

# CHAPTER 4

'Fate'

- Story Beyond the Still

By Kris Koster

Version 1.6 - Draft #7

**PRODUCTION SCRIPT**

14th April 2010

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"Fate"April 14th 2010

## BACKGROUND &amp; IMPORTANT NOTES

This film forms "Part IV" of a seven part film competition organised by Canon USA and Vimeo.

Deadline for submission = 3rd May 2010  
Production (confirmed) = 16th - 18th April 2010

For a full list of the judges/resumes who will view this entry: <http://www.vimeo.com/groups/beyondthestill/judges>

Chapter I is here: <http://vimeo.com/8595246>

Chapter II is here: <http://vimeo.com/9394817>

Chapter III is here: <http://vimeo.com/10363683>

To view the still image which should form the first few frames of our entry:  
[http://www.vimeo.com/groups/beyondthestill/still\\_for\\_next\\_chapter\\_lg.jpg](http://www.vimeo.com/groups/beyondthestill/still_for_next_chapter_lg.jpg)

## PART IV - SYNOPSIS

Back at the beach, the cabbie advances toward a phone booth under the watchful eye of the beachcomber. Possibly knowing already he is without his wallet, the beachcomber places the quarter he found onto the phone booth. Sure enough the cabbie finds it and calls home. His wife answers, she and his daughter are safe but their conversation is cut short when she is called away to answer the door. When he turns, two menacing men are standing there. They say his wife and daughter are safe & 'convince' him to escort them into a waiting Rolls Royce. The beachcomber can overhear their conversation. He waves the cabbie off to meet his fate.

Locked in a dark and filthy room, he sees a pile of clothing recognisable as the security guard's. When the door opens, four henchmen followed by a beautiful slender woman enter the room. Finally a boy enters and walks up to him. The boy is unearthly, phasing into the form of another child as a faulty bulb flickers. He asks the cabbie a chilling question before the child snarls at him, exposing alien-like teeth.

The cabbie awakens in his bed. At first he appears relieved, but a series of coincidences in rapid succession unnerve him. First, there is the bedside clock which reads the same time as the fare-meter in his dream. Then, there is his wife who looks remarkably like the woman in his dream. But the final straw comes when his daughter shows him the key she found in the bear, something he could only have dreamt, yet somehow predicted. Fate? We exit through his bedroom window onto a city-scape billboard ad which begs the same chilling words posed to Jessie in his dream.

CHARACTERS - SPEAKING

CABBIE / JESSIE  
 WIFE OF CABBIE (ANNA) / WOMAN AT HIDEOUT  
 HENCHMAN #1  
 HENCHMAN #2  
 BOY (Voice Over)  
 DAUGHTER OF CABBIE

CHARACTERS - NON-SPEAKING

BEACHCOMBER  
 BOY (Character)  
 PHASED BOY

LOCATIONS INT.

(A) Limo / Rolls  
 (B) Home of Cabbie - Bedroom + Lobby  
 (C) Museum Hideout

LOCATIONS EXT.

(C) The beach / phone booth  
 (D) Cityscape outside home of cabbie (still)

PROPS.

Teddy Bear  
 Rolls/Limo or other Prestigious Vehicle  
 Security Guard Clothing (patch especially important)  
 LED bedside digital alarm clock (must be RED display)  
 Key  
 Metal Detector  
 Flowery Shirt  
 Headphones`  
 Gum (for the beachcomber)

CREW.

Kris Koster (Writer/Director/Producer)  
 Chris Parker (Cinematographer)  
 Martin Clark (Camera Operator)  
 Keith Nichol (PR & Location Manager)  
 Martin Clark (Camera Operator)  
 Arturo Vilar (1st A.C.)  
 Trevor Jones (2nd A.C.)  
 Ann Jones (Script Supervisor)  
 Kenneth Elliott (Location Sound)

SPECIAL INSTRUCTIONS

Shot 2.35:1 framed letterbox. We're going to break the frame during the money shot! (DP laughingly referring to it as the 'Koster effect' !!) - Seriously though, this will maximize the effect and give us a '3D' psych scare.

Also, high contrast. We need to subliminally clue the audience to the fact it's all just a 'dream' without actually giving it away.

FADE IN:

1 EXT. ROAD OUTSIDE HOUSE - NIGHT 1

The final still is recreated back to motion picture.

DISSOLVE  
TO:

2 EXT. BEACH PHONE BOOTH - MORNING 2

A pair of shoes, trudging through the sand. In the distance, we see the cabbie through the glass of the PHONE BOOTH. We then see the BEACHCOMBER walk into shot, his back to us, watching the cabbie. In the white GLOVE of the beachcomber lies a QUARTER. The coin is placed on the phone booth and the beachcomber goes OS. We cut to the CABBIE as he locates the phone booth by the beach. A WOMAN dressed for the beach with a hand luggage trolley hurries past. The cabbie is exhausted and catches his breath momentarily at the phone booth. He then pats himself down, searching for his wallet. He seems to remember why he doesn't have it. Then he spots the quarter left on the booth. He uses it to dial a call.

CUT TO:

3 INT. CABBIE'S HOME (LOBBY) - MORNING 3

Static on a house phone. A little girl skips past it first. ANNA appears, places the washing basket down and answers the call. We do not see Anna's face, only her clothes and the back or slight profile of her.

ANNA  
(into phone)  
Hello?

CUT TO:

4 EXT. BEACH PHONE BOOTH - MORNING

4

CABBIE  
 (into phone)  
 Anna? It's me.

INTERCUT with Cabbie's Home (Lobby).

ANNA  
 (into phone)  
 Jessie, where are you - I've been  
 worried sick, when you didn't come  
 home last night I...

CABBIE  
 (into phone)  
 I'm fine. Just an unexpected long  
 shift. Look, is everything okay?  
 (beat)  
 And Princess? Does she still have  
 that bear I gave her.

Anna looks around her as if looking for the bear, but  
 the doorbell rings.

ANNA  
 (into phone)  
 There's someone at the door - have to  
 go - I'll see you at home later.

She hangs up and walks toward the door.

CABBIE  
 (into phone)  
 Anna? Wait...

CUT TO:

5 INT. CABBIE'S HOME (LOBBY)

5

The little girl is standing by the open door looking up,  
 silent and still.

ANNA (O.S.)  
 Who is it darling?

Anna comes to the door and opens it a little more. We  
 still don't reveal Anna. Stay on the little girl.

ANNA (CONT'D O.S.)  
 Can I help you?

CUT TO:

6 EXT. BEACH PHONE BOOTH

6

The cabbie is searching for more change in his pockets

which he pulls inside-out. He doesn't have any more change. He turns to leave the booth.

As he turns, TWO MEN are standing there. The men are smartly dressed in black suits and wearing dark shades. Their sudden appearance shakes him up a bit.

HENCHMAN #1  
(charismatic)  
I'm sure they're fine.

HENCHMAN #2  
In fact, we'd like to offer you a ride.

One of them gestures to a waiting ROLLS ROYCE. The beachcomber had been 'combing' behind the two goons and had stopped to see what was going on. He lifts his headphones, the conversation by the booth can be clearly heard. The beachcomber is eavesdropping!

CABBIE  
It's okay, thanks. I have my own transport.

Jessie turns to go and faces us, henchmen behind him.

HENCHMAN #1  
Like we said, Jessie...

HENCHMAN #2  
...Anna and Princess are fine.

The cabbie looks at both of them before resigning himself to be escorted to the waiting car.

CUT TO:

7 EXT. CARPARK

7

The cabbie climbs into the Rolls. A henchman shuts the door, it locks instantly. From inside the limo we see the beachcomber standing, looking on (in the distance). The beachcomber waves goodbye with four fingers.

CUT TO:

8 INT. THE ROLLS

8

The cabbie sits alone, patiently in the back. Both men ride in the front. One of them looks back casually to check him.

The cabbie looks on in anguish, we spot a close up on him as he lifts his hands to his face. When he takes them away we see...

DISSOLVE  
TO:

9

INT. DARK AND DISMAL ROOM

9

...the cabbie seated alone on the floor in an empty room. He looks around him. He sees a pile of CLOTHES on the floor nearby. The guard's distinctive hat lies on top. When Jessie lifts the cap, there is a sticky, slimy goo attaching it to the rest of his clothes. It reeks. Then he notices the security guard BADGE on the clothing. He jumps back from it. It's hot, so he removes his jacket. The cabbie reveals his short sleeved shirt.

Suddenly, there is the sound of the door unlocking. The door to his 'cell' opens. TWO MEN enter and guard the door. They wait, the cabbie waits to see what is coming.

A mysterious, slender WOMAN wearing a RED DRESS, briskly enters (almost in slow motion) and stands near the men whilst she looks on at the cabbie. They all wait. The cabbie peers at the gaping doorway, waiting... watching for whoever or whatever should enter. A tall shadow looms on the corridor wall.

Finally, a small BOY enters the room. He strides confidently up to the cabbie and stands directly in front of him. His manner is phantasmic and unearthly. The boy examines the cabbie steadily. The boy cocks his head eerily sideways. He towers over the cabbie who remains seated on the floor. When the bulb flickers again as it has before, the boy 'phases' into the form of another child.

BOY

Jessie, do you believe in fate?

The cabbie looks away, distracted by the intense feeling on his arms. The hairs on his arm stand on end, as the cabbie experiences acute cutis anserina (speeded up macro shot with FX sound). When he looks back up, the boy stares quietly into his eyes.

The cabbie looks terrified. The boy's face backs away in slower motion, the score quiets... The woman laughs. Then we see the boy snarl forwards to camera. His jaw opens and it turns into a snarling alien-type figure with long, sharp, pointed teeth. It then screeches forward into the camera AND MOMENTARILY BREAKS THE 2.35:1 FRAMED WINDOW (into 16:9 full frame).

FLASH CUT  
TO:

10

INT. JESSIE'S BEDROOM

10

The cabbie sits up in bed, awoken from his dream. He is perspiring. His bedside LED clock reads 2:27pm. The door opens and his wife, ANNA, enters. She brings some

clothes with her and puts them away in a CHEST that sits at the end of their bed. She mumbles away, background noise. The focus is on Jessie as he makes sense of the world around him following such a vivid dream. He looks relieved, yet confused.

ANNA

(muttering)

Up at last I see. Honestly, I don't know how much longer you can keep these all-night shifts going.

(calls out)

Princess, your dad's up.

Anna turns to look and smile at Jessie. We now recognise his wife as the same woman in his dream, only far less dressy with alternate hairstyle. He almost double-takes this and looks a little confused. The young girl can be heard climbing the stairs in the background. He turns to look at the bedside clock. The cabbie is reminded of the henchman's words:

HENCHMAN #1 (V.O.)

As I said, Jessie. Anna and Princess are fine.

At this moment PRINCESS runs into the room.

PRINCESS

Daddy, daddy.

She hugs her father.

PRINCESS (CONT'D)

Thank you for my lovely present, daddy.

The cabbie puts the nightmare out of his head as he smiles gently and kisses her forehead.

CABBIE

You're welcome, Princess.

PRINCESS

Only one thing though. What was *this* doing inside him?

Princess produces a key and holds it out in front of her father. A sudden contra-zoom effect is employed here to strike horror on Jessie's connection (the key could only be part of his dream - great imagery here too, a key effectively 'unlocking' Jessie's awareness of this). The red LED clock is used as part of the contra-zoom in the background as it clicks over to 2:28 (cab fare reference - chapter 3).

PRINCESS

Daddy? Is something wrong? Daddy?

The daughter's voice trails off as we drift the camera over to the bedroom window, past the frame to the view outside.

We see a typical city sprawl from the outskirts and then, in the near distance, a billboard advertisement.

The billboard displays a typical cheesy American dental advertisement: 'Brush. Floss. Daily. Your fate is in your hands!' The advertisement carries a retro-style painting of a smiling boy (with a glint in his eye), brushing his teeth. It is the same boy as the phased child in Jessie's dream (not the main boy). This is the final still.

FADE TO  
BLACK.