

# THE DUMMY

Script and concept by Clinton Smith

EXT. CITY. NIGHT.

Aerial God's-eye-view moving in on impressive building in down-town street.

NARRATOR (V.O.)

Ever wonder what would happen if your wildest wish came true?

Somewhere in this great city, someone's about to find out.

Theme up and super title: "JUST ONE WISH"

EXT. STORE. NIGHT.

We follow sophisticated people in the street as they pass in front of the Sogworth Emporium window displays. Stop crab on LEONARD CRICK, stooped in store window arranging one of the price tickets. He is nondescript, strangely old-fashioned young man in wire-framed glasses. He is at the feet of the DUMMY - a perfect woman in a modish summer dress with a serene and flawless face.

NARRATOR (V.O.)

This is Leonard Crink. Thirty-five and still a lowly display-assistant/ticket-writer for the snooty Sogworth Emporium. But Leonard has a dream. His romantic soul...

He looks up at dummy with adoration.

NARRATOR (V.O.)

...cherishes a hopeless love.

Super title: "THE DUMMY".

STICKLER appears behind Leonard, snooping on him. He's the young turk type, good looking, a regular shit who hounds Leonard and despises him.

INT. STORE. NIGHT.

SOGWORTH

Crink!

LEONARD

(STARTLED) Yes, Mr Sogworth.

SOGWORTH

What are you doing?

Leonard, jammed in window entrance, talks back to him.

LEONARD

I'm just...

SOGWORTH

You're always in this window. You live in this window. What is it about this window?

LEONARD

Just straightening the price cards.

SOGWORTH

Ever wondered why Sogworth's pays you fifteen dollars an hour? While I'm paid four times more? At half your age? For less work?

LEONARD

Well, it's conjecture but I'd say it's because you're the owner's son.

SOGWORTH

(STUNG) Don't backchat me. I told you to unpack the new cosmetic displays. Do it!

Leonard backs out of the window, giving the dummy a last wan glance.

Sogworth registers the glance and smirks.

SOGWORTH

You married, Crick?

LEONARD

No.

SOGWORTH

(TAUNTING HIM) Got a girlfriend?

LEONARD

I... take care of my grandmother. She doesn't like strangers. I'm the only relative she's got.

SOGWORTH

Must be a while since you scored, seeing you're looking up the skirts of the dummies. For your info, there's nothing up there.

(TAKES A BELLIGERENT STEP TOWARD HIM TO

STARTLE HIM.) Unpack the cosmetics!

Crick hurries down the aisle toward the store-room with Sogworth following.

The kindly EDNA, an elderly shop-assistant from the lingerie counter (black store uniform with nametag), watches the interchange disapprovingly.

SOGWORTH

(TO EDNA) If he ever *does* get a woman, he can use his personality for birth control.

Sogworth veers into another aisle and away.

Crick pauses beside Edna's counter, flustered.

LEONARD

Why are people so... unkind?

EDNA

Don't fret love. He's a turd. Got shit for brains.

LEONARD

I almost felt like...

EDNA

Conducting yourself without dignity?

She puts her hand on his arm.

EDNA

Don't give him the satisfaction. Remember, suffering sharpens the character. And, from the broader aspect, our duty's to the public, not to him. It costs little to be polite. And that's a price we all can pay.

LEONARD

You're very wise, Mrs Fipps.

EDNA

(LEERS) And I've got a kiss like a tonsillectomy. So if you're after a bit of jig-a-jig.

She pushes out her chest - her decolletage is rather low cut for her age - and does a provocative shoulder shimmy.

Embarrassed, he pulls away.

EDNA

There may be snow on the mountains (TOUCHING HER HAIR.) but there's warmth in the valleys. (CALLING AFTER HIM.) Well the dummy won't do it for yer. (UNDER HER BREATH WHEN HE'S OUT OF EARSHOT.) Pupaephiliac.

The closing bell rings.

EXT. STORE. NIGHT.

People leave from door marked Staff Entrance. Leonard comes out and is jostled by the impatient, home-going crowd.

Follow him to the window where he pauses and moons at the dummy again.

LEONARD

(SIGHS) I wish you were alive.

GWEN walks up to him - a matronly female carrying a hard-cover folder full of forms, and a pen.

GWEN

Leonard Crick?

LEONARD

(STARTLED) Yes?

GWEN

If you'll just sign here. And here?

He passes over forms which Leonard looks at with surprise.

LEONARD

What's this?

GWEN

Release form. Indemnity. Waver...

LEONARD

For what?

GWEN

Sorry. Late in the day. I'm Gwen. (HANDS BUSINESS CARD)  
Facilitator Grade Three from the Department of  
Requests and Disbursements.

LEONARD

Requests?

GWEN

Your *wish*. (POINTS TO THE DUMMY.)

Leonard looks sheepish.

LEONARD

You mean...?

GWEN

Yes. I know. Always unexpected. Now, the Department has certain requirements. Basically, all care but no responsibility. Because there are consequences, you see. Change one thing, it changes others. And there's no going back. You have to live with it.

LEONARD

Live with what?

GWEN

The consequences. Of your wish.

LEONARD

Wish?

GWEN

Do you want her to come alive or not?

Leonard gobsmacked, nods.

GWEN

Sign please. (SHOWING HIM) Here. Here. And here.

He does it in a daze.

She examines forms.

GWEN

Seems in order.

She fishes out another form and gives it to him.

GWEN

And here are your instructions. Any questions or queries, just call me.  
(CHECKS HER WATCH.)

LEONARD

But...

GWEN

Enjoy!

She's vanished into the homegoing crowd. He stares down at the instructions.

We see the top of the sheet. It is headed DEPARTMENT OF REQUESTS AND DISBURSEMENTS. Then LEONARD CRICK REQUEST. Then there are a series of numbered instructions.

LEONARD

Depress left big toe.

He looks once more at the dummy, then hurries back against the tide to the staff entrance, pushes through the people coming out.

EXT. STORE. NIGHT.

The window with the dummy. The back panel opens and Leonard appears. He looks once more at the instructions then takes off her shoe and does something to her toe.

Through the crowd in the street, we see the dummy come alive. She looks as confused and frightened as Leonard looks astonished. He urgently beckons her to come with him, takes her hand and helps her through the back of the window into the store.

EXT. STORE. NIGHT.

He leading her by the hand through the staff entrance into  
the street.

EXT. BUS QUEUE. NIGHT.

They're waiting in the queue. She's terrified of everything. The traffic, noise, people. Leonard now has this beautiful innocent fawn who depends entirely on him and feels deeply responsible for her.

LEONARD

It's all right. You're safe.

DUMMY

What are the moving things?

LEONARD

Cars.

DUMMY

Will they hurt me?

LEONARD

Not if you don't step in front of them. They're just machines.

DUMMY

What are machines?

LEONARD

Things made by people.

DUMMY

People?

LEONARD

I'm a person. You're a person. We're people.

DUMMY

(PATHETICALLY) I'm a... people?

LEONARD

You are now.

She presses against him, fearfully.

DUMMY

You won't... leave me?

LEONARD

No. I won't leave you.

DUMMY

You're... kind to me.

Her innocence and need breaks him up. He can hardly bear it. He kisses her hand.

The bus comes and people start to get in.

DUMMY

(TERRIFIED) Are we going into that box?

LEONARD

Yes. I have to get you home. Just stay close to me and do what I do.

All right?

She nods desperately.

The queue shuffles to the bus.

Her hand clenched in his.

INT. GRANDMA'S HOUSE. NIGHT.

Sound of key in front door and it opens. The house is reasonably elegant and suggests money. Leonard leads his new friend inside. She stares around.

LEONARD

We'll have to be quiet. She doesn't like noise.

GRANDMA (V.O.)

(CALLING. GRATING VOICE.) Leonard? Is that you?

LEONARD

Yes, Grandma.

GRANDMA (V.O.)

The heater's stopped working and I'm freezing.

LEONARD

Be there soon.

He leads her along the hall toward his room.

INT. GRANDMA'S ROOM.

GRANDMA is a vain old duck with pink tizzed hair. She has two miniature yapping dogs that look like spoilt white mops. She stops fiddling with the gas heater built into the fireplace, adjusts her hearing aid.

GRANDMA

(CALLING) Leonard? Who's with you?

LEONARD (V.O.)

No one, Grandma.

GRANDMA

(APING HIM) 'No one Grandma.' Are you *sure*?

Feedback from her hearing-aid deafens her.

INT. LEONARD'S ROOM. NIGHT.

Model planes hang from the ceiling and there is a kite on the wall. There are bookshelves, a desk, a bed. He shuts the door thankfully.

LEONARD

This is my room. You'll be safe here. She never comes in here.

She sits on the bed hugging herself as if cold or afraid, and he kneels beside her, grasping her hands.

LEONARD

What's your name?

DUMMY

What's a name?

LEONARD

(POINTS TO HIMSELF) I'm Leonard. Leo.

DUMMY

Leo. Leo. Who am I?

LEONARD

I don't know. You've only just started to live.

DUMMY

Can I have a name?

LEONARD

(TOUCHED.) You looked so peaceful in the window, I used to call you Serena. Do you like that name? Serena?

DUMMY (NOW SERENA)

Serena. (SMILES) I have... a name.

His look of care and concern. She's so innocent, he can't bear it.

A buzzer sounds from an intercom on the table near them. She reacts to it.

LEONARD

It's her again. (ANSWERS) Yes, Grandma.

INT. GRANDMA'S ROOM. NIGHT.

She's talking into an identical handset.

GRANDMA

What on earth are you doing? I'm freezing here. I'm starving. And you have to walk the dogs.

INT. LEONARD'S ROOM. NIGHT.

Serina is touching the bedclothes, the bed lamp with wonder. Everything is new to her. She picks up a paperback, frowns, sniffs it, then experimentally bites it as Leonard listens to the carping woman.

LEONARD

Yes, Grandma. Be there soon. (PUTS DOWN HANDSET.) I've got to go and fix her up.

SERENA

(CLINGS TO HIM, FRIGHTENED) No. Please. Please don't leave me. It scares me. Everything's so new.

He frowns, pulls out instructions, glances at them.

We see instruction two. To reverse animation, press toe again.

LEONARD

Serena.

SERENA

Yes, Leo.

LEONARD

Lie down.

She obediently does it. He takes off her shoe.

SERENA

What are you doing?

LEONARD

Putting you to sleep. Just for a little while.

SERENA

But I'm not sleepy.

LEONARD

Trust me. It's for the best.

He bends back her toe. She becomes the dummy again.

He stares at her, saddened, a little guilty. Then hurries out.

INT. GRANDMA'S ROOM.

Leonard is kneeling by the heater and screwing up the front panel.

LEONARD

...pilot light. Should be right now.

GRANDMA

And what's for dinner?

LEONARD

The last of the casserole.

GRANDMA

Don't overheat it this time. And why are you so late home? And what  
were you doing down there? (HER EYES NARROW)  
Have you brought a *woman* home?

He stands up. A yip from a half trodden on dog.

LEONARD

Grandma, I've looked after you for ten years. I've done everything  
you've asked...

GRANDMA

And if you stop now, you know what it means. It all goes to the  
puppies. Doesn't it, my smoogies. Three blocks of flats  
and this house. Not a penny will you get.

LEONARD

Grandma, I need to have a life. Don't you understand?

GRANDMA

It's for *you* to understand. You'll do exactly what I say or not a penny.  
Is the casserole on?

LEONARD

Yes, Grandma.

GRANDMA

(IMPERIOUSLY THRUSTS THE DOG'S LEADS AT HIM. DOGS GO WILD.) That's right my little smoogies. Leonard'll take you walkies now.

INT. KITCHEN. NIGHT.

Leonard, wearing apron, looking frazzled, is finishing the washing up.

The buzzer rings. He goes to the intercom.

LEONARD

Yes, Grandma.

GRANDMA (FILTER)

Have you put out the garbage and washed up?

LEONARD

Yes, Grandma.

GRANDMA

Right. I'm off to bed. And I don't want to hear any noise from you.

LEONARD

Yes, Grandma. Sleep well.

He hangs up the apron and creeps back to his room.

INT. LEONARD'S ROOM. NIGHT.

He comes in tiredly and sits on the bed beside her. He reads the instructions again, fearful of making a mistake, then bends her big toe back. She comes alive and puts her arms around him.

SERENA

Leo.

LEONARD

Yes, dear.

SERENA

Thank you for helping me. I'm sorry I don't know anything. There's so much to learn. What do we do now?

LEONARD

We love each other. (TAKES OFF HIS GLASSES.) That's if you don't mind.

SERENA

I don't know what that means. Will you show me how?

He nods, touches her adoringly, delicately kisses her, stares into her eyes.

SERENA

Oh. That's lovely. Can we do more.

LEONARD

Much more.

SERENA

Leo. Why do you look at me like that?

LEONARD

Because I care for you.

SERENA

What does it mean?

LEONARD

It means you're everything to me.

SERENA

You're so kind.

Embraces her with great sensitivity and she responds in the same way. He is a knight with his lady. It's a scene of medieval courtliness and we hear inspiring fifteenth century music.

TRANSITION TO SAME SCENE. DAY. Morning. They are in bed, naked and asleep. She is in his arms. She wakes first, smiles at him with love, touches his face. He wakes and kisses her. She points to the window with amazement.

SERENA

Oh, look. It's all... bright outside.

LEONARD

It's called morning. It happens every day.

SERENA

How... beautiful.

LEONARD

Not as beautiful as you.

She clings to him.

SERENA

I... love you.

They kiss. The evening has been bliss and now they worship each other.

LEONARD

There are so many things I can show you, so many things we can do.  
You've never seen flowers or clouds. You've never seen  
the sea...

SERENA

(WHISPERS THE WORDS, SMILING SOFTLY) See... the... sea. It  
sounds wonderful. And big. Is it wonderful and big?

LEONARD

(REALISING) Yes. That's exactly how it is.

They kiss again, almost tearful in their joy.

INT. GRANDMA'S BEDROOM. DAY.

She's sitting up in a dog-ridden bed, hair in curlers, with the intercom.

GRANDMA

Leonard? Where's my breakfast? It's half past eight. Are you going to  
work or not? (HEARS SERENA GIGGLE AND  
FROWNS) Leonard? (TO HERSELF) He's got  
someone *down* there.

She gets out of bed, scattering the dogs.

GRANDMA

My God. That does it. Not a penny for you. Not a penny. I'll fix *you*.

INT. BATHROOM. DAY.

Leonard and Serena are together in the bath. She sits between his legs while he soaps  
her back, a delighted child in a garden of wonders.

SERENA

It's so gooey and warm and runny. And these little things go pop.

LEONARD

(TEACHING HER, POINTING) Soap. Bubbles. Water. Water - like  
the sea.

SERENA

(THRILLED) Like the sea!

INT. STAIRS. DAY.

Grandma is skulking downstairs, intending to catch him red-handed.

INT. BATHROOM. DAY.

LEONARD

So we'll have breakfast and...

SERENA

What's breakfast?

LEONARD

It's when you eat things in the morning. Aren't you hungry - feel empty down here?

SERENA

Yes. Empty.

LEONARD

So we fill ourselves up.

SERENA

And then can we go to the sea?

LEONARD

If you like.

SERENA

(TURNS TO KISS HIM) You're so kind.

INT. LEONARD'S ROOM. DAY.

She opens door quietly and sticks her head in, hears the laughter from the bathroom, sees the dress on the chair. Furious, she starts to tippy-toe across the room towards the bathroom.

INT. BATHROOM. DAY.

She sticks her head in.

GRANDMA

Haaaa!

Leonard looks around startled.

GRANDMA

So *this* is what you do? Play with trollops in the bath? My God!

SERENA

Hallo. I'm Serena. I'm going to the sea.

GRANDMA

DIS-IN-HERITED! That's it. This little display, young man, has cost you ten million dollars. You'll regret this moment for

the rest of your *days*. I want you *out - of - this - house*.

She storms out.

SERENA

Why is she sad? Is it me?

LEONARD

No, it's me. All my fault. I should have stood up to her years ago.

(DETERMINED) We're not going to worry about her.  
It's a new life now.

SERENA

(EXCITED) And we're going to the sea.

LEONARD

And we're going to the sea.

INT. HALL. DAY.

Grandma is storming down the hall at a fast hobble as the doorbell rings.

GRANDMA

Now what?

She opens the door. Sogworth is outside.

SOGWORTH

Morning. Does Leonard Crick live here?

GRANDMA

Not for much longer.

SOGWORTH

I'm his manager at the department store. I wonder if I could see him.

Leonard in dressing gown has appeared from his door down the hall, to see who it is.  
She looks back and spots him.

GRANDMA

I hope you fire him.

As she goes back upstairs, Sogworth walks toward him.

SOGWORTH

Crick!

LEONARD

What do you want?

SOGWORTH

The dummy's gone. Did you take it?

LEONARD

Have a look for yourself.

Sogworth follows him into room.

INT. LEONARD'S ROOM. DAY.

Serena is coming out of the bathroom, a towel wrapped around her, a stunning beauty. Sogworth stares at her face, her body.

SERENA

(BRIGHT AND INNOCENT) Hello. My name's Serena.

SOGWORTH

I underestimated you, Crick.

LEONARD

See? Why would I need a dummy?

SOGWORTH

(NON-PLUSSED) So are you... coming in to work or not?

LEONARD

No. We're off to the beach.

SOGWORTH

Right. You're fired. You can pick up your pay.

SERENA

(BRIGHTLY TO SOGWORTH) What's your name?

LEONARD

At work, they call him the turd.

SERENA

Hello, Theturd. We're going outside. In the day. To see the sea.

LEONARD

(IGNORING SOGWORTH, TO SERENA.) Stand still.

He begins to dry her hair.

Crick, routed, ignored, confused, is on his way out when he spots her dress on the chair. The dress the dummy wore! And the instructions near it. He picks up the instructions as he leaves the room.

EXT. HOUSE. DAY.

Sogworth leaves front door, frowning. She *looks* like the dummy, has the same dress,

but she's *alive*? What's going on here? He reads the instructions and light dawns.

EXT. ROAD. DAY.

Leonard is in his battered car, probably a battered old VW with a tattered hood conversion, hood down. He's driving Serena to the beach. A perfect sunny day and a beautiful coastal drive. Her hair blows in the wind.

SERENA

Oh, Leo. It's so bright. It's like a huge fire in the sky.

LEONARD

It's called the sun.

SERENA

The sun. The day. Oh, how wonderful. Wonderful.

INT. SOGWORTH'S CAR. DAY.

Sogworth is in his expensive sports car, following them two cars behind, face grimly amazed.

EXT. HOUSE. DAY.

The door opens as overdressed Grandma in high heels, struggles out with her dogs on a leash. She's a vain old tart who tizzes up on the rare occasions she leaves the house.

GRANDMA

Bad puppies. Bad puppies.

She gets to the road and the dogs try to go to the left. The way they always go. She hauls them to the right.

GRANDMA

No we're going this way today. We're going to see the nice solicitor.

And we're going to make you the richest puppies in the world.

She clicks off with them toward the shops.

EXT. BEACH. DAY.

A magnificent beach and sparkling sea. Leonard and Serena walk hand in hand along the waterline.

SERENA

Leo, how did all this come?

LEONARD

You mean...

SERENA

The sun. The sea. The sky.

LEONARD

No one knows for sure.

SERENA

All this wonder. And you. You're wonderful, Leo.

LEONARD

No, love. Just an ordinary person.

SERENA

No. You're the most wonderful of peoples. Is something wrong?

They are passing a public toilet on the beach.

LEONARD

Got to pop into the gents. Will you be all right for a moment?

SERENA

I'll come, too.

LEONARD

You can't. It's only for men.

SERENA

For men people's only? How strange.

INT. SOGWORTH'S CAR. DAY.

He has parked and is watching them. He sees Leonard head for the toilet block while she sits down on the sand.

Sogworth leaves the car.

EXT. BEACH. DAY.

Serena staring out to sea. Sogworth arrives.

SERENA

Oh, hello, Theturd.

SOGWORTH

Hello, gorgeous.

SERENA

Look. This whole hugeness is made up from these tiny, tiny things.

## SOGWORTH

Fascinating. What's that on your toe?

She looks down, frowning, as Sogworth drops to his knees in the sand, grabs her big toe and bends it down. She becomes the dummy again. He picks her up and takes her away, stumbling in the sand.

Leonard emerges from the toilet, can't find her, looks around. Is just in time to spot Sogworth driving off with the dummy propped stiffly in the back of the car, one of its hands stuck out the window.

## LEONARD

(ANGUISHED) Serena!

## EXT. SOGWORTH'S APARTMENT BLOCK. DAY.

Sogworth drives into carpark under impressive building.

He struggles to get dummy out of car, piles her in lift which contains RICH OLD HALF BLIND MAN in bottle-framed glasses. Roue eyes dummy, tips his cap to her and leers.

## INT. SOGWORTH'S UNIT. DAY

Sogworth, dummy under arm, struggles into swish apartment. He goes into bedroom and dumps the dummy on the bed. Then he gets rope from the cupboard and starts tying one of her arms to the bed leg. We gather from the naked female ornaments, the paintings of nudes on the walls and over the bed, that Sogworth has an obsession with female flesh.

## EXT. BEACH. DAY.

Leonard distraught, cell-phone to ear, hurrying to his car.

## LEONARD

...she doesn't understand about things yet. And he's a filthy-minded lecher. God knows *what* he'll do to her. I don't even know where he lives.

## INT. THE DEPARTMENT.

It's a space with no horizons or joins, (photographer's 'egg') and painted light orange. Gwen, in orange dress and wearing orange phone headset, sits on orange office chair, a huge crystal globe in front of her. One or two other orange-clad STAFF move through frame, carrying small glass balls. Their clothes are conventional but all the same colour and slightly deeper in tone than the orange background.

## GWEN

Mmm. Let me have a look.

She stares into the ball. And sees in it...

INT. SOGWORTH'S UNIT. DAY.

He is in the bathroom, stripped to red leather underpants, combing his hair and splashing on aftershave. Behind him in the bedroom we glimpse the dummy, lashed to the bed.

He glances at the instructions on the vanity.

SOGWORTH

Big toe, eh? The perfect chick. Switch her on when you want her.  
Switch her off when you don't and store her in the  
cupboard. (LAUGHS WITH GLEE.) Awesome.

INT. DEPARTMENT.

Gwen frowning at the globe.

GWEN

Oh, dear.

EXT. BEACH. DAY.

Leonard gets back to his parked car.

LEONARD

If you can just tell me where he's taken her...

INT. THE DEPARTMENT.

Gwen is staring at the globe again.

GWEN

Just a minute. There's something more here.

In the ball she sees...

EXT. SUBURBAN SHOPPING CENTRE. DAY.

A sign in foreground - Chiseller & Fink - Solicitors. Pull focus to show, advancing along the footpath toward the Solicitors' office, Grandma and dogs.

INT. DEPARTMENT

GWEN

Are you aware your grandmother's about to change her will?

INT. LEONARD'S CAR. DAY.

He's in the car, ready to drive off and rescue her.

LEONARD

Yes. I don't care about that. Serena's all that matters now.  
Please, can you tell me where she is?

INT. DEPARTMENT.

GWEN

(WISTFUL SMILE) You're a fine young man and your sentiments do  
you credit. But you're not being very practical. True  
love has to be financed.

INT. LEONARD'S CAR. DAY.

He's frantic with concern for her.

LEONARD

Look, all that matters now is Serena. For God's sake, tell me where  
she is.

GWEN (ON FILTER)

Just hold the line for a moment.

INT. DEPARTMENT.

Gwen is having a word to another figure in orange suit. The DEPARTMENT HEAD,  
a sage like figure in bifocals. They talk quietly together. He nods.

GWEN

...and they're the perfect match. Two innocents. They're very sweet  
together.

DEPARTMENT HEAD

Commendable. Commendable.

GWEN

And we can't let this Sogworth reptile destroy her.

DEPARTMENT HEAD

Ah, life. (SIGHS) Yes, I think that, in this case, we could... bend a few  
rules.

GWEN

(DELIGHTED) Tremendous. (INTO PHONE) Leonard. Good news.

I've had a word to my case manager and we can help you.

She turns back to the globe and we see...

INT. SOGWORTH'S UNIT. DAY.

Sogworth advancing on the bed.

Low angle across floor as his feet approach. Suddenly, a small block of wood, anchored with two large half driven in nails, appears - PLING - on the carpet in front of him. His foot trips on it, bending back his big toe. He curses and starts to fall.

A flash of blinding light.

INT. LEONARD'S CAR. DAY.

Serina - PLING - appears beside him in the car. He's overjoyed.

LEONARD

Oh, thank God. Thank God. You all right? What did he do to you?  
What happened?

SERENA

(CONFUSED) Nothing happened. I met that man, Aturd, when I was sitting on the sand. And now I'm here.

He hugs her, vastly relieved.

LEONARD

Oh, my love. My love.

EXT. SUBURBAN SHOPPING CENTRE. DAY.

Grandma is nearing the solicitors. Just before their building is a small park with an ornamental fountain. As she passes it, the dogs run around her and tie up her legs with their leashes. She teeters on her high heels and falls face first into the fountain. The dogs yap around but there is no one close enough to help before she drowns.

Underwater shot of Grandma's staring face and last gasps.

INT. DEPARTMENT

And pull back from scene to see it's in globe with Gwen watching it. UNA, a younger female staff member, watches over her shoulder.

Gwen smiles up at her.

GWEN

I love this job.

EXT. BEACH HOUSE. DAY.

Slow push in from high angle with music transition. It is late afternoon. The beach house is secluded, unpretentiously luxurious, delightful. The vast sea sparkles beyond.

NARRATOR (V.O.)

It's not easy, in this difficult world, for two people to live happily ever after. Because good doesn't always triumph over evil.  
...But innocence does.

Leonard and a pregnant Serena sit on the deck, looking out over the sea. He has his hand on her stomach and she gazes at him with love.

SERENA

I'm so happy, Leo. So happy.

LEONARD

I think we're the happiest people in the world.

He kisses her tenderly, the knight with his lady.

SERENA

Leo? Did they ever find that man.

LEONARD

What man, dearest?

SERENA

The man who disappeared. The turd?

LEONARD

As far as I know, they've never have.

EXT. SHOP WINDOW. DAY.

Theme under.

Close on face of male dummy. It's Sogworth.

NARRATOR (V.O.)

Oh, yes. Sogworth. He's found his true level. And has an exciting future as landfill.

Theme up.

Widen to show Sogworth as part of the display in the window, staring with sultry eyes at another female model who looks coquettishly back. As we roll end titles.