

"SHADOWS"
Evil casts a long shadow

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CUT TO:

EXT. ROAD - NIGHT

A car is speeding on the road, its tyres are screeching in the night. The car moves from a crowded road to a lonely road, with only a few vehicles coming from the opposite direction.

It takes a sudden turn and rushes straight into the path of a oncoming truck and smashes into it. One of the tyres come undone and roll out off the road and the glass is still crumbling.

FADE OUT.

EXT. OUTSIDE DIANA'S APARTMENT BUILDING - MORNING

Detective JOHN CLARK gets out of his jeep. He looks at the long skyscraper, it is very early in the morning, the atmosphere is foggy, a milk van is passing by, a sweeper is clearing the pavement. It is an unusually cold winter in New York.

DETECTIVE JOHN CLARK
(rubs his hands
together, tucks the
collars of his
sweater up, lights a cigarette)
I hate this city

DETECTIVE BROOKS
(following him)
What for?

DETECTIVE JOHN CLARK
It's fickle, the weather here is as
fickle as the people

DETECTIVE BROOKS
(sneezes)
I hope it's not the viral

Detective JOHN CLARK and Brooks enter the lift. The lift has wooden panels inside and in the middle is lit up by a bulb which is set inside a grill.

The lift stops, JOHN CLARK gets out first.

The corridor of the floor is wheatish brown. He knocks on a door which is dark brown. 'Miller's' is written on a wooden bark nameplate.

The door opens. Diana is in a night gown with a cup of coffee in her hand.

DETECTIVE JOHN CLARK

Mrs Miller?

DIANA MILLER

(looks at his scared, curious)

Yes?

CUT TO:

EXT. SCHOOL PLAYGROUND - DAY

The camera trails through the ground, we see little feet running about, we hear sounds of little children playing. We see BRIDGETTE standing alone like a loner in the crowd, watching what is happening around her, she keeps pushing up her oversized glasses on her face.

We see Owen a bully pointing out to his friends

OWEN

Look at her

(laughs)

she can't even hold her glasses on
her nose

(he starts to walk
towards her)

BRIDGETTE looks at Owen coming at her she stands rooted to her place. Owen and his friends are laughing and getting closer to her. Suddenly the school bell rings. BRIDGETTE breaks out off her stupor, turns and runs inside the school building door.

CUT TO:

INT. SCHOOL CLASSROOM - DAY

BRIDGETTE is writing down notes the teacher is dictating

SHEILA WILSON

(Voice over)

King Bruce knew that he was
outnumbered but as he kept seeing
the spider trying again and again
to climb the wall

CUT TO:

INT. SCHOOL CORRIDOR - DAY

We see a pair of feet walking in white pants down the
corridor. The teachers voice continues

SHEILA WILSON

(voice over)

and not giving up, he realised that
this is what he should do too and
(the voice stops)

CUT TO:

INT. SCHOOL CLASSROOM - DAY

We see the teacher looking at a driver. She goes to the door.
We see BRIDGETTE looking at them, Owen looks at BRIDGETTE. The
teacher nods her head. She turns back to the class and walks
to BRIDGETTE

SHEILA WILSON

(stroking BRIDGETTE's face)

BRIDGETTE you go home early today
(smiles)

and no homework for you today
(we hear some moans
from the back)

BRIDGETTE packs her book in her bag and leaves, she looks at
the drivers face and smiles.

CUT TO:

EXT. INSIDE CAR - DAY

The driver is visibly uncomfortable. BRIDGETTE looks at him
and asks

BRIDGETTE

Whats the matter Andre?

ANDRE
 (uncomfortable)
 Nothing sweetheart, your mother
 wanted you home early today

BRIDGETTE keeps looking at him. The camera moves away and the
 car passes away on the road.

CUT TO:

INT. INSIDE DIANA'S HOUSE - DAY

A red-eyed Diana is sitting down quietly. Diana's friend and neighbor
 Samantha is sitting by her side.

DETECTIVE JOHN CLARK
 So today afternoon was the last
 time you saw him leave?

DIANA MILLER
 Yes

DETECTIVE JOHN CLARK
 Did he say where he was going?

DIANA MILLER
 We weren't exactly talking Detective

DETECTIVE JOHN CLARK
 I understand, there were several
 eye-witnesses, they said he was
 driving very rashly.
 (notices a slight
 bruise on her forearm)
 Did you both fight when he left you
 today?

DIANA MILLER
 (looks up at him with
 alarm, but controls
 her impulse)
 No...no...we didn't fight

DETECTIVE JOHN CLARK
 Since this was an accident you will
 need to come with us to the morgue
 to identify the body

Diana is scared and a bit unsure of what to do.

SAMANTHA
 (understanding
 Diana's plight)
 I've told Andre to take BRIDGETTE to
 my apartment, would you like to me
 come with you?

DIANA MILLER
 No, it's ok, I can manage, you be
 with BRIDGETTE...and listen
 (pauses)
 Don't tell her anything

CUT TO:

INT. MORGUE - DAY

Diana is brought in the morgue where a lot of bodies are lying, many of them are on the floor, some body's are kept on a row of beds. We see tags hanging from the foot of every bed. Detective JOHN CLARK walks up to the beds, looks at the first tag, puts it down, moves to the next, moves on, looks at the third

DETECTIVE JOHN CLARK
 Mrs Miller
 (lifting the cover
 off the face)

DIANA MILLER
 (walks up slowly,
 very scared, she
 screams loudly when
 she sees the body but
 somehow manages to
 control herself)
 Yes that is him
 (tears welling up in
 her eyes, she is
 holding the bruised
 part of her arm,
 rubbing it and crying)

FADE OUT.

EXT. GRAVEYARD - EVENING

Diana is standing along with both her parents along with Samantha and her husband Kevin. The bearers pick up the coffin and lower it into the earth

We see from the perspective of the coffin as it is being lowered, mud being thrown on it, till it complete fills up the screen

FADE OUT.

INT. DIANA'S APARTMENT - NIGHT

Diana is destroying photographs, opening up frames and removing snaps. We can't see the snaps. Diana's mother and father are with her.

MARTHA MILLER

(siting down on the
floor where Diana is sitting)

Diana are you sure you want to do
this?

DIANA MILLER

Yes ma, I'm sure, when I bring
BRIDGETTE back into this house I
don't want any trace of him left,
and I don't want to tell BRIDGETTE
that her father is dead

GEORGE MILLER

Diana I'm sure BRIDGETTE will
understand...

DIANA MILLER

Daddy, BRIDGETTE was extremely close
to her father, much more than me, even
through our worst times, the only
thing that was constant was Murphy
loved BRIDGETTE, and at this
vulnerable age I don't want her
mind and soul to be haunted by the
death of her father

MARTHA MILLER

But destroying his snaps?

GEORGE MILLER

Why don't you sleep for a while?
We'll bring BRIDGETTE home

DIANA MILLER
(continuing to tear
up the snaps)
No...I'll take care of it
(she rubs the bruise again)

FADE OUT.

INT. DIANA'S BATHROOM - NIGHT

Diana is washing her face, crying at the same time, trying to keep the tears from coming. Looking at her face in the mirror. She closes her eyes

DISSOLVE TO:

INT. DIANA'S BATHROOM - NIGHT

Diana's under the shower, letting the water fall on her face, her eyes closed, for the first time she seems relaxed. She turns off the shower. Comes out of the enclosure wearing a bathrobe. She turns her head, letting her hair fall and starts to rub it down. She walks into her bedroom.

CUT TO:

INT. DIANA'S BEDROOM - NIGHT

Sitting on the bed, Diana begins to comb her hair, looking at her face in the huge round dressing table mirror.

The mirror suddenly moves. Diana corrects the mirror and starts to comb her hair when the mirror moves again.

Diana is scared and suspicious when the doorbell rings.

Diana can hear the doorbell ringing. Diana's mother's voice greets BRIDGETTE as she opens the door

MARTHA MILLER
(voice)
How are you my darling? How was
your day?

BRIDGETTE
(voice)
It was ok....where's Daddy?

Diana walks rapidly and reaches the living room.

BRIDGETTE

Mommy
 (she rushes into
 Diana's arms)

DIANA MILLER

Hey darling

BRIDGETTE

Mommy your hair is wet
 (pulling her face away)

DIANA MILLER

That's right sweetie I had a shower.
 So did you have dinner Samantha's
 house or you still hungry?

BRIDGETTE

She ordered Pizza

MARTHA MILLER

(stroking BRIDGETTE's head)
 But you have to drink milk before
 you go to sleep

BRIDGETTE

(makes a face)
 I don't wanna have milk mommy

DIANA MILLER

(smiles)
 Now you know you have to have milk

BRIDGETTE

Where's daddy?

DIANA MILLER

(looks at her mother)
 Forget the milk mom, I'll put her
 to sleep

CUT TO:

INT. BRIDGETTE'S BEDROOM - NIGHT

BRIDGETTE is lying in her bed all tucked in, Diana is by her
 side. The night lamp is on.

DIANA MILLER

Daddy has especially asked his
 little girl to sleep everyday on
 time.

BRIDGETTE
 (her eyes still wide
 awake, slightly
 teary, and her lips pouting)
 But how could he go without saying
 Bye to me

DIANA MILLER
 Darling he wanted to say Bye, but
 he had to fly urgently

BRIDGETTE
 So he will come back after 2 months?

DIANA MILLER
 I hope so, that is what he said

BRIDGETTE
 So 2 months is how many Sundays?

DIANA MILLER
 Two months has 8 Sundays

BRIDGETTE
 And how many Mondays?

DIANA MILLER
 (smiles softly and
 hugs BRIDGETTE tight)
 That's a lot of Mondays my doll,
 that's a lot of Monday's
 (she keeps looking at her)

BRIDGETTE
 (looks lying still,
 her eyes closed)
 Goodnight mommy

DIANA MILLER
 (getting up)
 Goodnight BRIDGETTE
 (she turns around and
 walks to the door)

BRIDGETTE
 Goodnight daddy

Diana turns around, sees BRIDGETTE's eyes are closed and her
 hands wrapped around her doll.

Diana closes the door half-way. As she turns back, her father is standing there, he looks at his daughter and hugs her tight.

DIANA MILLER

I'll be okay daddy, I'll be okay

GEORGE MILLER

I'm so sorry this had to happen to you, I'm so sorry you had to go through this

DIANA MILLER

It's okay daddy, it's not your fault...it's over now...it's over

DISSOLVE TO:

INT. DIANA'S BEDROOM - NIGHT

Diana enters her bedroom, and lies down on her bed. We show the large empty room she is in, the wind gently blowing outside,

The trappings of a nice happy house surround her
In their silence, yet at night in the night they all glow
like they are all alive.

The clock clicks ominously, Diana keeps lying in bed and finally closes her eyes and drifts off to sleep.

DISSOLVE TO:

INT. DIANA'S BEDROOM - NIGHT

Diana's eyes open, she has been crying in her sleep.

She gets up and walks to the kitchen

INT. DIANA'S KITCHEN - NIGHT

Diana picks up a pot fills it with water, and puts it on the four burner gas stove.

She turns the knob to light the gas. The gas comes on.

She turns around to get some sugar and when she turns back, the gas stove on which she put her pot is OFF. The opposite one is ON.

Diana switches it OFF and puts the stove under her tea-pot ON.

Diana turns around to take a cup and when she turns around, the gas stove on which she put her pot is OFF.

The opposite one is ON.

The cup almost slips from Diana's hand but she gathers it.

She puts the wrong stove OFF and puts the stove under her tea-pot ON again. This time she stands looking at it. She turns back to pick up a napkin and immediately turns around, everything is still the same.

Diana breathes deeply, puts milk in her coffee, adds two tablets of decaffeinated sugar and goes into her bedroom.

CUT TO:

INT. DIANA'S TERRACE- NIGHT

Diana is sipping her cup of tea, her left arm wrapped around her waist, looking down, at the empty sleeping streets.

Diana has a shawl wrapped around her but she is still shivering. Everything around her is completely quiet. The stillness is broken by a sound. It sounds like someone tapping, or walking.

Diana turns around, scared, she walks in her bedroom, the sound isn't coming from there, she walks in the living room, and figures out the sound is coming from her kitchen.

DISSOLVE TO:

INT. DIANA'S KITCHEN - NIGHT

Diana stands at the kitchen door, puts on the light, her eyes go to the sound. The tap is on and the drops tapping on the steel surface of the washbasin have been making the sounds.

She goes back to her bedroom, lies down and closes her eyes with an finality.

DISSOLVE TO:

INT. DIANA'S BEDROOM - MORNING

Diana is still sleeping

BRIDGETTE
(Voice-over)
Noooooooooooooooooooooooooooo

Diana wakes up with a start, she gets up groggily and reaches the Living room where BRIDGETTE is bringing the house down.

CUT TO:

INT. DIANA'S LIVING ROOM - MORNING

BRIDGETTE

I won't have the egg

MARTHA MILLER

Diana will you please try to make her understand! She has been going on like this. She says...

BRIDGETTE

Only daddy feeds me eggs
(saying this she runs
into her room)

Diana's father tries his hand at it

GEORGE MILLER

(standing outside
BRIDGETTE's room)

Come out now BRIDGETTE, and I'll finish the fairy tale I had started telling you

BRIDGETTE

(voice over)

No I won't

DIANA MILLER

(walking to the door
and trying to open it
and finding that
BRIDGETTE has locked it
from inside)

BRIDGETTE come on open the door

BRIDGETTE

Nooooooooooooo

(sobs)

I want daddy

DIANA MILLER

Please darling come out and I will give you the BIG TEDDY BEAR you wanted

BRIDGETTE

Nope

DIANA MILLER

I'm holding it in my hand right
now, I'll give it to Owen

BRIDGETTE

(her will shaking a bit)
...I know you won't, I want daddy

DIANA MILLER

Listen

BRIDGETTE

You hate daddy, I want daddy now

DIANA MILLER

(tears in her eyes)
Daddy won't come BRIDGETTE...come
out...please

BRIDGETTE

(crying)
Why won't he come? I want my daddy

DIANA MILLER

(kneeling on the floor)
Sweetie don't do this, just come
out, Mommy loves you very much

There is complete silence on BRIDGETTE's part.

MARTHA MILLER

BRIDGETTE my child I'll bake chocolate
cake for you, please come out, see
now Mommy is crying

Silence

GEORGE MILLER

BRIDGETTE....

Silence

DIANA MILLER

I don't know what to do ma
(looking at her own mother)

Silence

BRIDGETTE
 (we hear giggling
 coming from inside
 the room)

DIANA MILLER
 Why are you laughing BRIDGETTE? Were
 you joking?

BRIDGETTE
 (we can now hear some
 murmuring and whispers
 coming from inside
 the room)

DIANA MILLER
 (looking at her parents)
 I don't know what she is trying to
 pull here...BRIDGETTE are you coming
 out?

The door opens and BRIDGETTE comes out. She looks at Diana and
 smiles and then turns back and peeps back inside the door

BRIDGETTE
 Bye-bye
 (giggles)

MARTHA MILLER
 Kids!
 (laughs)

GEORGE MILLER
 (holding the plate of egg)
 Now come here and let us complete
 the story ok?
 (smiles)

BRIDGETTE is sitting on the table with her grandfather and
 Diana. The phone rings. Martha Miller picks up the phone.

MARTHA MILLER
 Hello?
 (pause)
 Yes she is at home, please hold on
 (covers the phone)
 Diana

DIANA MILLER

Yeah?

MARTHA MILLER

(motioning with her head)

Come here

DIANA MILLER

(gets up and comes to
the phone)

Who is it ma?

MARTHA MILLER

The Detective who came yesterday

DIANA MILLER

Thanks

(takes the phone)

Hello?

DETECTIVE JOHN CLARK

Good morning Mrs Miller, I'm
Detective JOHN CLARK

DIANA MILLER

Good morning ...

DETECTIVE JOHN CLARK

Actually, I had some questions,
routine of course...have you told
the kid yet?

DIANA MILLER

(pauses)

No...but

DETECTIVE JOHN CLARK

That's why I didn't come home...can
we meet today for sometime?

DIANA MILLER

I have to go to the office today to
pick up some stuff...we could meet
then?

DETECTIVE JOHN CLARK

Yes that would be fine, where is
your office?

DIANA MILLER

It's based at Sunrise Towers, the
14th floor

DETECTIVE JOHN CLARK
That's fine, I know where it is

DIANA MILLER
Good then I'll see you there, Bye

DETECTIVE JOHN CLARK
Goodbye...
(pause)
just one thing

DIANA MILLER
(pause)
Yes?

DETECTIVE JOHN CLARK
How's the bruise on your hand?

DIANA MILLER
It's ok now....but

DETECTIVE JOHN CLARK
Just asking....bye

Diana puts the phone down

CUT TO:

INT. DIANA'S OFFICE - AFTERNOON

Diana is sitting in a small conference room with Detective JOHN CLARK

DIANA MILLER
Will you have some tea, coffee?

DETECTIVE JOHN CLARK
Coffee will be fine, thank you...no sugar please

DIANA MILLER
(picks up the phone)
Please send one coffee to the conference room and no sugar
(looks at John Murphy)
So Detective what can I do for you?

DETECTIVE JOHN CLARK
(looks at Diana, smiles)
Did you love your husband Mrs Miller?

DIANA MILLER
(ruffled)
What kind of question is that?

DETECTIVE JOHN CLARK
Just asking, it's something I have
to do, being a cop

DIANA MILLER
But that's hardly a question you
ask the wife of a man who has died
in an car accident

DETECTIVE JOHN CLARK
That is true...quite true...
(gets up)
Actually Mrs. Miller, this meeting
was a bit too premature...when the
time is right I will call you...
(pauses)
it's quite interesting you know
that when
(stops)
I'm sorry...

DIANA MILLER
What?

DETECTIVE JOHN CLARK
Nothing, sorry I me and my mouth
(laughs)

DIANA MILLER
You are a very funny man Detective,
you call me like there was some
great urgency and now you are
talking in riddles

DETECTIVE JOHN CLARK
My sincere apologies Mrs. Miller,
I'm a strange man, with some
strange ways, guessed even my wife
couldn't handle that
(laughs and then
becomes serious)
How old is your daughter?

DIANA MILLER
She is 7

DETECTIVE JOHN CLARK
She loved her father a lot?

DIANA MILLER
I would be jealous sometimes

DETECTIVE JOHN CLARK

(in deep thought)

Love is a strange thing...love is a dangerous thing...you have a wonderful daughter Mrs. Miller...I don't know if not telling her about her fathers death is the best thing to do...but...

(pauses)

please take care of her, be with her

DIANA MILLER

(curious)

Why are you saying that?

DETECTIVE JOHN CLARK

(opens the door)

I'll tell you one day Mrs Miller, have a nice day

(exits)

DISSOLVE TO:

INT. BRIDGETTE'S BEDROOM - NIGHT

Diana is sitting with BRIDGETTE in her bed, reading Hansel and Gretel

DIANA MILLER

And the bad witch looked at Hansel's fingers and said

BRIDGETTE

Mommy I don't wanna hear the story I'm scared

DIANA MILLER

(hugging her)

Oh my poor baby, I'm sorry, I thought you liked this story

BRIDGETTE

I liked it when Daddy told me those stories

DIANA MILLER

(keeps quiet)

BRIDGETTE

When will he call?

DIANA MILLER
 (quiet and then
 changes the topic)
 So tell me what did you do while I
 had gone to office?

BRIDGETTE
 (giggles)
 I can't tell you

DIANA MILLER
 (smiles and whispers)
 Why?

BRIDGETTE
 (whispers back)
 because it's a secret

DIANA MILLER
 (whispers)
 So secret that you can't even tell
 mommy?

BRIDGETTE
 (nods)

DIANA MILLER
 (whispers)
 Ok

BRIDGETTE
 (looks behind Diana's
 head and giggles)

DIANA MILLER
 (Diana looks behind her)
 What? Who were you looking at?

BRIDGETTE
 (smiling)
 No one

DIANA MILLER
 (Ruffled)
 And who were you talking to today
 morning?

BRIDGETTE

(laughs)

No one mommy, now, I'm sleepy,
goodnight

(tucks herself under
her sheets and closes
her eyes)

DIANA MILLER

(gets up, giving up)

Ok darling, goodnight
(kisses her)

As Diana is closing the door she hears BRIDGETTE giggle again.

Diana smiles thinking BRIDGETTE is teasing her when

BRIDGETTE

No stop tickling me

Diana stops herself from closing the door completely and
stands outside the door

BRIDGETTE

(reacts like someone
is tickling her again)

Noooooooooooooooooooooooooooo

(laughs)

Stop it pleaseeeeeeeeeeeeeeeeeee

(laughing harder)

Stop it **DADDY**

Diana's face freezes, she pushes open the door and sees
BRIDGETTE is sleeping tight in her bed, her eyes shut tight.

Diana looks everywhere in the room and there is silence
everywhere, the gentle breeze blowing the curtains in the
room, everything is quiet and in a state of inertia.

CUT TO:

INT. DIANA'S BEDROOM - NIGHT

We see Diana from above the spinning fan, she is lying wide-
awake, we slowly close on her face, she is breathing hard,
the mascara in her eyes is smudged like she has been crying,
her eyes are red.

DISSOLVE TO:

INT. DIANA'S BEDROOM - NIGHT

Diana sleeping in her bed, curled up in a fetal position, making noises like she is disturbed in her sleep. We go closer to Diana, in her dream

INT. DIANA'S DREAMWORLD - NIGHT

Diana is falling/floating in slow motion in a black gown in an empty black space.

This is a top angle shot, below her is transparent golden liquid. Diana falls into the water.

Inside the water is pure blue, above her its gold, she falls down in it and in slow motion, using jerky editing to pace her descent into water we show her going deeper and deeper into the water, towards a spot which is gushing out red fluid.

The fluid penetrates the water like a spray from a syringe. Diana keeps going closer to it and the red fluid starts to envelop her. Diana is completely lost in red, the red starts to churn around in a circular motion

CUT TO:

INT. DIANA'S OFFICE - DAY

The round circular motion of red liquid goes inside the Hole of the wash basin.

Diana is standing at a wash basin and washing her hands which are a bit red along with a painting brush which has been dipped in red pastels.

One of the models Karl comes in

KARL

You okay Diana? You look like you haven't slept for days

DIANA MILLER

Yeah I'm fine, just had a bad time being able to sleep last night

NAOMI

You had trouble sleeping? You look like you been having nightmares

DIANA MILLER

(reaction suddenly)
Why are you asking that?

NAOMI

Asking what?

DIANA MILLER

You said that I look like I've been
having nightmares

NAOMI

Oh I had the same problem, the doc
gave me some pills, I used to take
four every night, so that even if I
had nightmares I wouldn't wake up

(everyone laughs)

Can't go to a shoot looking like a
nightmare now can I?

(smiles)

STEPHEN

(joins the group)

Hey Diana how are you doing? Listen
if you need any help let us
know...we are the kind of people
anyone can use for a good cheer,
you know that right?

(smiles)

DIANA MILLER

(smiles)

I know

STEPHEN

By the way how is your little doll
doing?

DIANA MILLER

She is fine

(thinks)

I haven't told her anything yet

NAOMI

You know Diana sometimes I feel
proud to work for you , you are one
of the strongest women I know of

KARL

And before I forget the designs you
sent to our Malaysian clients last
month, they are ecstatic about it

DIANA MILLER

Guess that is that then

NAOMI

So what do you plan to do for
BRIDGETTE now?

DIANA MILLER

(smiles)

Keep her happy, she is all I have
left

CUT TO:

INT. BRIDGETTE'S SCHOOL - DAY

Kids are standing in the corridor eating from their Tiffin's,
BRIDGETTE is walking towards her class and Owen makes her trip
and fall down

BRIDGETTE

(crying loudly)

Mummmmmmmmmmmmy

A teacher comes and brushes BRIDGETTE's knee, which is bruised
and escorts her to the class.

CUT TO:

INT. BRIDGETTE'S CLASSROOM - DAY

BRIDGETTE enters the class, Owen enters the class a few
seconds after BRIDGETTE. The teacher is taking the science
class. BRIDGETTE has forgotten the incident and listening to
the teacher.

SHEILA WILSON

(pointing to the board)

Now I want you all to copy this
answer down and write it down three
times in your Home Work book

Owen who is sitting behind her keeps pulling her ponytail,
but BRIDGETTE refuses to acknowledge him.

SHEILA WILSON

So children now tell what is Air
made of?

BRIDGETTE puts her hand up among others. The teacher chooses
BRIDGETTE to answer the question

SHEILA WILSON

Yes BRIDGETTE

As BRIDGETTE gets up Owen entangles her skirt to a nail in the bench, and it rips her skirt as she gets up. BRIDGETTE is in tears.

SHEILA WILSON

Owen get up and stand outside the classroom right now and put your hands up. BRIDGETTE don't cry now

CUT TO:

INT. OUTSIDE BRIDGETTE'S CLASSROOM - DAY

Owen is outside the classroom, putting his arms down as he is getting tired. We can hear the class going on in the background.

Owen suddenly hears a sound and looks to his left.

CUT TO:

INT. BRIDGETTE'S CLASSROOM - DAY

The teacher is giving dictation of an answer to the class, BRIDGETTE is taking down notes.

CUT TO:

INT. OUTSIDE BRIDGETTE'S CLASSROOM - DAY

Owen is getting up with a smile on his face and walking towards the corner of the hall, which has the staircase.

He stands at the edge of the stairs and suddenly turns back with alarm as he hears a magnified breathing sound. We close of the terrified face of Owen.

CUT TO:

INT. OUTSIDE BRIDGETTE'S CLASSROOM - DAY

We show the alarm ringing, a voice from the loudspeaker announces

VOICE ON LOUDSPEAKER

Now all of you will move in an orderly line in two rows towards the main entrance....

Kids come running out off the class rooms and rundown a staircase.

Suddenly the kid in front stops and screams.

The kids start piling up and stand to a halt. Owen is lying dead at the bottom of the staircase. His head turned in an impossible position.

CUT TO:

EXT. SCHOOL GATE- DAY

Diana is at the school gate along with a lot of parents.

Police jeeps and vans are entering the compound along with ambulances and news crews, kids are coming out off the gate.

Diana spots BRIDGETTE

DIANA MILLER
BRIDGETTE, over here

BRIDGETTE
(waving)
Mommy
(runs to Diana and
buries her face in
Diana's dress crying)

DIANA MILLER
What happened sweetie?
(she sees the bruise
on BRIDGETTE's knee)
Who did this?

BRIDGETTE
(starts to cry even louder)
Owen is dead

Diana is shocked

CUT TO:

INT. DIANA'S LIVING ROOM - NIGHT

Diana is sitting along with her parents at the dinner table

MARTHA MILLER
So BRIDGETTE has finally gone to bed?

DIANA MILLER
Yes, she doesn't want to listen to
any fairytales now, she keeps
saying that after her daddy comes
back he can read them to her

GEORGE MILLER

The boy was in her class?

DIANA MILLER

Yes...he used to sit behind her

MARTHA MILLER

It's horrible to lose someone so young. I just hope the parents get through it

DIANA MILLER

You know, when I was sitting with BRIDGETTE tonight I was just thinking how lucky I am to have parents like you...I don't know how I would have managed

MARTHA MILLER

It's alright, we both know how difficult it is to raise a child in the city

GEORGE MILLER

Diana?

DIANA MILLER

Yes dad?

GEORGE MILLER

When do you plan on telling BRIDGETTE?

MARTHA MILLER

Murphy might have been anything but at least he loved his daughter, and the child misses him, and what you have done is give her hope, don't do that with someone's heart, it will be dangerous for her in the long run

DIANA MILLER

I plan on telling her one of these days ma, I'll tell her very soon

The phone rings

DIANA MILLER
 (picks up the phone)
 Hello?
 (pause)
 Hi Samantha, yes...I'll give you a
 call as soon as I tuck BRIDGETTE in
 and then we'll go to Owen's
 house...bye
 (hangs up)

CUT TO:

INT. BRIDGETTE'S BEDROOM - NIGHT

Diana goes into BRIDGETTE's room puts the bed sheet that has
 left BRIDGETTE's hand uncovered back on her and leaves after
 kissing her forehead.

CUT TO:

INT. DIANA'S PARENT'S ROOM

DIANA MILLER
 Mum, I' going with Samantha to meet
 the parents of the kid who died
 today

MARTHA MILLER
 Samantha's son son Ted was in the
 same class?

DIANA MILLER
 Yes, both the kids are very affected
 by it

GEORGE MILLER
 Guess you were right in not telling
 BRIDGETTE about it yet

DIANA MILLER
 I hope do dad...I sure hope so

CUT TO:

EXT. DIANA'S CAR - NIGHT

Diana is driving with Samantha

SAMANTHA
 It's so strange, one minute you are
 laughing and playing and making
 plans, the next minute you are gone

DIANA MILLER

It's like a flower in the garden
cut randomly by some unseen force

SAMANTHA

With an adult atleast one can come
up with some reasons, but what
reason can justify a child's death?

DIANA MILLER

I was thinking about the parents,
how will they live a life all alone
living the loss of their child
everyday

SAMANTHA

What about you Diana? Do you plan
to live all alone all your life?

DIANA MILLER

(smiles sadly)

Samantha the first priority in my
life is my daughter and raising
her, I'll think about my life when I
have a chance from this

(she pulls inside the
gate of a Housing Society)

CUT TO:

INT. OWEN'S BUILDING - NIGHT

Diana and Samantha are in the lift.

SAMANTHA

I was discussing with Kevin, that
it would have been wise to tell
Samantha about her fathers death

DIANA MILLER

(quiet at first)

Samantha please don't start again
don't you go thinking that I
haven't debated the issue with
myself a thousand times...so let's
not discuss the issue again OK

The lift reaches the 6th floor.

CUT TO:

INT. OWEN'S HOUSE - NIGHT

Inside Owen's house the parents are in shock over the death of their child. Diana and Samantha find many parents, teachers and well-wishers are among the crowd of mourners.

Owen's face is covered, we also show the class teacher Sheila Wilson is there, looking miserable, as though she is responsible for the death of her student.

The teacher sees Diana looking at her and nods her acknowledgement.

Diana walks to her.

The teacher is sobbing in her napkin

SHEILA WILSON

Owen was a child, how could God do this?

DIANA MILLER

(holds her arms sympathetically)

SHEILA WILSON

(looks up)

Are you BRIDGETTE's mother?

DIANA MILLER

Yes...

(pause)

why?

The teacher looks at her like she is about to say something but keeps quiet.

SAMANTHA

(breaking the moment)

Diana I think we should leave, I don't think the parents are in any state to receive any condolences

DIANA MILLER

You sure we shouldn't meet them?

SAMANTHA

Look at them

(pointing discreetly)

nothing we can say or do to make them feel better

Detective JOHN CLARK walks in, he looks at the parents and then looks at Diana, nods

SAMANTHA

What is he doing here?

DIANA MILLER

Guess he is here to make his report.

DETECTIVE JOHN CLARK

(walks up to Diana)

Hello Mrs. Miller

DIANA MILLER

Hello Detective

DETECTIVE JOHN CLARK

You knew the boy?

DIANA MILLER

He was in my daughters class

DETECTIVE JOHN CLARK

They were friends I guess

DIANA MILLER

(looks at him quietly)

No he used to beat her up

DETECTIVE JOHN CLARK

(looks back at the
covered body)

Ah...I see

DIANA MILLER

Okay Detective, I have to leave, we
should meet under better
circumstances

DETECTIVE JOHN CLARK

I wonder why I find that idea
somehow quiet an impossible thing
to happen

DIANA MILLER

Goodnight Detective

DETECTIVE JOHN CLARK

Goodnight

(nods to Samantha)

By the way

(pause)

remember what I said

(Diana turns back)

take care of your daughter

DISSOLVE TO:

INT. DIANA'S CAR - NIGHT

Diana driving her car back with Samantha. Both the women are quiet. Diana breaks the silence saying

DIANA MILLER

BRIDGETTE misses him a lot, and at times she asks such questions that I don't even know what to tell her

SAMANTHA

Time is a great healer Diana, I know time passes very slowly but things will change, your life will get better. Why don't you two take a vacation and leave the city for sometime?

DIANA MILLER

Funny you should say that I was just thinking about the same thing, a change of place will divert BRIDGETTE's mind too

SAMANTHA

And your mind Diana?

(pause)

You have always neglected your life...God has given you a chance once again to think of yourself...you should take the chance

DIANA MILLER

(smiles)

My life is BRIDGETTE

SAMANTHA

So how are things at your agency?

DIANA MILLER

Everyone has been most supportive and the younger lot is quiet eager to learn, and luckily BRIDGETTE's school is close by so it's easy for me to drop her and pick her up, Ma and dad are being a big support too

SAMANTHA

They going to be here for sometime

DIANA MILLER

Daddy will have to go back to Delhi
in a day or two, though mom will
stay back

We establish the car is now nearing Diana's building

DISSOLVE TO:

EXT. DIANA'S BUILDING - NIGHT

We show the car moving towards the looming skyscraper as the dark full moon sky looks down upon.

CUT TO:

INT. DIANA'S APARTMENT - NIGHT

The camera travels through the house to establish that Diana's parents are asleep, everything in the house is still, BRIDGETTE is watching a cartoon on video, and Diana is curled up reading a book.

We can hear shots and bangs and loud voices coming from the television, BRIDGETTE is laughing.

Diana hears her daughter's innocent laughter and smiles, then turns back to her book. The television shuts down. Diana is flipping through the pages.

BRIDGETTE

(voice over while
Diana is reading her book)
Daddy one story please, I want to
hear the story of Cinderella...no
daddy...pleaaaaaaassee tell me or
I'll cry

Diana is sitting upright. She gets up and starts to walk towards BRIDGETTE's room. On the way she passes her parents room, but they are sleeping like they heard nothing.

Diana walks very slowly, very scared towards BRIDGETTE's bedroom.

DISSOLVE TO:

INT. BRIDGETTE'S BEDROOM - NIGHT

Diana is standing at the door, BRIDGETTE's back is towards her and she is not watching television but staring at someone sitting on a chair and listening raptly.

Diana has gooseflesh, she somehow manages to overcome her fear and asks her,

DIANA MILLER
BRIDGETTE? what are you doing?

BRIDGETTE
Shhh
(motions her to keep quiet)

DIANA MILLER
(sternly)
BRIDGETTE this is your bedtime now,
you should be in bed. Now come on
get up and tuck yourself in

BRIDGETTE
(turns around irritated)
Mommy I'm listening to a story
please don't interrupt now, I'll
sleep in sometime

DIANA MILLER
(Scared but pretending
to be angry)
What is the matter with you BRIDGETTE?
There is no one here, you are
sitting all alone

BRIDGETTE
(now sitting facing Diana)
No I'm not alone
(smiles and turns to
the chair)
Da....
(looks back at Diana)
I can't tell you who is here...it's
a secret

DIANA MILLER
(walks up to BRIDGETTE
and grabs her hand
making her get up)
Who is here?
(shaking her)
Who is here? Tell me

BRIDGETTE

(coy smile)

Why are you asking me mommy?

(pause)

You know who is here

(she says it very
slowly, letting each
word sink in)

DIANA MILLER

I don't know who is here BRIDGETTE,
why don't you tell me

BRIDGETTE

(turns around to the chair)

But it's a secret and...

(finding the chair empty)

Noooooooooooooooooooo.....

(BRIDGETTE starts to
look around, behind
the curtain, under
the sofa)

Don't play hide-n-seek now....please
come out.....where are you? I want
to hear my story

(she keeps searching
but finds no one,
there are tears in
her eyes, she looks
straight at Diana)

You made him go away, why do you
hate him so much?

DIANA MILLER

(holding BRIDGETTE with
both her hands)

BRIDGETTE listen to me there is no
one here, I know you miss you father
but that does not mean you need to
play make believe games like this.
Now you go to sleep or I'll complain
to your teacher about you

BRIDGETTE sobbing lies down in bed and cuddles up with a pillow.

CUT TO:

INT. DIANA'S BEDROOM - NIGHT

Diana is lying in her bed her eyes wide open.

INT. DIANA'S DREAMWORLD - NIGHT

We slowly start to move into those eyes, until we can see her eyeballs.

The eyeball starts to churn circularly and starts to turn red, getting darker and darker and darker, like the color of thick clotted blood.

We see Diana back in her dream where she was surrounded by red liquid all around her. We see her disappear in thick red water.

This time we go near her thrashing body in the thick red water around her and see her thru it.

Then suddenly the water bursts and just vanishes.

Diana is standing soaked in what seems like thick red gooey liquid, in a big black pool.

She looks around and there is no one there, only darkness. Then suddenly the black floor beneath her vanishes and she starts to fall in slow motion into a black abyss, her mouth is moving out screams but she cannot scream.

CUT TO:

INT. DIANA'S BEDROOM - NIGHT

Diana wakes up, her entire body is wet with sweat, she is breathing deeply.

Diana's body is shaking all over, she wipes her face with her hands, her trembling does not stop.

FADE OUT.

INT. BRIDGETTE'S BEDROOM - NIGHT

Diana is searching frantically in the room, in the bathroom, under the bed, in BRIDGETTE's cupboard, looking for something.

Martha comes in the room

MARTHA MILLER
Something the matter?

DIANA MILLER
 (disoriented)
 No
 (pause)
 I was just looking for something
 (looks again inside
 the cupboard)
 I can't find it here

MARTHA MILLER
 Can I help you find it?

DIANA MILLER
 (keeps quiet for
 while, her gaze
 transfixed at
 something, and speaks
 as if in a daze)
 I don't remember
 (pause)
 I don't know what I am looking for,
 I can't find it here

MARTHA MILLER
 (holds Diana's arm)
 Come with me

CUT TO:

INT. DIANA'S KITCHEN - NIGHT

Martha is making a warm cup of tea for Diana who is sitting on the table. Martha puts the cups down and

MARTHA MILLER
 What's the matter?

DIANA MILLER
 (sips her tea, her
 eyes are moist)
 Something is wrong with BRIDGETTE

MARTHA MILLER
 What is it?

DIANA MILLER
 She pretends to talk to someone at
 night

MARTHA MILLER
 (laughs)
 Honey lots of kids her age do that,
 you used to talk to Charlie Chaplin
 as a kid

DIANA MILLER
 (smiles but keeps
 quiet for a while)
 ...She talks to her father

MARTHA MILLER
 (stunned, her lips
 try to move she
 utters some
 unintelligible noise)

DIANA MILLER
 I'm planning to take BRIDGETTE to a
 Psychiatrist tomorrow, after she
 comes back from school

MARTHA MILLER
 I don't think it is so serious
 Diana, the child is just trying to
 create a make believe father for
 now since she thinks he has gone
 away

DIANA MILLER
 That is not all

MARTHA MILLER
 What is it that you are not telling
 me Diana?

DIANA MILLER
 Well

The sound of her voice is dissolved in the strange hum of
 the background music.

We pull the camera away from the kitchen outside the house,
 and dissolve the shot from Diana's building into

FADE TO:

INT. PSYCHIATRIST OFFICE - EVENING

Location: Psychiatrist waiting room
 We dissolve into a building that is the office of the
 Psychiatrist and cut to the waiting room of his office.

Diana and BRIDGETTE are sitting along with a young couple on
 the other side. The receptionist is busy typing out some
 reports.

BRIDGETTE is reading a comic and eating McDonald French Fries.

The phone on the receptionist's desk buzzes. She picks it up, nods

RECEPTIONIST
Mrs Miller?

DIANA MILLER
Yes?

RECEPTIONIST
The doctor will see you now, please
go inside

CUT TO:

INT. INSIDE PSYCIATRIST OFFICE - EVENING

Dr Potter smiles and gets up looking at BRIDGETTE.

DIANA MILLER
Hello Doctor

DR HENRY POTTER
Hello Mrs Miller, and what is your
name little one?

BRIDGETTE
My name is BRIDGETTE

DR HENRY POTTER
Very good
(laughs)
She is a smart kid

DIANA MILLER
Doctor, if you don't mind can I
speak to you first?

DR HENRY POTTER
Sure, please
(offers her a chair,
picks up his phone)
SAMANTHA could you please come in
(pause)
Would you like to have some water
Mrs Miller?

DIANA MILLER
No thanks

DR HENRY POTTER
(offers BRIDGETTE a
tray full of candies)
What about you young lady?

BRIDGETTE

Thank you
(takes two)

SAMANTHA comes in

SAMANTHA

Yes doctor?

DR HENRY POTTER

Could you please take BRIDGETTE to
the toys room for a minute please?

SAMANTHA

Yes doctor
(she takes BRIDGETTE to
the toy room)

CUT TO:

INT. KIDS ROOM - EVENING

BRIDGETTE is sitting in the room, looking at various toys and playing with some, and looking at her mother talking to Potter through the glass partition on the wall. Every now and then Diana or Potter cast a glance at BRIDGETTE. We move towards the glass partition and enter the conversation.

DISSOLVE TO:

INT. INSIDE PSYCIATRIST OFFICE - EVENING

DR HENRY POTTER

What was the reason for all this
Mrs Miller?

DIANA MILLER

It all started 5 years ago when I
married Murphy.

(MORE)

DIANA MILLER (CONT'D)

The first years were a dream, but
then things started to go wrong

(pause)

Something came over him

(pause)

he changed

(sipping a glass of water)

At first he wanted me to quit
designing clothes, so I started
taking fewer assignments and then
with each passing day, he grew more
and more suspicious, like he wanted
to possess my being

(pause)

Then he started getting these bouts
of anger where he would lose
complete control

(pause)

He lost his job, he lost friends,
he would disappear for the entire
day sometimes for two three days in
a row

(pause)

Someone who knew him told me that
he had heard rumors of Murphy
meeting some man who used to
perform séances

(pause)

But I thought all that would go
away...only it didn't. The first
time he raised his hand on me...he
broke my jaw. After that he would
beat me up everyday...the more he
distanced himself from me the
closer he got to BRIDGETTE

(pause)

And one day

DISSOLVE TO:

INT. DIANA'S HOUSE - NIGHT

We see a shape of a body being hit upon.

We show a protesting Diana being brutally beaten up.

We show only the impact of the blows on Diana, never the
actually blow or the person hitting her so savagely.

Throughout this terrible beating we hear a man

JOHN MURPHY

(raving like a mad man)

You fucking slut, you like them
don't you? You like to walk on the
street and show them your body, you
like them to think about you.

(another blow)

You whore, do you think I will let
you keep my daughter here and
corrupt her to become a whore like
you?

(another blow)

I'll take BRIDGETTE away from you
forever

Diana is protesting and shielding herself all this time

CUT TO:

EXT. ROAD - NIGHT

An ambulance traveling at night on the city roads.

CUT TO:

INT. HOSPITAL ROOM - NIGHT

Doctors working on Diana

CUT TO:

EXT. COURTROOM - AFTERNOON

The traffic noises dim to let the audience hear proceedings
of several cases in courtrooms. This voice filters further
to the sound of a man screaming.

JOHN MURPHY

You think by divorcing me you think
you'll get rid of me you bitch?
I'll come back for you, I'll come
back for my daughter, I will never
let you get your hands on BRIDGETTE,
I will see to it that you don't
spend one night in peace with my
daughter

CUT TO:

INT. COURTROOM CORRIDOR

Diana is with her lawyer

DIANA'S LAWYER

Don't worry Mrs Miller, we have a very strong case, repeated incidents of documented physical abuse, a case history of alcoholism, the fact that he is jobless, makes him an unfit husband and father. So there is no way in the world will he ever get custody of their child

CUT TO:

EXT. ROAD - NIGHT

A car is speeding on the road, its tires are screeching in the night. The car moves from a crowded road to a lonely road, with only a few vehicles coming from the opposite direction. It takes a sudden turn and rushes straight into the path of a oncoming truck

FADE OUT.

INT. INSIDE PSYCIATRIST OFFICE - NIGHT

DIANA MILLER

I never told BRIDGETTE about his death because she is intensely close to him, in retrospect I think that was a mistake. I should have told her everything

DR HENRY POTTER

(smiles)

Today's generation has a deeper understanding of life and death, with all the television they watch these days

DIANA MILLER

I had started to pick up the pieces of my life again and started to live again. I started going back to work. BRIDGETTE missed her father but we didn't discuss him much

DR HENRY POTTER

(pauses)

To avoid any reference to him did you do anything in particular

DIANA MILLER

I...I...I removed every single trace of him from the house, his photographs, his clothes, anything that he liked

(pause)

But now BRIDGETTE is behaving this way, it all seems such a waste

DR HENRY POTTER

(looks through the glass partition at BRIDGETTE)

Your daughter is a bright kid Mrs. Miller. I would suggest that you take BRIDGETTE somewhere out off the city for awhile, it would be a nice change and choose one day to tell her about her father's death.

(pauses)

Lots of kids create imaginary worlds and people to interact with to deal with loneliness or a loss

(looks at Diana with a smile)

However, medical science has progressed a lot, incase this continues she shall look at other ways and means and investigate it further, in the meantime I suggest you get some sleep

(laughs)

You look like you need some, and take the kid home

DIANA MILLER

(looks comforted)

Thank you doctor, thank you so very much

CUT TO:

EXT. PARKING COMPLEX - EVENING

BRIDGETTE is walking alongside Diana

DIANA MILLER

Guess what?

BRIDGETTE

What mommy?

DIANA MILLER

We are going on a holiday tomorrow

BRIDGETTE
 Yipeee,
 (pauses)
 Can I get my doll too?

DIANA MILLER
 (laughs and picks up
 BRIDGETTE in her arms)
 Of course you can sweetheart

CUT TO:

EXT. AIRPORT - DAY

Martha and George are in the front of the car with George driving. They stop the car and Diana and BRIDGETTE get out with their bags.

GEORGE MILLER
 Take care of yourself Diana
 (hugs BRIDGETTE)
 Bye sweetheart

BRIDGETTE
 When I come back..

GEORGE MILLER
 I'll finish the Snow White story, I
 remember
 (laughs)

MARTHA MILLER
 Bye and enjoy yourself

DIANA MILLER
 Bye

BRIDGETTE
 Bye

GEORGE MILLER
 Now leave or you will miss the
 flight

CUT TO:

EXT. AIRPORT - DAY

Plane takes off

EXT. IN THE AIR - DAY

Plane in the air

CUT TO:

INT. AIRPLANE - DAY

BRIDGETTE is sleeping, looking angelic. Diana smiles and closes her eyes.

CUT TO:

EXT. AIRPORT - DAY

Plane landing

CUT TO:

EXT. HOTEL LOBBY - AFTERNOON

Diana and BRIDGETTE check in a hotel situated in the scenic locations of Muir Woods

CUT TO:

INT. HOTEL LOBBY - AFTERNOON

Diana and BRIDGETTE in their room unpacking, BRIDGETTE takes out her doll.

DIANA MILLER

BRIDGETTE I'm going to take a bath,
after that is your turn

BRIDGETTE

When do we go sightseeing?

DIANA MILLER

We will have lunch and then we will
go and look around ok?

BRIDGETTE

Ok mommy

Diana enters the bathroom.

CUT TO:

INT. HOTEL RESTURANT - AFTERNOON

Diana and BRIDGETTE sitting in a restaurant eating a hefty meal. BRIDGETTE playing her tricks and trying to pocket the tip for the waiter.

DIANA MILLER

No honey, that is the waiter uncles
tip, you don't pocket that

BRIDGETTE

But I like this note

DIANA MILLER

Now come on behave yourself or I
won't buy you any candy

BRIDGETTE

(drops the note)

Ok...now will I get my candy?

DIANA MILLER

(laughs)

Yes you will, now come one giddup

CUT TO:

EXT. ROAD - AFTERNOON

Diana and BRIDGETTE are walking around town.

They enter a small shop, which has various antiques. At the shop Diana
bumps into Stephen who is there shooting for an ad campaign.

STEPHEN

Hey Diana

DIANA MILLER

Stephen? Hi, what are you doing here?

STEPHEN

Remember the sports ad I told you
about?

DIANA MILLER

Yeah the one in which you run
around wearing only your shoes

STEPHEN

Yeah, the same. They decided to
shoot it here

(notices BRIDGETTE)

Hey little one, wassup?

BRIDGETTE

Hello Uncle

STEPHEN

Call me Stephen, I'm not that old

DIANA MILLER

Hush now Stephen, anyway kids these days don't have any respect you don't go spoiling my daughter
(laughs)
So how long are you here for?

STEPHEN

I'm here for another two days

DIANA MILLER

That's nice, we will be
(looks for BRIDGETTE,
but can't see her anywhere)
BRIDGETTE?

The two start looking around for BRIDGETTE and find her sitting under a artifact playing with a kitten holding a photo frame in her hand.

DIANA MILLER

Come on now get up BRIDGETTE, it's time to go back to the hotel

BRIDGETTE

Bye kitty
(gets up)

DIANA MILLER

What's this?
(looking at the photo frame)

BRIDGETTE

(not letting go)
I want this

DIANA MILLER

Tsk come on now, leave this behind we'll get you something nice

BRIDGETTE

Noooooooo, I want this

STEPHEN

I'll buy it for her Diana

DIANA MILLER

No Stephen, she has this bad habit of picking up useless stuff

BRIDGETTE
It's not useless mommy I like it
(crying)

DIANA MILLER
(picking BRIDGETTE up)
Hush now, we'll get your candy now,
come
(getting out off the shop)

STEPHEN
Hey Diana if you guys haven't
planned something for the evening,
shall we have dinner together?

DIANA MILLER
(hesitates)
Okay

CUT TO:

INT. HOTEL ROOM - NIGHT

Diana is in her hotel room,

DIANA MILLER
BRIDGETTE wear this dress and get
ready while mommy takes a wash ok

BRIDGETTE
(picking up her dress
laid out on the bed)
Ok

CUT TO:

INT. HOTEL BATHROOM - NIGHT

Diana washes her face, applies her make-up, dresses up and
comes out

CUT TO:

INT. HOTEL ROOM - NIGHT

Diana comes out of the bath to find BRIDGETTE toying with the
photo frame.

DIANA MILLER
(angry)
Where did you get this photo-frame?
Did you pick it from the shop?

BRIDGETTE
No I didn't

DIANA MILLER
Then how did you get it?

BRIDGETTE
It's a gift

DIANA MILLER
Did Stephen give it to you?

BRIDGETTE
No

DIANA MILLER
Then who did?

BRIDGETTE
I can't tell you

DIANA MILLER
Now why can't you tell mommy?

BRIDGETTE
It's a secret

DIANA MILLER
(losing her patience)
Did the shopkeeper give it to you

BRIDGETTE
(giggling and covering
her face)
No, he didn't
(she opens the door
and gets out off the room)

Diana is ready so she too picks up the keys and heads out.

CUT TO:

INT. RESTURANT - NIGHT

Stephen is waiting in the dining bar. Diana and BRIDGETTE
enter the restaurant

STEPHEN

Hi guys, had you guys been any later I would have started eating the onions here

(pointing to the onion/pickle combination already on the table)

So what have you guys been up to?

DIANA MILLER

Nothing we had a small nap, BRIDGETTE woke up first and was watching TNT, I think Tom and Jerry trying to kill each other woke me up.

STEPHEN

(laughs)

I love those two

DIANA MILLER

But BRIDGETTE has another favorite one, which one is it BRIDGETTE?
(turning to BRIDGETTE)

BRIDGETTE

(she is totally distracted smiling at someone, who seems to be hiding behind a table)

What?

DIANA MILLER

Who are you looking at?

BRIDGETTE

(giggling)

No one

STEPHEN

(laughing)

Relax Diana, all kids her age do that to get attention, I mean I was in college and still doing these stunts to get the girls attention

DIANA MILLER

(smiling)

By the way I just remembered, did you buy BRIDGETTE the photo frame she wanted?

STEPHEN

(curious)

No I didn't why? I mean you said no!
And since I know you, I know NO
means NO

(smiles)

DIANA MILLER

(perplexed but
changes the topic)

Anyway so tell me about your shoot

STEPHEN

(laughs)

Well this will be my last shoe ad
campaign

We show various moods of the evening, with all three eating and chatting, with a light background score, though Diana is worried again and again by BRIDGETTE looking at someone who she can't see

DISSOLVE TO:

EXT. HOTEL LOBBY - NIGHT

DIANA MILLER

(shaking Stephen's hand)

Well Stephen that was a very nice
evening, that you so very much

BRIDGETTE

Bye uncle

STEPHEN

Hey don't start that uncle shit

DIANA MILLER

(reprimanding)

Language Stephen, don't corrupt my
angel here

STEPHEN

(laughs)

My apologies, bye
(walks to the door)

CUT TO:

INT. HOTEL ROOM - NIGHT

The minute she enters the room Diana bursts upon BRIDGETTE

DIANA MILLER
(holding BRIDGETTE)
Who gave you the photo frame?

BRIDGETTE
(keeps mum)

DIANA MILLER
Tell me

BRIDGETTE
(smiles at Diana and
then looks behind her shoulder)

DIANA MILLER
(angry)
Come on BRIDGETTE tell me right now
who gave you the photo frame?

BRIDGETTE
(innocent laugh)
No need to be so angry mommy
(points behind her)
Daddy gave it to me

DIANA MILLER
(turns around scared,
there is no one)
What?
(recovers and turns
back with tears in
her eyes)
I don't want you talking about such
stupid things again, you understand

BRIDGETTE
But mommy I'm not lying, Daddy gave
it to me
(turns to the father)
Why don't you tell mommy that you
gave it to me?

DIANA MILLER
(slaps BRIDGETTE)
Shut up...there is no daddy
(pause)
You daddy is dead

BRIDGETTE
 (looks at Diana for a
 second and then
 without blinking an
 eyelid, slaps her so
 hard that Diana falls
 off the bed. A
 straight faced BRIDGETTE
 speaks in an angry
 Murphy's voice)
 Don't you ever hit my daughter you
 bitch or I'll kill you

DIANA MILLER
 (screams and backs
 towards the door)

BRIDGETTE
 (like she is coming
 out off a trance, her
 hands outstretched,
 speaks in a childlike voice)
 Mummmmmmmmmmy

DIANA MILLER
 Oh my god
 (picks up BRIDGETTE and
 runs out off the room)

FADE OUT.

INT. HOTEL COFFEE SHOP - NIGHT

Diana is She sits in the coffee bar, cradling BRIDGETTE, tears
 trickling down her eyes.

The waiter, who had been tipped a nice amount earlier during
 lunch, comes to the table

WAITER
 Is everything okay mam?

DIANA MILLER
 Yes, thank you

WAITER
 Can I get something for you?

DIANA MILLER
 No, thanks

WAITER
A cup of coffee?

DIANA MILLER
Ok

DISSOLVE TO:

INT. HOTEL COFFEE SHOP - NIGHT

Diana is staring at the cup of coffee and BRIDGETTE sleeping is in her lap.

Diana finally collects herself and picks up BRIDGETTE in her arms goes back into the room.

CUT TO:

INT. HOTEL ROOM - NIGHT

Diana puts BRIDGETTE in her bed and lies down, with her eyes wide open staring at BRIDGETTE. She never realizes when she passes off into deep sleep.

DISSOLVE TO:

INT. DIANA'S DREAMWORLD - NIGHT

Diana is sleeping soundly, she shifts slightly, then flicks something off her nose. She turns around, the expression on her face uneasy. She scratches her nose again, and this time her eyes open a little. She lifts up her hand to her eyes to see something squiggly, white on it. She sits up.

We use a top angle shot to show Diana screaming as she realizes that she is sleeping on a bed of maggots.

She gets up screaming and jumps out off bed. She turns back to find the bed in spotless white sheets and BRIDGETTE sitting up in bed groggily.

BRIDGETTE
What happened mommy?

Diana picks up the watch and it strikes 4 am.

Diana packs up her stuff and immediately checks out off the hotel.

While the bill is being made Diana is on the phone.

CUT TO:

EXT. IN THE AIR - DAY

The plane is flying

CUT TO:

EXT. AIRPORT - DAY

The plane touches the tarmac.

CUT TO:

EXT. AIRPORT - DAY

Diana's mother is at the airport entrance to greet her.
BRIDGETTE is her normal self now.

MARTHA MILLER

How come you guys returned so soon?

DIANA MILLER

I'll tell you when we reach home

MARTHA MILLER

How is BRIDGETTE?

DIANA MILLER

(doesn't say a word)

MARTHA MILLER

Your daddy had to leave for some
official work to Washington so I
took a cab

DIANA MILLER

Ok

CUT TO:

EXT. CAB - DAY

On the way home Diana doesn't say a word. BRIDGETTE is sleeping
in Martha's lap

CUT TO:

INT. DIANA'S TERRACE - DAY

Diana sitting with her mother in the balcony.

DIANA MILLER

I'm scared ma...I'm very scared

MARTHA MILLER

Are you sure you heard Murphy's
voice?

DIANA MILLER

I think so...yes...

(pause)

I don't know anything any John
Murphy

MARTHA MILLER

BRIDGETTE has just lost someone very
close to her...she is a 7 year old
girl trying to deal with the pain

DIANA MILLER

And those dreams I've been having
(stops)

MARTHA MILLER

(long pause)

Maybe you need to show yourself to
the psychiatrist Diana

Diana's unbelieving reaction that even her own mother
doesn't believe her

MARTHA MILLER

Listen to me, I have a suggestion,
why don't you play along with
BRIDGETTE for a couple of days...act
that you too believe she is talking
to her father...if she doesn't stop
after a few days, you can always go
back to the psychiatrist right?

DIANA MILLER

(tears in her eyes, nods)

Ok

MARTHA MILLER

Now I'm going to make you some nice
pancake's OK!

(hugs her daughter)

DISSOLVE TO:

INT. BRIDGETTE'S BEDROOM - DAY

Diana is entering BRIDGETTE's room.

BRIDGETTE is laughing and chatting with someone on her toy phone.

BRIDGETTE

(laughing)

Hmmm...ok....Nawwww I don't want a teddy bear I want a gorilla
(bursts out laughing at some joke, and then stops and looks at Diana)

DIANA MILLER

(scared, but somehow smiles)

Talking to daddy?

BRIDGETTE

(beams)

Yes mommy, Daddy has just promised to get me two dolls

DIANA MILLER

(smiles and sits down next to her)

What else has he told you

BRIDGETTE

Oh yeah I forgot he wanted me to give you a message

DIANA MILLER

(waiting...holding her breath, the smile now frozen on her face)

...Yes?

BRIDGETTE

Daddy asked me to tell you 'I'm going to take her away from you forever'

(going back to the phone)

Daddy I gave the message to mommy
(giggles)

DIANA MILLER

Now get off the phone and get ready for school

BRIDGETTE

(makes a face)

Do I have to go ma?

DIANA MILLER

Yes you have to now get ready

Diana gets up and leaves the room. She passes her mother on the way

DIANA MILLER

I'm off, will you please
get BRIDGETTE ready and take her to
school

MARTHA MILLER

I will do that... are you
ok? How come you going to the
office today, you are on leave right?

DIANA MILLER

Have some work ma
(leaving)

DISSOLVE TO:

INT. DIANA'S OFFICE - AFTERNOON

Diana is in her office finishing a report.

She gets a call.

DIANA MILLER

Hello?

STEPHEN

Hi Diana. What happened? You ran
away without even telling me
(laughs)
Don't tell me my company was so bad

DIANA MILLER

I'm

STEPHEN

(interjects)
I was waiting at the lobby for an
hour for you so that we could go
trekking

DIANA MILLER

I'm really sorry Stephen, I was
feeling very sick that night so I
had to come back

STEPHEN

(thinking)
 hmmm...those starters didn't suit
 my stomach much either
 (laughs)

DIANA MILLER

I'm really sorry you had to wait
 Stephen

STEPHEN

I know what, since you made me wait
 that day, you going to meet me tonight
 and this time I'll take you to a
 place where I know the food is safe
 (laughs)

DIANA MILLER

(laughs)
 Ok Stephen you got it

STEPHEN

Cool, so I'll give you a call and
 pick you up, Bye

DIANA MILLER

Bye Stephen, and now I had better
 rush before BRIDGETTE is standing
 outside her school

CUT TO:

INT. BRIDGETTE'S CLASSROOM - AFTERNOON

BRIDGETTE is sitting on her desk.

SHEILA WILSON

So what is the correct spelling of
 'ESTABLISHMENT'?

Some kids raise their hands, but this time instead of
 putting her hands up when asked a question BRIDGETTE sits
 quietly, smiling a quiet smile at someone at the door.

The teacher observes this, she looks at the door

SHEILA WILSON

BRIDGETTE

BRIDGETTE
 (looking at the teacher)
 Yes teacher?

SHEILA WILSON
 Would you like to tell us all what
 are you looking at?

BRIDGETTE
 (smiles)
 Nothing

SHEILA WILSON
 Then why aren't you answering the
 question I asked?

BRIDGETTE
 You didn't ask me teacher

The class titters

SHEILA WILSON
 (getting angry)
 Acting smart are we? So what is the
 spelling of ESTABLISHMENT

BRIDGETTE
 (looks at the teacher angrily)
 E

SHEILA WILSON
 Get up when you are answering a
 question BRIDGETTE or have you
 forgotten your manners

The bell rings. The kids start to get up

SHEILA WILSON
 Everybody remain in their seats.
 Answer the question BRIDGETTE

BRIDGETTE
 (gets up)
 E-S
 (looks at the door)
 T-A-B
 (looks at the door again)
 L

SHEILA WILSON
 Look at me and answer the question
 BRIDGETTE
 (she goes and closes
 the door)

BRIDGETTE
 I-S-H-M-E-N-T
 (looking straight at
 the teacher)

SHEILA WILSON
 (looking at BRIDGETTE)
 Class dismissed
 (she picks her books
 and leaves)

The kids start to leave, BRIDGETTE keeps packing her bags, in the end she is the last one to leave. She looks back standing at the door and puts her hands up and says Bye' to someone

CUT TO:

EXT. BRIDGETTE'S SCHOOL - AFTERNOON

Diana standing among parents to collect BRIDGETTE.

Sheila Wilson comes from behind Diana

SHEILA WILSON
 Can I speak to you?

DIANA MILLER
 Oh, hello, sure, is everything ok?

SHEILA WILSON
 Everything is fine Mrs Miller...just
 that...
 (pause)
 off late BRIDGETTE has been very
 distracted

DIANA MILLER
 How has she been distracted? She
 doesn't pay attention in class?

SHEILA WILSON
 That is one of the things

DIANA MILLER

(pause)

and?

SHEILA WILSON

Off late BRIDGETTE has invented some secret friend with whom she keeps chatting in class, sometimes she starts to giggle in between sessions, sometimes...sometimes she simply stares into this vacant spot with a smile on her face...like...some...someone...

(pause)

like someone she knows is standing there

DIANA MILLER

(stunned into silence)

SHEILA WILSON

I think BRIDGETTE needs some medical help. I thought I will tell you this today because in a week from now my husband is getting a transfer so I'll be leaving with him to the US, that's why I took this opportunity to talk to you

DIANA MILLER

I appreciate you taking you time
(suddenly they both notice that BRIDGETTE is standing there)

Oh Hi BRIDGETTE

SHEILA WILSON

Hello BRIDGETTE

BRIDGETTE

Hi teacher

SHEILA WILSON

Anyway I need to leave now, Bye

DIANA MILLER

Can we drop you?

SHEILA WILSON

No thanks my car is parked behind that building

Diana and BRIDGETTE walk to their car. The camera trails with the teacher

CUT TO:

EXT. SCHOOL PARKING - AFTERNOON

The teacher is gets into her car and starts it. She puts the car in a fast gear since the road is empty.

As she is driving a bee comes and sits on her hand. The teacher opens the window and buzzes it out off the window and rolls it up again.

She hears a buzz again and this time realizes that there are two bees in her hair. While driving she starts to remove them from her hair.

As she is removing them she hears a buzz rising behind her.

She turns back and stares down at a beehive in the back seat of the car buzzing with bees. Suddenly all the bees swarm down on her. The screaming teacher loses control of the car in her horror as she tries to shoo away the bees.

From the front a State Bus is coming down.

The teacher's car goes and bangs straight into the Bus.

The driver gets out to check if the teacher is ok.

He looks at her bloody face, her hand hanging outside. There are no bees, though her hand is full of bee bites.

CUT TO:

EXT. DIANA'S LIFT - AFTERNOON

Diana and BRIDGETTE are in the lift.

The bulb of the lift flickers a little.

Diana and BRIDGETTE get off the lift.

There is a bee hovering around the bulb.

The lift doors close.

DISSOLVE TO:

EXT. DIANA'S HOUSE - AFTERNOON

Diana rings the doorbell of their house.

Diana's mother opens the door, BRIDGETTE jumps in her arms.

DIANA MILLER

Ok, ma I'll make a move now

MARTHA MILLER

I've just made lunch why don't you have some?

DIANA MILLER

I'd love to, but have to rush back to the office ma

(turns to leave and stop)

That reminds me I'm having meeting a friend for dinner today

MARTHA MILLER

(giving her a fond smile)

Ok honey, have a good time, take care, Bye

DIANA MILLER

Bye ma

Enters the lift

MARTHA MILLER

Diana

DIANA MILLER

(steps out)

What ma?

MARTHA MILLER

Can you give me the phone number of the refrigerator company?

DIANA MILLER

Has the fridge conked out?

MARTHA MILLER

I don't know, but for the last few days any kept food kept in the fridge is spoilt in a few hours.

DIANA MILLER

The warranty card is kept in the
drawer of the cupboard next to the
study

(enters the lift)

CUT TO:

INT. DIANA'S LIFT - AFTERNOON

Diana in the lift, the bee is still hovering near the bulb.
Diana notices it and then gets lost in her world.

The lift halts at the 8th floor.

SAMANTHA gets in

SAMANTHA

Hi D

DIANA MILLER

Hi Samantha, going to the market

SAMANTHA

No D, tomorrow is our anniversary
so decided to go to the beauty
parlor

DIANA MILLER

(laughs)

Ok

SAMANTHA

So you just dropped BRIDGETTE home?

DIANA MILLER

Yeah, have to rush back and finish
off a lot of work

SAMANTHA

It's been sometime since we sat
together, why don't you come home
tonight for dinner?

DIANA MILLER

Not tonight please, lets do it some
other time, I already have a dinner
engagement

The lift stops

SAMANTHA

(winks)

Who is the engagement with?

DIANA MILLER

Just an old friend I know, nothing special

The lift is closing SAMANTHA turns back to look at the lift when she hears a buzzing sound.

The bee is gone.

CUT TO:

INT. DIANA'S OFFICE - AFTERNOON

Diana in her office looking at various creatives made for an upcoming Fashion show.

DIANA MILLER

(looking at on particular design)

I don't like the neckline too much in the design and tell James not to use the fabric he had sent yesterday with this dress

KARL

I have asked him to send a new batch of swatches we can look at

Diana's cell phone rings

DIANA MILLER

Hello?

STEPHEN

Hey Diana, just called to confirm tonight's dinner

DIANA MILLER

(laughs)

It's on

STEPHEN

Phew, I didn't wanna be left hungry today

(laughs)

Okay then see you, Bye

DIANA MILLER

Bye

(turns back to her
team and flipping
through designs)

DISSOLVE TO:

INT. DIANA'S OFFICE - EVENING

KARL

You want me to wait for anything
Diana?

DIANA MILLER

No Karl you carry on, or you'll
girlfriend will find a new guy

KARL

(laughs)

Ok bye, have a nice evening

DIANA MILLER

Jose

JOSE

I'll be leaving late today so you
leave the office keys with me
today, I'll lock up

JOSE

Can I get you anything to drink?

DIANA MILLER

Just get me my coffee and then you
leave ok

JOSE

Ok madam

DISSOLVE TO:

INT. DIANA'S OFFICE - NIGHT

Diana is working alone, the camera pans to establish everyone
has left.

The phone rings.

CUT TO:

EXT. STEPHEN'S CAR - NIGHT

Stephen is in his car on a cell phone

STEPHEN

Hi Diana, I just called to say that
I'm halfway there, just stuck in
traffic so I'll be there
soon...ok...bye

CUT TO:

INT. DIANA'S OFFICE - NIGHT

Diana wraps up her work and puts the files in outbox.

She opens a Crossword game on her computer and starts to solve it.

After a while the phone rings. Diana picks it up

DIANA MILLER

Hello

There is silence on the phone

DIANA MILLER

Hello?

This time there is faint breathing on the other side of the line.

Diana bangs the phone down

DIANA MILLER

Bastard

She resumes her crossword puzzle.

The phone rings again.

Diana picks it up.

DIANA MILLER

Hello?

This time the breathing is harder, almost like a growl of a rabid dog.

Diana slams it down.

She turns away from the Crossword.

The phone rings again.

Diana picks it up

DIANA MILLER

Listen to me you bastard if you
call once again I'll put the police
on your trail

There is complete silence on the line.

Then a very voice which seems very distant comes on the phone

JOHN MURPHY

Diana

DIANA MILLER

Who....who is it

JOHN MURPHY

I can see you, I can see you all
the time you bitch. I'm coming
(pause)

I'm coming to take my daughter away
from you forever

DIANA MILLER

(screaming)

No....who is this

JOHN MURPHY

I'm watching you Diana, all the
time

The caller disconnects.

Diana is shaking in fear holding the phone, looks wildly
around everywhere in the office.

Her computer screen is flashing.

All over the Crossword it says 'I'M WATCHING YOU' in every
combination possible.

The phone slips from Diana's hand, she runs towards the door.

CUT TO:

INT. ON DIANA'S OFFICE FLOOR - NIGHT

She exits the door. The phone starts to ring. She presses
the elevator button. Her eyes at her office door.

The phone keeps ringing.

The elevator door opens, she turns around and runs into the arms of a man. She screams, and looks up to see Stephen holding his cell phone.

STEPHEN

I was trying to call you all this time, how come you were leaving the office

DIANE

(trying to recover her wits)
Someone...someone

STEPHEN

(laughs)
Don't tell me you are scared of empty offices

Diana is unable to saying and points inside.

STEPHEN

(walks to the office door)
What is it?

CUT TO:

INT. DIANA'S OFFICE - NIGHT

Diana collects herself and wipes her tears. She walks inside the office with Stephen, to her computer. It has the Crossword she was solving.

DIANA MILLER

I got a crank call that unsettled me I guess

STEPHEN

Bastards, I wonder what kicks they get out off it

DIANA MILLER

Just hang on I'll shut off the lights

Diana starts to shut off the lights, we see the office going dark, one corner at a time, the last light goes off

DISSOLVE TO:

INT. DIANA'S OFFICE LIFT - NIGHT

The elevator opens. Diana and Stephen enter the lift.

A bee is buzzing near the light.

CUT TO:

EXT. POSH RESTURANT - NIGHT

Stephen and Diana get out off the car, a valet comes and takes the keys.

The two enter the posh restaurant and take their seats

STEPHEN

Hows your mood now?

DIANA MILLER

(sipping a glass of wine)

Better, much better

STEPHEN

You know it's very strange Diana, I have know you for some years now and this is the first time we have having dinner together

DIANA MILLER

Well you know...

STEPHEN

It's ok I wasn't looking for an answer

DIANA MILLER

(laughs)

So what about you? Haven't you found the right girl yet?

STEPHEN

Problem is too many right girls keep finding me

(grins)

Guess it's a passing phase. What about you?

DIANA MILLER

Me? I'm married

STEPHEN

Were married

We can hear a lot of night flies being buzzed and killed by an electric blue neon lit light somewhere in the edges of the screen

DIANA MILLER

Yes, was married...don't think I
will get married again though

STEPHEN

Once was enough was supposed to be
the man's line
(laughs)

DIANA MILLER

Well I have seen enough of their
world, of their whims and fancies
(looks up from her plate)
Anyway lets change the topic, lets
talk about you

STEPHEN

Me? I'm the most boring person, I
just have one ambition, to open a
finishing school for men. I think
the men in this world need a lot
of polish

DIANA MILLER

If you make them stop grabbing
their crotches it'll be more than
enough

STEPHEN

Hey that's too difficult all I was
planning was to make them dress in
style so that we will have well
dressed men grabbing their crotches.
What do you think?
(laughs)

DIANA MILLER

(joins in)
You are crazy

FADE OUT.

EXT. STEPHEN'S CAR - NIGHT

Stephen's car stops outside Diana's building entrance.

DIANA MILLER

Wanna come up for a cup of coffee?

STEPHEN

Ummm?

(thinks)

Okey dokey sure thing lets go

CUT TO:

INT. DIANA'S LIFT - NIGHT

Stephen yawns

DIANA MILLER

Feeling sleepy?

A bee buzzes on the light

STEPHEN

Very sleepy actually

His cell phone rings

STEPHEN

Hello?...Oh Hi Mr.

Lazarus...yeah...yeah....Ok I'll be
there in the next fifteen minutes

The lift reaches Diana's floor

STEPHEN

Diana sorry I need to go, have to
take care of some business

DIANA MILLER

It's ok

STEPHEN

Okay Diana, goodnight, by the way I
had a great time

(he takes a step
forward, stops and
then gives her a
small hug)

Bye Diana

DIANA MILLER

(soft smile)

Bye Stephen thanks

STEPHEN
(the door is closing
on his face)
Hey what do you mean by
(door closes)

CUT TO:

INT. DIANA'S HOUSE - NIGHT

Diana opens the door with her keys. She goes to the kitchen and opens the fridge. She picks up an apple, washes it, she walks over to the study, and passes the room of her mother sleeping, and BRIDGETTE sleeping softly in her room.

She enters the study and sits down to eat the apple watching television.

She takes a bite and spits it out. The entire core is black as charcoal.

CUT TO:

INT. DIANA'S BATHROOM - NIGHT

Diana brushing her teeth

CUT TO:

INT. DIANA'S BEDROOM - NIGHT

As Diana enters her room she sees BRIDGETTE has come in and is sleeping in her bed.

Diana kisses BRIDGETTE and tucks her in.

DIANA MILLER
I love you

Diana lies down to sleep.

DISSOLVE TO:

INT. DIANA'S BEDROOM - NIGHT

At night a gentle breeze hits Diana's face. Her eyes open and she sees BRIDGETTE is not in her bed.

She notices that the sliding door is open. She gets up and calls out for BRIDGETTE. She can hear giggling sounds coming from the terrace.

Diana goes outside and looks on the left, there is nothing.
She looks on the right and sees BRIDGETTE standing on the ledge.

BRIDGETTE
Nooooooo you come up
(motioning to someone
10 floors below)
No I won't come down you come up
(giggles)

A stunned Diana freezes where she is standing

DIANA MILLER
(whispers)
BRIDGETTE

BRIDGETTE pays no attention.

BRIDGETTE
(laughing)
You didn't even get my gorilla, now
I won't come down

DIANA MILLER
(louder)
BRIDGETTE

BRIDGETTE
(turns around in an
abrupt motion and smiles)
I and daddy are playing. Mommy why
don't you ask daddy to come up, he
is asking me to jump so that he can
catch me

DIANA MILLER
(with urgency)
No BRIDGETTE, listen to me you come
right here...you come to me....I'll
come to you and hold you ok

BRIDGETTE
But daddy wants to play jump-jump
(turns around again and looks down)
Noooooo you come up

Diana moves forward with lightning speed and grabs BRIDGETTE.
She runs from the terrace in her room with BRIDGETTE crying

BRIDGETTE
Noooooooooo I wanna play daddy

DIANA MILLER
Shhhhhhhh, your grandma is sleeping

BRIDGETTE
(opens her mouth)
Nooooo

But Diana rushes past her mothers room and enters the living room. She dials a number

DIANA MILLER
Hello Samantha, I'm sorry to call
so late, but I have to come to your
house right now

CUT TO:

EXT. ON DIANA'S FLOOR - NIGHT

Diana is walking out off the house towards the lift, holding BRIDGETTE's hand.

BRIDGETTE
(crying)
Why don't you take daddy with you
too? Daddy wants to come with you
too

DIANA MILLER
(turns around angrily)
Your father will never ever come
back BRIDGETTE so you had better stop
talking nonsense

BRIDGETTE
(crying, walking with
Diana into the lift,
looking behind)
Dadddddddddddddddy

The camera pulls away from the two and we show a shadow of a man walking behind them.

CUT TO:

INT. SAMANTHA'S HOUSE - NIGHT

SAMANTHA opens the door dressed in her nightgown.

SAMANTHA
You can put BRIDGETTE in Johns room,
we'll sit in the drawing room
(she takes BRIDGETTE's hand)

DIANA MILLER
(holding BRIDGETTE's hand)

SAMANTHA
It's okay Diana, the kids are
visible from where we sit

Samantha takes BRIDGETTE in John's room, which has a spare
bed, BRIDGETTE lies down and snuggles in her bed sheet.

DISSOLVE TO:

INT. SAMANTHA'S HOUSE - NIGHT

Diana and Samantha are sitting down, Kevin has joined them.

SAMANTHA brings in some coffee.

SAMANTHA
What happened Diana?

DIANA MILLER
You both know that I was living a
nightmare with Murphy

KEVIN
I know that Diana, we both know
that and we are sorry that we
could do nothing to help you then

DIANA MILLER
I know that Kevin, but the last few
days have become a recurring
nightmare

SAMANTHA
What happened Diana?

DIANA MILLER
I don't know what started first, my
nightmares...
(pause)
or...BRIDGETTE

KEVIN
BRIDGETTE?

DIANA MILLER
BRIDGETTE hasn't been acting normally

SAMANTHA
How has she been acting?

DIANA MILLER

She has been talking to Murphy

KEVIN

What?

DIANA MILLER

She has been talking to Murphy

SAMANTHA

The psychiatrist you went to, what did he say?

DIANA MILLER

He said it was her way of adjusting to his loss and that it would stop, if it didn't he asked us to come again

SAMANTHA

Why don't you take BRIDGETTE to him tomorrow, I had taken Ted there, and he is very good.

DIANA MILLER

Who was Ted talking to?

KEVIN

He was bedwetting

DIANA MILLER

That isn't the same as talking to your dead father is it?

SAMANTHA

Why don't you just talk to him tomorrow?

DIANA MILLER

I will

(sips her coffee)

Would you have anything to eat?

SAMANTHA

I hope you don't mind eating some biscuits, last couple of days anything I keep in the fridge it gets spoiled within a few hours

DIANA MILLER

Biscuits are fine

CUT TO:

INT. SAMANTHA'S GUESTROOM - NIGHT

Diana is lying in bed, SAMANTHA is by her side

SAMANTHA

I will be in the adjacent room with
Kevin incase you need me ok?

DIANA MILLER

Ok

(as Samantha is
leaving Diana holds
her hand)

Thanks

(teary eyed)

Thank you so much

SAMANTHA

(squeezes her hand)

Hey c'mon Diana...now you go to
sleep

(exits)

Diana shuts off the lights and nods off to sleep.

DISSOLVE TO:

INT. DIANA'S DREAMWORLD - NIGHT

A light falls over Diana's eyes and she opens them.

She is standing in a circular tube like structure, whose
walls are made of deep purple silky garment, moving along
round and round.

Diana touches the garment to discover it's solid.

Suddenly the entire garment changes color and turns into a
round padded cell.

The shape of the structure is still tubular.

Then the area in front of her stretches into a long wide
rectangular hallway. The walls are still white and padded.

The roof of this wall with a bulb placed every three feet.
At the end of this tunnel like padded corridor there is
darkness, though you can feel a presence behind it. A very
evil presence.

Diana stares into that dark shadow, and with a slight movement the darkness starts to come closer, and one by one the bulbs start to blow out, there is movement in the shadows.

The giant shadowlike darkness keeps coming closer and closer and with the every bulb blowing out the darkness gets deeper and deeper.

Diana reaches the end of the corridor and watches in horror as the darkness keeps getting closer.

We hear sounds of someone tearing up the padded walls swallowing it in darkness.

CUT TO:

INT. SAMANTHA'S GUESTROOM - DAY

She gets out off bed with a start. SAMANTHA is by her bedside

SAMANTHA

What's the matter?

DIANA MILLER

I had a nightmare again

(pause)

Where is BRIDGETTE?

SAMANTHA

BRIDGETTE is still sleeping, though it's 7 am, the kids have to be woken up to go to school anyway

DIANA MILLER

Can I go home? Ma will be worried sick wondering where the both of us have vanished...

SAMANTHA

Don't worry you go-ahead I'll take care of BRIDGETTE

SAMANTHA

Don't worry, I called up your mother sometime ago and told her you are here

DIANA MILLER

(walking to the door)

Thanks again Samantha

SAMANTHA

Shut up... you wanna have some breakfast?

DIANA MILLER
I'll have it with ma, ok bye
(enters the lift)

CUT TO:

INT. DIANA'S HOUSE - DAY

Diana at home with her mother in the kitchen. BRIDGETTE comes in all dressed up in her uniform, the phone rings it's SAMANTHA on the phone.

DIANA MILLER
Hello...Hi Samantha

SAMANTHA
Kevin will be dropping the kids to school, so why don't you catch some shuteye

DIANA MILLER
You and Kevin are a lifesaver...bye
(looks at BRIDGETTE)
BRIDGETTE, Kevin uncle will drop you to school today

BRIDGETTE
Ok
(heading to the door)

MARTHA MILLER
Hey kid you forgetting your tiffin

BRIDGETTE
(takes the tiffin)
Thanks grandma

BRIDGETTE goes off to school

CUT TO:

INT. DIANA'S LIVING ROOM - DAY

DIANA MILLER
I'll take a bath and then go to sleep for sometime

MARTHA MILLER
You always do things the opposite way

DIANA MILLER
I woke up sweating, feel too icky
to sleep like this

MARTHA MILLER
(nods)

CUT TO:

DIANA'S BATHROOM - DAY

Diana in the bathroom standing in front of the mirror washing her face in the sink. She splashes water on her face and looks at her face.

Suddenly there is whisper from within the sink.

JOHN MURPHY
(voice from below the sink)
Diana

Diana's gaze is transfixed at the sinkhole.

JOHN MURPHY
Diana...BRIDGETTE is mine
(pause)
I'm coming
(pause)
I'm coming to get BRIDGETTE

She looks up at another cracking sound and sees that the mirror on the wash basin is swelling up from behind, and a shape of a face is pressed against the glass, the face looks like the face of a man, his mouth open

Diana gets out off the bathroom and runs to her mother

DIANA MILLER
Ma.....
(screaming)
Look....look there
(pointing to the
mirror above the washbasin)

MARTHA MILLER
(quiet)
Diana

DIANA MILLER
(pointing)
look....please believe me ma....I
saw...I

MARTHA MILLER

I believe you Diana....I know

DIANA MILLER

(puzzled)

what?

MARTHA MILLER

Your father didn't go on an urgent business to Delhi, I sent him away. Something is not right here.

(pause)

I have been experiencing strange feelings here for sometime

(pause)

First your father did...he has a weak heart...he was the first one to tell me there is someone...something evil here

DIANA MILLER

(scared to even say it)

...Murphy?

MARTHA MILLER

I feel his presence here like a snake, especially around BRIDGETTE...he is always around BRIDGETTE

DIANA MILLER

(crying)

What do I do ma? What do I do?

MARTHA MILLER

(holding Diana)

No daughter of mine is going to be weak

(stern)

look at me Diana

(pause)

I'm here for you and I'm not leaving you. We'll solve this problem. He won't trouble you anymore now.

DIANA MILLER

How?

MARTHA MILLER

He has a heart full of evil, which knows no love, it knows only to covet and possess. He was brought back by BRIDGETTE's love for him

DIANA MILLER

I'm so glad you know, I'm so glad
you believe me

MARTHA MILLER

Listen to me, I know a man who is a
real estate dealer, I have asked him
to come down in the next few days
and help out

DIANA MILLER

But don't you understand ma,
the house has nothing to do with it

MARTHA MILLER

I know that too, real estate is
just his profession, he has been
consulted time to time by aggrieved
families when they have been
troubled by the paranormal. He is
one man who can help

The phone rings

DIANA MILLER

Hello?

SAMANTHA

Diana, I just called up Dr Potter
and have fixed up an appointment for
tomorrow morning

DIANA MILLER

Ok...did you tell him anything?

SAMANTHA

No I didn't...he didn't ask either

DIANA MILLER

Ok, I'll call you in sometime? I'm
planning to take the day off...Bye

MARTHA MILLER

Diana later today, could you please
go down and get some groceries
since the existing ones have all
rotten in the fridge

DIANA MILLER

Sure ma

CUT TO:

EXT. MARKET - DAY

Diana is at a superstore buying groceries. Her mobile rings

STEPHEN

Hey Diana, just heard you aren't gonna be coming to office for some days, did the food affect you again?

DIANA MILLER

(laughs)

No... no, the food was fine, I was just feeling fatigued so I decided to take the day off

STEPHEN

Well that's a good idea, so when do we meet again?

DIANA MILLER

(hesitates)

Well Stephen I would like to meet again....lets meet after a few days, I need to relax for some days

STEPHEN

You sure?

DIANA MILLER

I'm sure

STEPHEN

No problem mate, I'll be in touch with you on the phone...bye

DIANA MILLER

Bye

CUT TO:

EXT. DIANA'S BUILDING - DAY

Diana is carrying her groceries out off her car and entering her building, she meets SAMANTHA.

CUT TO:

INT. DIANA'S LIFT - DAY

SAMANTHA

You know I was trying to remember something about nightmares today

DIANA MILLER

You used to have them?

SAMANTHA

During my pregnancy I used to have a few, and this friend of mine told me that the best way to escape nightmares in your sleep is to keep some sharp object under your pillow

DIANA MILLER

What kind of sharp object?

SAMANTHA

It could be anything, a knife or scissor, fork, needle, anything will do it. But it has to be kept in the daytime

DIANA MILLER

(laughs)

I'll do it as soon as I reach home, anything to end those nightmares

CUT TO:

INT. DIANA'S KITCHEN - DAY

Diana reaches home. She heads straight into the kitchen and goes to the knife rack, it's empty, she looks at the spoon and forks rack, it had only spoons. She looks all around but there is no sharp object in sight.

She suddenly hears a metallic vibrating sound, the sound increases and she looks up.

Every single sharp object in the household is stuck on the ceiling and vibrating.

Diana backs against the wall in shock.

A knife comes slicing through the air and embeds it over Diana's shoulder.

As Diana tries to move forward she discovers that her dress is stuck to the wall with the knife.

The forks begin to vibrate and Diana becomes a human dartboard as one by one the forks, small knives, pins and needles and a scissors embed themselves all around her.

Diana is screaming in terror. She looks up to see the cleaver is hanging all alone. Vibrating and starting to swing.

Diana uses all her strength and pulls loose. The swinging cleaver falls down on the floor.

Diana runs out off the kitchen and collides with her mother who is standing with a man.

DIANA MILLER

Ma. Look what happened
(crying/half screaming)

MARTHA MILLER

What happened?

DIANA MILLER

(pointing at the roof
and the wall she was
pinned to)

Look

But every thing is back in its proper place.

CUT TO:

INT. DIANA'S LIVING ROOM - DAY

Diana is being comforted by her mother.

MARTHA MILLER

(hugging her)
shhhhhhhhhhhhh, it'll be alright

DOUGLAS KEELEY

(walking about the
house, looking at the walls)
There isn't a single snap of your
husband in this house

MARTHA MILLER

This is Douglas Keeley, the man I
told you about

DOUGLAS KEELEY

Your husband has come back
Diana...somebody has called him back

DIANA MILLER

(looking at him)

DOUGLAS KEELEY

Did you love your husband a lot?

DIANA MILLER
 (her eyes fall down)
no...I was trying to get a
 divorce

DOUGLAS KEELEY
 Oh
 (pause)
 and your daughter? Did she hate him?

DIANA MILLER
 She loves him John Murphy than me I
 think...that is the reason I stayed
 for the four years after she was
 born...but

DOUGLAS KEELEY
 (nods)
 hmmm...
 (wipes his head with
 an handkerchief and
 walks into BRIDGETTE's Bedroom)

CUT TO:

INT. BRIDGETTE'S BEDROOM - DAY

DOUGLAS KEELEY
 Your husband was able to come back
 because of the love of your daughter
 BRIDGETTE. But he has no love in his
 heart

(pause)
 He has too much poison in his heart
 to love anyone
 (pause)
 he has come back to take BRIDGETTE
 away

DIANA MILLER
 Where?

DOUGLAS KEELEY
 Take her away with him

MARTHA MILLER
 (covers her face)
 You mean he wants to

DOUGLAS KEELEY
 Kill her

DIANA MILLER

(crying)

That can't be possible....no

MARTHA MILLER

You have to stop him

DOUGLAS KEELEY

Magic and exorcism don't work on
love, I can't do anything here,
there is only one thing you can
do....

(pause)

Don't leave BRIDGETTE's side

(pause)

he has been growing stronger
everyday...he won't wait much longer

DIANA MILLER

What is he waiting for?

DOUGLAS KEELEY

My dear, he is from the land of the
dead, to take her with him to that
land. She has to come willingly
with him. The living cannot stop him

DIANA MILLER

But if she starts to hate her
father then?

Suddenly a blast of cold wind blasts them all. They all
shiver.

Parekh puts his small white cap back on and gets up and
proceeds to the door.

CUT TO:

INT. DIANA'S LIVING ROOM - DAY

DOUGLAS KEELEY

I'll be leaving for Dallas today, I
have a priest there, who I'll try
to consult, if he recommends
anything I'll call you. In the
meantime you try all conventional
methods.

(sanding at the door)

But remember stay with her...don't
ever leave her alone...Goodbye

(he closes the door)

Diana is walking in tears, she notices the phone and picks it up

DIANA MILLER

Hello Dr Potter?...I'm Diana Miller speaking...yes....Doctor could you please move tomorrows appointment to today...I need to meet you urgently....thank you doctor...bye
(she keeps the phone down)

CUT TO:

INT. PSYCHIATRIST OFFICE - EVENING

DIANA MILLER

(looking at BRIDGETTE behind the glass partition with SAMANTHA)
she nearly died that day pretending to talk to her father. Can you make her hate him so much that she stops doing such things?

DR HENRY POTTER

(thinking)
Hmm...why don't you sit outside I'll speak to BRIDGETTE alone

CUT TO:

INT. PSYCHIATRIST OFFICE RECEPTION - EVENING

Diana is sitting outside reading a magazine. The phone rings

SAMANTHA

Yes doctor?

DR HENRY POTTER

Please get some Citirol tablets from the supplies, and you can start closing for the day

SAMANTHA

Yes doctor
(she gets up and leaves the reception)

CUT TO:

INT. INSIDE PSYCIATRIST OFFICE - EVENING

DR POTTER offers BRIDGETTE a toffee and starts talking to her.

DR HENRY POTTER
Hello BRIDGETTE how are you doing
today?

BRIDGETTE
I'm doing fine, thank you

CUT TO:

INT. PSYCHIATRIST OFFICE - EVENING

BRIDGETTE finishing the magazine.

The receptionist returns.

After a while

DIANA MILLER
Could you please check with the
doctor if I can come in now?

SAMANTHA
Sure mam, just a moment
(picks up the phone,
presses a button)

...
(pause)
he doesn't seem to be answering the
phone

The receptionist gets up and knocks at the door but no one opens the door. She knocks again but no answers.

This time she opens the door and utters a scream and passes out.

Diana gets up bursts into the room.

CUT TO:

INT. INSIDE PSYCIATRIST OFFICE - EVENING

BRIDGETTE is sleeping on the couch, while the Psychiatrist is hanging from the fan.

DISSOLVE TO:

INT. PSYCHIATRIST OFFICE - NIGHT

The policemen are inside the room, getting the body down.

Samantha is there, holding BRIDGETTE, Diana is on the phone

DIANA MILLER

Stephen I need your help, please
come to the 3rd floor of Plaza
building immediately....thanks...bye

(turns to Samantha)

Will you take BRIDGETTE home, the
Detective wants to talk to me

(Detective JOHN
CLARK enters the frame)

SAMANTHA

Sure...come BRIDGETTE

BRIDGETTE

Bye mommy

DIANA MILLER

Bye sweetie

Samantha and BRIDGETTE exit

DETECTIVE JOHN CLARK

Hello Mrs Miller

DIANA MILLER

Hello Detective

DETECTIVE JOHN CLARK

What were you doing here?

DIANA MILLER

BRIDGETTE was feeling lost without
her father so I came for some help

DETECTIVE JOHN CLARK

Was Dr Potter normal when you spoke
to him?

DIANA MILLER

He was perfectly fine

DETECTIVE JOHN CLARK

Does your daughter know about her
father now?

DIANA MILLER

Yes she does

DETECTIVE JOHN CLARK
 (looking at her, his
 eyes piercing)
 Isn't it strange that we always
 meet when someone's dead

DIANA MILLER
 Guess you are not a very nice man
 to know

DETECTIVE JOHN CLARK
 (shrugs)
 I don't know about nice but I do
 know about evil

DIANA MILLER
 Are you trying to tell me something

DETECTIVE JOHN CLARK
 Did you know that when your
 husband's post mortem was being
 done, they discovered his heart was
 missing

DIANA MILLER
 (silent)

DETECTIVE JOHN CLARK
 No...guess you didn't
 (pauses)
 I wonder what it means if you die
 in an accident and your heart
 vanishes

DIANA MILLER
 Maybe that you don't love anyone

DETECTIVE JOHN CLARK
 True...
 (pauses)
 I worry for you Mrs Miller

DIANA MILLER
 For me?

DETECTIVE JOHN CLARK
 We have closed the file on your
 husband's death as an
 accident...John Murphy why do I
 feel like it's not over

DIANA MILLER
 (struggling to
 maintain her cool)

DETECTIVE JOHN CLARK
 When I was examining the scene of
 death of your daughters teacher, I
 sensed something, something exactly
 like the I did at that kids scene
 of death and later again when I saw
 that young teachers corpse

DIANA MILLER
 Mrs Wilson is dead?

DETECTIVE JOHN CLARK
 Yes she died in a car accident...her
 face and hands were covered with
 bee bites...we didn't find any bees
 though

(pauses)
 Anyway Mrs Miller, you go home now
 (Stephen walks in and
 starts to walk
 towards Diana)
 and remember what I told you...take
 care of you daughter

DIANA MILLER
 (nods)
 Goodnight Detective

CUT TO:

INT. STEPHEN'S CAR - NIGHT

Stephen is driving the car, he squeezes Diana's hand in
 reassurance.

They don't speak anything on the way as the car makes it's
 way back into the heart of the city to Diana's building.

CUT TO:

INT. DIANA'S FLOOR - NIGHT

Stephen comes up to the door with Diana.

STEPHEN
 If you need to talk to me or if
 there is anything I can do, you
 give me a call anytime...ok?

DIANA MILLER

(nods)

I will

STEPHEN

Anytime

He instinctively hugs her, she hugs him back

CUT TO:

INT. DIANA'S LIFT - NIGHT

Stephen gets into the lift.

A bee buzzes near the bulb.

CUT TO:

INT. DIANA'S LIVING ROOM - NIGHT

MARTHA MILLER

How are you feeling Diana?

SAMANTHA

Did the Detective ask a lot of questions?

DIANA MILLER

No...he was just doing his job

SAMANTHA

(goes towards the kitchen)

I'll get some stuff to eat

BRIDGETTE

(sitting on the floor
with her phone
giggles loudly)

Nooooo

SAMANTHA

What's so funny BRIDGETTE?

BRIDGETTE

Daddy says you cook so badly that
even a starving Dog won't eat your
food

SAMANTHA

(angry, grabs BRIDGETTE
by her arm)

Oh you think this is funny? Scaring
your mother to death, listen to me
you ungrateful brat your father was
a monster who beat up your mother
and he is dead and guess what

(glaring)

We are all glad he is dead so don't
you take his name again and as for
my cooking tell your dad I wouldn't
serve him the food from my trash
can even if he was starving

BRIDGETTE starts to cry

SAMANTHA

(apologetic)

I'm sorry BRIDGETTE, I'm really sorry

DIANA MILLER

You shouldn't have said that
Samantha

SAMANTHA

I'm sorry

CUT TO:

EXT. PARKING COMPLEX - NIGHT

Stephen getting out off his car and bending down to take
retrieve his keys, which have fallen, under the seat.

Cut to a truck parked upslope that starts to move downhill
straight into the path of Stephen.

CUT TO:

INT. DIANA'S KITCHEN - NIGHT

Samantha is chopping lemons with a big knife. Diana is with
BRIDGETTE in the kitchen

DIANA MILLER

Now go and hug aunty and tell her
you love her

SAMANTHA

Come here sweetie, I'm sorry I
didn't mean to hurt you

BRIDGETTE is looking at her and as Samantha keeps the knife down and comes towards BRIDGETTE.

Suddenly the door behind her closes with a loud bang.

Samantha looks towards the door and then her head turns to a weird angle almost in the other direction.

Samantha holds her face trying to turn it back, which seems to be twisted like someone else is twisting it.

Diana screams

DIANA MILLER
Samantha what happened
(rushes to her)

BRIDGETTE is watching

CUT TO:

EXT. PARKING COMPLEX - NIGHT

The truck coming down full speed.

Stephen gets his keys and turns around at the last moment as the truck smashes into his body.

CUT TO:

INT. DIANA'S KITCHEN - NIGHT

Diana sees what is happening and tries hard but can't turn back the head in the proper position.

Diana sees a rod and picks it up, Samantha is now on the floor clutching her head as though someone is trying to break her neck.

Diana comes swings the rod at first in the empty space above Samantha's head.

Samantha is screaming

SAMANTHA
Please Diana stop him...hit him
Diana....pleaseeeeeeeeeee

Samantha smashes the rod with full force on Samantha's head.

A shot captures red blood shining in the kitchen light which

DISSOLVE TO:

EXT. ROAD - NIGHT

Dissolves into the red light of an ambulance in which SAMANTHA's body is being put in, a devastated Kevin climbs inside.

CUT TO:

INT. DIANA'S HOUSE - NIGHT

Detective JOHN CLARK and Brooks are in Diana's house. Diana is covered in a blanket being held by her mother. BRIDGETTE is standing in a corner

MARTHA MILLER

Samantha?

DETECTIVE JOHN CLARK

(shakes his head in
the negative)

I'm sorry

DIANA MILLER

(crying)

I didn't do it

(mumbling)

I didn't kill her

DETECTIVE JOHN CLARK

Mrs Miller, I'm sorry...the only
proof I have is what can be
presented in court...justice
doesn't work on instincts

DIANA MILLER

I didn't do it

(pause)

He did it...you know it...you know
he did it

DETECTIVE JOHN CLARK

(takes out the hand cuffs)

You are under arrest Mrs Miller for
the murder of Mrs Samantha Baker,
anything you say will be used in a
court of law,

DIANA MILLER

(gets up)

But you know it...you know he will
kill my daughter...that's all he
wants

BRIDGETTE
 (looks at Diana,
 smiles innocently,
 holding her phone)

DIANA MILLER
 (loses it, she rushes
 to BRIDGETTE with her handcuffs)
 You know who killed them, you
 know... tell them you killed
 Samantha, why are you smiling
 BRIDGETTE? You know who killed her...

The detective tries to pull her away

DIANA MILLER
 She knows Detective, she knows who
 killed them all...I didn't kill
 anyone...Murphy killed Samantha, he
 killed the teacher, he killed the
 kid, he killed the psychiatrist,
 she knows....he killed them for her

MARTHA MILLER
 (holding Diana away
 from BRIDGETTE)
 Please my child please keep quiet

DETECTIVE JOHN CLARK
 I have to take her under custody
 now, however considering the state
 she is in right now I'm taking her
 to a doctor first so that she can
 be kept there for observation

DIANA MILLER
 (screaming as she is
 being led out)
 He'll kill my daughter....somebody
 save my daughter

FADE OUT.

INT. HOSPITAL ROOM - NIGHT

Two Psychiatrists are talking to Diana with one taking down notes.

PSYCHIATRIST#1
 So Mrs Miller you mean to say your
 dead husband possess your daughters
 body?

DIANA MILLER

No....he doesn't possess

PSYCHIATRIST#2

I'm confused you just said he spoke through her

DIANA MILLER

That was only once

PSYCHIATRIST#1

So you heard him only once

DIANA MILLER

No he also called me

PSYCHIATRIST#2

He called you? You mean like he used a phone to call you?

DIANA MILLER

(realizing that the two don't believe her)

Listen to me

(getting up)

My husband is going to kill my daughter why aren't you trying to do something to save her life

PSYCHIATRIST#1

Calm down Mrs Miller your screaming won't help any...we are just trying to understand and help you...so tell me have you only head your husband or did you see him too?

DIANA MILLER

(jumping and grabbing the man by his throat)

Listen to me you fat fuck I don't care if you believe me or not but you get me out off here or I'll kill you, because I won't let him hurt my daughter

(Diana is being pulled back by orderlies)

PSYCHIATRIST#1

Put her in a jacket right now and give her an sedative injection right now

A nurse comes with an injection tray. The orderlies are forcing Diana into a strait-jacket

DIANA MILLER

Listen to me you people, why won't you believe me. Call Detective JOHN CLARK he believes me...why don't you believe me

PSYCHIATRIST#2

(grabs her arm and injects her)

Now now Mrs Miller, everything will be alright, hush now.

The voices soon become vague and start to echo. Diana passes out

FADE OUT.

INT. PADDED CELL - NIGHT

A doped out Diana is lying in a straightjacket in a padded cell.

Time passes.

Diana opens her eyes

CUT TO:

EXT. BAR - NIGHT

Detective JOHN CLARK is sitting with Brooks

DETECTIVE JOHN CLARK

(taking a gulp)

I'm quitting Brooks

DETECTIVE BROOKS

Why? Why do you wanna do that?

DETECTIVE JOHN CLARK

Evil always wins Brooks, I have always served knowing the I can bring evil to justice...but today I have failed

DETECTIVE BROOKS

But sir you say you think this is supernatural and that is not believed by everyone

DETECTIVE JOHN CLARK

Yes but today I have taken an
innocent life by calling her a
killer

DETECTIVE BROOKS

Maybe you can save BRIDGETTE?

DETECTIVE JOHN CLARK

(thinking)

Yes...I can...I can save BRIDGETTE

CUT TO:

EXT. OUTSIDE DIANA'S APARTMENT BUILDING - NIGHT

Detective JOHN CLARK is parked outside the gate, he is
looking up at Diana's floor.

He lights a cigarette and spots a dog, since he is alone,
he makes a noise

DETECTIVE JOHN CLARK

Hey doggy

The dog comes to him. At first CLARK pets him, and then
starts to look up. After awhile he notices that the dog is
standing there looking straight at him.

CLARK walks to the other side of the gate, the dog starts to
walk with him. At first he doesn't pay any attention to him.

One by one other dogs keep on joining him.

When JOHN CLARK turns around he sees there are twenty
stray dogs simply standing and looking at him. CLARK takes
one step back, the dogs take one step forward.

JOHN CLARK turns back and starts to walk fast. The dogs
keep on following him silently. CLARK breaks into a run. Now
the dogs start to bark and start to chase him.

CLARK after a long chase finally jumps over a fence.

He is standing across the fence on the road looking at the
dogs standing and barking at him when SUDDENLY an oil
tanker comes screaming from the left of the screen and CLARK
simply vanishes off the screen.

CUT TO:

EXT. ROADSIDE DITCH - NIGHT

JOHN CLARK's bloody corpse is lying in a watery ditch off the road. The camera stays with him and we realize that John Clark is slowly sinking into the ditch. We stay with him as he sinks.

DISSOLVE TO:

INT. PADDED CELL - EARLY MORNING

Diana is sitting awake.

A ward boy knocks on her door and says someone is here to see her.

Diana tries to get up

CUT TO:

INT. HOSPITAL VISITING ROOM

Diana enters the visitors area still wearing a strait-jacket.

She sees the visitor is BRIDGETTE, who has come all alone.

Diana's eyes flood with tears, she walks to BRIDGETTE, and kneels, she puts her head on BRIDGETTE but can't hug her

DIANA MILLER

How are you darling...I love you so much

BRIDGETTE

I love you and daddy too mommy

DIANA MILLER

(looks up trying to understand)
Where is grandma?

INSERT: A flash shot of Grandma lying in bed with her eyes open

BRIDGETTE

Grandma was sleeping so I came to meet you

DIANA MILLER

BRIDGETTE please don't leave me

BRIDGETTE

I don't want to, but Daddy says you will never love him...why can't you love him mommy?

DIANA MILLER
 (crying)
 I love you honey, I love you

BRIDGETTE
 Daddy wanted me to meet you today

DIANA MILLER
 What?

BRIDGETTE
 Daddy is taking me with him today
 so that we can be together

DIANA MILLER
 (getting worked up)
 You can't do that BRIDGETTE
 (voice rising)
 You listen to me! He is dead
 BRIDGETTE, your father is dead and he
 wants to kill you too...you stay
 away from him...you hear me

The ward boys look at her agitated state and pick her up and take away a crying screaming Diana.

DIANA MILLER
 (we hear her echoes
 as she is being
 dragged back into her cell)
 Do go away BRIDGETTE, don't go away
 from me

CUT TO:

EXT. HOSPITAL ENTERANCE - EARLY FOGGY MORNING

BRIDGETTE is walking down the path towards the gate, she turns

CUT TO:

INT. PADDED CELL - EARLY FOGGY MORNING

Diana is staring down from a small window in her padded cell she sees BRIDGETTE walking down the paved road, she is walking like she is holding someone's hand.

CUT TO:

EXT. HOSPITAL ENTERANCE - EARLY FOGGY MORNING

BRIDGETTE turns back and waves a bye.

CUT TO:

INT. PADDED CELL - EARLY FOGGY MORNING

Diana still in her strait jacket looks on

DIANA MILLER
(choked voice)

No

Diana simply watches her child walk out of the gate and vanish.

Diana sits hunched down. Time is passing by.

She remembers what KEELEY had said

DOUGLAS KEELEY
He is from the land of the dead
(pause)
The living cannot stop him

Diana looks at her bound hands.

Her eyes fall on the padded door, at the doorknob area there is a metal plate on the inside.

Diana walks up to the door and kneels down.

She starts to bang her head on the metal surface.

CUT TO:

EXT. PADDED CELL - EVENING

The camera slowly trails away from the padded cell, we keep hearing the rhythmic thud continuing, the camera keeps panning the sound and image dissolve

DISSOLVE TO:

EXT. RAILWAY TRACKS - NIGHT

The sound of a train, roaring past on the screen.

We see BRIDGETTE walking in the dead of the night on the railway tracks, skipping on the tracks holding someone's hand.

We see a semblance of a shadow with her.

CUT TO:

INT. PADDED CELL - NIGHT

A ward boy's face appears on the screen of Diana's padded cell, he sees Diana's blood soaked body.

CUT TO:

INT. HOSPITAL CORRIDOR - NIGHT

Diana on a stretcher being taken away.

CUT TO:

EXT. RAILWAY TRACKS - NIGHT

BRIDGETTE walking on a track, in the distance we can see the lights on an oncoming train.

CUT TO:

INT. HOSPITAL OPERATING ROOM - NIGHT

Doctors are bent over Diana, we can hear the sound of her heartbeat on the machine. Slowing down, slowing down, until it is one straight sound. The machine indicates the same with her heart beats indicated in one plain line.

CUT TO:

EXT. RAILWAY TRACKS - NIGHT

The sound dissolves into the sound of the train horn.

The train is now very close to BRIDGETTE, A black shadow is with her and is getting darker every frame.

The train horn is all we hear.

Just as the train is about to run over BRIDGETTE we see A Bluish Fluorescent shadow emerge from the tracks and push out BRIDGETTE who flies through the air and falls safely to the other side.

The Bluish Fluorescent shadow turns towards the Dark Black one and simply lunges at it.

We hear the Black Shadow utter an unearthly scream. The Bluish Fluorescent Shadow grabs the Dark Black shadow which is now thrashing.

Another train is coming from a distance.

We can see Diana's face in the Bluish Fluorescent shadow, the Dark Shadow screams as a beam of white light bursts from out off nowhere.

Both shadows are now enmeshed as one.

The opening of white light is straight in the line of the train

CUT TO:

INT. TRAIN ENGINE - NIGHT

The driver sees a Bright white light on the tracks and covers his eyes as he sees the Engine is headed to hit it straight, he pulls the horn

CUT TO:

EXT. RAILWAY TRACKS - NIGHT

The Bluish Fluorescent Shadow drags the screaming Dark Black shadow into the white light and just as they vanish. The Train hits the white light. There is a flash

CUT TO:

INT. TRAIN ENGINE - NIGHT

The driver screams, but the train passes smoothly

CUT TO:

EXT. RAILWAY TRACKS - NIGHT

BRIDGETTE is standing all-alone on the tracks crying.

Some neighboring people come out hearing her cry. An elderly man picks her up

ELDERLY MAN

What happened child?

BRIDGETTE

My daddy killed mommy

The man buries her face in his big shoulders

ELDERLY MAN

Everything will be ok, hush now

The camera starts to pull away.

We cut to a close shot of BRIDGETTE's head on the man's shoulders, her eyes looking at us. She looks to her left like she saw something, her head perks up, her eyes shine. She gives a little smile and opens and closes her fist.

THE END