

PHONEHEADS

by

Hotshot Writer 237

"Technology is a useful servant but a dangerous master."

- Christian Lous Lange

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INT. MAIN OFFICE, APP DEVELOPER - DAY

There are five people in the room. One of them is JANE HARRISON. The door has been barricaded, and something is trying to break through. On one of the desks there is a figurine of Steve Jobs.

JANE (V.O.)

True evil isn't scary. It doesn't have long claws and sharp teeth or even a wonky smile. It doesn't creep into your house in the middle of the night and hide under the stairs until you get up to go to the bathroom. And it doesn't put you out of your misery in a few moments of brutal-but-brief violence. True evil is beautiful. Its body is a work of precise design. Its mind possesses a supreme intelligence. It knocks on your door in the middle of the day, and you welcome it into your home like a long lost friend. Soon, it becomes a part of your family. Then it becomes a part of you. It kills you over decades. It feeds on your ambition until there's nothing left of you but a shadow of the person you once could have become. Still, looking back, it's hard to believe we weren't more careful. What exactly did we expect to happen when we plugged our brains into those things? Did we just think they'd do what we wanted and nothing else? That they wouldn't have their own agendas? Surely the great thinkers of the age would have spotted the problem. Maybe they would have, if it wasn't them that gave us the problem in the first place. And now they're all gone and only the idiots remain. And soon we'll all be gone too, and the world will belong to a new species: neither human nor machine, but something in between;

(MORE)

JANE (V.O.) (CONT'D)

a race of cyborgs with bezel-less 570ppi AMOLED screens, octa-core 64 bit processors, 4GB RAM, 64GB inbuilt storage, 12 megapixel cameras with F1.7 apertures that can record in 4K, fingerprint scanners, retina scanners and batteries that last a couple of hours if you don't use them for anything more taxing than listening to music on a low volume. The age of man has come to an end; the age of the smartphone has just begun.

EXT. UNIVERSITY CAMPUS - NIGHT

The place is deserted. A discarded newspaper lies on the floor. The headline reads 'BLOOD ANALYSIS FOR CREATURE FOUND IN ARCTIC'. There is a picture - grainy; as if taken in secret and without authorisation - of some kind of animal.

SUPERIMPOSE: 13 days earlier

PAUL, a student, looks over his shoulder as he crosses the campus. His girlfriend LAUREN follows in his wake.

EXT. UNIVERSITY SCIENCE LABS - NIGHT

Paul shines a UV light onto a PIN terminal. Four of the keys have fingerprint smudges.

He begins to go through the possible four-digit combinations (there are only 16) until, by process of elimination, he enters the correct code and the door unlocks.

INT. HALLWAY, UNIVERSITY SCIENCE LABS - NIGHT

Paul and Lauren wander down the unlit hallway. Paul uses the torch feature on his mobile to light the way.

LAUREN

I don't know about this, Paul. What if we get caught?

PAUL

We'll be expelled.

LAUREN

The thing is, I don't want to be expelled.

PAUL

Then you should have stayed in the halls.

LAUREN

I know, but I wanted to see it.

PAUL

What?

LAUREN

The blood.

PAUL

I don't see what's so special about it. It's just blood. I've got blood.

LAUREN

Your blood isn't millions of years old.

PAUL

You say that like it's a bad thing.

INT. PROFESSOR'S OFFICE, UNIVERSITY SCIENCE LABS - NIGHT

Paul powers on a desktop PC.

LAUREN

Why can't you do this on your laptop?

PAUL

I told you. If they trace the signal-

LAUREN

What kind of virus is it?

PAUL

It's not a virus. It's a keylogger.

LAUREN

How does it work?

PAUL

It poses as an update. When someone installs the update, they install the keylogger too.

LAUREN

What does the update do?

PAUL

Nothing.

LAUREN

It must do something.

Paul shakes his head.

LAUREN (CONT'D)

I'll leave you to it then.

PAUL

You're not going to be able to find it. They're not going to have just left something that valuable lying around.

LAUREN

No harm in looking then, is there?

INT. SCIENCE LAB, UNIVERSITY SCIENCE LABS - NIGHT

Lauren searches the lab. She checks the cupboards, the drawers and the fridges, but doesn't find what she is looking for. She is about to give up when she stubs her toe on something heavy beneath the table: a reinforced case.

EXT. UNIVERSITY SCIENCE LABS - NIGHT

A SECURITY GUARD watches a light (the torch on Lauren's phone) move through the building.

INT. PROFESSOR'S OFFICE, UNIVERSITY SCIENCE LABS - NIGHT

Paul works away on the computer. A message is displayed. It reads: 'UPLOADING TO NETWORK'.

INT. SCIENCE LAB, UNIVERSITY SCIENCE LABS - NIGHT

Lauren opens the case. A cloud of carbon dioxide seeps out, and she is bathed in a crimson light.

INT. HALLWAY, UNIVERSITY SCIENCE LABS - NIGHT

The security guard treads down the hall. The beam of his torch passes over his surroundings as he searches for the intruders.

INT. PROFESSOR'S OFFICE, UNIVERSITY SCIENCE LABS - NIGHT

Lauren sneaks up behind Paul.

LAUREN
Look what I found.

She holds up a test tube containing a dark red liquid.

PAUL
Is that...?

LAUREN
Isn't it amazing?

PAUL
You shouldn't be messing around
with something that doesn't belong
to you.

LAUREN
Look who's talking.

PAUL
This is different. I'm doing this
for a reason.

LAUREN
To kit out your new boy's club.

PAUL
The new headquarters of the Order
of the White Spider-

LAUREN
Your bedroom.

PAUL
-is not a boys club. We're an elite
group of activists-

LAUREN
Nerds.

PAUL
-dedicated to pursuing social
justice. In order to go about our
work, we require equipment-

LAUREN
A home cinema.

PAUL
-and supplies-

LAUREN

Pizza.

PAUL

-paid for by charitable contributions.

LAUREN

Credit card fraud.

PAUL

Do you want something?

LAUREN

Do you think it's safe to drink?

PAUL

What?

She indicates she is talking about the liquid.

PAUL (CONT'D)

Why the hell would you want to drink that?

LAUREN

Maybe it's got magical powers.

PAUL

It's just blood.

LAUREN

But from what?

PAUL

I don't know. Some mammoth or something.

LAUREN

It's not a mammoth.

PAUL

How do you know?

LAUREN

Jody's professor's the one conducting the analysis.

PAUL

Well, what is it then?

LAUREN

Who knows? Could be a dinosaur.
Could be some other ancient
species. Or it could be a creature
from another dimension that got
lost and wandered onto our plane of
existence.

PAUL

Whatever it is, it's not very
clever. If you're going to walk
around in the Arctic in the middle
of the Ice Age, you might want to
bring a coat.

Lauren pulls the stopper from the test tube and holds it
under Paul's nose.

PAUL (CONT'D)

Lauren! Gross! Put the lid back on!

LAUREN

Why?

PAUL

Something might happen.

LAUREN

Like what?

PAUL

I don't know. Something.

LAUREN

Nothing's going to-

SECURITY GUARD (O.S.)

Hey!

The security guard has found them. Startled by his shout,
Lauren drops the test tube. The contents spill out onto the
computer. The machine crackles and sparks fly.

The message on the screen changes to 'UPLOAD COMPLETE'.

EXT. TOWN - NIGHT

The town is settling down for the night. Here and there, the
lights go out in the houses.

EXT. RESIDENTIAL STREET - NIGHT

The tall, wooden frame of a telephone pole stands erect but impotent (having long since fallen out of favour as the popular mode of communication) to one side of the street.

INT. BEDROOM, THE GUTHRIE HOUSEHOLD - NIGHT

ALEX GUTHRIE, an entitled teenager, is lying on his bed with his head buried in his mobile phone when his mother PAULINE GUTHRIE comes in.

PAULINE GUTHRIE
Alex! I told you to go to bed.

ALEX GUTHRIE
I am in bed.

Pauline snatches the phone away.

ALEX GUTHRIE (CONT'D)
Mum! I'm not tired yet!

PAULINE GUTHRIE
You never will be if you stay up
staring at this thing all night.

She powers off the device and plugs it into a charger.

PAULINE GUTHRIE (CONT'D)
If you like, you can read.

ALEX GUTHRIE
Read?

PAULINE GUTHRIE
You know? A book.

ALEX GUTHRIE
I've got some eBooks on my tablet.

PAULINE GUTHRIE
No screens!

ALEX GUTHRIE
You mean an actual book? What
century is this?

PAULINE GUTHRIE
When I was your age books were all
we had. Apart from TV. And video
games. And Walkmans, Meccano,
Marvin's Magic...

Pauline removes *The Adventures of Huckleberry Finn* by Mark Twain from a shelf.

PAULINE GUTHRIE (CONT'D)

Try it. You never know, you just might like it.

(indicating the phone)

And that stays off till morning.

INT. LIVING ROOM, THE GUTHRIE HOUSEHOLD - NIGHT

Alex's father ROGER GUTHRIE is sat in front of the TV, but he is not watching. Instead, he occupies himself with his mobile phone. Pauline enters.

PAULINE GUTHRIE

That boy! I swear, one day his head's going to disappear into that phone. Did you know he even uses it on the toilet?

ROGER GUTHRIE

Everyone uses their phone on the toilet.

PAULINE GUTHRIE

Not for two hours at a time, they don't.

ROGER GUTHRIE

The other kids are the same.

PAULINE GUTHRIE

They're not as far gone. They're like Mick Jagger, but he's more like...

ROGER GUTHRIE

Keith Richards?

PAULINE GUTHRIE

Boris Johnson.

ROGER GUTHRIE

Would you rather he was into drugs?

PAULINE GUTHRIE

I just want him to be normal.

ROGER GUTHRIE

There is no normal anymore. Everyone's a freak. You, me, your mother. Especially your mother.

PAULINE GUTHRIE
I just wish I knew where he gets it
from.

Pauline checks the notifications on her phone.

INT. BEDROOM, THE GUTHRIE HOUSEHOLD - NIGHT

Alex is on his phone; *Huckleberry Finn* is in the bin.

A pop-up notification informs the teenager there is a system update available. He is presented with two options: 'INSTALL NOW' and 'LATER'. He presses 'INSTALL NOW'.

INT. LIVING ROOM, THE GUTHRIE HOUSEHOLD - NIGHT

PAULINE GUTHRIE
Another update?

ROGER GUTHRIE
Probably another bug fix.

PAULINE GUTHRIE
Things got more bugs than a
Travelodge.

They both press the button marked 'LATER'.

INT. BEDROOM, THE GUTHRIE HOUSEHOLD - NIGHT

The update finishes installing on Alex's device. Some information about new features is displayed, but he dismisses it.

INT. LIVING ROOM, THE GUTHRIE HOUSEHOLD - NIGHT

PAULINE GUTHRIE
What he needs is a hobby.

ROGER GUTHRIE
Like what?

PAULINE GUTHRIE
Football?

ROGER GUTHRIE
He's useless.

PAULINE GUTHRIE
Because he doesn't practice.

ROGER GUTHRIE
Because he's useless.

PAULINE GUTHRIE
What about a musical instrument?

ROGER GUTHRIE
Have you forgotten about the banjo?
I'm telling you, that's what killed
the cat.

PAULINE GUTHRIE
What about a martial art? He's
always watching those Kung Fu
videos.

ROGER GUTHRIE
Kung Fu videos? Those aren't Kung
Fu videos. They're just videos of
people getting into fights.

Roger notices something on his phone.

ROGER GUTHRIE (CONT'D)
That's strange.

PAULINE GUTHRIE
What?

ROGER GUTHRIE
Alex is showing as online on
messenger.

INT. BEDROOM, THE GUTHRIE HOUSEHOLD - NIGHT

The door flies open.

PAULINE GUTHRIE
Alex!

There is no sign of her son.

PAULINE GUTHRIE (CONT'D)
Alexander Guthrie, if you don't
come out right now I'm changing the
WiFi password.

ROGER GUTHRIE (O.S.)
(calling)
Don't do it!

Pauline moves through the room.

PAULINE GUTHRIE

Alex?

(pause)

Alex?

Pauline finds Alex's duvet lying in a heap on the far side of his bed. His mobile phone is resting on top. Pauline tries to lift the device, but it will not budge. She instinctively lets go when something beneath the duvet begins to move.

The duvet falls away to reveal a hunched-over figure with the body of a human and a mobile phone for a head. The back of the phone faces forward, the camera lens and the unlit LED light giving the impression of a pair of disproportionately-sized eyes.

Pauline Guthrie looks at what has become of her son and screams.

EXT. BLOCK OF FLATS - DAWN

The sun rises over a block of modern flats located a short distance from the town centre.

INT. BEDROOM, JANE'S FLAT - DAWN

Jane Harrison (the woman who spoke to us at the start of the story) is asleep.

She lies in a position reminiscent of Adam in Michelangelo's famous fresco (*The Creation of Adam*), only her hand is not reaching out to touch God but her mobile phone (she must have fallen asleep while using the device).

The alarm on her phone begins to chime. She turns it off then checks her notifications.

INT. BATHROOM, JANE'S FLAT - DAY

Jane showers. Her phone acts as a shower radio (it is one of those new waterproof models), playing the latest news report.

INT. BEDROOM, JANE'S FLAT - DAY

She pulls on a uniform: a pair of black trousers and a shirt. The shirt displays the name of her employer ('Phoneworld') and an unimaginative logo. She pins on a badge that gives her name and title: 'Jane, Manager'.

INT. LIVING ROOM, JANE'S FLAT - DAY

Jane is sat in front of the TV, but she is not watching. Instead, she occupies herself with her mobile phone while munching cereal and gulping coffee.

INT. ENTRANCE HALL, JANE'S FLAT - DAY

While pulling on her shoes, Jane activates the voice assistant on her device.

JANE

What's the weather like today?

JANE'S PHONE

I'm sorry, I didn't get that.

JANE

What's the weather like today?

JANE'S PHONE

Scott Forstall is an American software engineer, best known for leading the original software development team for the-

JANE

What's the weather like today?

The phone is silent.

INT. LIVING ROOM, JANE'S FLAT - DAY

Jane peers out the window and examines the clouds.

INT. HALLWAY, JANE'S FLAT - DAY

She roots around in a cupboard. It is full-to-bursting, and when she finds what she is looking for (an umbrella) several other items come tumbling out.

Jane collects them up and stuffs them back into the cupboard but hesitates when she comes to a framed photo of her and a young man. They look like they are at a concert.

Jane looks at the photo for a few seconds before cramming it back into the cupboard and shutting the door.

EXT. PHONeworld, HIGH STREET - DAY

Phoneworld is a mobile phone retailer.

Jane is annoyed - not because someone has spray painted 'MIND CONTROL' onto the electric shutters (that has been there for a while), but because the shutters are down.

INT. SHOWROOM, PHONeworld - DAY

The central shutter (covering the front door) begins to rise. Sunlight pours into the showroom. The walls are lined with mobile phones and accessories. At one end there is a counter and a couple of tills. In the centre of the room there is a bench with more display models.

EXT. PHONeworld, HIGH STREET - DAY

Jane holds the key in the electric shutter control box.

INT. SHOWROOM, PHONeworld - DAY

She makes a phone call as she comes into the shop.

JANE

(into phone)

Megan, it's Jane. Can you give me a call when you get this? You were supposed to open up this morning. Can you let me know what's going on and if you're coming in today?

At the door to the staff only area, Jane types in a PIN code and the door unlocks.

INT. BACK OFFICE, PHONeworld - DAY

Jane rolls some numbers into the dial of a safe. It pops open, and she removes a till tray loaded with notes and coins.

EXT. PHONeworld, HIGH STREET - DAY

The advertising sign is heavy and cumbersome, but Jane manages to drag it into position outside the shop.

INT. SHOWROOM, PHONEWORLD - DAY

She restocks one of several leaflet distributors stationed around the room. Each distributor holds several types of leaflets. Jane runs out of one of them.

INT. HALLWAY, PHONEWORLD - DAY

She searches a store cupboard and locates a box containing the leaflets she requires. She takes the box, shuts the cupboard and is about to head back to the showroom when she notices several black bin bags by the fire escape.

JANE

For fuck's sake, Megan...

EXT. BACK OF PHONEWORLD - DAY

Around the back of Phoneworld there is a refuse area (where the wheelie bins are kept) and a car park. Jane tosses the last of the bin bags into one of the bins. She is about to go back inside when she recognises one of the vehicles in the car park.

EXT. CAR PARK BEHIND PHONEWORLD - DAY

The outside of the car is caked in dust and dirt. Inside, stubbed-out cigarettes pour out of an overflowing ashtray; a suction-cup holder (to hold a phone in place for satellite navigation) is stuck over dozens of rings of dried spittle (from when the holder fell off and had to be reapplied); and litter is scattered all over the interior, most of it consisting of scrunched-up betting stubs and the football sections from various newspapers.

Jane peers into the vehicle, trying not to get too close.

INT. ATTENDANT'S HUT, CAR PARK BEHIND PHONEWORLD - DAY

The CAR PARK ATTENDANT is bent over his phone when he hears a knock at the service window.

JANE

Excuse me, mate. Don't suppose you saw that car when it came in?

CAR PARK ATTENDANT

Hard not to.

JANE

Did you see where the driver went?

The attendant points in the direction of Phoneworld.

JANE (CONT'D)

When was that?

CAR PARK ATTENDANT

Quarter to nine.

JANE

Quarter to nine? But it's not even-

CAR PARK ATTENDANT

Yesterday.

JANE

Yesterday?

Jane mulls over this puzzling information.

CAR PARK ATTENDANT

Can I ask you something?

JANE

What?

CAR PARK ATTENDANT

Can you unsend an email?

INT. BACK OFFICE, PHONEWORLD - DAY

Jane phones the absent member of staff one more time. She does a few things on a computer while she waits for the phone to go to voicemail. It is after the third ring that Jane realises she can hear the phone ringing somewhere in the building.

INT. HALLWAY, PHONEWORLD - DAY

She stalks down the hall; one ear to her phone, the other listening for the source of the ringing. The ringtone is the *Match of the Day* theme tune.

JANE

Megan?

(pause)

Megan?

INT. STOREROOM, PHONeworld - DAY

Jane opens the door, flicks on the light and looks around. There is nothing but boxes, and the ringing is not coming from in here.

INT. HALLWAY, PHONeworld - DAY

Jane continues down the hall.

JANE

Megan?

The ringing is coming from the staff toilet.

JANE (CONT'D)

Megan?

Jane knocks on the door, but there is no response.

JANE (CONT'D)

Megan, are you in there?

Still no response. Jane tries the door, but it is locked.

JANE (CONT'D)

Megan?

MEGAN (O.S.)

Jane? What are you doing in my bedroom?

JANE

I'm not in your bedroom, Megan. And neither are you.

MEGAN (O.S.)

Where am I?

JANE

You're in the toilet in the shop.

MEGAN (O.S.)

I can't see anything.

JANE

The automatic lights have gone off. Try moving about.

There is the sound of clothes rustling then a light spills out through the gap at the foot of the door.

MEGAN

It worked.

INT. SHOWROOM, PHONEWORLD - DAY

MEGAN MONTGOMERY is propped up against the counter drinking coffee and idling over her phone while Jane restocks the leaflet distributors.

JANE

How did you manage to fall asleep on the toilet?

MEGAN

I was listening to a podcast.

JANE

Must have been interesting.

MEGAN

Not really.

JANE

Why did you listen to it then?

MEGAN

Something to do. How many corners do you think they'll be in the FA Cup semi-final?

JANE

I thought you weren't supposed to be gambling.

Megan shrugs.

JANE (CONT'D)

Didn't the gambling companies put you on a blacklist and block you from downloading their apps?

MEGAN

Only on my phone.

JANE

Who's...

Jane checks her pockets in a panic.

MEGAN

My sister's.

JANE
Isn't she applying for a mortgage?

MEGAN
So?

JANE
If she goes bankrupt it might look bad on her credit file.

MEGAN
She's not going to go bankrupt. Not if there are three red cards in the first ten minutes...

Jane checks the time.

JANE
It's nearly nine. Where the hell is Alex?

MEGAN
Maybe his watch is slow.

JANE
He doesn't have a watch.

MEGAN
The clock on his phone then.

JANE
Synchronised time, Megan. For the last time, read the fucking manuals.

EXT. HOSPITAL - DAY

The hospital is located on the outskirts of town.

INT. EMERGENCY ROOM, HOSPITAL - DAY

A TEAM OF DOCTORS AND NURSES busy themselves around the bedside of Alex Guthrie (the boy with a phone for a head).

INT. HALLWAY, HOSPITAL - DAY

Pauline and Roger Guthrie wait anxiously outside the emergency room. A news report is playing on a TV set.

NEWS REPORTER

...dozens of identical incidents up and down the country. In every case, the report is the same: the victim's head disappears into the mobile phone, and the victim is left in an apparently vegetative state. Experts are at a loss to explain the phenomenon. Some have speculated it may be caused by a bug in the latest software update - an update was issued yesterday to millions of devices - but smartphone manufacturers have been quick to dismiss these allegations.

The report moves onto another story. The familiar grainy image of the mysterious creature seen on the front of the newspaper at the university (at the start of our story; its blood was spilt on the computer uploading a keylogger to the mobile network) appears on the screen.

NEWS REPORTER (CONT'D)

In other news, the creature found perfectly-preserved in the ice in the Arctic last week is yet to be identified despite undergoing blood tests, DNA tests and a rigorous examination by the world's leading palaeontologists and natural history experts. But there are certainly no shortage of theories as to the nature of its origins. They range from the credible - that the creature is member of a sub-species of polar bear that died out due to its failure to adapt to the harsh Arctic conditions - to the fantastical - that the animal is the creature referred to in the Bible as "the Beast": a monster with "seven heads and ten horns" that was "like a leopard, his feet were like the feet of a bear, and his mouth like the mouth of a lion".

DR WILLIAM SHIVER steps out of the emergency room.

DR SHIVER

Mr and Mrs Guthrie?

PAULINE GUTHRIE

How is he, doctor?

DR SHIVER

As far as I can tell, there's nothing wrong with him.

ROGER GUTHRIE

Nothing wrong with him? In case you hadn't noticed, 'doctor', my son has a phone for a head!

DR SHIVER

I mean there's nothing wrong with his physical condition. There are no signs of illness or disease, and his organs are all functioning normally.

PAULINE GUTHRIE

But what about the...

DR SHIVER

I'll need to run some tests.

ROGER GUTHRIE

Have you ever seen anything like this before?

DR SHIVER

I once had a patient who'd got his head stuck in a TV - he'd been watching that movie where the people get sucked into their televisions sets - but I fear this is something completely different.

PAULINE GUTHRIE

Please, doctor. You've got to help him. He doesn't deserve this.

ROGER GUTHRIE

He does deserve it a bit.

DR SHIVER

Rest assured, Mrs Guthrie, we'll do everything we can to help your son.

Dr Shiver makes his exit.

PAULINE GUTHRIE

Oh, Roger!

Pauline throws her arms around her husband.

ROGER GUTHRIE

Don't worry, sweetheart. It'll be
OK. You'll see. It'll all be OK.

Without releasing his wife, Roger Guthrie takes out his phone
and checks his emails.

EXT. PHONeworld, HIGH STREET - DAY

The high street is extremely busy.

INT. PHONeworld, HIGH STREET - DAY

The shop is packed.

The walls are lined with customers inspecting the display
models; groups cluster in the centre of the room discussing
the merits of the devices they are considering purchasing;
and, by the wall of accessories, a couple of kids do battle
over the last *Darth Vader* iPhone case.

Jane and Megan meet behind the sanctuary of the tills.

JANE

It's not Black Friday, is it?

MEGAN

Today's Saturday.

JANE

I realise that, Megan. I only ask
because Black Friday seems to last
about a week these days.

MEGAN

If I want to give in my notice do I
actually have to give you a written
notice?

JANE

I don't see why either of us should
have to be subjected to your
writing. A verbal notice will be
fine.

MEGAN

I regret to inform you that despite
my love for this company and my
many long years of service-

JANE

Notice accepted.

MEGAN

Right. I'm off then.

JANE

One month's notice, Megan. Read the contract.

MEGAN

What if I just quit?

JANE

You'll lose this month's pay and your fibula. Look, I'll call in Scott, OK?

MEGAN

Can't you call in Tom instead?

JANE

Tom's been arrested, Megan. It was in all the papers. 'The Graveyard Slasher', remember? Besides, he's in jail awaiting trial.

MEGAN

How much is the bail?

JANE

You don't like Scott, do you?

MEGAN

What's to like?

JANE

Good point. I'm calling him in anyway.

EXT. GOLF COURSE - DAY

NIGEL BUTLER is on the tee. He sends the ball flying into the undergrowth at one side of the fairway. The shot (and Nigel's ensuing tantrum) is captured by the camera on SCOTT CONRAD's mobile phone.

NIGEL

Scott! I told you not to take any more photos.

SCOTT

This is a video.

NIGEL
Same difference. Are you still
recording? Turn it off.

SCOTT
In a minute.

NIGEL
Now.

Scott does not stop recording.

NIGEL (CONT'D)
If you don't turn it off right now,
I'm going to throw it in a water
hazard.

SCOTT
It's waterproof.

NIGEL
You'll still have to dive in to get
it out.

Scott ends the recording.

NIGEL (CONT'D)
And don't share that with anyone.

SCOTT
Why not?

NIGEL
Because I don't want people to see
me like that.

SCOTT
Like what? Losing?

NIGEL
I'm not losing.

SCOTT
You're not winning.

NIGEL
Just don't share it with anyone,
OK?

SCOTT
You appear to have misunderstood
the concept of social media.

NIGEL

Social media's for posting baby pictures, stalking ex-girlfriends and sharing fake news.

SCOTT

Wrong. Social media's a weapon. With nothing but a picture or a few well-chosen words you can influence how other people think. Those who know how to wield its power are able to command nations.

NIGEL

If that's true, why are you still stuck working a crap job and living with your parents?

SCOTT

I've been waiting for the right idea to come along.

NIGEL

You're going to be waiting a long time.

SCOTT

Actually, it came to me last night in a nightmare.

NIGEL

You mean, in a dream?

SCOTT

No.

NIGEL

What's the idea? An invisible scarecrow? A paper umbrella? A silent alarm clock?

SCOTT

An app.

NIGEL

What does it do?

SCOTT

That is a closely-guarded secret revealed only to potential business partners and investors.

NIGEL
Bollocks. I'll bet it's another
bloody dating app.

Scott's phone starts to ring.

SCOTT
(into phone)
Yeah?

EXT. BUS STOP - DAY

TWO OLD LADIES wait at a crowded bus stop. They are the only ones not using smartphones. A BUSINESSMAN watches the latest news report (on his mobile) on the bizarre epidemic sweeping the country.

FIRST OLD LADY
What are they all doing?

SECOND OLD LADY
Sexting.

FIRST OLD LADY
What's that?

SECOND OLD LADY
It's when you have sex through your
phone.

FIRST OLD LADY
Why would anyone want to have sex
through a phone?

SECOND OLD LADY
It's less messy.

FIRST OLD LADY
Do they actually...?

SECOND OLD LADY
What?

FIRST OLD LADY
I mean, do they put their...?

SECOND OLD LADY
Don't be silly.

Someone starts screaming. One of the other people has got a phone stuck to their face. They are trying to get it off, but it will not come loose. Some people back away; others film the incident on their phones.

INT. WARD, HOSPITAL - DAY

Alex Guthrie is lying in bed. He has been moved to an empty ward containing a dozen beds. He stares (through the camera lens in his 'head') up at the ceiling.

A nurse (FIRST NURSE) enters. She makes some adjustments to the equipment and takes some readings. Unable to control her curiosity, she reaches for the device on Alex's neck...

FIRST ORDERLY (O.S.)
What are you doing?

An orderly (FIRST ORDERLY) is at the door.

FIRST NURSE
I was just...
(pause)
What do you want?

FIRST ORDERLY
You're wanted in the ICU.

The nurse leaves. The orderly looks at the poor, disfigured teen and stifles a snigger.

INT. DR SHIVER'S OFFICE, HOSPITAL - DAY

Dr Shiver is looking over some files when there is a knock at the door.

DR SHIVER
Come in.

An orderly (SECOND ORDERLY) enters carrying a large envelope.

SECOND ORDERLY
I've got those scans you wanted,
doctor.

The doctor takes the envelope and removes several sheets of translucent material. He holds them up to the light. They look like X-rays.

DR SHIVER
Incredible.

SECOND ORDERLY
What is it?

DR SHIVER
His brain has melded with the
circuitry.

SECOND ORDERLY
How is that even possible?

DR SHIVER
I don't know.

SECOND ORDERLY
Can you reverse it?

DR SHIVER
I'm a doctor, not an electrical
engineer.

There is another knock at the door.

DR SHIVER (CONT'D)
Yes?

The door opens. It is another orderly (THIRD ORDERLY).

THIRD ORDERLY
Doctor! You've got another one!

EXT. CAR PARK BEHIND PHONeworld - DAY

The attendant is making his rounds when he comes across a
golf buggy parked in a disabled bay.

INT. SHOWROOM, PHONeworld - DAY

Jane is watching the news (on mute) on one of the in-store
TVs. The report is captioned 'SHOULD WE STOP USING OUR
SMARTPHONES?'

JANE
What the hell's going on?

MEGAN
I don't know, but it's all over the
web. Something about people's heads
disappearing into their phones.

JANE
Disappearing into their...?

MEGAN
It's a hoax. The media'll report
anything. They probably know it's a
hoax, but they want to get their
numbers up. It was like that with
the whole Rooney to City thing.

Jane notices several shoppers are watching the report. The caption, in particular, appears to have caught their attention. She changes the channel (to a cartoon), and they go back to making their phone purchases.

Scott is working his sales patter on an ATTRACTIVE YOUNG LADY.

MEGAN (CONT'D)

He's been selling that selfie stick for twenty minutes. I could have sold three handsets in that time.

JANE

Why haven't you then? Scott hits his targets, Megan. I don't know how-

MEGAN

I'll tell you how.

JANE

Can you get back to work?

MEGAN

He waits for some old granny to come in then he pressurises her into buying a phone for each of her grandchildren. It's a wonder he hasn't been reported to Trading Standards.

SCOTT (O.S.)

Who are you talking about?

Scott has finished dealing with the customer.

JANE

Levi Roots.

MEGAN

Actually, I was talking about you.

SCOTT

Oh, yeah?

(to Jane)

I thought you might like to know, he's here.

JANE

Who is?

SCOTT

Captain Hook.

JANE
You're joking.

Scott shakes his head. Jane goes to the window and takes a look outside.

JANE (CONT'D)
What's he doing here? I thought he was at Phone City on Saturdays?

MEGAN
Phone City burned down.

JANE
Arson?

MEGAN
I doubt it. He's too busy with the transfer window.

JANE
Did you throw out the December promotional materials?

MEGAN
The thing about that is-

JANE
Just go and get them.

EXT. PHONOWORLD, HIGH STREET - DAY

MARK WATLEY is an activist with a hook for a hand. He and his TWO PRETTY ASSISTANTS are picketing outside Phoneworld. The assistants hand out flyers to passers-by while Mark talks to a COUPLE OF TEENAGERS (potential converts).

MARK
Dopamine. It's all about dopamine.

FIRST TEENAGER
Dopa-what?

MARK
Dopamine. It's a hormone that makes you seek out pleasure. It's dopamine that makes you want to eat your favourite food or go out to a club with your friends or stay in and do things with your girlfriend. It's essential for making us want to do all the things we need to do to be happy and healthy in life.
(MORE)

MARK (CONT'D)

That's where smartphones come in. You see, smartphones are experts at manipulating dopamine. Everything about them is designed to grab our attention and keep it. Even the simplest, most trivial tasks - like sending a message or taking a photo or checking the time of the next bus - they're just so fun and enjoyable that we want to spend all our time doing them. And that's the problem: we do. We spend our lives on our phones, and there's no time left for anything else. And before we know it it's all gone, and there's no way to get it back; no in-game purchases, no app that can turn back the clock, no factory reset.

SECOND TEENAGER

So, what, you just get rid of your phone?

MARK

Could Frodo just get rid of the Ring? No. He had to take it to Mount Doom.

Mark shows them his phone. It's completely smashed.

FIRST TEENAGER

How-

MARK

A hydraulic press.

SECOND TEENAGER

Is that how...

He is referring to Mark's hook.

MARK

This? No. I got this in the line of duty.

FIRST TEENAGER

You were in the army?

MARK

Something like that. So, what do you say we sign you boys up for the next meeting?

FIRST TEENAGER
I don't think we can...

SECOND TEENAGER
We have to go to the...

MARK
The girls will be there.

The two teenagers glance at the young women handing out flyers. The girls smile seductively. One of them whispers something to the other, and they both giggle.

FIRST TEENAGER
I suppose we could...

SECOND TEENAGER
No harm in just...

MARK
That's the spirit. Now, let's sort you out with some membership cards.

Mark holds out his hand for their mobile phones.

The boys hesitate, knowing that if they give their devices to Mark, when they get them back they're not going to be much use except as rather expensive coasters.

But the allure of the women is too strong. The two teenagers take out their phones and offer them to the hook-handed man...

JANE (O.S.)
I still think a prosthetic hand would look better.

Jane has emerged from the shop like a sheriff from a saloon. Sensing guns are about to be drawn, a crowd begins to gather.

MARK
Maybe. But a hook's cooler.

JANE
Only if your name's Long John Silver.

MARK
Long John Silver didn't have a hook.

JANE
He had a parrot though. What was it called?

MARK
Captain Flint.

JANE
That's right. Captain Flint. That bird was a right prat.
(MORE)

JANE (CONT'D)

It squawked all day and all night to anyone who would listen, but it didn't have an opinion of its own. It just repeated whatever it had heard: squawk, squawk, squawk.

Megan puts up a banner in the shop window. It says something about a Christmas sale. The crowd - including the two teenagers - disappears into the shop.

JANE (CONT'D)

Now sod off back to Neverland, and take the lost boys with you.

MARK

You feel it too, don't you?

JANE

Come again?

MARK

That little box eating away at your soul.

JANE

Stop squawking.

MARK

You want to escape, but it's got you trapped. It's not called a smartphone for nothing.

JANE

The only thing I want to escape from is your bullshit.

MARK

You'll see. One day, you'll wake up and you'll realise just what you've paid for that little box. If you thought it was expensive now, just wait until you see the real price tag.

INT. ELEVATOR, MULTISTOREY CAR PARK - DAY

A YOUNG MOTHER (carrying several bags of shopping) and HER CHILD are at the front of the elevator. Behind them is a BIG, FAT, UGLY WOMAN with one bag of shopping (from Phoneworld).

INT. PARKING LEVEL, MULTISTOREY CAR PARK - DAY

The elevator doors open. The big, fat, ugly woman barges past the mother and child and strides to her vehicle. Once inside, she takes out the device she has just purchased and begins to configure the settings.

The child watches from the other side of the car park while her mother loads the bags into the boot of their car.

CHILD

Mum?

YOUNG MOTHER

Yes, honey?

CHILD

What's wrong with that woman?

YOUNG MOTHER

Some people are just like that.
Don't worry, you'll get used to it.
Especially if your dad gets that
new job in London.

CHILD

No, I mean what's wrong with her
head?

YOUNG MOTHER

Her head?

The young mother looks at the big, fat, ugly woman and drops a bag of shopping. The contents (a pack of marshmallows, a tube of jelly beans and a box of ice cream sandwiches) spill out onto the car park floor.

INT. RECEPTION, HOSPITAL - DAY

A COUPLE OF PARAMEDICS wheel in another victim.

FIRST PARAMEDIC

Another one for you, Grace.

RECEPTIONIST

What's going on out there?

FIRST PARAMEDIC

I reckon it's a publicity stunt
gone wrong.

SECOND PARAMEDIC

Either that or it's the end of the world.

FIRST PARAMEDIC

The moment anything goes wrong he thinks it's the end of the world. It's a wonder his wife didn't leave him sooner.

(meaning the patient)

What shall we do with him?

RECEPTIONIST

Put him in with the others.

INT. WARD, HOSPITAL - DAY

Alex Guthrie has got company. Two of the other beds are occupied by patients with the same strange condition.

Dr Shiver is examining a mouth that has appeared on Alex's 'head'. Along with the 'eyes' (the camera lens and LED light), it creates the faint impression of a face. Dr Shiver lifts the lips of the mouth to reveal a set of sharp teeth. A nurse (SECOND NURSE) is with him.

DR SHIVER

When did it happen?

SECOND NURSE

I don't know. I came in on my rounds and found them like this.

DR SHIVER

The camera lens is larger too. Give me a torch.

The nurse hands him a small torch. He shines it in the patient's 'eye'.

DR SHIVER (CONT'D)

It's dilating.

A YOUNG DOCTOR is at the bedside of one of the other patients.

YOUNG DOCTOR

Doctor! Look at this!

The young doctor makes a call on his mobile phone, and the patient's head starts to ring, shaking along with the ringtone.

DR SHIVER
What's happening to them?

The two paramedics come in and unload their cargo. Another orderly (FOURTH ORDERLY) follows behind them.

FOURTH ORDERLY
Doctor, the director's looking for you.

INT. THE DIRECTOR'S OFFICE, HOSPITAL - DAY

FRANK MCGRAW, the director of the hospital, and Dr Shiver are watching the latest news report.

NEWS REPORTER
Hospitals are filling up with patients with the latest in consumer electronics for a head. Over 200 MPs are thought to be victims of the outbreak as are several prominent members of the royal family and dozens of celebrities. The prime minister is currently holding an emergency cabinet meeting with the heads of the major smartphone manufacturers. He is expected to make a statement shortly. The exact cause of the problem is still not know, but some have begun to speculate it may be linked to Brexit.

McGraw turns off the TV.

MCGRAW
Could it be a malfunction in a new batch of devices?

DR SHIVER
No. Some of them are new, but most are more than a year old.

MCGRAW
Then a defect in a particular model?

DR SHIVER
There are multiple models from multiple manufacturers.

MCGRAW

What about the tests? Did they show up anything unusual?

DR SHIVER

We found traces of silicone in the bloodstream. Apart from that, nothing out of the ordinary.

MCGRAW

What about medication? Has anything had any effect?

DR SHIVER

No.

MCGRAW

What about this software update? Do you think that could have had something to do with it?

DR SHIVER

It's possible, but it's hard to say. Apparently, there are plenty of people who've installed the update but haven't been affected.

MCGRAW

But there's nothing to say they won't be affected in the future.

DR SHIVER

Right. The only way to know for sure would be to check the phones of the people who have been affected.

MCGRAW

How do we do that?

DR SHIVER

If I knew that, I wouldn't be sitting here. We've tried doing x-rays, but they don't reveal anything except some neural links to the phone's processor. If only we could connect to the devices somehow.

McGraw's phone makes a noise.

MCGRAW

Damn thing's low on battery.

The director plugs his device into a charger.

MCGRAW (CONT'D)

Why can't they make a battery that lasts more than a few hours? It's ridiculous. Every time they release a new model they bang on about how much better it is from the last one. But is the battery any better? Hardly. And I'll tell you something else...

Dr Shiver is not listening.

MCGRAW (CONT'D)

Will?

(pause)

Will? Are you listening to me?

(pause)

Will?

Dr Shiver's eyes are fixed on the charging cable. He has had an idea.

INT. WARD, HOSPITAL - DAY

Dr Shiver and HARRY WALTERS, an orderly, are at Alex Guthrie's bedside. They have pulled the screen around the bed to have some privacy and to keep from disturbing the other patients (assuming it's possible to disturb them).

Walters has a laptop and a USB cable. He attaches one end of the cable to his laptop and the other end to the connection port of the device on Alex Guthrie's neck.

DR SHIVER

Well? Does it work?

A pop-up message appears in the bottom right-hand corner of the computer screen. It reads 'Scanning new drive'. Moments later, a directory folder automatically opens.

WALTERS

We're in.

DR SHIVER

Can you tell what version of the operating system is installed?

WALTERS

Just a moment.

Walters clicks through a few folders and opens up a file.

WALTERS (CONT'D)

8.3.2. That's the latest version,
isn't it?

DR SHIVER

That's right.

Dr Shiver examines the directory folder.

DR SHIVER (CONT'D)

What is all this?

WALTERS

These are all the files and folders
on the device: app data, music,
photos, config files, temp files,
cookies - everything you'd expect
to find on a normal phone, only...

DR SHIVER

What?

WALTERS

There are some folders I don't
recognise.

DR SHIVER

Such as?

WALTERS

'Memories.'

DR SHIVER

Open it.

Walters double-clicks the folder. There are hundreds of files
inside.

DR SHIVER (CONT'D)

What are they?

WALTERS

Videos.

DR SHIVER

Play one.

The orderly plays one of the videos. It is a point-of-view
recording of one of Alex Guthrie's memories.

The teenager is sat at his desk in his bedroom. His
schoolbooks are open. He is evidently supposed to be doing
his homework, but is instead messaging a friend. He hears his
mother coming down the hall just in time to stash his phone.

PAULINE GUTHRIE
How are you getting on?

ALEX GUTHRIE
Fine.

PAULINE GUTHRIE
Need any help?

ALEX GUTHRIE
No.

Pauline starts to leave, but stops when she hears the sound of a message coming through on the chat.

PAULINE GUTHRIE
What was that?

ALEX GUTHRIE
What?

PAULINE GUTHRIE
That was your phone.

ALEX GUTHRIE
No, it wasn't.

Pauline finds the device under Alex's books.

PAULINE GUTHRIE
What have I told you about turning
this off when you do your homework?

ALEX GUTHRIE
I thought I did.

PAULINE GUTHRIE
You can have it back when you're
done.

ALEX GUTHRIE
But Mum!

The recording continues, but Dr Shiver has seen enough.

DR SHIVER
Let's try another one.

Walters selects another file. In the next video, Alex is once again on his phone only this time he is scrolling through photos of scantily-clad women on a social media feed.

JANE (O.S.)
Alex!

Alex looks up at his boss. He is at Phoneworld where he holds a position of employment.

JANE (CONT'D)

Will you stop dicking around and get back to work.

ALEX GUTHRIE

There aren't any customers.

JANE

Then process the order forms.

ALEX GUTHRIE

But that's so boring.

JANE

It's your job!

DR SHIVER

Alright, enough of that. Christ, it's like watching a Kevin and Perry sketch, but without it being funny.

WALTERS

Kevin and who?

DR SHIVER

Just play the most recent one.

Walters selects the final file in the folder. They will now witness the moments leading up to the incident that caused Alex Guthrie's head to disappear into his mobile phone.

The video begins just as the software update finishes installing on Alex's device. A list of new features is displayed, but Alex dismisses it.

Moments pass, but nothing out of the ordinary happens.

WALTERS

I'll try another one.

DR SHIVER

Wait. What's that?

The screen of the phone flickers and goes black. A few dozen lines of code are reeled off then the screen turns white.

DR SHIVER (CONT'D)

What is it?

At first, it appears they are looking at a white screen, but it soon becomes clear this is not the case.

WALTERS
It looks like snow.

Something appears in the distance.

DR SHIVER
What's that?

WALTERS
Some kind of animal. A bear maybe.

DR SHIVER
It's getting closer.

The mysterious creature begins to emerge from the snowstorm.

DR SHIVER (CONT'D)
That's no bear.

Dr Shiver and Walters watch as the creature approaches the screen. When it is only a short distance away, Walters shuts the laptop.

WALTERS
Sorry. Don't know why I did that.

DR SHIVER
I'm glad you did.

WALTERS
What the hell was that?

DR SHIVER
I don't know, but I've seen it somewhere before.

WALTERS
Where?

DR SHIVER
You remember that creature they found in the Arctic?

WALTERS
You think that's what that was?

DR SHIVER
I don't know, but it certainly looked like it.

WALTERS

But the thing they found was dead.
Frozen in the ice. What's it doing
running around on some teenager's
mobile phone?

DR SHIVER

Let's go back to the main
directory.

Walters reopens the laptop and navigates to the specified folder.

DR SHIVER (CONT'D)

What's that? 'Stages.'

The orderly opens the folder. There are three files inside:
'Stage 1', 'Stage 2' and 'Stage 3'.

DR SHIVER (CONT'D)

More videos?

WALTERS

Programs.

DR SHIVER

What do they do?

WALTERS

Only one way to find out.

DR SHIVER

Do it.

Walters double-clicks 'Stage 1'. A GIF (an animated image that repeats its animation on a loop) appears. It shows a simple animation of a man losing his head in a mobile phone.

WALTERS

Looks familiar.

DR SHIVER

Let's take a look at 'Stage 2'.

Walters opens the file. Another GIF shows the teeth appearing on the victim's 'head' and the enlargement of the 'eye'.

DR SHIVER (CONT'D)

'Stage 3.'

The orderly opens the file. A pop-up appears asking for a password.

DR SHIVER (CONT'D)
Any ideas?

WALTERS
It could be anything.

DR SHIVER
Let's go back to the main
directory.

INT. SHOWROOM, PHONEWORLD - DAY

It's closing time. Jane ushers the last few customers out,
flips the Open/Closed sign and turns the lock.

MEGAN
Thank God that's over. I never want
to see another phone again.

Megan takes out her phone to post her feelings on social
media.

SCOTT
Have you seen the news?

JANE
Yeah.

SCOTT
Incredible, isn't it?

JANE
It will be if head office doesn't
reduce our targets. We're going to
have a hard time selling anything
if there's a virus going round that
makes your head disappear into your
phone.

SCOTT
I meant the news about the new
processor designed specifically for
augmented reality.

JANE
Oh.

SCOTT
What do you two think about
augmented reality?

JANE

I don't really think they've got the kinks worked out yet.

SCOTT

We could make an augmented reality app.

JANE

What about VR?

SCOTT

VR's a gimmick.

JANE

Why do you say that? Because of the after-sickness?

SCOTT

Because it's too real. There's no differentiation between the real world and the digital world.

JANE

But isn't that what people want?

SCOTT

People want a distraction from reality. If the thing that's supposed to be distracting them from reality doesn't feel any different from reality, they won't want to use it. Augmented reality on the other hand doesn't feel remotely like reality.

JANE

Do you know how to make an augmented reality app?

SCOTT

No, but I've found some video tutorials. I'll send you the links.

Scott takes out his phone to make a note.

SCOTT (CONT'D)

What's your email?

JANE

My email's not working right now.

SCOTT

Megan?

MEGAN

Sodoff@you'reatwat.co.uk.

SCOTT

I've got this idea for a feature for football matches. You hold your phone up, and it tells you the odds for each player to score next.

MEGAN

That's the worst idea I've ever heard.

SCOTT

Why do you say that?

MEGAN

Proper gamblers don't bet on who scores next.

SCOTT

What do they bet on?

MEGAN

Obscure trivia. How many times the goalkeeper touches the ball. What minute of the game a player will score a free kick. What time the away team's bus will arrive at the stadium.

Scott has been taking notes on his phone.

SCOTT

This is great. How about we all go for a drink and we can talk about it some more?

MEGAN

I'd rather put my head in a toaster.

SCOTT

Another time then.

MEGAN

No, never.

SCOTT

If we're going to make an augmented reality app-

MEGAN

We're not going to make an augmented reality app. I don't want to make an augmented reality app.

SCOTT

Why not? Don't you think it's a good idea?

MEGAN

I don't care. I don't care if it's the greatest idea in the history of the universe. I don't want to do it if it involves spending more time with you.

Scott gets the message.

JANE

Come on. Let's get packed up, and we can all go home.

EXT. TOWN - DUSK

The sun is setting. The last of the daylight is vanishing fast, and shadows are beginning to creep across the land.

INT. WARD, HOSPITAL - DUSK

Dr Shiver and Walters are still exploring the contents of Alex Guthrie's head.

DR SHIVER

I need some coffee. Want some?

WALTERS

You read my mind.

EXT. SPORTS CENTRE - DUSK

TWO SQUASH PLAYERS leave the sports centre and make their way down the high street.

FIRST SQUASH PLAYER

You've been working on your backhand.

SECOND SQUASH PLAYER

Why do you say that?

FIRST SQUASH PLAYER
I can tell.

SECOND SQUASH PLAYER
Didn't help much.

FIRST SQUASH PLAYER
It was a close game.

SECOND SQUASH PLAYER
For about five minutes.

FIRST SQUASH PLAYER
How's Suzy?

SECOND SQUASH PLAYER
She wants to have a baby.

FIRST SQUASH PLAYER
Buy you don't?

SECOND SQUASH PLAYER
I just think we should wait a
little longer. I mean, we only just
got married.

FIRST SQUASH PLAYER
You know what you should do?

SECOND SQUASH PLAYER
What?

FIRST SQUASH PLAYER
Get a Surinam toad.

SECOND SQUASH PLAYER
What's that?

FIRST SQUASH PLAYER
It's a type of toad that gives
birth to its babies on its back.

SECOND SQUASH PLAYER
On its back?

FIRST SQUASH PLAYER
Trust me, once a woman's seen a
Surinam toad give birth, she won't
ever want to do it herself.

The first squash player notices something down an alley.

FIRST SQUASH PLAYER (CONT'D)
What's that?

It looks like someone has collapsed.

EXT. HOTEL - DUSK

The quiet evening traffic passes by this hotel in the town centre.

INT. HOTEL ROOM - DUSK

A WOMAN IN LINGERIE is standing outside the door to the bathroom.

WOMAN IN LINGERIE

It's nothing to be embarrassed about. It happens to all men at some time or another. It doesn't make you any less of a man. And it doesn't change the way I feel about you. Now will you come out of there?

MAN HIDING IN THE BATHROOM (O.S.)

No.

WOMAN IN LINGERIE

You can't stay in there forever.

MAN HIDING IN THE BATHROOM (O.S.)

Yes, I can.

WOMAN IN LINGERIE

What are you going to do for food?

MAN HIDING IN THE BATHROOM (O.S.)

Toothpaste.

WOMAN IN LINGERIE

What about work?

MAN HIDING IN THE BATHROOM (O.S.)

I'll quit.

WOMAN IN LINGERIE

How are we going to pay the rent?

MAN HIDING IN THE BATHROOM (O.S.)

I'll start an online business.

WOMAN IN LINGERIE

Doing what?

MAN HIDING IN THE BATHROOM (O.S.)

Vlogging.

The woman gives up. She snatches her phone and collapses onto the bed. An update has just finished installing on the device. Some information about new features is displayed, but she dismisses it.

EXT. COTTAGE - NIGHT

A colony of bats flutters over this solitary cottage a little way out of town.

INT. FIRST BEDROOM, COTTAGE - DUSK

A YOUNG WOMAN is tucking her GRANDFATHER into bed. The old man is another victim of the strange epidemic.

YOUNG WOMAN

How's that, Grandad? Comfy? Now you just lie there and rest. Don't worry, they'll find a cure soon. You'll see. Those doctors are very clever people. Don't believe everything you read in your newspaper.

She kisses him on the forehead (the top of the back of the phone).

INT. CORRIDOR, HOSPITAL - DUSK

Dr Shiver pumps some coins into a coffee machine and makes his order. He glances around as he waits for the cup to fill. A few members of the public are waiting outside a ward while a nurse is stationed at a desk. They are all - the nurse included - on their phones.

EXT. ALLEY - DUSK

The two squash players stand over the collapsed figure. It is yet another person with a phone for a head.

FIRST SQUASH PLAYER

The world's getting stranger and stranger every day. First Brexit, then Trump, now this. What's next?

SECOND SQUASH PLAYER
You don't think they're all
connected?

FIRST SQUASH PLAYER
Everything's connected. You just
have to join up the dots.

SECOND SQUASH PLAYER
I'll go get help.

FIRST SQUASH PLAYER
Wait a minute. That's a nice phone.

INT. HOTEL ROOM BATHROOM - DUSK

The MAN HIDING IN THE BATHROOM is sat on the toilet feeling sorry for himself. He decides to try out some toothpaste. It is surprisingly good. He is about to go back for more when he hears his girlfriend scream.

INT. HOTEL ROOM - DUSK

He emerges from the bathroom to find his girlfriend has lost her head and replaced it with a mobile phone. His naked frame is silhouetted against the wall, and, as he gazes at his girlfriend's new form, a part of his shadow starts to rise.

INT. SECOND BEDROOM, COTTAGE - DUSK

The young woman enters and shuts the door. She sits down in front of an xylophone, picks up a couple of mallets and begins to play.

EXT. TOWN - DUSK/NIGHT

The sun disappears below the horizon, and the land is plunged into darkness.

INT. WARD, HOSPITAL - NIGHT

Walters is on the laptop when the piece of software they tried to run earlier (the one that required a password) pops up.

WALTERS
What the...?

He watches as, one character at a time, the password is entered without him touching the keyboard. Each character is glimpsed briefly before being hidden behind an asterisk. The password is 'BLOOD'.

When the password has been entered, a GIF appears showing a simple illustration of the human brain. A portion (towards the bottom of the brain) is highlighted. The portion is then removed and inserted into the mouth of a person with a phone for a head.

Walters looks up when hears a notification chime. It has gotten dark since the sun went down. The only light in the room is faint (it comes from the windows in the double doors at the end of the ward that open out into the hospital corridor).

WALTERS (CONT'D)

Dr Shiver? Is that you?

Walters switches on the bedside light.

Alex Guthrie is sat up in bed and looking right at Walters. Paralysed by fear, the orderly tries not to move. Eventually, he does.

He is not fast enough.

EXT. ALLEY - NIGHT

The first squash player is pulling at the phone on the collapsed man's neck when a notification chimes.

SECOND SQUASH PLAYER

Mine's on silent.

FIRST SQUASH PLAYER

Mine's out of battery.

The first squash player begins to scream. The entity on the ground is biting his hand.

INT. HOTEL ROOM - NIGHT

The man who was hiding in the bathroom lays his girlfriend onto the bed and starts to kiss her.

He works his way up her body until he gets to her neck where he hesitates for a moment before moving on to press his lips against the phone that has replaced her head.

The phone gives off a notification chime. Suddenly, the man finds his tongue is caught on something.

MAN HIDING IN THE BATHROOM

(muffled)

Honey? Can you let go of my tongue?

(pause)

Honey?

He begins to scream.

INT. FIRST BEDROOM, COTTAGE - NIGHT

The bed that contained the old man is empty.

INT. HALLWAY, COTTAGE - NIGHT

He is out in the hall. He lurches toward the source of the xylophone music: the young woman's bedroom.

INT. WARD, HOSPITAL - NIGHT

Dr Shiver returns with two cups of coffee. He turns on the light and wanders down the aisle of beds towards the screen draw around Alex Guthrie's bedside.

EXT. ALLEY - NIGHT

The second squash player uses his racket to try to beat away the creature biting his squash partner's hand. Eventually, the first squash player manages to get free, but he loses two of his fingers in the process. The two men make a break for it.

INT. HOTEL ROOM - NIGHT

The man who was hiding in the bathroom manages to tear himself away from his girlfriend's embrace. He stumbles backwards onto the hotel room floor.

He clasps his hand to his mouth. His tongue is missing. Blood trickles through his fingers.

He crawls away on his back, his eyes fixed on his girlfriend as she stalks towards him.

The LED light on her head gives off a flash, and the phone plays the sound effect of a camera shutter. (It would appear she has just, for whatever reason, taken a photo.)

INT. SECOND BEDROOM, COTTAGE - NIGHT

The young woman plays her xylophone. She does not notice when the door opens and the creature that was once her grandfather steps into the room.

INT. WARD, HOSPITAL - NIGHT

Dr Shiver pulls back the screen around Alex Guthrie's bed.

DR SHIVER

The machine only had decafe. Don't worry, if we start falling asleep, we can just swipe some amphetamines from the pharmacy.

There is no sign of Walters or Alex Guthrie. The laptop is on the floor. Its screen has been smashed.

DR SHIVER (CONT'D)

Walters?

There is something moving on the far side of the bed.

EXT. ALLEY - NIGHT

The two squash players sprint towards the end of the alley, but, before they can reach the (relative) safety of the street, their path is blocked by one of the creatures. It takes a flash photo, temporarily blinding them.

They turn around and run down a side alley, but it is a dead end. They turn to leave, but the creatures are arriving at the top of the side alley. The squash players hide behind some bins.

INT. HOTEL ROOM - NIGHT

The man who was hiding in the bathroom scrambles to his feet. He rushes to the hotel room door and tries to open it, but the security chain has been fastened.

He frantically attempts to remove the chain, his progress hindered by his shaking hands. The creature behind him is getting closer by the second.

Eventually, he manages to unfasten the chain. He opens the door, steps out into the hallway and shuts the door.

INT. HALLWAY, HOTEL - NIGHT

In any normal circumstances, the man would be mortified to find himself naked in the hallway of a hotel. But these are not normal circumstances.

He hurries down the hallway in search of an escape. After he turns a corner, he takes cover and looks back towards his hotel room. A moment later, the door opens and the creature chasing him steps out into the hallway.

The man continues down the hallway until he comes to the elevators. He presses the button to call the lift.

INT. SECOND BEDROOM, COTTAGE - NIGHT

The young woman remains unaware as the thing that was once her grandfather closes in behind her. As she plays her instrument, it reaches its hands around her.

INT. WARD, HOSPITAL - NIGHT

Dr Shiver moves around the bed. He soon discovers Walter's feet. It looks like the orderly is lying down on the floor.

DR SHIVER

Walters? What are you doing?

When the doctor sees the rest of Walters he drops the two cups of coffee.

EXT. ALLEY - NIGHT

The creatures are close to the squash players, but they seem to be having trouble finding them.

SECOND SQUASH PLAYER

(whispering)

What are they doing?

FIRST SQUASH PLAYER

They can't see us. Let's wait for them to go then we'll make a run for it.

The creatures activate their torch functions (the LED lights on their heads). The squash players soon find themselves bathed in dazzling lights.

INT. HALLWAY, HOTEL - NIGHT

The man who was hiding in the bathroom waits for the lift to arrive. He presses the button to call it a few more times.

When the creature occupying his girlfriend's body comes around the corner, he presses the button some more.

Just as she is starting to get close, the lift arrives. The man heaves a sigh of relief.

The lift doors open. It is full of more of the creatures. They engulf him.

INT. SECOND BEDROOM, COTTAGE - NIGHT

The creature that has taken over the body of the young woman's grandfather sinks its teeth into the her head.

As blood rains down on the keys of her instrument, she plays an erratic, jagged melody before finally dropping the xylophone mallets to the floor.

INT. WARD, HOSPITAL - NIGHT

Dr Shiver looks down at the body of Walters. The orderly has had his head cracked open and his brain removed.

Alex Guthrie is beside him. He is holding a part of Walters's brain. The patient sniffs about the grey matter until he locates a small section which he tears off and begins to chew.

Dr Shiver backs away from the creature. He is about to run when he hears a chorus of notifications behind him. One by one, the creatures in the other beds sit up.

The PHONEHEADS have arrived.

EXT. COUNTRY ROAD - DAY

It is a warm summer's day. A sports car speeds along the road.

INT. VICTOR'S CAR - DAY

VICTOR BAINES (the man from the photo in Jane's drawer) is driving. Jane is in the passenger's seat. She is filming Victor with her phone.

JANE

So, Victor, what do you want to do with your life?

VICTOR

Come on, Jane. Put it away. You know I hate being filmed.

JANE

That's why I'm doing it. Now answer the question.

VICTOR

I don't know. I suppose I want to make it with the band. Have a few hits, play to some sellout crowds and go down in music history as Britain's answer to Kraftwerk. I'd like to travel. See Asia and America. Learn to windsurf. And find some time to write my sci-fi novel.

JANE

Is that everything?

VICTOR

Yes. Now will you stop filming me? It's distracting me from the road.

JANE

What about children?

VICTOR

If it was with the right person. Someone smart, strong and beautiful. You don't happen to know Emma Watson's phone number, do you?

JANE

Bastard!

Jane playfully attacks Victor. The car swerves on the road, but Victor manages to keep it under control.

VICTOR

Jesus, Jane. Can you be a bit more careful? I'm not going to have any children at this rate. Now will you please stop filming?

EXT. RESIDENTIAL AREA - DAY

A YOUNG MOTHER is pushing a pram along the pavement. Her head is down, buried in her phone.

INT. VICTOR'S CAR - DAY

Jane has stowed her phone.

VICTOR

Look, I'm sorry. I didn't mean to have a go. I was only messing around. You know how I feel about you.

JANE

What about Emma Watson?

VICTOR

I'm not in love with Emma Watson.

JANE

Not even a little bit?

VICTOR

Maybe a little bit, but that's just normal.

A notification comes in on Victor's phone. The device is between his legs. He picks it up and checks the notification.

EXT. RESIDENTIAL AREA - DAY

The young mother does not look for traffic as she steps off the pavement and onto the road.

INT. VICTOR'S CAR - DAY

Jane spots her up ahead.

JANE

Victor!

Victor looks up, sees the woman and swerves the wheel.

EXT. RESIDENTIAL AREA - DAY

The car careens off the road towards a telephone pole.

INT. VICTOR'S CAR - DAY

There is no time to react. The pole rushes towards the car, and Jane and Victor are powerless to do anything...

INT. BACK OFFICE, PHONEWORLD - NIGHT

Jane wakes from her dream with a start. She is sat at the computer. Megan and Scott are in the doorway.

MEGAN
We're finished.

JANE
Did you restock the flyers?

Megan nods.

JANE (CONT'D)
Wipe the surfaces?

Scott nods.

JANE (CONT'D)
Take the sign in?

Neither Megan nor Scott nods.

JANE (CONT'D)
Never mind. I'll do it. See you tomorrow.

Megan leaves.

SCOTT
Are you alright? Is there something you want to-

JANE
See you tomorrow, Scott.

EXT. CAR PARK BEHIND PHONEWORLD - NIGHT

Megan and Scott walk to their vehicles.

INT. MEGAN'S CAR - NIGHT

Megan gets into her car. She looks out the window as Scott pulls his golf buggy away. She turns the key in the ignition, but the engine won't start.

MEGAN

Come on, you piece of...

She tries repeatedly, but the vehicle refuses to start.

MEGAN (CONT'D)

Bugger.

A hand thuds against the glass.

CAR PARK ATTENDANT

Need a hand?

INT. BACK OFFICE, PHONEWORLD - NIGHT

Jane pulls on her coat.

INT. HALLWAY, PHONEWORLD - NIGHT

She turns off the lights in the showroom at a big panel of switches next to the door that leads into the showroom.

INT. SHOWROOM, PHONEWORLD - NIGHT

She flicks the TV back to the news coverage. The sound is still on mute, but there are images of phoneheads and some text about staying away from the infected.

EXT. ROAD - NIGHT

Scott drives the buggy down the road.

A car travels past him at high speed in the opposite direction. A couple of people sprint down the street, and, in the distance, someone screams.

EXT. SCOTT'S HOUSE - NIGHT

He parks the buggy outside.

INT. ENTRANCE HALL, SCOTT'S HOUSE - NIGHT

Scott comes in through the front door. He checks the mail and takes a couple of letters.

SCOTT

Mum? What time's Uncle Alan coming?

No answer.

SCOTT (CONT'D)

Mum?

EXT. CAR PARK BEHIND PHONEWORLD - NIGHT

The car park attendant has popped the hood and is taking a look at Megan's engine.

CAR PARK ATTENDANT

When did you have your last MOT?

MEGAN

What year did United win the treble?

CAR PARK ATTENDANT

That was ten years ago.

The car park attendant notices someone coming towards them.

CAR PARK ATTENDANT (CONT'D)

(to Megan)

Excuse me.

He goes over to the newcomer.

CAR PARK ATTENDANT (CONT'D)

If you've lost your ticket, you'll have to pay the day rate. I don't want to hear how you lost it. I don't care. All I care about is enforcing the rules on an unflinching basis. If you want your car back...

The newcomer is a phonehead.

CAR PARK ATTENDANT (CONT'D)

Oh, it's one of you. What do you want? A charger? Ha, ha, ha.

Two more of the creatures appear. They converge around the car park attendant.

CAR PARK ATTENDANT (CONT'D)

Quite a few of you, aren't there? Look, I've only got one charger.

Before he can realise he is in danger, the car park attendant is horribly killed. Several more creatures emerge from the darkness. Each has its camera lens focussed on Megan.

EXT. PHONeworld, HIGH STREET - NIGHT

The high street is quiet. There is no sign of anyone (or anything). Jane walks out the front door and is about to lock up when she notices the advertising sign is still outside.

INT. KITCHEN, SCOTT'S HOUSE - NIGHT

The light is off. Someone (or something) is knelt on the floor with their back to the door.

SCOTT

Mum? Mum, is that you?

Scott flicks the light on. A figure is bent over the body of a man (presumably, Uncle Alan). The man's head has been broken into and his brain removed.

The murderer turns around to look at Scott. It is his mother or, at least, it used to be. She is a phonehead now.

INT. SHOWROOM, PHONeworld - NIGHT

Jane drags the advertising sign into the shop.

The TV is still on. The remote is on the counter. Jane walks towards it. On her way, she passes a row of mobile phones on a bench. Each phone has its back to her.

At the counter, she takes the remote and turns off the TV. On her way back to the door, she once again passes the row of phones.

At the end of the row there is a phonehead. Its head is in perfect alignment with the other devices. It doesn't look out of place, and Jane doesn't notice it until it makes a grab for her.

She backs away toward the door that leads to the staff only area. The creature turns on its torch light and comes towards her.

Jane fumbles the PIN code (that unlocks the door into the staff only area) a couple of times (her hands are shaking) but gets it on the third attempt.

Another one of the creatures is behind the door. It turns on its light, and Jane is temporarily blinded.

She makes a dash for the front door, but before she can get near it, the door opens and another creature steps into the fray.

Jane is surrounded.

EXT. SCOTT'S HOUSE - NIGHT

Scott steps out of his house and shuts the front door behind him. He takes a moment to consider the situation before getting back on his golf buggy and driving away.

EXT. ROAD - NIGHT

Scott drives past the sign that indicates he is now leaving town. He brings the buggy to a halt and looks back over his shoulder before turning the buggy around.

INT. SHOWROOM, PHONEWORLD - NIGHT

The phoneheads close in around Jane. She is moments away from a brutal death.

Megan bursts through the staff only door with such force that the door smashes into one of the creatures and knocks it over.

Jane wastes no time in trying to escape through the staff only area.

MEGAN

Not that way!

JANE

Where else are we supposed to go?

MEGAN

I don't know, but there are dozens of those things back there!

The only other way is the front door, but there is a creature blocking their path.

JANE

I've got an idea.

Jane grabs a selfie stick.

MEGAN

Is now really the time?

JANE

Just get ready to give me a hand!

Jane extends the selfie stick and clamps it around the head of the creature blocking their path.

JANE (CONT'D)

Now!

Megan grabs the stick, and, together, the two women manage to manoeuvre the creature out of the way.

EXT. PHONeworld, HIGH STREET - NIGHT

They exit the shop. For a moment, they think they are safe. Then they notice the phoneheads.

The street is full of them.

MEGAN

I knew I shouldn't have come into work today.

JANE

You say that every day.

MEGAN

I'm right every day.

JANE

What's that noise?

It sounds like an electric engine.

JANE (CONT'D)

It's getting louder.

Scott comes around the corner in his golf buggy.

EXT. HIGH STREET - NIGHT

The buggy travels through town. There are phoneheads everywhere. They are spaced out, and Scott is able to avoid them, for the most part, but there are a few close calls.

Jane and Megan are on their phones.

JANE

It keeps saying there's a problem with the network.

MEGAN

Same here.

SCOTT
Maybe there's a base station down.

MEGAN
What do we do?

JANE
Let's keep going. We're nearly at
the town centre.

EXT. TOWN CENTRE - NIGHT

The town centre is overrun. The town hall, the shopping centre, the library, even the police station - everywhere is teeming with phoneheads. There is no sign of anyone left alive, but there are plenty of dead bodies.

MEGAN
Now what?

JANE
We'll have to get out of town.

MEGAN
Where can we go? Those things are
all over the country.

JANE
We'll head for London. If they've
got this under control anywhere,
it'll be there. We'll need to find
a new vehicle though.

SCOTT
What's wrong with this one?

JANE
It nearly tipped over on the last
corner.

SCOTT
You have to lean.

MEGAN
I know where we can get a new car.

EXT. CAR DEALERSHIP - NIGHT

The golf buggy is parked outside.

INT. SHOWROOM, CAR DEALERSHIP - NIGHT

The showroom is deserted. Jane, Megan and Scott walk through the array of brand new vehicles.

MEGAN
(calling)
Rob!
(pause)
Rob!
(pause)
He must be out.

JANE
Where does he keep the keys?

MEGAN
Beats me. We'll just have to look around.

INT. SHOWROOM, CAR DEALERSHIP - NIGHT

Jane and Megan check behind reception.

JANE
Who's Rob?

MEGAN
My ex.

JANE
Do you think he'll mind if we take one of the cars?

MEGAN
Oh, he'll mind. But he should have thought about that before he wrote down my accumulator wrong. Who in their right mind would bet on Liverpool keeping a clean sheet?

Scott peeks into a back room.

SCOTT
Found them.

JANE
How many?

SCOTT
All of them, I think.

INT. BACK ROOM, CAR DEALERSHIP - NIGHT

Jane and Megan join Scott at the doorway. There are dozens of keys hung on the wall.

SCOTT
Which one should we take?

EXT. CAR DEALERSHIP - NIGHT

A pile of discarded keys lies on the tarmac. Jane empties a can of fuel into the gas tank of their chosen vehicle.

INT. FIRST CAR - NIGHT

Megan is in the driver's seat. Scott is in the back.

MEGAN
It was lucky you came along when you did.

SCOTT
I just happened to be going that way.

MEGAN
What about your dad?

SCOTT
What about him?

MEGAN
Was he one of the...?

SCOTT
My dad doesn't live with us.

MEGAN
Oh. Where does he-

SCOTT
Fiji.

MEGAN
Fiji? What's he doing in Fiji?

SCOTT
I don't know. I don't speak to him.

MEGAN
Why not?

SCOTT

Look, Megan, I don't know if you're stupid or just a bitch, but can you shut up for a bit?

Jane gets into the front passenger seat.

JANE

Let's go.

(to Megan)

We'll stop off at yours on the way and pick up your sister.

MEGAN

She's out of town. Let's just get your husband and go.

JANE

I don't have a husband.

MEGAN

Are you sure?

JANE

Yes.

MEGAN

Didn't you used to have one?

JANE

No.

MEGAN

Strange.

JANE

How long have we worked together, Megan?

MEGAN

Three years?

JANE

It was a rhetorical question.

MEGAN

I thought it might have been.

EXT. CAR DEALERSHIP - NIGHT

Megan reverses the car out of the parking bay. She drives it down the aisle of vehicles, but it shudders to a halt.

INT. FIRST CAR - NIGHT

JANE
What's wrong?

MEGAN
I don't know.

JANE
The battery?

MEGAN
No.

JANE
The engine?

MEGAN
There's no warning light.

JANE
What else could it be?

MEGAN
What fuel did you use?

JANE
Diesel. Like you told me.

MEGAN
I told you petrol.

JANE
No, you told me diesel. I specifically remember because I had a mental image of Vin Diesel. Look, it doesn't matter. Let's just get another car.

EXT. CAR DEALERSHIP - NIGHT

The trio are at another vehicle. Megan lifts the fuel cap and checks the fuel type.

MEGAN
Petrol.

JANE
You're sure?

MEGAN
Yes.

JANE
Petrol?

MEGAN
Yes.

JANE
Not diesel?

MEGAN
No.

SCOTT
You might want to forget the fuel.

A phonehead has appeared. When it sees the three of them, it takes a photo (with flash). Several notifications chime in the darkness, and more creatures materialise.

MEGAN
Where did they all come from?

SCOTT
They must be able to communicate with each other.

JANE
Come on. Let's just go.

EXT. ROAD - NIGHT

The car cruises along. They are getting further out of town. A sign indicates they are not far from the motorway.

INT. SECOND CAR - NIGHT

MEGAN
What if they don't have it under control in London?

JANE
We'll try another city.

MEGAN
What if they don't have it under control in any city?

JANE
We'll try the towns.

MEGAN
What if-

JANE
We'll just keep going, Megan.

There is something up ahead.

SCOTT
What's that?

EXT. ROAD - NIGHT

A car has crashed into a telephone pole. The back door is open, and a man is trying to help someone out, but there is some kind of struggle.

INT. SECOND CAR - NIGHT

MEGAN
Isn't that...?

JANE
Stop the car.

EXT. ROAD - NIGHT

Megan brings the vehicle to a halt, and they all get out. The man is Mark (the activist with a hook for a hand). He is trying to pull one of his assistants out the back of the car, but she is being attacked by a phonehead that has somehow gotten into the vehicle.

Jane and Scott help Mark pull the assistant free. Megan shuts the door, trapping the phonehead inside.

JANE
(to the assistant)
Are you alright?

The assistant nods.

JANE (CONT'D)
(to Mark)
What happened?

MARK
She didn't tell us. She kept it secret, kept it hidden. We didn't know until it was too late.

JANE
Know what?

MARK

The phone. She bought a phone - or borrowed one or stole one. I don't know how she got it, but she got it. And now look at her. Look at her head. Look what happened to her beautiful head.

Jane realises the phonehead is Mark's other assistant. Jane peers into the back seat of the vehicle and is temporarily blinded when the creature takes a photo. As before, there is a chorus of notifications in the darkness, and several phoneheads appear.

JANE

Come on. We have to get out of here. Everyone in the car.

MARK

We can't leave her.

JANE

We have to.

MARK

She has to be taken to a hospital.

JANE

There's nothing you can do for her now. Come on. We have to go.

Mark tries to free the trapped phonehead. Jane wrestles with him, but he throw her off. Scott knocks Mark out with a punch.

EXT. ROAD - NIGHT

The car passes a sign indicating the motorway is just up ahead.

INT. SECOND CAR - NIGHT

Megan and Jane are in the front. Scott, Mark and the second assistant are in the back. Mark is still unconscious.

JANE

(to the second assistant)
What's your name?

SECOND ASSISTANT

Tracy.

JANE
You live around here?

Tracy nods.

JANE (CONT'D)
With your family? Or a boyfriend?

TRACY
Just my cat.

JANE
What's its name?

TRACY
Ian.

JANE
Can Ian take care of himself?

TRACY
I think so.

JANE
That's good.
(meaning Mark)
What about him? Does he have
anyone...?

TRACY
No. Where are we going?

JANE
London.

TRACY
On the motorway?

JANE
That's right.

TRACY
We just came from there.

Tracy's eyes are full of fear.

JANE
We'll have to go on the back roads.
(to Megan)
You know the way?

MEGAN
Yeah.

EXT. ROAD - NIGHT

Megan turns the car down a side road.

INT. SECOND CAR - NIGHT

MEGAN

I go this way to the Emirates when the motorway's too busy. Usually end up missing the start of the game, but they never show up until the second half anyway, if they show up at all, that is...

They are getting further out of town, but there are still plenty of phoneheads wandering the streets.

JANE

What are they?

MARK (O.S.)

They're us.

Mark has regained consciousness.

MARK (CONT'D)

They're what happens when we let a little box decide what we do, where we go, what we think and what we feel.

JANE

I knew we should have left you where we found you.

MARK

I didn't ask to be brought along.

JANE

I know, but, much as I dislike pirates, I can't very well go about letting them get horribly killed.

EXT. ROAD CLOSE TO LONDON - NIGHT

The car speeds past a sign indicating that London is only a few miles away.

INT. SECOND CAR - NIGHT

MEGAN

Should I head for anywhere in particular?

JANE

The Houses of Parliament.

MEGAN

Do you think they'll let us go inside?

JANE

I should hope so. After all, they let in 650 tossers every day.

EXT. ROAD CLOSE TO LONDON - NIGHT

A barricade has been set up across the road. Megan brings the car to a halt, and everyone gets out. There are dead soldiers all over the place. Each one has had their head cracked open and their brains removed.

MEGAN

Even the army can't stop them.

JANE

This is just a small force.

Mark examines a brain that has been partially devoured. He picks it up with his hook (the hook is actually two hooks that can open like a pair of pincers to take a hold of something) and turns it over to get a better look at it.

MARK

Interesting...

MEGAN

What?

MARK

They're only eating the substantia nigra and the ventral tegmental area.

MEGAN

So?

MARK

Those are the two areas of the brain where dopamine's produced.

JANE

Never mind the biology lessons.
Let's clear road.

Jane, Megan, Scott and Mark start to deconstruct the barricade.

TRACY

There's someone alive over here!

They all rush to Tracy's position. A DYING SOLDIER is lying on the ground. Mark takes a look at the soldier's wound and shakes his head to the others.

DYING SOLDIER

There were too many of them.
Bullets didn't have any effect. I
got hit by shrapnel. Guess they
didn't see me.

MARK

What's it like in London?

DYING SOLDIER

Like Hell, but with smartphones.

JANE

What about the government?

DYING SOLDIER

They took out the government first.
Knew we'd be in chaos without them.
They're smart - not individually,
but collectively. Almost like
someone's controlling them.

TRACY

Is there anything we can get you?

DYING SOLDIER

My phone.

The soldier's phone is in his pocket. Scott gives it to him. He begins to swipe through pictures of his family.

DYING SOLDIER (CONT'D)

Where did all the time go?
(to the others)
Do you mind...?

He is asking to be left alone. Everyone steps away. The soldier looks through the pictures on his device until his hand goes limp, and the phone falls into the mud.

EXT. ROAD - NIGHT

They are back on the road. They pass a sign indicating that they are now heading away from London.

INT. SECOND CAR - NIGHT

Megan is having a hard time staying awake behind the wheel.

MARK

We need to find somewhere to rest.

JANE

It's safer if we keep moving.

MARK

To where?

JANE

Anywhere.

MARK

We're all tired. We've been driving all night. Let's find somewhere we can rest and recuperate and come up with a new plan.

JANE

The only plan available to us is to keep going and hope we come across other survivors.

MARK

(whispering)

Look at them. They need rest. We're not going to survive much longer if we're completely exhausted.

EXT. ROAD - NIGHT

The car passes a sign indicating that there is a business park up ahead.

INT. SECOND CAR - NIGHT

JANE

Let's take a look.

EXT. ROAD - NIGHT

The car turns off the road and into the business park.

EXT. BUSINESS PARK - NIGHT

The business park is made up of half a dozen single storey office buildings, each with a parking area out front. The car travels along a road that winds through the estate, starting at a security office by the main gate.

INT. SECOND CAR - NIGHT

MARK

There's no sign of our friends - or anyone, for that matter.

TRACY

They must have all left after work.

MEGAN

Look!

EXT. BUSINESS PARK - NIGHT

A DEAD SECURITY GUARD is lying in the middle of the road.

INT. SECOND CAR - NIGHT

JANE

Stop the car.

Megan brings the vehicle to a halt.

EXT. BUSINESS PARK - NIGHT

Jane gets out.

She approaches the dead security guard with caution, unsure whether he is dead or merely injured. When it becomes clear that he is definitely dead, Jane respectfully removes a set of keys from his belt.

INT. SECOND CAR - NIGHT

Jane gets back into the car.

JANE
Alright, let's take a look around.

EXT. BUSINESS PARK - NIGHT

The car is parked outside one of the offices. The engine is running.

INT. SECOND CAR - NIGHT

Megan, Scott and Tracy wait in the car.

SCOTT
I used to have a cat.

TRACY
Oh?

SCOTT
Macintosh.

TRACY
Bless you.

SCOTT
No, that was his name.

TRACY
Oh.

SCOTT
He was a right little terror. Used to get into all kinds of scrapes.

TRACY
Ian's like that too. Only last week he snuck into my neighbour's flat and emptied her tropical aquarium.

MEGAN
I used to have a dog.

Scott and Tracy look at Megan like she just announced herself as a fascist.

EXT. BUSINESS PARK - NIGHT

Mark emerges from the building and waves his hook at them.

INT. SECOND CAR - NIGHT

SCOTT
That's the signal.

They get out of the car.

INT. MAIN OFFICE, APP DEVELOPER - NIGHT

Megan, Scott, Mark and Tracy step into the main office - an open-plan room with a dozen desks. The name of the company, 'Medusa Inc.', appears in various places.

MEGAN
'Medusa Inc.'? Why do I know that name?

MARK
She's the monster from Ancient Greek mythology with snakes in her hair. When you look at her face you turn into stone.

MEGAN
No, that's not it.

SCOTT
They're an app developer.

MEGAN
Right. They did that calendar app that uses the Pomodoro Technique.

SCOTT
And that navigation app that optimises the route to make it more scenic.

MEGAN
I didn't know they were based in the UK. I thought they were in San Francisco. What are they doing out here in the middle of nowhere?

SCOTT
It's probably the best they could afford.

MEGAN
But those apps have got millions of downloads. The calendar app was in the Editor's Choice Awards for 2016.

SCOTT

Developers don't earn as much as you'd think. Most of the money goes to the app store. Even if they're lucky enough to make a hit, they won't see much of the money.

TRACY

Why do they do it then?

SCOTT

To make a difference.

MARK

Some difference.

SCOTT

It's not their fault this happened.

MARK

How do you know? For all you know, it could have been one of this company's apps that's responsible for creating those things.

Jane comes in through a side door.

TRACY

Well, I don't think we'll have any trouble finding something to eat. From the looks of it, developers don't like to go hungry.

JANE

There's more food in the kitchen. Showers in the toilets. A couple of sofas in the rec room - that's the girl's room; boys can go in here.

TRACY

You know, this isn't so bad. I feel like we could be safe here.

On one of the desks there is a figurine of Steve Jobs.

INT. REC ROOM, APP DEVELOPER - DAWN

Jane wakes up.

At first, she does not recognise her surroundings, but when she sees Megan and Tracy, she remembers where she is and how she got there.

She instinctively reaches for her phone (to check her notifications) before remembering that the phone network is down. Nevertheless, she checks anyway - just in case.

INT. WOMEN'S TOILETS, APP DEVELOPER - DAY

Jane showers. Her phone is by the sink. With no morning news report to play, the device is silent.

INT. MAIN OFFICE, APP DEVELOPER - DAY

Everyone is having breakfast.

Jane munches on cereal and gulps coffee. Her phone is in front of her. She stares at the device, unsure what to do with it now that it has become, for the most part, useless.

Turning to look out the window, she watches as a flock of birds dance across the azure sky.

EXT. BUSINESS PARK - DAY

The car is parked in the middle of the road with the engine running. Megan is behind the wheel; Tracy is in the back.

EXT. BUSINESS PARK - DAY

Scott is keeping watch outside one of the buildings when Jane and Mark emerge. Jane is carrying a jar of jam.

SCOTT

Is that...?

She hands him the jar.

MARK

An app developer, a paper merchant,
a clothes retailer, a yoga
equipment supplier, a wedding
accessories shop and a jam
manufacturer.

JANE

Come on. There's one left.

INT. DINING AREA, CAFETERIA - DAY

Jane and Mark enter.

An alarm starts to beep quietly, indicating that if something is not done soon it will activate at full volume. Jane presses the key fob she took from the security guard against the alarm control box, and the beeping stops.

INT. KITCHEN, CAFETERIA - DAY

They take a look around. Jane checks the fridge. It is stocked with fresh produce.

INT. STOREROOM, CAFETERIA - DAY

The storeroom is packed with canned goods, breads and pasta. There is even a freezer full of meat.

INT. MAIN OFFICE, APP DEVELOPER - DAY

They are holding a council.

MARK

We've got food, shelter,
electricity, hot water...

SCOTT

Jam.

MARK

...jam.

JANE

The food won't last forever.

TRACY

We can always drive to a
supermarket.

JANE

What if those things sneak up on
us?

MEGAN

We'll just drive away.

JANE

That's assuming we can get to the
car when we need to.

MEGAN

I'll park it just outside.

JANE

It won't be that easy. They are always things you can't predict. What if you lose the keys?

MEGAN

I'll leave them in the ignition. No one's going to steal them.

JANE

What if the battery goes flat?

MEGAN

I'll run the engine for a few minutes every day.

JANE

They'll be something else. Something we won't be able to predict.

MARK

Let's vote on it.

EXT. BUSINESS PARK - DAY

Jane and Mark have dug a hole for the dead security guard in a quiet corner of the business park. They lower him in then start to refill the hole with dirt.

INT. MAIN OFFICE, APP DEVELOPER - DAY

Tracy is collecting food and snacks from peoples' desks.

INT. SECURITY HUT - DAY

Mark searches the hut for weapons. He finds a couple of nightsticks and a canister of pepper spray in a cupboard.

EXT. APP DEVELOPER, BUSINESS PARK - DAY

Jane and Scott are looking up at a security camera.

JANE

Do you think it's real?

SCOTT

Yeah.

JANE
How do you know?

SCOTT
I've got one. It comes with an app.
You can watch the feed in real time
on your phone. It even gives you a
notification if it senses something
approaching.

JANE
Too bad we can't use it.

SCOTT
We can use it.

JANE
Doesn't it rely on the cell
network?

SCOTT
Bluetooth. We just have to find the
login credentials.

INT. SECOND CAR - DAY

Megan starts the car and puts it in reverse.

EXT. APP DEVELOPER, BUSINESS PARK - DAY

The car rolls over the footpath and stops right outside the
front door.

INT. KITCHEN, APP DEVELOPER - DAY

Tracy carries the food she has found into the kitchen and
adds it to a pile.

INT. MAIN OFFICE, APP DEVELOPER - DAY

Mark deposits his weapons cache onto one of the desks.

INT. MANAGER'S OFFICE, APP DEVELOPER - DAY

Jane and Scott have searched the office and found a username
and password scribbled on a scrap of paper. Scott enters the
details into his app.

JANE

Well?

SCOTT

15 cameras: two on each building,
one by the main entrance. If
anything comes within a quarter of
a mile of here, we'll know.

INT. DINING AREA, CAFETERIA - NIGHT

They are having dinner.

JANE

He's a complete prick. Every year
at the MPRAs he gets blind drunk
and starts banging on about smart
watches.

TRACY

The MP...?

SCOTT

The Mobile Phone Retailer Awards.

MEGAN

(to Mark)

I suppose you heard about the fire.

MARK

I did.

MEGAN

And?

MARK

I'm an activist, not an arsonist.

MEGAN

Then how did it happen?

MARK

Don't ask me. Maybe he got sick of
the place and decided to burn it
down. I'm sure your boss has felt
that way from time to time.

JANE

Only when Megan's working.

MARK

What about when I come to visit?

JANE

You were always more of an irritant than a nuisance. I'll admit, at first, I didn't know what to do with you, but as soon as I realised I could make pirate jokes, I was just fine. Megan, what are you doing?

Megan is on her phone.

MEGAN

Nothing.

JANE

You do realise there's no signal?

MEGAN

So? You can still use a phone without a signal.

JANE

For what?

MEGAN

All sorts of things.

JANE

Such as?

MEGAN

It's not against the law.

MARK

Once the hook is snagged, it's hard to remove it.

JANE

Don't you start talking about hooks.

(pause)

Can I ask you something?

MARK

It happened in school. We were making bird houses in design and technology. I was using the wood saw when I looked up and saw Rebecca Grayson. She smiled at me. I smiled at her. I should have been looking at the wood saw.

JANE

Actually, I was going to ask how you came to feel the way you do about mobile phones.

MARK

Not mobile phones: smartphones.

JANE

Whatever.

MARK

You've heard my sermons.

JANE

I don't mean that bollocks about dopamine. I understand you say that because it sounds good, and maybe there's some truth to it, but you don't just wake up one day and stop using your phone because you find out the function of a hormone. Something must have happened.

MARK

I was at a train station. Someone dropped their phone onto the tracks. They climbed down to get it. They didn't see the train.

JANE

That's it? That's your reason? You stopped using your phone just because of some idiot who didn't have the common sense to stay off the tracks when a train was coming into the platform?

TRACY

Jane...

JANE

I just think that's a really stupid reason. Just because of one idiot, you decided to radically alter your life.

TRACY

Jane...

JANE

What if they'd dropped some chicken wings instead of their phone? Would you be a vegetarian now?

TRACY

Jane!

Mark is crying.

EXT. BUSINESS PARK - NIGHT

Mark is by himself. Jane comes out to meet him.

JANE

I'm sorry.

MARK

It's alright.

JANE

No, it's not.

MARK

Forget about it. How were you supposed to know?

JANE

How old was he?

MARK

Thirteen.

JANE

I can't imagine...

(pause)

I lost someone too. Not like that, but...

MARK

How did someone like you ever end up running a phone shop?

JANE

What do you mean "someone like me"?

MARK

Smart, intelligent...

JANE

Oh. I don't know. It suppose it was just something to do.

MARK

Did you never want to do anything else with your life?

JANE
I used to want to be a musician.

MARK
What kind of music?

JANE
Electronic.

MARK
Were you in a band?

Jane nods.

MARK (CONT'D)
What were you called?

JANE
I'm not telling you the name.

MARK
What? Come on.

JANE
Not a chance.

MARK
What a gyp.

JANE
How about you? Did you ever have a
passion?

MARK
Basketball.

JANE
Were you any good?

MARK
At one point, I was in the top 25
young players in the country. After
the accident, I tried to keep
playing, but my team dropped me
when I kept popping the ball.

JANE
You're making that up.

MARK
I'm not.

JANE

I'm going to get back. Someone's got to do the dishes, and those three don't look like the dish-washing type.

MARK

Want a hand? Or a hook even?

INT. DINING AREA, CAFETERIA - NIGHT

Megan is playing a game on her phone. Scott and Tracy are talking.

TRACY

But I don't get it. What's it for?

SCOTT

OK, let's say you want to get a tattoo, but you want to try it out first before you make it permanent. Or you look up at the sky at night, and you want to know the name of a particular constellation. Or maybe you want to buy a new sofa, but you want to see how it fits in into your living room before you put down the deposit. Augmented reality makes all of those possible.

TRACY

Wait, wasn't there an augmented reality game everyone was playing a while ago? What was it about...?

(pause)

You had to catch animals or something like that. Was that augmented reality?

SCOTT

That was a gimmick.

TRACY

It looked like fun. Have you got that on your phone?

SCOTT

No.

MEGAN

I do.

TRACY

Can I see?

SCOTT

It doesn't work without a signal!

INT. KITCHEN, CAFETERIA - NIGHT

Mark is doing the washing up. Jane is drying.

JANE

(meaning his hook)

You know, it's quite impressive
what you can do with that thing.

MARK

Practice.

Jane takes a break from drying.

JANE

How do you think I'll be able to
handle it?

MARK

What? Are you thinking about losing
a hand?

JANE

I mean living without a phone.

MARK

Oh.

JANE

I suppose it'll be something like
losing a limb.

MARK

You'll be alright.

JANE

How do you know?

MARK

I've seen dozens of people give up
their phones over the years. You
could say I've become an expert at
judging how different people will
handle it.

JANE

I don't think I'll miss social media. I was never particularly bothered about all that noise.

MARK

What will you miss?

JANE

Probably being able to check things on Wikipedia. How do you manage to solve any arguments without being able to do that?

MARK

I don't. I argue. Life's much more fun when you don't know the answers.

JANE

How long does it usually take? For someone to get used to living without a phone, I mean.

MARK

Depends on the person. For you, I'd say about a week.

JANE

What about the others?

MARK

Scott might take a little longer.

JANE

What about Megan?

MARK

You're getting behind.

He is referring to the drying rack. It is full of wet crockery.

JANE

Oh. Sorry.

Jane resumes drying.

JANE (CONT'D)

I wonder what'll happen to us.

MARK

We'll be alright.

JANE
How do you know?

Mark points his hook at her.

MARK
Because you're Peter Pan.

JANE
I thought I was Wendy.

MARK
No. Scott's Wendy.

JANE
What about Megan?

MARK
She's the crocodile.

While they continue to laugh and joke, Jane finishes drying a jar of jam and sets it down on the windowsill.

INT. KITCHEN, CAFETERIA - DAWN

The one jar has turned to many; they have been stacked in a pyramid. (We have moved forward in time.)

INT. MAIN OFFICE, APP DEVELOPER - DAWN

Jane and Scott's phones lie unused and untouched on one of the desks. (They are plugged in to keep the batteries charged in case they are ever needed.)

EXT. BUSINESS PARK - DAWN

Tracy and Scott are practicing yoga on a flat space of grass. (They have raided the yoga equipment supplier for a couple of mats.)

INT. REC ROOM, APP DEVELOPER - DAWN

Jane wakes up. She goes to the window and looks out at the world at dawn.

The sky is like something made by a Romanticist painter - all swirls of reds and blues and whites. The business park is quiet and tranquil. Somewhere there are birds chirping.

INT. WOMEN'S TOILETS, APP DEVELOPER - DAY

Jane hums in the shower.

INT. KITCHEN, CAFETERIA - DAY

She and Mark cook breakfast.

INT. DINING AREA, CAFETERIA - DAY

Jane, Mark, Scott and Tracy are having breakfast. They all appear to be quite happy together. They talk animatedly and laugh a lot.

INT. KITCHEN, CAFETERIA - DAY

Jane makes up a tray of food from the leftovers.

INT. MAIN OFFICE, WEDDING SUPPLIER - DAY

The room is a mess. There are miscellaneous wedding supplies strewn around: labels, place cards, cake figurines, packs of balloons and other assorted items.

Jane enters carrying the tray of food.

JANE

Megan?

(pause)

Megan?

Megan appears from under a Moroccan wedding blanket. She is holding her mobile phone.

MEGAN

Yeah?

JANE

I brought you some breakfast.

Jane sets the tray down.

JANE (CONT'D)

How are you doing?

MEGAN

Great.

JANE

What are you up to?

MEGAN

Not much.

JANE

Me and Mark and going for a walk later. Do you want to come?

MEGAN

Not really.

JANE

How about me and you go for a drive? We can go anywhere you want. Into town, out to the lake for a swim, or we can just drive around and talk shit.

MEGAN

No, thanks.

JANE

OK. Oh, yeah. Last thing. I found a DVD of last season's Arsenal highlights in town. I was thinking we could all watch it together. Maybe make a few bets. Make a night out of it. What do you think?

MEGAN

I'll give it a miss.

EXT. BUSINESS PARK - DAY

Scott is playing with a remote controlled car. Tracy comes along, takes him by the hand and leads him away.

EXT. FOREST - DAY

Jane and Mark are walking through the woods.

JANE

She's on it for hours every day. I don't know what she does with it. I really don't.

MARK

Not everyone can let go. I saw it a few times over the years.

JANE

What if we just took it from her?

MARK

She'll know we did it.

JANE

So what? What's the worst that could happen?

MARK

She could lure some of those things here.

JANE

She wouldn't do that.

MARK

Maybe not on purpose, but she could be careless.

JANE

We have to do something.

MARK

There's nothing we can do. It's up to her now.

JANE

Next time we're in town, let's see if we can catch one of those dogs.

MARK

Is my company not good enough for you anymore?

JANE

Will you run for sticks, play dead and jump up onto my lap?

MARK

I'll do one of those things.

INT. REC ROOM, YOGA EQUIPMENT SUPPLIER - DAY

Scott and Tracy are making love.

The room has been furnished with an assortment of odds and ends taken from the storage room - a small Buddha, an incense rack (in which a stick now burns) and a dozen colourful tapestries (they line the walls).

EXT. BUSINESS PARK - DAY

Jane and Mark are reading on a bench.

JANE
What does 'pernicious' mean?

MARK
It means having a harmful effect in a gradual way.

JANE
Oh.
(pause)
What about 'languorous'?

MARK
Lacking energy or vitality.

JANE
What about 'ostracise'?

MARK
What happened to that dictionary?

JANE
It's stuck in a tree.

MARK
How did that happen?

JANE
I threw it at a magpie. It stole one of my custard creams.

INT. KITCHEN, CAFETERIA - DAY

Mark is helping Tracy bake a cake. The ingredients for the sponge are combined in a bowl. Mark whisks the mixture with his hook.

INT. WOMEN'S TOILETS, APP DEVELOPER - DAY

Jane is washing some clothes in the sink when there is a knock at the door.

JANE
Yeah?

The door opens a crack and a hand appears holding a chess piece.

JANE (CONT'D)
You're just going to lose again.

SCOTT (O.S.)
We'll see about that.

INT. MAIN OFFICE, WEDDING SUPPLIER - DAY

Megan (still in bed) fiddles about on her phone.

INT. MAIN OFFICE, APP DEVELOPER - DAY

Jane and Scott are playing chess. Scott makes a move. He looks quite happy with it. Jane makes her move. The smile disappears from Scott's face.

INT. KITCHEN, CAFETERIA - DAY

Tracy pours the cake mixture into a cake tin.

INT. MAIN OFFICE, APP DEVELOPER - DAY

A notification chimes on Scott's phone.

SCOTT
Just when I was starting to find my
rhythm.

JANE
It's probably just another fox.

Scott takes a look at the notification (from the security camera app). The colour disappears from his face.

JANE (CONT'D)
Scott? What is it?

INT. MAIN OFFICE, APP DEVELOPER - DAY

Jane and Scott are crouched down by the window, trying to stay out of sight. They watch as dozens of phoneheads make their way through the business park. Mark enters.

MARK
What are you doing?

JANE
Get down! They'll see you!

Mark joins Jane and Scott at the window.

MARK

Where are they going?

JANE

They must have found a pocket of survivors.

SCOTT

Where's Tracy?

INT. KITCHEN, CAFETERIA - DAY

Tracy is doing the washing up. Her back is to the window. She does not notice the hoard of phoneheads as they drift through the business park, but one of them notices her. It takes a photo, and the entire group suddenly shifts its focus onto the young woman.

INT. MAIN OFFICE, APP DEVELOPER - DAY

The others can see Tracy from the window.

MARK

We have to get her out of there.

JANE

Don't! If you go out there now they'll see you.

MARK

What are we supposed to do? Just let her die?

JANE

We have to think. Just calm down and think.

INT. KITCHEN, CAFETERIA - DAY

The phoneheads begin to break through the windows, knocking over the tower of jam jars in the process. Tracy screams.

INT. MAIN OFFICE, APP DEVELOPER - DAY

MARK

Maybe we could create a distraction then run over there and pull her out while they're not looking.

JANE

Good idea. Scott, have you got that remote controlled car?

Jane does not receive an answer.

JANE (CONT'D)

Scott?

She looks around, but he's not there.

JANE (CONT'D)

Where's-

There is the sound of a car being started.

EXT. APP DEVELOPER, BUSINESS PARK - DAY

Jane opens the front door just in time to see Scott pull the vehicle away.

JANE

Scott!

Scott speeds across the business park, knocking down any phoneheads that stand in his way.

MARK

Looks like he'd rather use a real car than a remote controlled one.

JANE

We have to get ready to go. I'll get some food. You get the weapons.

MARK

What about Megan?

JANE

We'll get her on the way.

EXT. CAFETERIA, BUSINESS PARK - DAY

Scott screeches to a halt outside the cafeteria. He gets out and runs inside.

INT. KITCHEN, APP DEVELOPER - DAY

One of the phoneheads is cowering over Tracy. Scott bursts into the kitchen and tackles it to the ground.

He wrestles with the creature. It soon has him pinned to the floor. It bears its teeth and lowers them towards his skull.

INT. KITCHEN, APP DEVELOPER - DAY

Jane stuffs as much food she can find into some bags.

INT. RECEPTION, APP DEVELOPER - DAY

Mark dumps a load of weapons by the door. He is startled to find Megan standing in the doorway.

MEGAN

I think we're in trouble.

INT. KITCHEN, CAFETERIA - DAY

Scott notices a toaster that has fallen to the floor during the scuffle. It is still plugged in. He picks it up and slams it down onto the phonehead, trapping its head in one of the toasting slots.

Scott pulls the handle, and the toaster starts to warm up. The creature squirms and writhes in agony. It tries to get away, but Scott does not let go until the phonehead has stopped moving.

EXT. CAFETERIA, BUSINESS PARK - DAY

Scott and Tracy come running out the cafeteria. They get into the car, and Scott steps on the gas.

INT. RECEPTION, APP DEVELOPER - DAY

Jane, Megan and Mark wait in the reception area. The door is open a crack, and they watch as Scott and Tracy drive towards them.

INT. SECOND CAR - DAY

Neither Scott or Tracy have not noticed the phonehead sitting in the back seat. It decides to make itself known by attacking Tracy. Scott pushes it away, but loses control of the vehicle.

INT. RECEPTION, APP DEVELOPER - DAY

Jane, Megan and Mark watch as the car swerves along its course. It shows no signs of slowing up as it approaches the building.

MARK
Move. We have to move.
(pause)
Move!

They get out the way just in time to avoid being run down as the car crashes through the wall and into the reception.

EXT. APP DEVELOPER, BUSINESS PARK - DAY

The phoneheads begin to wander en masse towards the newly-created, gaping hole in the side of the building.

INT. RECEPTION, APP DEVELOPER - DAY

Jane struggles to get her bearings. There is smoke and dust everywhere. All of the items they had prepared to take with them - all the food, weapons and supplies - have been destroyed.

Mark helps Jane to her feet.

MARK
You OK?

Jane nods.

JANE
Megan?

Megan appears from below a pile of rubble.

The car is totalled. The phonehead that was in the back has gone flying through the windscreen and into the wall behind reception. Its head is stuck in the wall, but its body is still moving.

Scott and Tracy are in the car. They both appear to be unconscious. Megan helps Tracy out while Jane and Mark attend to Scott.

MARK
His arm's broken.

JANE

Scott? Can you hear me? We have to move you. It's going to hurt, but we have to do it, OK?

Half-conscious, Scott nods. Jane and Mark pull him from the vehicle. He screams in pain. Mark supports him on his shoulder.

The phoneheads are starting to come through the hole in the wall.

JANE (CONT'D)

Everyone into the office!

INT. MAIN OFFICE, APP DEVELOPER - DAY

They pile in and shut the door. Jane, Mark and Megan make a barricade, throwing whatever they can find - chairs, a table, a filing cabinet - behind the door. Tracy tends to Scott.

When they are done with the barricade, Jane, Mark and Megan back away from the door. There are still some weapons laid out on the table. Mark hands them out to each member of the group.

There is nothing left to do now but wait. Scott and Tracy hold hands. Jane comforts Megan.

The phoneheads smash through the barricade and swarm into the room. They move toward the group with their lumbering strides, the shoulders hunched forward, and their teeth bared.

The group take on the creatures. Soon, they are split up and spread out. This makes it easier for the creatures. They soon claim their first victim. Megan's head is broken into, and her brain is removed.

JANE

Megan!

The phoneheads turn their attention to the remaining members of the group.

Jane and Mark hurl whatever they can at the advancing creatures: a book, a stapler, a can of soup, a computer monitor, the figurine of Steve Jobs. When Jane throws her mobile phone it smashes against the wall and the creatures let out a wail of agony.

Although confused at first, it doesn't take Jane long to figure out the significance of what just happened.

JANE (CONT'D)
 Scott! Give me your phone!

Scott gives up the device. Jane holds it out in front of the phoneheads, her posture threatening violence should they come near her. When one of them starts to creep forward she makes a gesture to suggest she is about to hurl the phone. The creature backs off.

JANE (CONT'D)
 Everyone follow me.

INT. RECEPTION, APP DEVELOPER - DAY

Jane leads the group through the reception area. The creatures keep their distance, but do not stay too far away. Jane makes sure to keep the threat of violence in her posture and her eyes.

EXT. APP DEVELOPER, BUSINESS PARK - DAY

They emerge through the hole in the wall. There are hundreds of phoneheads outside.

MARK
 Jane...

JANE
 I know.

MARK
 They're everywhere.

JANE
 I know.

MARK
 They're not going to let us escape.

JANE
 They will if they don't want to see their little brother get smashed to pieces.

(to the phoneheads)
 That's right. You understand me, don't you? Yeah, you understand me just fine.

Jane looks around. The forest is not far away.

JANE (CONT'D)
 If we can make it to the trees...

Jane trips over and drops the phone to the ground.

JANE (CONT'D)

Shit.

(to the others)

Run!

They sprint for the forest. The phoneheads are spread out, and the foursome are able to break through without too much difficulty. They disappear into the forest, moving too fast for the phoneheads to follow.

One of the phoneheads picks up Scott's phone and stares at its screen. Several others gather round. Together, they all gaze at the device.

EXT. FOREST - DAY

Jane, Scott, Mark and Tracy have stopped to get their breath back. They are a long way from the creatures. Tracy is bandaging Scott's broken arm in a makeshift splint.

TRACY

How's that?

Scott looks desolate.

MARK

What do we do now?

JANE

We keep going. If we head east, we'll hit the main road. That'll take us to the next town.

MARK

Then what?

JANE

We look for survivors.

MARK

You don't want to find a new place to hide out?

JANE

We've tried that.

SCOTT

What difference does it make? It's only a matter of time before they get us.

JANE

We don't know that. The government-

SCOTT

Even if there is still a government, they don't have the power to do anything. If they did, they would have made their move a long time ago. Let's face it, it's us against them.

JANE

We might find a way to defeat them.

SCOTT

How? By getting drunk and dropping them in the toilet? They're too strong, and there are too many of them. If we had any sense, we'd just find the tallest building around and throw ourselves off the top.

TRACY

Are you serious? I can't believe you're actually talking about giving up.

SCOTT

I can't die like that. I'm sorry, Trace. I just can't. Why don't you come with me? We can go out like Romeo and Juliet.

TRACY

Coward.

SCOTT

Well, so long.

Scott walks away.

JANE

Scott!

MARK

Let him go. He's chosen his own path.

EXT. FOREST - DUSK

Jane, Mark and Tracy are walking through the forest. It is starting to get dark.

MARK

I hope we find somewhere soon. I don't fancy spending the night out here.

JANE

(to Tracy)
You OK?

Tracy nods and wipes away a tear.

TRACY

What's that?

There is something in the distance beyond the trees - some kind of mast.

EXT. FOREST - DUSK

Scott is walking through the forest, muttering to himself under his breath.

He doesn't notice the phonehead until it is too late. It flashes him with its camera, temporarily stunning him. Before he can react, the creature is on him. Its weight falls on Scott's broken arm and he lets out a terrible wail.

He wrestles with the creature and manages to impale it on a branch. But the creature does not seem the least bit concerned about the injury. It pulls itself free and resumes its advance.

Scott runs.

EXT. FOREST - DUSK

There are phoneheads everywhere. When one lunges at Scott from behind a tree, he swerves to avoid it, but catches his foot in a foxhole. When he gets back to his feet, he has a severe limp.

EXT. FIELD - DUSK

Scott leaves the forest and starts across the field. In the distance there is a farmhouse.

The creatures are hot on his tail. When he trips again and stumbles to the ground he is too exhausted to get back up. He turns around and watches as the creatures close in around him.

EXT. BASE STATION - DUSK

Jane, Mark and Tracy are standing on the outside of a perimeter fence. Inside the fence there is a mobile phone mast (about 100ft high) and a small shelter.

TRACY

What is it?

JANE

A base station.

TRACY

What's that?

JANE

It's where the signals from mobile phones are routed.

TRACY

You mean this is where the signal passes through when you make a call?

JANE

Or send a text or an email. Or look up something on the web. Or stream a song. Or share a video. It all comes through here.

EXT. BASE STATION - DUSK

Jane climbs over the top of the fence and lands on the other side.

INT. SHELTER, BASE STATION - DUSK

She checks inside the shelter. There is nothing in here but equipment - mainly servers, cooling units and backup generators. Most of it is stored in server racks (basically large cupboards). There is more than enough space to comfortably fit three people.

INT. SHELTER, BASE STATION - NIGHT

The trio are getting settled in for the night. Mark has found a few useful implements that could be used as weapons (including a hammer).

INT. SHELTER, BASE STATION - NIGHT

Jane, Mark and Tracy are asleep. The room is almost pitch black.

The door of the shelter opens and something creeps inside. It moves silently through the shelter until it trips over and wakes everybody up.

Mark pins the intruder to the wall and presses his hook against their throat.

INTRUDER

Hey, hey! Wait! It's me! It's me!
It's Scott!

Jane turns on the light.

JANE

Scott? What are you doing here?

SCOTT

Looking for you.

JANE

What happened to going off on your own?

SCOTT

I had a change of heart.

TRACY

You have to have a heart first.

MARK

How many did you bring with you?

SCOTT

What?

MARK

How many of those things did you lead here? 10? 50? 100?

SCOTT

I didn't lead any of them here. I was careful. Look, there's something I have to tell you. Something important. I found a house. A farmhouse actually. It's not far from here. There are animals. Pigs, chickens, cows, sheep. And crops. Wheat and corn.

(MORE)

SCOTT (CONT'D)

And vegetables too. Potatoes,
tomatoes, cabbages-

JANE

We went over this, Scott. We're not
going to stay in one location any
more. It's not safe.

SCOTT

That's the thing. They won't go
near it.

JANE

What do you mean?

SCOTT

The closest they'll come is about
half a mile away. They just stand
there and don't come any closer. I
don't know why. Maybe it's the
pesticide or the animals. I can't
figure it out. All I know is we'll
be safe there. Well, what do you
think?

INT. SHELTER, BASE STATION - NIGHT

Scott and Tracy are alone in the shelter. The air is thick
with tension.

SCOTT

Listen, Trace, I-

TRACY

Fuck off.

EXT. BASE STATION - NIGHT

Jane and Mark are outside having a discussion.

MARK

I don't like it. What if he's gone
mad and just wants to get us
killed?

JANE

We're probably going to die anyway.

MARK

Don't tell me you feel that way
too.

JANE

I'm realistic about our chances.
That doesn't mean I'm not going to
go without a fight.

MARK

You think we should check it out.

JANE

Let's go at dawn.

MARK

We'd better try and get some sleep.

They head back into the shelter. Somewhere in the darkness,
there is a flash of light and the sound of a camera.

INT. SHELTER, BASE STATION - NIGHT

They are all fast asleep when a notification chimes somewhere
in the night.

Jane wakes up with a start. She heard the notification. She
is sure of it. She decides to investigate.

EXT. SHELTER, BASE STATION - NIGHT

She pokes her head out of the shelter and takes a look
around.

The base station is surrounded by phoneheads. There are
hundreds of them.

JANE

Jesus...

INT. SHELTER, BASE STATION - NIGHT

JANE

We have to go! Now!

The others get to their feet.

EXT. SHELTER, BASE STATION - NIGHT

They emerge from the shelter and join Jane.

The creatures try to get into the compound. They shake the
fences with their hands and bite into the wiring with their
sharp teeth.

When they begin to break through in one area, Jane and the others rush to beat them back with their weapons.

The creatures are essentially sitting ducks. Each one that passes through the gap in the fence receives several blows around the head.

If the blows are strong enough or there are enough of them, the phoneheads 'head' cracks, and blood and brains hiss out before the phonehead collapses onto the floor in a twitching wreck.

Soon the creatures begin to break through another area of the fencing and the group has to split up.

JANE

Scott!

Jane and Scott rush over to plug the new leak.

Their strength divided, the group are just about able to keep up with the influx of creatures when the phoneheads break through in two more areas of the fence.

Jane and Mark rush to the latest fissures.

No one person can deal with the steady, unending flow of phoneheads. Soon, the creatures are inside the compound and the group have to back away from the fences.

JANE (CONT'D)

Back inside!

INT. SHELTER, BASE STATION - NIGHT

Jane, Mark and Scott pile into the shelter. Tracy follows, but she is grabbed by one of the creatures before she can make it through the door.

Scott launches himself at the creature. He knocks it down - freeing Tracy - pins it to the floor and smashes its head with his weapon.

However, he soon realises he is a long way away from the shelter and there are phoneheads all around him. He nods to Jane then smiles at Tracy.

TRACY

Scott!

Jane shuts the door to the shelter.

INT. SHELTER, BASE STATION - NIGHT

Mark and Jane begin to barricade the door with whatever they can find. Tracy tries to open the door, but Jane restrains her.

TRACY
We have to help him!

JANE
He's gone!

TRACY
No! No, he can't-

JANE
Tracy! He's gone!

Jane holds Tracy until she calms down. Mark steps back from the barricade.

MARK
That should hold them for a while.

One of the creature's heads comes through the side wall. It looks around before it spots the three survivors. It takes a photo just before Mark smashes it round the head, killing it.

Dozens more phoneheads burst through the walls. It would appear the walls are not made of a particularly robust material.

Mark and Jane are soon playing a game of whack-a-mole, but there are ultimately too many moles. The phoneheads begin to tear through the walls.

Exhausted, Jane and Mark back into the centre of the room. Along with Tracy, they watch as the creatures tear down the walls like a pack of hungry wolves.

MARK (CONT'D)
I knew I should have blown up that
factory in Taiwan.

Jane is not religious, but she finds herself looking up towards the heavens.

JANE
What's that?

There is a square hatch in the ceiling.

EXT. BASE STATION - NIGHT

The hatch opens and Mark pokes his head out.

INT. SHELTER, BASE STATION - NIGHT

Mark is stood on a chair. Jane holds it steady. Mark climbs out onto the roof of the shelter. He pulls Jane up after him. Tracy is next.

MARK
Tracy! Come on!

TRACY
I can't!

MARK
Yes, you can! Come on!

EXT. BASE STATION - NIGHT

The creatures are starting to climb onto the roof of the shelter.

INT. SHELTER, BASE STATION - NIGHT

MARK
Tracy!

Tracy shakes her head. She shuts herself in one of the empty server racks and pulls the door closed behind her.

EXT. BASE STATION - NIGHT

The phoneheads are almost on the roof.

JANE
Mark!

Jane and Mark begin to climb the mobile phone mast.

INT. SHELTER, BASE STATION - NIGHT

The creatures finally break through the walls. They look around for survivors.

INT. SERVER RACK, SHELTER - NIGHT

Tracy tries to keep her breathing as quiet as possible so as not to give away her position.

INT. SHELTER, BASE STATION - NIGHT

The creatures search the room including the server racks.

INT. SERVER RACK, SHELTER - NIGHT

Tracy watches as the latch on the door begins to turn. She grabs it and holds it in place, stopping it from being turned and the door from being opened.

INT. SHELTER, BASE STATION - NIGHT

The creature turning the handle tries to overpower Tracy.

INT. SERVER RACK, SHELTER - NIGHT

Tracy holds the latch firmly and does not let it slip from her grasp. Eventually, to her relief, the creature appears to give up.

Tracy calms down. She does not let go of the latch, but she relaxes her grip. It is at that moment that the creature turns the latch with a severe degree of force. It breaks free from Tracy's grasp, and the door opens revealing a party of phoneheads waiting to greet her.

EXT. BASE STATION - NIGHT

Jane and Mark are climbing the mast when they hear Tracy's dying scream.

MARK

We're going to run out of mast soon!

JANE

Just keep going!

They climb. As they near the top, one of the creatures grabs a hold of Jane's foot. She tries to shake it free, kicking it repeatedly in the face, but it will not let go. She screams as it bites her in the leg.

Unable to climb, Jane is helpless to defend herself as the creature climbs up her back until it is right behind her. It bears its teeth and sends them towards her skull.

Mark throws himself from the mast. He collides with the phonehead on the way down, knocking it from the mast. He and the creature fall to the earth. Mark lands in the shelter, his fall partially broken by the roof, while the creature lands outside the shelter where it breaks its back on a small control box.

Jane and Mark's eyes meet. A moment later, the phoneheads fall in around him.

JANE (CONT'D)

Mark!

Jane does not have time to grieve. The creatures are advancing on her. She climbs the last few meters of the mobile phone mast until she has no more mast to climb.

She scoots up as far as she can, making herself into a ball as she clings to the top of the mast and to her life. When one of the creatures gets close she whacks it with her weapon (a hammer) sending it tumbling to the ground below.

But there are always more creatures. And she is getting tired. When one of them climbs onto her she has to hold its teeth at bay with her hand while taking desperate swings with her hammer.

She accidentally strikes a control box. The door flies open and the circuitry and wires inside are revealed. The creatures all stop and stare.

This strange behaviour does not go unnoticed by Jane. She looks from the box to the creatures until she figures out what they are so worried about.

They make a dash for her and are all over her just as she begins to bring the hammer down hard onto the control box. She smashes the circuitry and wiring inside. The box crackles and sparks fly.

One by one, the phoneheads fall from the tower and crash to the earth like dead flies. Those that are already on the ground simply collapse lifeless to the floor.

INT. SHELTER, BASE STATION - DAWN

Jane gingerly drops down into the shelter. She is careful not to land too heavily on her damaged leg.

When she gets to her feet she looks around. She sees Tracy's body lying in the empty server rack. Her head has been split open and her brains removed. The same fate has befallen Scott who can be seen through a gaping hole in the shelter wall.

At first, she cannot find Mark's body, but she soon discovers it, buried under a pile of lifeless phoneheads. She pulls their corpses away and takes a look at him.

His head has not been broken into, but he is surely dead. At least, that's how it appears until he opens his eyes.

JANE

How are you still alive?

Mark simply holds up his hook as an explanation.

INT. SHELTER, BASE STATION - DAWN

Mark is bandaging Jane's leg.

MARK

(meaning the phoneheads)
What happened to them?

JANE

The network signal. They needed it to survive.

MARK

That must have been why they wouldn't go near the farmhouse Scott found. There must have been no reception there.

EXT. FIELD - DAWN

They have buried Scott and Tracy.

MARK

I suppose we should try and find that farm. It can't be too far from here. If we-

Jane starts to walk away.

MARN

Hey! Where are you going? Scott said it was in that direction.

JANE

I'm not going to the farm.

MARK

Where are you going then?

JANE

We know how to stop them, Mark. We could be the only ones who know. I want to destroy them. Every last one of them.

MARK

You don't have to convince me. I've wanted to do that for years.

JANE

Come on. Let's find the next base station.

Jane and Mark leave the base station behind them and move into the distance.

EXT. BASE STATION - DAWN

The hoard of phoneheads lie dead and defeated on the floor.

Alex Guthrie removes his head from his mobile phone. The teenager holds the device in his hand and looks at it with two empty eye sockets before tossing it away (it is no longer required).

Alex (it is, of course, not Alex Guthrie, but some evil entity - the one at the centre of all this horror) looks toward the two figures receding into the distance. They have won the battle, but not the war. And the war is only just beginning.

Connection cables burst through the tips of his fingers. Each one seeks out a fallen phonehead and plugs itself into the port on the creature's head.

The ten chosen creatures rise. Some kind of liquid begins to pump through the cables and into the creatures. They begin to mutate, each one turning into an absurd and terrifying rendition of its former self until Alex Guthrie has 10 monsters at his command. He retracts the cables.

ALEX GUTHRIE

A ding in the universe...?

(pause)

How about a dent?

THE END