF

Unknown.

REPORTER

You gonna close the file ?

SHERIFF

I guess so. You gonna investigate it further ?

REPORTER

Suicides are routine, headless corpses, now that's something unusual.

SHERIFF

Whatever was used to decapitate them was not on the boat. Must be somewhere out to sea. We're not gonna find it. Does it really matter who they were, or how it was done ?

REPORTER

It will remain an unsolved mystery.

SHERIFF

My theory is, one of them blew the head off the other, probably the man, then blew his own head off. The device he used fell into the sea. So, a murder and a suicide. But that is just my theory.

REPORTER

I can write that in my paper ?

SHERIFF

Yes, you can.

REPORTER

Thanks, Sheriff.

The sheriff goes out.

The reporter looks satisfied.

CUT TO:

NEWSPAPER REPORT

The two incidents on the beach are described, with at the end of the article, "Sources say there is no connection between the incidents".

The paper is then folded onto another page by a pair of hands.

CUT TO:

EXT – BEACH – DAY / NIGHT

Early evening.

The boathouse near the sea.

The waves of the sea lap the shore in the early evening light.

THE END

