

REFRACTION

By

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OVER BLACK

The sound of a PENCIL on paper and a YOUNG BOY reciting verses from the BIBLE - the voice is flat, the verses learned by rote and recited automatically.

DANIEL (V.O.)

And the LORD God commanded the man, saying, "You may freely eat of every tree of the garden; but of the tree of the knowledge of good and evil you shall not eat, for in the day that you eat of it you shall die."

FADE IN:

INT. DANIEL'S HOUSE - BEDROOM - DAY (1966)

OPEN on DANIEL BANTREE (6), small for his age, pale and serious. He sits at an adult desk drawing and coloring a picture of the temptation of Adam in the garden of Eden - his drawing skills are far better than the average six year-old.

The walls of his room are covered in dark and gloomy religious pictures.

DISSOLVE TO:

LATER

Daniel is asleep at his desk. The sound of his bedroom door being UNLOCKED wakes him. From the HALLWAY the muffled, harsh voice of a MAN followed by the stomp of boots climbing a staircase.

The bedroom door opens and Daniel's MOTHER steps in with a smile. She is mid-30's, attractive and neatly dressed.

DANIEL

Mommy!

She kneels down and hugs him.

DANIEL

Look.

He hands her the picture of Adam and Eve.

MOTHER
It's beautiful.

DANIEL
Stay with me...please?

MOTHER
Not today Daniel. Father needs me
today. What does the Lord say?

DANIEL
Honor thy father and thy mother.

MOTHER
Very good.

She takes his hand.

MOTHER
(singing)
Jesus loves me this I know,

BOTH
For the Bible tells me so...

They sing as she leads him into the

HALLWAY

and toward the front door - faint laughter coming from
behind and above. Daniel looks over his shoulder.

At the top of the STAIRS, in the doorway to the bedroom
stands Daniel's father JOSEPH BANTREE (mid-40's), a small,
mean looking man with a mustache who glares at Daniel.

Daniel catches a glimpse of a second MAN disappearing into
the bedroom before Mother turns his head and leads him out
onto the

PORCH

She steps back inside and closes the door behind him. He
sits on the porch and looks down the narrow path to the gate
and the sidewalk beyond.

CHILDREN play in the streets, NEIGHBORS chat across fences:
a neat and tidy working class neighborhood.

Muffled voices, laughter and the clink of BOTTLES and
GLASSES drifts from an open window above Daniel - he presses
his hands against his ears.

LATER

Daniel wakes up on the porch. The voices from the upstairs bedroom are louder now, the laughter unrestrained.

A man's voice begins to sing "Bringing In The Sheaves"...and then, intermittently, a Woman gasping, bedsprings squeaking.

Daniel looks toward the street - neighbors are collecting their children and hurrying indoors.

EXT. DANIEL'S HOUSE - PORCH - NIGHT (1966)

Daniel sits on the porch. The front door opens and Mother steps out wearing a silk nightgown.

Daniel wakes, takes her hand and walks inside.

INT. DANIEL'S HOUSE - HALLWAY - NIGHT (1966)

Daniel stands in the hallway, looking fearfully at his bedroom door. Mother hands him a small tray with milk and cookies.

MOTHER

You were such a big, brave boy
today Daniel, I'm so proud of you!

She steers him toward his bedroom and opens the door, he stops...

DANIEL

Stay with me, please
Mommy...please?

She kneels down beside him.

MOTHER

Mommy's right upstairs.
(hug and a kiss)
Now go to bed, sleep tight and then
come wake me up in the morning with
the biggest kiss in the whole wide
world?

DANIEL

Okay.

As Daniel steps inside the bedroom, Mother gives one last smile and closes the door behind him.

LATER

OPEN on the morbid religious pictures. Daniel lies in bed eyes squeezed shut, whispering:

DANIEL
 ...Then, after desire has
 conceived, it gives birth to sin;
 and sin, when it is full-grown,
 gives birth to death.

He puts his hands over his ears - PUSH IN to the vent beside his bed: faint sounds, unmistakable, a bed squeaking, a woman moaning.

FADE OUT:

OVER BLACK

The steady tick-tick-tick of an alarm clock - the ticking stops: one beat of pregnant silence and then a hand slams down on the clock before it can ring.

FADE IN:

INT. DANIEL'S HOUSE - BEDROOM - MORNING (1966)

Daniel takes his hand off the alarm clock and waits. He hears a CAR start outside and runs to the window - he smiles as he watches a car back out of the laneway beside the house.

He steps into the

HALLWAY

runs up the stairs and into the

BATHROOM

brushes his teeth and washes his face. Runs down the landing to his

PARENT'S ROOM

Big smile on his face as he opens the door and enters, and then...

HORROR

He screams. Mother lies naked on the bed, her stomach slit open, her throat a hideous gaping hole.

The walls and floor are covered in blood. Daniel's slippers stick to the floor.

LAUGHTER from the window seat...Joseph Bantree, naked and covered in blood, holding a long, bloodstained knife.

Daniel backs slowly out of the room then runs down the stairs.

EXT. DANIEL'S HOUSE - MORNING (1966)

The neighborhood is quiet - a MILKMAN whistles as he walks up the front path to the front door.

Daniel runs out, screaming, hysterical.

FREEZE ON THE HOUSE

DISSOLVE THROUGH THE NEXT FORTY YEARS...

The house and surrounding neighborhood becoming more and more neglected - working class pride giving way to ghetto hopelessness.

FADE TO BLACK:

OVER BLACK

The steady tick-tick-tick of an alarm clock - the ticking stops: one beat of pregnant silence and then a hand slams down on the clock before it can ring.

FADE IN:

EXT. FACTORY - DAY

PUSH IN on an old factory made of crumbling brick and battered tin siding.

The sound of INDUSTRIAL MACHINERY gets louder and louder. A single voice singing quietly to itself.

DANIEL (V.O.)

Jesus loves me this I know/For the
Bible tells me so/Little ones to
Him belong/They are weak but He is
strong...

INT. FACTORY - DANIEL'S SECTION - SAME

Workers wear safety glasses and ear protectors - repetitive movements, blank faces.

Along one wall is the OFFICE: two or three steps above the floor with large plexiglass windows.

DANIEL (V.O.)

(singing)

Jesus loves me this I know/As He
loved so long ago/Taking children
on His knee/Saying Let them come to
Me.

FIND DANIEL (mid-40's), on the shop floor adjusting a machine. He is average height, turning gray, he has a calm and reserved demeanor.

CATHY (early-30's), works at a nearby machine. She's attractive but looks stressed - fading bruises on her face and wrists.

Daniel's gaze lingers on the RED SCRUNCHIE holding Cathy's ponytail in place - a tiny splash of color in a sea of gray.

Daniel realizes two WOMEN are watching him watching Cathy - he stops singing, focuses on the machine.

SECONDS LATER

DANIEL

(singing quietly)

Jesus loves me when I'm good/When I
do the things I should/Jesus loves
me when I'm bad/Though it makes Him
very sad.

He sings the last two verses , stops working for a moment.

INT. DANIEL'S HOUSE - HALLWAY - DAY

The house is dirty and neglected. The kitchen area has been boarded up. Daniel's bedroom door has a number 1. His parents bedroom is number 3.

Opposite Daniel's room a faded and peeling door is number 2 - the number hangs upside down and slightly crooked.

INT. DANIEL'S HOUSE - BEDROOM - DAY

His bedroom has been converted into a bachelor apartment. His single bed doubles as a couch.

The walls are covered with pictures of JESUS taken from children's coloring books.

Daniel paces back and forth, glancing repeatedly at a STAND-ALONE WARDROBE against the wall.

Decision made: at the bottom of the wardrobe is a large box. On top of the box is a sketch pad and pencil case.

He sets the sketch pad and case on the table - lays out a collection of pencils and charcoals.

LATER

Daniel puts the finishing touches on a sketch.

INSERT SKETCH: Head and shoulders portrait of Cathy looking serious.

He pins the sketch to the wall above his bed.

LATER

Daniel lies in bed looking at the sketch. Sounds drift down from UPSTAIRS: angry voices, a hard slap, tears.

FADE TO BLACK:

OVER BLACK

The steady tick-tick-tick of an alarm clock - the ticking stops: one beat of pregnant silence and then a hand slams down on the clock before it can ring.

FADE IN:

INT. DANIEL'S HOUSE - BEDROOM - MORNING

Daniel sits on his bed eating breakfast - quick look at the alarm clock and he steps to the door: opens it an inch, waits.

Door slams upstairs, footsteps on the stairs.

TOM (O.C.)
Fuckin' bitch!

CATHY (O.C.)
Go to hell!

Cathy sweeps past Daniel and out the FRONT DOOR.

INT. DANIEL'S HOUSE - HALLWAY - MORNING

Daniel locks his apartment, walks to the front door.

SHADOWS under the door in Apartment 2 catch his eye. He waits...the shadow disappears.

EXT. DANIEL'S HOUSE - MORNING

Daniel steps onto the

SIDEWALK

nearly collides with a WOMAN (late-30's), and her SON (6).

The woman wears a bright RED COAT and BLUE HEADSCARF - we can't see her face.

DANIEL
Sorry, I...

The woman ignores him, keeps walking. The boy looks back over his shoulder, smiles and waves - Daniel waves back.

INT. FACTORY - OFFICE - DAY

Daniel files invoices, keeps one eye on Cathy on the shop floor.

Daniel's supervisor MR. HILL (late-40's), taps at a computer. A bookkeeper JUNE (early-50's), sits at the far end.

MR. HILL
That's lunch. June?

JUNE
Sure.

DANIEL
I'll be right there.

Mr. Hill and June leave - Daniel closes the filing cabinet, about to walk away but stops. On the wall above the cabinet is a dusty photograph.

Daniel wipes the dust away.

INSERT PHOTO

A black and white picture dated 1966 - employees stand in front of the factory. JOSEPH BANTREE is in the front row.

INT. FACTORY - WASHROOM - DAY

The MEN'S WASHROOM is long and narrow, tiled floor and walls. Men stand by the sinks smoking - the air is a blue haze.

Daniel enters the furthest stall - he hears muffled voices, snickered laughter: checks the lock on the door.

A BONDAGE PORNO MAGAZINE slides under his door. Laughter and footsteps as the men leave. Daniel kicks the magazine out of the stall.

INT. FACTORY - LUNCHROOM - DAY

Daniel sits at the end of a table, watches Cathy from the corner of his eye - she sits alone, chews on a sandwich and stares into space.

LATER

Everyone's leaving - the SCRUNCHIE falls out of Cathy's pocket.

Daniel waits until everyone has gone and then stuffs the scrunchie into his pocket.

EXT. FACTORY - DAY

Closing time. Workers stream out of the factory. Cars peel out of the parking lot.

INT. FACTORY - SHOP FLOOR - DAY

Daniel walks around turning off lights. He walks over to the

MEN'S CHANGEROOM

Sticks his head inside, listens and turns out the light.

WOMEN'S CHANGEROOM

Sticks his head inside the door, about to switch off the light when he hears someone HUMMING. He steps inside.

DANIEL

Hello? Anybody there? Hello...

He walks toward the toilets and SINKS. The humming gets louder.

Cathy is cleaning the sinks: she wears overalls, has a bucket of CLEANING SUPPLIES at her feet, headphones on and music blaring.

He touches her shoulder and she jumps.

CATHY

Oh Jesus! Shit you scared me!

DANIEL

Sorry! I'm sorry...you couldn't hear me.

She sits on a bench, catches her breath.

DANIEL

I'm sorry...

CATHY

(smiles)

Nobody told you I'm staying late to clean up huh?

DANIEL

No.

CATHY

Figures. Mondays, Wednesdays and Fridays, just so you know. You locking up now?

DANIEL

I can wait, it's fine.

CATHY

Five minutes?

DANIEL

Sure. I'll be in the office.

She nods, looks away - he hesitates, wants to talk to her, wants to say something...she looks at him.

CATHY

What?

DANIEL

We're neighbors. Upstairs, you live upstairs in number three, with...your friend.

She smiles, rolls her eyes.

CATHY

My friend....

(then)

We been there like three months now, I never seen you.

DANIEL

No.

She laughs.

DANIEL

I mean I just stay in mostly.

CATHY

Okay.

DANIEL

I'll wait at the office.

She stretches out her hand.

CATHY

I'm Cathy.

DANIEL

Daniel.

CATHY

Nice to meet you...neighbor.

They shake hands. Daniel looks ecstatic as he turns and leaves.

MINUTES LATER - OFFICE

Daniel's hand bumps a MOUSE and a COMPUTER SCREEN lights up.

INSERT SCREEN: SECURITY CAMERAS

The view switches between the shop floor and the doors. He reaches out to shut it off when it switches to a view of the WOMEN'S CHANGEROOM.

Cathy peels off her overalls: she's wearing a t-shirt and skimpy panties underneath. Daniel's trembling hand reaches out for the switch...he keeps watching as Cathy takes off her t-shirt (no bra).

The view switches to the shop floor and Daniel shuts the monitor off.

INT. DANIEL'S HOUSE - BEDROOM - NIGHT

Daniel sits at his desk sketching a CHARCOAL portrait of Cathy - it's the only picture in which she's SMILING.

The scrunchie sits on the desk - he picks it up, smells it.

FLASHBACK

WOMEN'S CHANGEROOM: Cathy pulls off her t-shirt.

END FLASHBACK

BATHROOM - MOMENT'S LATER

Daniel turns the COLD WATER on full blast, flips the SHOWER lever and steps into the tub.

Forces himself to stay under the spray.

DANIEL

God is faithful; he will not let
you be tempted beyond what you can
bear.

(then, slowly)

But when you are tempted, he will
also provide a way out so that you
can stand up under it.

A beat - he's thinking, confused. He bumps his forehead against the wall, again and again.

INT. DANIEL'S HOUSE - BEDROOM - NIGHT

OPEN on the sketch of Cathy smiling - it sits on the desk.

PAN ACROSS to Daniel pulling the WARDROBE away from the wall. He picks up a sketch.

INSERT SKETCH: Cathy, nude: a classical pose.

INSTANT FLASHBACK

Six year-old Daniel lies curled up on a hospital bed, the privacy curtain is pulled around the bed - silhouette of someone sitting on the other side of the curtain talking.

Daniel is scared - the silhouette pulls the curtain back a few inches, hands Daniel a sketch pad and pencils.

END FLASHBACK

Daniel flexes, as though to crumple the sketch but stops. He smooths it out and pins it to the wall.

He pushes the wardrobe back into place. The sounds of YELLING drift down from upstairs.

LATER

Daniel lies in bed looking at the portraits of Cathy on the wall - he rolls over, stares at the space behind the wardrobe.

Shuts his eyes tight.

DANIEL

...Then, after desire has
conceived, it gives birth to sin;
and sin, when it is full-grown,
gives birth to death.

FADE OUT:

OVER BLACK

The ticking of an alarm clock, tortured breathing, moans - a man trapped in a nightmare.

SMASH CUT TO:

INT. HOSPITAL - JOSEPH'S ROOM - NIGHT

NO SOUND

A PADDED CELL, everything is white. SLOW PULSE of a fan in the ceiling is the ONLY SOUND. The light is so dim it feels like we are seeing the room on SUPER 8 film.

JOSEPH (80-something), sits on a plain wooden chair, catatonic, ancient - long, white hair, yellow fingernails like claws.

Daniel sits opposite.

Ceiling fan starts to speed up.

BUZZ - CLUNK

The door locks.

Joseph wakes - looks at Daniel, laughs. Daniel tries to stand up but can't move.

LIVE HANDS growing out of the chair and the floor hold him in place. He struggles, screams silently.

Joseph stands up, moves in closer, his EYES are huge, black and reptilian.

Behind Joseph's chair is the BED. Daniel watches as the WHITE sheets turn RED. Joseph pulls back the top sheet: Cathy lies dead, horribly mutilated.

Joseph picks up a KNIFE, advances on Daniel - pushing the point of the knife into Daniel's eye.

SOUND RETURNS

Daniel's scream mixes with an alarm clock ringing.

END DREAM

INT. DANIEL'S HOUSE - BEDROOM - MORNING

Daniel wakes screaming. Slams his hand down on the alarm clock.

LATER

He sits on his bed, picks up a ROTARY DIAL phone and makes a call.

NURSE (V.O.)
(filtered)
Third floor nurse's station...

DANIEL
Hello, this is Daniel...Daniel
Bantree?

a beat - WE HEAR her breathing, when she speaks her voice is concerned.

NURSE (V.O.)
(filtered)
Are you alright Daniel?

DANIEL

I'm...fine. I'm calling about my
Father. I wondered whether
something had happened. If
he'd...changed?

beat

NURSE (V.O.)

(filtered)

He's the same way he's always been.
Daniel, if something is wrong...

He hangs up. Sits on the bed, wipes the sweat off his brow -
he's shaking.

INT. MENTAL HOSPITAL - 3RD FLOOR - DAY

Daniel walks slowly down the corridor. The hospital feels
strangely old, as though the decor hasn't been changed since
the 1960's.

All the patient rooms are locked. Screaming, yelling,
laughing, crying FACES are pressed to small windows in the
doors. The sound that escapes is deeply muffled.

The only distinct sound is a TYPEWRITER.

NURSE'S STATION

The nurse's station contains charts, several rolodex, a line
of rotary dial phones but no computer.

A nurse, JUNE (African-American, late-50's), looks up from
her typewriter and sees Daniel. Her uniform looks
old-fashioned.

The name JUNE is stitched on her pocket in longhand.

JUNE

Daniel.

DANIEL

Hello.

JUNE

Had a feeling you might drop by.

(then)

You want to see him?

DANIEL

Yes.

CORRIDOR

FOLLOW Daniel and June as they navigate a series of almost identical, empty corridors.

JUNE

Heard you called this morning.

DANIEL

Yes.

JUNE

You get a feeling or something?

beat

DANIEL

No.

She looks at him, skeptical but keeps it to herself. They turn a corner into a shabby

CORRIDOR

The lights above flicker. Windows are cracked - the patients are louder.

JUNE

Why don't that man ever fix these lights? Place is falling apart.

They stop at a door halfway down on the left. Daniel steps up to the window and looks

INSIDE

The padded cell and Joseph look exactly as they did in Daniel's nightmare.

Daniel steps away from the window.

JUNE

Man ain't said a word in forty years, he ain't gonna start now.

DANIEL

I just...

June smiles, puts a hand on Daniel's arm.

JUNE
 Needed to see it for yourself?

DANIEL
 Yes.

JUNE
 Going inside?

DANIEL
 Not today.

She squeezes his arm and walks away.

LATER

Daniel is staring into the room.

DR. SHEPARD (O.C.)
 He doesn't look like a monster does
 he?

Daniel turns, startled - DOCTOR SHEPARD (late-30's), smiles
 at him.

She's very attractive, long, dark hair, bright blue eyes - a
 RED flower is pinned to her lab coat. A BLUE ribbon holds
 her hair in a ponytail.

DANIEL
 What?

DR. SHEPARD
 Your father - he looks... harmless.
 (holding out hand)
 I'm Doctor Shepard...your father's
 doctor.

DANIEL
 I'm...

DR. SHEPARD
 Daniel - yes, I know.
 (then, explaining)
 His file contains information about
 you too. Not much
 but...interesting.

beat

DR. SHEPARD
 Would you like to talk about your
 nightmare?

She smiles at his surprise, pulls a note from her pocket.

DR. SHEPARD

No, I'm not a mind-reader. You called at 5:30 am, sounding...upset. Logical deduction: you had a nightmare. Talking about it might help.

DANIEL

All I need is to know that he's still here, still like that.

DR. SHEPARD

After forty years, why would he wake up now?

DANIEL

He won't. He can't.

He walks away.

DR. SHEPARD

So who's the lucky girl?

He stops.

DR. SHEPARD

You are in love aren't you?

DANIEL

How...

DR. SHEPARD

Nightmares are a fragment of a fear we're pushing into our subconscious. Not much to be afraid of at your age, except falling in love.

Silence - she smiles.

DR. SHEPARD

I'm always here if you feel like talking.

beat

DANIEL

Her name is Cathy but...

He shrugs. She smiles.

DR. SHEPARD

It was nice meeting you Daniel.
I'll see you again, I'm sure.

She walks away.

INT. FACTORY - DANIEL'S SECTION - DAY

The factory is up and running. Daniel hurries to a machine:
two MEN wait, arms folded.

MAN 1

Sleep in?

Daniel shrugs, glances at the OFFICE, Mr. Hill is watching
him, not looking happy.

INT. FACTORY - OFFICE - DAY

Daniel and Mr. Hill are in the office. Cathy walks by on the
floor, smiles at Daniel, he smiles back.

MR. HILL

You know her?

DANIEL

Neighbor.

MR. HILL

Uh-huh. You know about her?

Daniel ignores him.

MR. HILL

You be careful.

INT. FACTORY - SHOP FLOOR - DAY

The shop floor is deserted, the lights out. PUSH IN on the
OFFICE

Two small desk lamps are still on. Daniel sits at the
computer, eyes closed, hands clenched in prayer.

DANIEL

...be strong in the Lord and in his
mighty power. Put on the full armor
of God so that you can take your
stand against the devil's schemes.

He opens his eyes, unclasps his hands. One hand inches toward the computer mouse...he stops, resumes his prayer.

DANIEL
For Satan himself masquerades as an
angel of light.

MOMENTS LATER

Cathy enters, hands Daniel a key ring. She sees him staring at the fresh BRUISES on her wrists.

CATHY
(quickly)
I locked up both changerrooms.

DANIEL
Thank you.

CATHY
See you tomorrow.

She's halfway through the door...

DANIEL
It's getting dark. I could walk
with you...if you like?

CATHY
Sure.

She smiles.

EXT. STREET - EVENING

Daniel and Cathy walk slowly toward the house. Conversation is sporadic but the silences in between don't feel uncomfortable.

CATHY
Someone told me this used to be a
nice neighborhood. Hard to believe.

DANIEL
It was once.

CATHY
You lived here all your life?

DANIEL
Yes. Well, mostly...

beat

CATHY
That makes sense then...
(OFF his look)
...how come you're here. Doesn't
seem like your kinda place.

DANIEL
Oh...

She laughs.

CATHY
I just meant 'cos you're a nice
guy.

The house is getting closer.

CATHY
Strange huh, just the three of us
in a great big house like that.

DANIEL
There's the Old Lady in Apartment
2.

CATHY
Really? Since when?

DANIEL
I think she just moved in...maybe a
week ago.

CATHY
I haven't seen her.

DANIEL
No, me neither.

She looks at him, they laugh.

DANIEL
Maybe I did. I guess I must have.

They stop at the front path, Cathy looks up at her apartment
window.

CATHY
I better go. Thanks for walking me.

DANIEL
You're welcome.

She takes a step, stops. Tries to find the words...

CATHY
 You probably think I'm an idiot,
 staying with him.

DANIEL
 No. I don't...

CATHY
 I probably am. I know I am, but...
 (then)
 ...where else am I gonna go?

She hurries into the house. Daniel stands where he is - a movement in the window of Apartment 2 catches his eye. A glimpse of a FACE, an OLD LADY.

The curtain falls back into place.

FADE TO:

INT. DANIEL'S HOUSE - BEDROOM - NIGHT

OPEN on a charcoal SKETCH - C.U. on Cathy's face. The sound of an argument from upstairs getting louder and louder.

PULL BACK to reveal Cathy naked beneath a tree, she holds out a hand. The sketch is unfinished.

PULL BACK again - Daniel pacing. He stops, focuses on the head and shoulders portraits of Cathy on his wall.

Walks to the desk, crumples up the sketch and throws it in the garbage.

BANG

A door slams. Cathy, she's terrified.

CATHY (O.C.)
 No! Please Tom, don't.

The sound of a body falling down the stairs. Daniel runs to his door.

HALLWAY

Apartment 2 is open, an OLD LADY in a nightgown stands in the doorway looking horrified.

Cathy lies in a heap at the foot of the stairs, she's trying to get up, her face is a swollen mess of blood and cuts.

TOM (late-30's), is on the stairs. He's 6' 2", 240lbs, drunk and angry.

TOM
Fuckin' whore! Get up bitch, this
time I'm gonna fucking kill you.

DANIEL
Leave her alone.

TOM
(laughing)
Who the fuck are you?

DANIEL
Don't you touch her. I'll call the
police.

TOM
Oh yeah?

Tom steps over Cathy, moves close to Daniel.

TOM
What are you gonna do?

DANIEL
I'm going to call the...

Tom punches Daniel in the gut, throws him into the middle of the hallway.

TOM
Get up and I'll kill you too
faggot.

Tom walks back to Cathy, she's leaning against the railing.

CATHY
Don't...

He slaps her in the face, sends her flying. He bends over her, laughing...doesn't see Daniel coming at him from behind.

Daniel's steel-toe BOOT smashes into his balls, he sprawls forward screaming in pain.

DANIEL
Come on.

Daniel throws Cathy's arm over his shoulder, drags her toward his apartment. He reaches out to push the door open...

WHAM

Tom crashes them from behind. Cathy falls to the floor, crawls to the FRONT DOOR.

Tom throws Daniel against the wall: he's strong, but he's slow now. He raises his fist - Daniel HEADBUTTS him on the nose, grabs his collar and headbutts him twice more.

Tom is out on his feet, Daniel is enraged - steps forward and punches Tom hard in nose: blood sprays everywhere.

Daniel looks at his blood covered fist, let's Tom drop to the floor.

EXT. DANIEL'S HOUSE - NIGHT

A CRUISER is parked in the laneway beside the house, lights flashing.

An UNMARKED detective's car pulls up in front of the house.

INT. DANIEL'S HOUSE - BEDROOM - SAME

Daniel watches from his bedroom window: a UNIFORMED COP talks with DETECTIVE GOLDMAN (early-60's), short and stocky, with a mustache, a trench coat and a fedora.

Daniel moves to the bed, slumps against the wall.

A KNOCK on the door.

SWITCH POV: PEEPHOLE

Goldman, smiling.

DANIEL

Yes?

Goldman flashes his ID.

GOLDMAN

Daniel Bantree? Detective Goldman.
You have a minute?

SWITCH POV: NORMAL

Daniel opens the door an inch or two.

DANIEL
I already talked to...

GOLDMAN
(cutting in)
...Officer Watts, I know. I just
have a couple things. May I?

Daniel opens the door, Goldman enters.

LATER

Daniel sits on the bed, Goldman sits by the desk.

Goldman takes a sip from his mug of coffee and puts it on the desk. He flips shut his notepad and stuffs it and a pen into his jacket.

GOLDMAN
I think that's it. I thank you for
your time, and the coffee.

He stands up, puts on his trench coat.

DANIEL
What happens now?

GOLDMAN
First thing, we find the boyfriend.
Between you and me, he's no rocket
scientist, so my guess is this is
not gonna take too long.

DANIEL
Then you'll put him in prison?

Goldman shrugs.

GOLDMAN
That depends on the girl. If she
presses charges, sure, we can hold
him.

DANIEL
What about me? Can't I charge him?

GOLDMAN
That's where it's a little
complicated. Between you and him it
seems you did most of the hitting.

DANIEL

Oh.

Goldman puts on his jacket, opens the door. Daniel suddenly jumps to his feet.

DANIEL

But the Old Lady, she's a witness.
She can tell you what happened too!

GOLDMAN

The Old Lady...?

DANIEL

In apartment two. She just moved
in.

Goldman looks across the hallway: the number two is hanging upside down.

GOLDMAN

I'll tell you what I'll do, I'll
check with Officer Watts, I'm sure
he interviewed her. Before you get
your hopes up, an old person, most
times they don't want to get
involved. Probably she told Watts
she didn't see anything. Anyway,
our man is out there somewhere,
that's what we focus on now.

beat

DANIEL

Cathy's out there too. What if he
finds her first?

GOLDMAN

Please, don't go thinking the what
if's. That's what drives people
crazy.

Goldman takes a step out and stops, he nods at the hand
drawn portraits of Cathy on the wall.

GOLDMAN

You understand, some things I have
to ask...between you and the girl,
there's something going on?
Something the boyfriend doesn't
like?

DANIEL

No! There's nothing like that! We work together...we're friends, that's all.

GOLDMAN

And you draw her...

DANIEL

It's my hobby. She doesn't know.

GOLDMAN

Ah. A hobby is good. Me, I like taxidermy. Mostly fish...

He steps back in, closes the door.

GOLDMAN

Before I go - you look familiar, have we met before?

DANIEL

No, I don't think so.

GOLDMAN

You're sure? Take a good look - you don't know me?

DANIEL

No. I'm sorry.

GOLDMAN

Forget it, please. You know, I see so many faces. That must be it.

He opens the door.

GOLDMAN

Now listen, don't you worry about the girl. And don't do anything foolish. Just stay here, let us take care of this.

Goldman leaves. Daniel walks to the window, pulls up a chair and sits.

INT. GOLDMAN'S CAR (PARKED) - STREET - NIGHT

Goldman watches Daniel's silhouette on the bedroom curtains. He taps his notepad against his chin, thinking...

He punches a number on his cell phone.

GOLDMAN

Eddy! Tell me something, you still
get the allergies from the dust and
the mould?

That bad huh? Then you're not gonna
like this job...

Still talking, he starts the car and drives away.

EXT. NEIGHBORHOOD - STREETS - NIGHT

BEGIN MONTAGE

Daniel wanders the streets - sees woman after woman who
looks like Cathy but isn't.

END MONTAGE

He glances across the street: sees Cathy - she's standing at
the mouth of an ALLEY, still dazed and unsteady from the
beating.

Someone grabs her, drags her into the alley.

Daniel runs...

EXT. ALLEY - NIGHT

Daniel runs through the alley - Tom is beating Cathy
ferociously. As Daniel closes in...

DANIEL

Leave her alone!

BANG

Tom punches Daniel in the face, knocks him to the ground.
Tom grins: two front teeth are missing.

TOM

See that, faggot? You tell the cops
you knocked my teeth out?

No answer - Tom grabs Daniel by the hair, twists.

TOM

Did you call the fucking cops!

DANIEL

No!

Cathy crawls away, gets to her feet and staggers off.

TOM

You're fucking lying.

Tom kicks and punches Daniel again and again - finally hurls him into the piles of garbage lining the walls.

CLICK

Tom opens a SWITCHBLADE.

TOM

I'm on parole already. I guess
ho-bag didn't bother to mention
that did she? You ever been inside?
It's a fuckin' nightmare.

DANIEL

I didn't call the police.

TOM

I'm not goin' back. That's all
there is to it. That sucks for you.

He moves in close, grabs Daniel's collar with one hand, raises the knife. Daniel sees Cathy watching from the end of the alley.

Daniel's fingers close around a TIRE IRON. He swings the iron into Tom's knee.

Daniel climbs to his feet still gripping the iron - Tom is on the ground, reaching for the knife.

ONE SECOND BLACKOUT

Daniel looks at the tire iron, it's dripping with blood. Tom is crawling away. Daniel follows...

ONE SECOND BLACKOUT

Tom, barely moving, bleeds onto Daniel's boots. Tries to turn and crawl away...Daniel takes three steps, blocks Tom's path.

ONE SECOND BLACKOUT

Daniel looks down at Tom's head - shattered, distorted, beside it a puddle of BRAIN MATTER.

Daniel drops the tire iron and runs.

INT. DANIEL'S HOUSE - HALLWAY - NIGHT

Daniel tries to unlock his door - he's covered in blood, hands shake.

OLD LADY (O.C.)
Daniel?

Over Daniel's shoulder WE SEE the blurred image of an OLD LADY in a nightgown. Daniel slips the key into the lock, opens the door.

OLD LADY (O.C.)
What have you done?

He slips inside.

INT. DANIEL'S APARTMENT - BATHROOM - NIGHT

- Daniel stands under the shower fully clothed, dazed, watching the blood swirl down the sink.

- He kneels by the toilet, vomits.

- Lying on the bathroom floor naked, shaking.

INT. DANIEL'S HOUSE - BEDROOM - NIGHT

Daniel sits on the bed, head in his hands. He snatches up the phone, dials.

DR. SHEPARD (V.O.)
(filtered)
Shepard.

DANIEL
I need help.

DR. SHEPARD (V.O.)
(filtered)
Daniel? I've been trying to call you.

DANIEL
Doctor Shepard, I need to see you.
Right now.

beat

DR. SHEPARD (V.O.)
(filtered)
Daniel where have you been, I've
been calling you all night.
(then)
Daniel, your father woke up
tonight.

FADE TO BLACK:

FADE IN:

INT. HOSPITAL - CORRIDOR - NIGHT

PUSH DOWN the deserted corridor toward Joseph's room. As we get closer the sound of his voice gets louder but remains incomprehensible.

SMASH CUT TO:

INT. JOSEPH'S ROOM - SAME

Joseph and Daniel face each other as in the nightmare - Joseph is restrained by a strait-jacket. His voice is deafening.

JOSEPH
Number five. Honor thy father and
thy mother. Number six. Thou shalt
not kill. Number nine. Thou shalt
not bear false witness.

Daniel puts his hands over his ears as Joseph repeats himself.

JOSEPH
Number five. Honor thy father and
thy mother. Number six. Thou shalt
not kill. Number nine.

Daniel slips a STANLEY KNIFE out of his pocket, extends the blade.

JOSEPH
Thou shalt not bear false witness.
Number five.

Daniel steps forward, slices Joseph's throat open. Blood sprays over Daniel's face - he smiles.

DR. SHEPARD (V.O.)

Daniel?

CORRIDOR

Daniel looks into Joseph's room. Joseph sits in a chair, bound by the strait jacket, screaming at the top of his lungs.

CUT TO:

INT. HOSPITAL - DR. SHEPARD'S OFFICE - NIGHT

A large office that could have been taken directly from an English mansion: IMPRESSIONIST PRINTS on wood paneled walls, leather chairs and polished antique furniture.

Rich, velvet drapes cover the windows, a GRANDFATHER CLOCK ticks softly in a corner.

Daniel sits, head in hands, eyes fixed on a FRAMED PHOTO on Dr. Shepard's desk.

INSERT PHOTO: a BOY (6 years-old), running, jumping, his face turned away from the camera.

Dr. Shepard's hair is pulled back in a ponytail, held with a bright BLUE ribbon. Her face is pale: no makeup apart from deep RED lipstick.

DANIEL

(under his breath)

The LORD said, "What have you done?
Listen! Your brother's blood cries
out to me from the ground.

DR. SHEPARD

Daniel!

He picks up the photo.

DR. SHEPARD

My son, Ash...Ashley.

(takes the photo)

Why now? Why did he wake up now?

Daniel is surprised by the question but he thinks about it.

DANIEL

Because he knew. Knew I was finally
moving on. He couldn't stand that.

DR. SHEPARD
Daniel, it gets worse. He says he's
innocent. he says he didn't kill
your mother.

DANIEL
He's lying!

DR. SHEPARD
He says it was the man he brought
home. The man you saw.

INSTANT FLASHBACK

Mother leads Daniel to the FRONT DOOR - he looks upstairs,
brief glimpse from behind of a MAN standing beside Joseph.

END FLASHBACK

DANIEL
I didn't see him, not his face!

DR. SHEPARD
It doesn't matter.

Cold, hard, unthinkable realization...

DANIEL
You're going to let him go? You
can't! You can't do that!

DR. SHEPARD
I might not have a choice.
(then)
There was never a trial, was there?
You were too young.

DANIEL
I was too young. But...there must
have been evidence. Why didn't they
look for this second man then?

DR. SHEPARD
Because nobody knew. Joseph was
catatonic; you were in shock. It
took years of therapy before you
could recount what happened. By
then...nobody cared.

Daniel shakes his head.

DANIEL
You can't let him out.

DR. SHEPARD
It isn't up to me. You're the only
one who can keep him here.

DANIEL
How?

DR. SHEPARD
You have to remember what
happened...what really happened.

DANIEL
I did! You saw it, it's in his
file.

beat

DR. SHEPARD
Do you know what refraction is
Daniel?

(He shakes his head)
It's the way light bends when it
crosses certain media, like water.
You end up with a distorted image.
Memory is like light, except that
it refracts over time. We adjust
our memories until they support a
version of the past that we're
comfortable with, until we have a
version of the past that we want to
believe in.

DANIEL
You've read what happened, does
that sound like a version I'm
'comfortable' with?

DR. SHEPARD
Certain parts.

DANIEL
Like what!

DR. SHEPARD
The point I'm making is that I can
help you to remember. And that's
the only chance we have to keep him
locked up.

CUT TO:

INT. DANIEL'S HOUSE - BATHROOM - MORNING

Daniel puts his hand into a sink full of water, watches as the fingers distort. he looks at his bruised and swollen face in the mirror.

DR. SHEPARD (V.O.)

When you called me you said you
needed help. Somebody beat you up.
What happened?

DANIEL (V.O.)

That doesn't matter anymore.

DISSOLVE TO:

EXT. ALLEY - MORNING

Daniel rolls Tom's body into the garbage and covers him up.

INT. POLICE STATION - HARPER'S OFFICE - MORNING

A small office looking out over the BULLPEN. CAPTAIN HARPER (late-40's), pours two glasses of whisky, slides one glass across his desk to Goldman.

HARPER

(toasts)

Another one shot to hell.

They drink. Harper pours another round, puts the bottle back in his drawer.

GOLDMAN

I stopped by a domestic last
night...

HARPER

Funny, I thought that's what we had
uniforms for.

GOLDMAN

Which is why you should be
wondering why I was there?

HARPER

(sighs)

Which file?

GOLDMAN
Cavanaugh, Tom.

Harper selects a file from the pile on his desk, flips through it.

HARPER
Okay, I give up.

GOLDMAN
The one who called it in,
Bantree...that name doesn't mean
anything to you? Or the address?

HARPER
Should it?

GOLDMAN
Maybe not, it was a while
ago...more than a while.

HARPER
Something happened?

GOLDMAN
That's what I can't remember.
Something about the name, that
house...

HARPER
I still don't see anything in here
would make me want you handling the
file rather than...Watts.

Goldman nods, heads for the door.

GOLDMAN
You're probably right. I'm making
too much out of nothing.

Harper flips through the file again. Goldman is halfway out the door.

HARPER
We must have picked Cavanaugh up by
now, no?

GOLDMAN
No...not yet.

EXT. FACTORY - MORNING

It's still dark, the factory is deserted. Daniel unlocks the door.

CATHY (O.C.)

Daniel?

He's startled, turns around - she's dressed in jeans and t-shirt, shivering, her face a mess of bruises and cuts.

She steps closer, looking at him as if she can't quite believe it's him.

CATHY

Oh thank God!

She throws her arms around him.

CATHY

I thought he killed you.

She feels his head.

CATHY

I thought...

DANIEL

You're freezing.

He puts his jacket around her shoulders. She touches the bruises on his face.

CATHY

He was gonna kill me, I know it.
And then you came and...

She puts her arms around him again, crying.

DANIEL

It's okay Cathy, it's okay.

CATHY

I just wanted to get away.
(then)
I looked back...

She closes her eyes.

INSTANT FLASHBACK

Cathy looks back into the alley: two dark figures, one standing the other crawling away - the one standing swings a metal bar at the others head.

END FLASHBACK

CATHY

I thought he killed you.

He puts his arms around her as she cries.

DISSOLVE TO:

INT. FACTORY - LUNCHROOM - MORNING

Cathy sits at a table, still shivering. Daniel brings two cups of coffee. She smiles but can't look him in the eye.

CATHY

Oh boy it gets cold at night...I'd almost forgotten.

beat

DANIEL

I called the police...last night.

CATHY

Oh...?

DANIEL

From the house. Not after...

CATHY

Uh-huh.

DANIEL

They're looking for Tom.

CATHY

That won't take long.

She smiles, looks up...no smile from Daniel.

DANIEL

If he was smart he'd leave town.

CATHY

That's a big if.

(then)

They want me to press charges I guess. If I go to the police, will you come with me? You don't have to say nothing, just come with me?

She looks up. He's hesitating.

CATHY

I know I should've done that a long time ago. Just, I've seen how sometimes it makes things even worse. But I guess it ain't just me anymore is it?

DANIEL

Maybe if we waited...

CATHY

He ain't gonna leave town Daniel, if that's what you're hoping.

DANIEL

Maybe he will...

beat

CATHY

He won't. Even if the cops don't get him, all's he'll do is hole up for a couple days...

DANIEL

(cutting in)

Maybe he won't! Not this time.

Whatever she was going to say, something in his face stops her...suddenly...

INSTANT FLASHBACK

The alley, the dark figures - the metal bar hits the crawling figures head: the sound is like a melon splitting open - another blow: the sound of a skull being pulverized.

END FLASHBACK

...she knows. He looks at her, knows that she knows what he's done.

CATHY

Okay, we can wait. If you think that's best.

He nods and then looks down, can't look her in the eyes.

Slowly, she reaches across the table, puts her hand on his.

CATHY

You saved my life Daniel.

beat

CATHY

It's gonna be alright. I promise.

She smiles, squeezes his hand. He nods slowly, face blank.

INT. FACTORY - DANIEL'S SECTION - DAY

The factory is up and running. Daniel stands like a zombie beside the machine he's supposed to fix.

DANIEL

(to himself)

Then, after desire has conceived,
it gives birth to sin...

He stares at Cathy - MAKEUP covers her cuts and bruises; she's talking and laughing, like a huge weight has been taken off.

OFFICE

Mr. Hill watches Daniel watching Cathy, shakes his head.

DANIEL (V.O.)

...and sin, when it is full-grown,
gives birth to death.

SHOP FLOOR - DANIEL

Daniel turns back to his machine, looks past it to a WINDOW - staring in at him is Goldman.

INT. FACTORY - WASHROOM - DAY

SLOW PUSH IN - the washroom is empty except for the last stall: someone is throwing up.

Daniel walks out, runs cold water and splashes his face.

Opens his eyes: the washroom is covered in blood - the mirror in front of him turns black.

SWITCH POV: SOMETHING STANDING BESIDE DANIEL

He senses the presence, turns slowly to his left...

SWITCH POV: NORMAL

MOTHER: a demonic corpse, rotting flesh, eyeballs a milky white without pupils, nightgown in tatters.

Her movements are disjointed, like a SUPER-8 film. She raises her right arm, pointing to the wall.

She opens her mouth: a soundtrack from hell - pigs squealing, demons moaning, insane laughter, a million whispers...

A SLASH rips open her stomach. Another opens her throat. Suddenly slashes appear everywhere: she SCREAMS

MR. HILL (O.C.)

Daniel!

Everything returns to normal. Mr. Hill stares at Daniel. Finally...

MR. HILL

Come on.

INT. FACTORY - OUTSIDE WASHROOM - SAME

Daniel steps out of the washroom, Mr. Hill behind him. He glances into the room next door: the

LUNCHROOM

Cathy sits at a table, shakes hands with Goldman.

INT. FACTORY - OFFICE - DAY

Mr. Hill and Daniel enter the office.

MR. HILL

Sit.

Daniel sits.

MR. HILL

What the hell's goin' on with you?

DANIEL

I don't know what you mean.

MR. HILL

Jesus...look at you!

(then, quietly)

Listen, if this is some sorta mental thing, that's fine. Seems to me though, this problem starts a little further south.

DANIEL

What's that supposed to mean?

MR. HILL

What the hell do you think I'm talkin' about Daniel - your little girlfriend there, that's what I'm talkin' about. You got your head stuck up a real questionable piece of ass.

DANIEL

You wouldn't talk to anybody else like this... about their personal life.

MR. HILL

Fuckin' A straight I wouldn't - all's I'd tell anybody else is here's your last check, don't let the door hit ya on the ass on the way out!

beat

MR. HILL

I'm cutting you a helluva break Daniel, just like my Old Man did when he hired you - go home. Do whatever you gotta do to get your head straight. Come back when you got your shit together.

SHOP FLOOR - MOMENTS LATER

Daniel walks toward the exit. Cathy sees him, tries to catch him but Mr. Hill intercepts.

MR. HILL

You, back to work.

CATHY

Jesus, can I take a minute here?

MR. HILL

Back on the job or back on the street, you got ten seconds to make up your mind.

She retreats, watches as Daniel leaves.

EXT. ALLEY - DAY

Daniel stands at the mouth of the alley. Everything looks the same...

Then he sees it: Tom's hand, on the ground, poking out from the garbage.

Someone slaps him on the shoulder.

GOLDMAN (O.C.)
We meet again!

DANIEL
Detective Goldman.

GOLDMAN
Himself!
(re: Daniel's face)
My God, what happened?

DANIEL
Nothing.

GOLDMAN
Nothing? Whatever that is, it's not nothing. The boyfriend?

DANIEL
No! It was work...I did it at work.

Goldman knows he's lying but let's it go...smiles.

GOLDMAN
You're going home?

DANIEL
I'm taking a few days off, I haven't been feeling well.

GOLDMAN
Well enough to cave his skull in.

DANIEL
What?

GOLDMAN
I said then it's better you should stay in.

DANIEL
Oh...yes.

Goldman nods into the alley.

GOLDMAN
It's a shortcut, come on, I'll walk
with you.

DANIEL
You don't have to.

GOLDMAN
It's my pleasure.
(then)
We can talk about your mother.

DANIEL
What?

GOLDMAN
We can get to know each other.

Goldman smiles, leads Daniel into the alley. Tom's hand is
halfway down - sweat starts to roll down Daniel's neck.

GOLDMAN
I talked to Cathy - nice girl,
isn't she?

DANIEL
Yes. She is.

Goldman smiles, nudges Daniel in the ribs.

GOLDMAN
You, she speaks very highly of. The
knight in shining armour.

DANIEL
No. It's nothing like that.

GOLDMAN
She said...ah, but maybe you know
already? You talked to her?

DANIEL
No. Talked about what?

GOLDMAN
She isn't gonna press charges.

beat

GOLDMAN
You don't seem surprised.

DANIEL

I don't know...maybe. You said that happens.

The hand is twenty feet away.

GOLDMAN

You killed him just to get into her pants, didn't you?

DANIEL

What!

GOLDMAN

(smiling)

Oy! You must be running a fever. I said she doesn't think he's coming back, what about you?

DANIEL

She told me she thought he'd leave town.

Goldman puts a hand on Daniel's arm, they stop.

GOLDMAN

I thought you hadn't talked?

DANIEL

When the shift started. Just for a minute, I wanted to make sure she was okay.

(then)

I told her what you told me last night, that she should press charges.

GOLDMAN

I wish she would but, what can you do? Just a minute please.

He kneels down, ties his laces. The hand is no more than ten feet away. Daniel looks behind him, a PATROL CAR blocks the entrance.

He looks ahead, about to run...a PATROL CAR pulls up, blocks the entrance.

GOLDMAN

What the hell is that?

He feels his pockets.

DANIEL

What?

GOLDMAN

My glasses, of course, are on my desk.

He squints...he MUST be looking at the hand, how can he miss it?

GOLDMAN

Forget it, I'm blind as a bat without them.

He stands up. Puts a hand on Daniel's shoulder.

GOLDMAN

That should be our little secret though. My boss...well, he's already hinting I should retire.

(OFF Daniel's look)

Probably I just saw a rat.

They walk - Goldman steps over the hand, his heel misses it by half an inch.

Daniel watches the patrol car ahead move off - looks back: COP carrying a hot-dog gets behind the wheel, drives off.

GOLDMAN

You know what, I've always been a sucker for happy endings. You and Cathy, you make a nice couple.

DANIEL

I don't know.

GOLDMAN

Listen to me, girls like that make the best wives. You would be surprised how many cops marry ex-hookers. They just need that one chance.

As they turn out of the alley.

GOLDMAN

But we all need a hand now and then, don't we?

INT. HOSPITAL - JOSEPH'S ROOM - NIGHT

Joseph and Daniel sit facing each other - Joseph is strapped into his strait-jacket. White noise from the ceiling fan, feeble white light, white walls, white bed, white floors.

Silence, neither looking the other in the eye. When Joseph speaks his voice is calm, almost a monotone, as though they're discussing the mundane and everyday.

JOSEPH

You're getting all tangled up. I can see it in your eyes - everything closing in, all that pressure and nowhere to run to. I know what that feels like boy, oh yeah. It's all these people see, that's the problem - that's always the problem. Everybody wants something.

He looks Daniel in the eye, shrugs.

JOSEPH

I guess someone's gonna have to die.

PULL BACK out of the room and down the

CORRIDOR

JOSEPH (V.O.)

How's your mother these days? You talked to her?

INT. HOSPITAL - DR. SHEPARD'S OFFICE - NIGHT

The impressionist prints are now black and white abstracts, each one containing a tiny spot of red.

The wood paneled walls are now plain white. The velvet curtains are now bright blue blinds.

INSERT PHOTO: ASHLEY

The picture captures the same moment in time but the boy is now looking straight ahead instead of away from the camera. He now wears a red rain-coat and a blue hat that hides his face.

Daniel's leather chair has become a plain wooden one.

DR. SHEPARD
Tell me about your mother.

DANIEL
She was wonderful...

BEGIN FLASHBACK

We hear the ticking of Dr. Shepard's grandfather clock over a soundless montage:

- mother smiles as she steps into Daniel's room
- mother handing Daniel milk and cookies
- mother gives Daniel a great big hug.

END FLASHBACK

Daniel smiles at his memories - Dr. Shepard taps a pen on her desk.

DR. SHEPARD
Did she bake the cookies herself?

DANIEL
What?

DR. SHEPARD
What about apple pie? Did she bake homemade apple pie, serve it with vanilla ice cream?

DANIEL
What are you suggesting?

DR. SHEPARD
Nothing, she sounds wonderful...in fact, she barely seems real at all.

INSTANT FLASHBACK

Six year-old Daniel sits across a desk from an old DOCTOR. The doctor is smiling, holding up a FLASHCARD titled MOTHER.

INSERT FLASHCARD

A smiling woman wearing an apron offers a tray of fresh baked cookies to her smiling children.

END FLASHBACK

Daniel shakes his head trying to push away the memory.

DR. SHEPARD
What is it? What are you
remembering?

DANIEL
(angry)
Nothing. You're twisting
everything. I remember my own
mother!

DR. SHEPARD
Why did she make you sit on the
porch? What was she doing?

Daniel fidgets, getting uncomfortable.

DANIEL
They had company...

DR. SHEPARD
Company! She was fucking. Fuck,
Fuck, Fucking, Daniel.

DANIEL
He made her!

DR. SHEPARD
Really.

beat

DR. SHEPARD
It was against her will?

DANIEL
Of course.

DR. SHEPARD
When you were sitting on the porch
did it sound like it was against
her will?

DANIEL
I was a child, how did I know what
it sounded like?

DR. SHEPARD
But you know now, that's the whole
point.

beat

DR. SHEPARD
Why did she do it?

DANIEL
To protect me...from him.

Shepard stares at him.

DANIEL
She did it for me.

DR. SHEPARD
Did it sound like she was doing it
for you?

BEGIN FLASHBACK

Daniel sitting on the porch - covers his ears. From the
bedroom window: bedsprings squeaking, mother moaning.

END FLASHBACK

DR. SHEPARD
Cathy lives in your mother's
room...

Daniel looks at her, instantly suspicious.

DR. SHEPARD
Do you hear Cathy making love? Do
you hear her fucking too?

DANIEL
This is ridiculous!

DR. SHEPARD
Is she doing it against her will
too?

DANIEL
Yes!

INT. DANIEL'S HOUSE - CELLAR - NIGHT

Daniel switches on the light, hurries along the workbench
looking for...an AXE and a HACKSAW. He stuffs them into a
backpack.

KITCHEN

He pulls a box of GARBAGE BAGS from a kitchen drawer, stuffs
the bags and work gloves into his backpack and leaves.

EXT. ALLEY - NIGHT

Daniel walks slowly down the alley, stunned...the garbage is gone, Tom's body is gone.

INT. DANIEL'S HOUSE - HALLWAY - NIGHT

Daniel is unlocking his apartment. He still seems dazed.

OLD LADY (O.C.)

Hello?

She clears her throat...slightly louder...

OLD LADY (O.C.)

Excuse me, Daniel?

He turns, sees an OLD LADY. She smiles, looks like everyone's idea of 'Granny'.

OLD LADY

You were miles away weren't you?

DANIEL

I...yes.

OLD LADY

I'm sorry, I wondered if you could help me?

INT. OLD LADY'S APARTMENT - LIVING ROOM - NIGHT

The apartment is like a time capsule - old-fashioned but cozy. Daniel opens and closes a window to make sure it moves freely.

DANIEL

It's fine now.

OLD LADY (O.C.)

Thank you so much.

DANIEL

It was nothing.

He walks around the apartment, stares at a PAINTING over the fireplace: Adam and Eve.

BEGIN FLASHBACK

Six year-old Daniel draws an identical picture at his desk.

END FLASHBACK

The Old Lady sets a tray of milk and cookies on the coffee table.

OLD LADY

The fall from Grace...the oldest story in the world. But I don't need to tell you you that do I? Sit, please.

Daniel sits, she pats him on the knee.

OLD LADY

You fixed the window already! Such a smart young man you are.

DANIEL

Really it was nothing.

OLD LADY

Oh, I'm sure that isn't true. A young man like you can go far, provided...

(smiles)

...it really isn't my place to say.

DANIEL

What is it?

OLD LADY

Well it's just that little, fat detective keeps poking his nose around, asking questions...

DANIEL

About me?

OLD LADY

And that one upstairs.

DANIEL

Cathy...

OLD LADY

(coldly)

That's her name is it?

DANIEL

She's very nice.

The Old Lady makes a point of looking at Adam and Eve.

OLD LADY

The detective seems to think something's happened to her boyfriend.

(smiles)

Good riddance to bad rubbish I say. Trash like that deserves to be swept away and forgotten, don't you think.

He's reeling, what is she telling him? Is it possible?

OLD LADY

I told him I was sure you had nothing to do with anything, but...

DANIEL

What did he say?

OLD LADY

He knows how these things work, how one's like her upstairs like to drag men into their sordid little affairs.

Before Daniel can answer he hears a KNOCK at his apartment door.

OLD LADY

Whoever it is, I'm sure they'll come back.

DANIEL

I should see...

He puts his glass of milk back on the table...it's curdled, chunks are floating in it. Maggots are crawling from the cookies.

He almost runs to the peephole.

PEEPHOLE VIEW: Cathy is at his door.

DANIEL

It's Cathy! Would you like to...meet...

The Old Lady is gone.

INT. DANIEL'S HOUSE - HALLWAY - SAME

Cathy knocks again, waits.

DANIEL (O.C.)

Cathy!

She turns, Daniel is walking towards her - in that brief instant we see that the number on the door of apartment 2 is UPSIDE DOWN.

CATHY

Where were you?

DANIEL

Fixing a window for the old lady.

beat

CATHY

So...

DANIEL

Sorry, um...would you like to come in?

CATHY

Is that alright?

DANIEL

Of course.

He unlocks the door. She smiles, steps

INSIDE

Daniel steps inside and immediately FREEZES - Cathy is staring at the walls above his bed: covered in portraits of her.

She looks at his desk: more portraits. He puts a hand on them, stops her sifting through them.

DANIEL

These ones aren't done yet.

She walks along the wall, then turns, looks at him.

DANIEL

Cathy...it isn't what you think.

CATHY
I think...they're beautiful.

beat

DANIEL
Oh.

CATHY
Nobody ever thought I was worth
drawing before.

She kisses him on the cheek.

CATHY
Thank you.

He smiles.

LATER

Daniel and Cathy sit side by side on the bed looking at some
small photos.

CATHY
This one's my little
brother...Jamie. He's cute, huh?

DANIEL
Yes, he is.

CATHY
He's only about four years old
there...teenager now. And this
one's...Mama.

DANIEL
She looks like you...or you look
like her, I guess.

CATHY
Oh Lord, don't say that!

DANIEL
She's pretty, like you.

CATHY
Yeah, I guess she was.
(then)
She wasn't exactly everything you'd
hope for in a mother.

DANIEL

Honour thy Father and thy Mother -
it's hard sometimes, I know that.

Cathy takes a last look at the pictures, slides them into her back pocket.

CATHY

I haven't seen either one in a long time. Still got the pictures though, that must count for somethin'.

DANIEL

You have a good heart Cathy, a kind soul, I can see that.

He looks at the sketches.

DANIEL

That's what I saw when I was drawing.

She's quiet...looking for a way to start what she wants to say.

DANIEL

Did I say something wrong?

CATHY

No, course not. I'm just trying to figure out how to tell you...about me.

DANIEL

You don't have to. If you don't want to.

She smiles...a sad smile.

CATHY

I guess you've heard about me, right? Heard the guys at work?

DANIEL

They say all kinds of things - rude, rude things, but...

CATHY

You didn't think it was true?

She smiles, strokes his cheek.

CATHY

I really like you Daniel, and I hope you like me too. So it's better just to get everything out in the open right now, then if you never want to see me again...

DANIEL

I wouldn't do that!

CATHY

I know.

(then)

I used to be a...prostitute, a hooker.

DANIEL

I don't care.

She picks up her coffee.

CATHY

I left home early - there's a whole story there but I ain't gonna go into that. Just say, I didn't have no choice really. I was so young. I had no idea.

(then)

Y'all figure there's no way a person could starve to death in the USA right? Not right here, but...I don't know.

(sips)

I was so hungry! I went into this store, I remember and I was so damn hungry, and I was too scared to steal anything.

Daniel holds her hand - she smiles.

CATHY

The first time it happened, this fella just come up to me. He was older and Jesus, you know what I thought, I thought he was a social worker or something - thought he was gonna give me a damn sandwich!

(laughs,wipes away the tears)

What I couldn't get rid of after was...how come out of everyone on the street he picked me? How did he know? Made me feel like that's what I am and everyone else just knows

CATHY
it. Feeling like that, it sticks
with you.

She looks at their hands clasped together, at Daniel.

CATHY
And Tom...time I got to Tom, I
couldn't hurt anymore than I'd
already been hurt, you know?

DANIEL
I'm sorry.

She shrugs

CATHY
You know what I been thinking about
a lot - since I met you I mean?

He shakes his head.

CATHY
Living in the country. Just living
in a little house somewhere.
Working wherever - just so long as
you had enough to be together. That
sounds nice doesn't it?

DANIEL
It sounds wonderful.

CATHY
Someday maybe, huh.

LATER

Cathy walks to the door, unlocks it.

CATHY
I best get going, getting sorta
late.

Daniel walks over to her.

CATHY
Detective Goldman said he might
stop in just to see how I'm doing.
He helped me change my locks and
everything.

DANIEL

Okay.

CATHY

Sorry, I'm jabbering. I do that when I get nervous.

DANIEL

Nervous?

CATHY

Don't you get nervous before a first kiss?

Before he can say anything she leans forward and kisses him on the lips, a nice, lingering kiss.

CATHY

Was that okay?

DANIEL

That was incredible.

She steps out into the hallway.

CATHY

Goodnight Daniel.

DANIEL

Goodnight.

He watches as she walks upstairs, doesn't notice the door to Apartment 2 is slightly open.

DISSOLVE TO:

LATER

POV: looking into the bathroom: the door is open just a crack.

Daniel finishes shaving - the smile on his face says he's still reliving that first kiss.

He opens the bathroom door.

SWITCH POV: Daniel

Mother stands by his desk, as hideous as when he saw her in the bathroom. She opens her mouth: rows of razor sharp teeth, dripping with flesh and blood.

She steps toward him. He closes his eyes..

DANIEL

No!

Opens his eyes: she's gone.

DESK

The first few portraits slide to the floor, moved by an invisible hand. He looks at the sketches uncovered on the desk.

INSERT SKETCHES

A series of three charcoal sketches:

- Cathy watches Daniel kill Tom
- Cathy naked, Daniel watches from behind an almost closed door
- Cathy naked on the bed...dead.

Daniel snatches up all three, rips them to shreds and drops them in the garbage.

INT. HOSPITAL - CORRIDOR - NIGHT

PUSH slowly down the corridor - the lights are flickering, the murmur of insane voices behind locked doors.

STOP at Joseph's cell - the door is open, the room is empty.

DISSOLVE TO:

INT. POLICE STATION - HARPER'S OFFICE - NIGHT

Harper looks through the blinds on his window, sees Goldman receiving a file from EDDY a tall, thin man in his thirties who is coughing and sneezing.

Harper picks up his phone, hits Goldman's extension. They see who's calling - Harper pops his blinds open before they can run.

MOMENTS LATER

Eddy and Goldman stand in front of Harper's desk. Goldman, holding the file, looks amused - Eddy looks severely congested.

HARPER
(to Eddy)
What the hell's wrong with you?

EDDY
Allergies...dust, moulds...

HARPER
Then you should probably spend less
time digging around in the archives
shouldn't you?

EDDY
Yes Sir.

HARPER
Yes Sir.
(then)
This old reprobate asked you to do
just 'a little' research right?

GOLDMAN
Captain, I...

HARPER
Don't worry, I'm saving my outdoor
voice for you.
(back to Eddy)
Well?

EDDY
Yes Sir.

HARPER
How long Moron!

EDDY
A few hours...

HARPER
Uh-huh...'few' hours my ass. Remind
me Eddy, which case are you costing
those hours to? Case number'll do.

Eddy clears his throat...stays silent.

HARPER
Oh that's right, the girl isn't
pressing charges - there is no case
number, because there is no case.

EDDY
Yes Sir...no Sir, I mean.

HARPER
Get outta here.

They both turn to leave.

HARPER
Not you Methuselah! Take a seat.

Goldman sits.

GOLDMAN
It was my fault...

HARPER
Am I arguing? It's always your
fault.

GOLDMAN
Captain, I can explain...

HARPER
Jesus Sam, you don't think we're
stretched thin enough on the cases
we do have, you gotta waste time
and money on cases we don't?

GOLDMAN
I know how it looks.

HARPER
Gimme the file.

Goldman hands him a very dusty file.

HARPER
How old is this?

GOLDMAN
'66.

HARPER
(reading the file)
Bantree again. A domestic
disturbance from forty years ago...
(then)
There's people think you oughta be
retired by now.

GOLDMAN

I know that.

HARPER

This plays right into their hands. There's no case and you're investigating a guy who, as far as I know, all he's done is save his neighbors life.

GOLDMAN

We still can't find the boyfriend.

HARPER

We're not looking for the boyfriend!

Sudden realization.

HARPER

Right?

GOLDMAN

I just asked the uniforms to let me know as soon as they saw him. Nobody has.

HARPER

So what? If he turns up floating in the Mayor's goldfish pond we'll talk, until then...

GOLDMAN

Bantree is a black hole.

beat

GOLDMAN

Look at the last page.

Harper looks.

HARPER

Cross reference to another file.

GOLDMAN

That file is nowhere. The last mention of any of the Bantree's is that domestic disturbance in 1966. After that, they vanish. Poof! Nothing. And then six years ago, Poof again, here's Daniel. What does that tell you?

HARPER
Tells me there's a sealed file...

GOLDMAN
Exactly. That 'domestic
disturbance'...whatever it was it
was more than that.

HARPER
You weren't even a cop in '66.

GOLDMAN
In 1966 I was an orderly in a
mental hospital. My father was the
head psychiatrist. Maybe this was
something I read about in the
papers, who knows?

Harper leans back in his chair, thinking.

GOLDMAN
Maybe there's nothing here, maybe
the boyfriend turns up safe and
sound, but it doesn't hurt to know
a little more about this Bantree.

HARPER
I'll make some calls. No judge is
gonna unseal that file but maybe
someone can tell us what's in it. I
wouldn't mind knowing where this
guy's been for the last forty
years.

DISSOLVE TO:

INT. HOSPITAL - JOSEPH'S ROOM - DAY

Daniel stares into the empty cell.

DANIEL (V.O.)
Where is he!

CUT TO:

INT. HOSPITAL - DR. SHEPARD'S OFFICE - DAY

Daniel leans across Shepard's desk, fists clenched. She
wears glasses with blue frames, her name in red stitching on
her lab coat.

The antique furniture is gone, replaced with cheap office furniture and steel gray filing cabinets. Gray linoleum on the floor. The grandfather clock is now a standard clock on the wall.

DR. SHEPARD
Sit down.

DANIEL
You let him out!

DR. SHEPARD
Don't be ridiculous. Now sit down.

He sits.

DR. SHEPARD
He's been taken to another institution for an independent analysis. It's standard procedure when...when a patient applies for release.

DANIEL
You told me you could keep him here!

DR. SHEPARD
No, I told you you could.

beat

DR. SHEPARD
Have you remembered anything else?

DANIEL
No...

DR. SHEPARD
But...

DANIEL
I keep seeing my mother. She's angry with me.

DR. SHEPARD
You've started seeing things the way they really were - it's painful, and part of you wants things to back to the way they were. It's your subconscious, that's all.

beat

DR. SHEPARD

We're running out of time Daniel.
If you want to keep your father
locked up you have to remember
everything.

(he nods)

Let's try a different tack, maybe
shake something loose. What
happened to you after the murder.
Where did you go?

BEGIN FLASHBACK

A NURSE (Black, mid-50's), walks six year-old Daniel down a
corridor that looks exactly like Joseph's. We can't see her
face but she sounds very much like June.

The lights flicker, faces appear at the windows. Daniel is
scared.

NURSE

Ain't that man ever gonna fix these
lights? Oughta tear the whole place
down, start all over again.

DANIEL (V.O.)

I went to a hospital.

The nurse leads Daniel into a

WARD

All the other patients are adults, clearly insane but
harmless.

Daniel lies curled up as the curtain is drawn around his
bed. Silhouettes appear on the curtain. He closes his eyes.

DR. SHEPARD (V.O.)

A hospital?

END FLASHBACK

Daniel avoids meeting her eyes - she waits. Then...

DR. SHEPARD

They sent you to a hospital?

DANIEL

This hospital! They sent me here,
okay?

DR. SHEPARD
To the same hospital as your
father?

DANIEL
No. He wasn't here then, he didn't
come until later, much later.

DR. SHEPARD
Where was he?

DANIEL
I don't know.

DR. SHEPARD
Daniel, where was he?

DANIEL
I don't fucking know!

long beat

DANIEL
I'm sorry.

DR. SHEPARD
It's fine.

DANIEL
I'm tired.

DR. SHEPARD
Just a little more.

He nods.

BEGIN FLASHBACK

Daniel is in the old doctor's office again. PULL BACK to
reveal wood paneled walls, a grandfather clock, velvet
drapes and impressionist prints on the walls.

DR. SHEPARD (V.O.)
Tell me about the old doctor.

DANIEL (V.O.)
He kept telling me it wasn't my
fault.

Daniel is staring at the floor and crying, the doctor is
angry - thumps the desk, makes Daniel look at the flashcards
he's holding up.

MOTHER is depicted in a series of wholesome images that seem hopelessly old-fashioned.

DANIEL (V.O.)
He used to get angry with me...

DR. SHEPARD (V.O.)
Why?

DANIEL (V.O.)
I don't remember.

DR. SHEPARD (V.O.)
Try.

Daniel looks at the cards, shakes his head. The doctor gets more upset.

DANIEL (V.O.)
He said I was lying to him.

The flashcards now depict FATHER - they are even more stereotyped than the mother series: a drunken, unshaven brute in a string vest beats his wife and children before passing out in front of the TV.

DANIEL (V.O.)
He said I was just regurgitating
the same lies my father told me.

DR. SHEPARD (V.O.)
About what?

DANIEL (V.O.)
Everything...my mother. Mostly my
mother.

CUT TO:

WARD - DANIEL'S BED

Daniel stares at the silhouette of someone sitting on the other side of the curtain.

A sketch pad and pencils are passed to Daniel - he shakes his head. Silhouette punches the curtain, Daniel still shakes his head.

CUT TO:

CORRIDOR

FROM BEHIND we see an orderly walking Daniel down a dark corridor - all the doors are locked except one right at the end.

CUT TO:

PADDED CELL

Daniel cowers on the floor - the door shuts, plunging him into near darkness.

He looks around: mother grins at him from the darkness, she's demonic.

Daniel screams.

DR. SHEPARD (V.O.)

Daniel?

END FLASHBACK

Shepard is smiling at him.

DR. SHEPARD

You're back. You were telling me about the doctor and then...nothing. Where did you go? What did you remember?

DANIEL

Nothing.

DISSOLVE TO:

INT. CITY BUS - NIGHT

Daniel rests his head against the window, almost asleep.

He looks outside, sees the woman in the red jacket and blue headscarf. She walks slowly down the street, her son asleep in her arms.

DR. SHEPARD (V.O.)

That was good, things are falling into place. I just have one question.

DANIEL (V.O.)

Yes?

DR. SHEPARD (V.O.)

You said the doctor kept telling
you it wasn't your fault.

EXT. STREET - BUS STOP - NIGHT

A bus pulls away from the stop. Daniel stands at the stop
watching it move away.

DR. SHEPARD (V.O.)

What wasn't your fault?

Daniel walks slowly away.

SWITCH POV: ACROSS THE STREET

Goldman steps out of the shadows, follows Daniel.

INT. DANIEL'S HOUSE - BEDROOM - NIGHT

Daniel is in the bathroom - a NOTE slides under his
apartment door.

Daniel steps out of the bathroom, picks up the note.

INSERT NOTE:

Please come and see me - Apt. 2

Daniel steps out into the

HALLWAY

The door to apartment 2 opens and the Old Lady smiles at
Daniel, he waves, takes a step forward...

CATHY (O.C.)

Daniel? There you are!

Daniel turns, smiles as Cathy walks downstairs holding two
cups of coffee - apartment 2 instantly forgotten.

CATHY

Thought we could have a coffee if
you're not busy?

DANIEL
I'd like that.

INT. DANIEL'S HOUSE - BEDROOM - NIGHT

Daniel and Cathy sit on his bed, sipping coffee, hands entwined. Cathy puts her mug on the desk.

CATHY
Finished?

DANIEL
Yes.

Hands her his mug.

DANIEL
It was good, thank you.

She smiles and kisses him. She looks around his room.

CATHY
Would you like to come to my room?

beat

DANIEL
Yes.

INT. HALLWAY - NIGHT

Cathy and Daniel walk upstairs hand in hand. He steps inside her room, she steps inside and closes the door.

The door to apartment 2 closes with a quiet 'click'.

INT. CATHY'S ROOM - NIGHT

Cathy's apartment is nothing more than a bedroom with a small bathroom attached - Mother's bedroom.

He looks around: dresser with mirror, large double bed, chest of drawers with a hot-plate and coffee maker. A BASEBALL BAT rests against the drawers.

Cathy picks it up.

CATHY
Gift from Detective Goldman. He
changed the locks on the doors, the

CATHY
whole bit. Said if Tom comes pokin'
around give him a double-shot of
Louisville slugger.

She puts the bat down, walks over to Daniel, takes his hands.

CATHY
You don't have to do this if you
don't want to.

DANIEL
I want to.

She smiles, kisses him, then steps back and pulls off her t-shirt and jeans: she's wearing a sexy red bra and panties.

Daniel looks away.

CATHY
You can look if you want to Daniel.
I...I like that.

Now she looks away, almost shy and demure. Daniel watches as she takes off her bra.

LATER

Daniel wakes - Cathy is asleep beside him, her head on his shoulder. He smiles, closes his eyes.

INSTANT FLASHBACK

Mother dead on the bed.

END FLASHBACK

He opens his eyes: the room is dripping with blood; his hands are dripping with blood. He turns to Cathy - she's dead, throat and stomach slashed open.

He falls out of bed...then...

CATHY
(sleepy)
Daniel?

She props herself up on an elbow, throat still slashed open, everything still covered in blood.

CATHY

You okay?

beat

CATHY

What's wrong?

Slowly everything goes back to normal...everything except Mother staring at him from the bathroom.

DANIEL

I have to go.

CATHY

Are you sorry? About me?

Mother fades away - Daniel sits on the bed, runs his fingers through Cathy's hair.

DANIEL

No. It was...beautiful.

She smiles, closes her eyes, already half asleep.

CATHY

See you tomorrow?

DANIEL

Yes. Tomorrow.

He picks up his clothes and leaves.

HALLWAY

Daniel hurries down the stairs naked, his clothes in a bundle.

OLD LADY (O.C.)

Do not lust for their beauty nor
let their eye seduce you. For a
whore will bring a man to poverty,
and an adulteress may cost him his
very life.

Daniel stumbles, falls down the last few stairs. The Old Lady is standing above him, shaking with rage.

OLD LADY

The whore gave Man the fruit and
drove him into sin! And the wages
of sin is death.

DANIEL
Get away from me!

He tries to unlock his door - she snatches at his clothes, tossing them away. He pushes her back.

The door swings open but...he stops. Everything seems to have stopped: the shafts of MOONLIGHT through the windows have stopped.

His breath rolls out in clouds of fog: he turns.

OLD LADY
...and sin, when it is full-grown,
gives birth to death.

Slowly the hallway grows darker. Daniel can't tear his gaze away from the Old Lady. Her face seems to transform: first his mother, then Cathy old and haggard, then for an instant the Old Lady is pure demonic.

The Old Lady/Demon exhales a green/yellow cloud that hangs in the air.

Daniel stumbles backwards into his room, pushes the door shut and locks it.

INT. DANIEL'S HOUSE - BATHROOM - NIGHT

Daniel sits in the bathtub letting the shower wash over him. The lights go out. We hear the bathroom door open.

Daniel scrambles to his feet.

DANIEL
Who's there?

Through the shower curtain he sees a shape: the Old Lady.

DANIEL
What are you doing here? Get out or
I'll call the police!

OLD LADY
And tell them what you did for the
little whore? They already know.

He's backed up against the wall, she's right up against the shower curtain.

DANIEL
You're crazy! Get out!

OLD LADY
You think she'll protect you
Daniel? She'll tell them what you
did, you know she will.

The TIP of a knife pokes through the curtain - the Old Lady
opens up a long, thin slice.

OLD LADY
You know what she is, she told you.
She's a whore. A filthy,
cock-sucker!

DANIEL
Get out!

OLD LADY
They all fucked her Daniel. All
those dirty men, they all fucked
her - fucked her mouth and her ass!

She howls with laughter as she slices the curtain again.

OLD LADY
The only one who didn't know was
you.

DANIEL
Shut up! You're lying!

OLD LADY
Am I? They're up there now, fucking
the little piggy. She's laughing at
you.

She steps back - slashes the curtain to bits.

OLD LADY
There are no happy endings, not for
you.

She walks away.

OLD LADY (O.C.)
Go hear it for yourself.

He waits, hears his apartment door close, then grabs a
towel.

INT. DANIEL'S HOUSE - HALLWAY - NIGHT

Daniel creeps slowly up the stairs. Cathy's door is shut.

As he gets closer we hear sounds, quiet at first but getting louder - laughter, mens voices, the clink of a bottle, liquor splashing into a glass.

He's almost at the top step - another sound now: the squeaking of bedsprings.

He's outside the door, one hand raised to knock but the sound stops him: Cathy moaning in pleasure as she gets fucked.

He turns, his legs turned to jelly, stumbles down the stairs. The Old Lady stands in her doorway, grinning.

INT. DANIEL'S HOUSE - BEDROOM - SAME

He stumbles through the door, into the

BATHROOM

vomits into the toilet.

CUT TO:

INT. CATHY'S ROOM - SAME

Cathy is asleep: alone.

INT. DANIEL'S HOUSE - BATHROOM - NIGHT

Daniel staggers into the

LIVING ROOM

switches on the bedside lamp and walks over to the wardrobe. He tears it away from the wall and is about to rip the nudes from the wall when he stops...

ON SKETCHES

Color sketches cover the old black and white ones: some are childlike, others by an adult.

All depict his mother: naked, cut open. All are signed: Daniel.

INSTANT FLASHBACK

- The silhouette behind the curtain thrusts a pad and pencils at Daniel.

- The door closes on his padded cell, mother lurks in the darkness.

END FLASHBACK

He pushes the wardrobe back into place.

FADE TO BLACK:

OVER BLACK

A telephone shatters the silence. Then...quick footsteps - a door being unlocked.

FADE IN:

INT. DANIEL'S HOUSE - BEDROOM - NIGHT

Daniel wakes up on his bed, a shaft of light as his door closes. Phone still ringing.

DANIEL

Hello?

DR. SHEPARD (V.O.)

(filtered)

You need to come to the hospital,
right away?

DANIEL

Is it him? What has he done?

She hangs up.

He still has the phone to his ear as he stands up and looks around his room.

The walls are covered in hundreds of COLORED SKETCHES showing mother dead on the bed - all signed: Daniel.

DANIEL

Where is he?

The disconnect tone buzzes from his phone.

DANIEL

(screams into phone)

Where is he!

CUT TO:

INT. HOSPITAL - CORRIDOR - NIGHT

FOLLOW DANIEL down the corridor: something's wrong - papers blow across the floor, wheelchairs and carts strewn here and there.

At least half of the doors are open: the padded cells empty.

INT. HOSPITAL - DR. SHEPARD'S OFFICE - NIGHT

Bare concrete floor, metal furniture. Ragged blinds flutter on the windows.

Daniel picks up the PHOTO on Shepard's desk.

INSERT PHOTO:

The child is facing the camera, but...

Shepard snatches it away before we can see the boy's face.

DANIEL
(angry)
You're lying!

DR. SHEPARD
I told you, he escaped.

DANIEL
You're doing this on purpose.

DR. SHEPARD
No Daniel, you are.

CUT TO:

EXT. CITY BUS - NIGHT

Daniel rocks back and forth in his seat, barely holding on.

DR. SHEPARD (V.O.)
The second man. You remember don't
you?

CUT BACK TO:

OFFICE

Daniel looks scared, wants to run. She won't let him.

DR. SHEPARD
Tell me.

DANIEL
I don't remember!

BEGIN FLASHBACK

NO SOUND

Mother staggers into Daniel's room, she's drunk and angry. Shakes him by the arm, yelling.

She drags him to the

FRONT DOOR

He looks up: Joseph stares back at him, pure hatred. The MAN beside Joseph turns around, smiling...

It's adult Daniel.

END FLASHBACK

Daniel stands up, almost lunging across the desk.

DANIEL
What have you done to me!

DISSOLVE TO:

INT. CATHY'S ROOM - NIGHT

Cathy is asleep. A HAND pulls back the sheets. She shivers, half wakes. The hand strokes her breast and down across her stomach. She smiles.

CATHY
Mmmm...I'm cold. You wanna warm me up?

ON the hand as a SURGICAL GLOVE is pulled on. Then the hand re-appears holding a knife.

CATHY
Daniel put the blankets back, please?

The first cut slices open her stomach.

FADE OUT:

INT. CITY BUS - MORNING

Daniel is asleep on the bus. The bus stops, people get off - someone bumps Daniel, wakes him.

The bus starts to move. He looks out the window: Joseph stands on the sidewalk smiling at him.

EXT. STREET - MORNING

Daniel watches his house from the other side of the street, staying in the shadows.

The road outside his house is blocked with POLICE CARS, lights flashing. COPS stand on the porch. CSI TECHS carry equipment into the house.

The woman in the red jacket and headscarf and her son hurry past.

INT. DANIEL'S HOUSE - HALLWAY - MORNING

Cathy's room is filled with CSI Techs. A BLOOD TRAIL has been marked off that runs down the stairs and out through the boarded up KITCHEN.

Goldman is showing Harper around.

GOLDMAN

He takes his time, that's what sticks with me. Upstairs - something like that takes a while. He wraps her up, brings her down here...

He points to a circle of YELLOW MARKERS near the entrance to the kitchen.

GOLDMAN

...leaves the body there while he takes the plywood off the kitchen door.

They walk through to the

KITCHEN

It's covered in cobwebs, most of the windows are boarded up. One window overlooking the laneway beside the house has been opened up.

GOLDMAN

Pulls up next to the house, puts her in the trunk, nobody's gonna see a thing.

As they walk back into the

HALLWAY

HARPER

99 out of 100 cops look at this and say: the boyfriend. So how come I know you're not gonna tell me it was the boyfriend?

GOLDMAN

'Cos whoever did this knew he wasn't gonna be disturbed. The boyfriend doesn't know that. This is assuming the boyfriend isn't wrapped up in plastic right beside her.

HARPER

Nobody's seen him?

GOLDMAN

Bupkiss.

They see Daniel arguing with uniformed cops on the porch.

HARPER

I'll bring him in, see what he says for himself, but I gotta tell ya Sam, I don't see it. He saves her life one day, hacks her to pieces the next? And if he did, why is he standing on the porch instead of halfway to Mexico?

GOLDMAN

Get that file opened.

HARPER

Yeah.

(then)

Let me know if they find anything else.

Harper walks off toward the porch.

INT. POLICE STATION - HARPER'S OFFICE - DAY

Daniel, looking utterly distraught, faces Harper across the desk.

DANIEL
If there's no body how do you know
it's Cathy?

HARPER
Who else is it gonna be?

DANIEL
She could still be alive, you
should be looking for her!

HARPER
That amount of blood...I'm sorry,
she's dead.

DANIEL
He did it!

HARPER
Tom...

beat

HARPER
(pressing)
You're saying the boyfriend did it.

Daniel hesitates.

INSTANT FLASHBACK

Joseph's empty cell.

END FLASHBACK

DANIEL
Yes.

HARPER
When did you last see Cathy?

DANIEL
Last night. Eight O'clock...but I
didn't see her. I heard her.

HARPER
Heard her?

DANIEL
In her room.

HARPER
Alone?

Daniel shakes his head. Harper 'gets' it.

HARPER
She was with someone...a man?
(Daniel nods)
You don't know who it was?

DANIEL
No.

beat

HARPER
You left the house at what time?

DANIEL
Eight o'clock.

HARPER
So right after...

DANIEL
Yes.

HARPER
You didn't return until this
morning?

DANIEL
There was an emergency - my father
is in...hospital. I was there all
night.

beat

HARPER
Mr. Bantree, you're not required to
answer my next question but it
would be helpful.
(Daniel shrugs - go ahead)
In a situation like this we look at
everyone's background - you don't
seem to have one.

beat

HARPER

Daniel?

DANIEL

My father murdered my mother when I was a child. It...shocked me. I was in a hospital for a long time. Until five years ago.

Harper slides a pen and paper across the table.

HARPER

If you could just jot down names and places, for your father as well.

DANIEL

Alright.

Daniel begins writing.

HARPER

Did it help? The hospital?

Daniel considers for a moment.

DANIEL

I don't think those places help anybody. After a while the people who work there are just as crazy as the people they're treating.

Harper nods. Daniel goes back to writing.

LATER

Harper watches as a UNIFORMED COP leads Daniel across the bullpen and out the far door.

He scans the paper in front of him, picks up the phone.

HARPER

(into phone)

Chuck? I got a development with that sealed file I asked you about.

CHUCK (V.O.)

(filtered)

Oh yeah? Something 'clear and compelling'? 'Cos that's the only way any Judge is cracking that file.

HARPER
I'll be right over.

He hangs up, puts on his jacket and leaves.

INT. HARPER'S CAR (DRIVING) - DAY

Harper speed dials his cell phone...waits.

INTERCUT WITH

INT. DANIEL'S HOUSE - HALLWAY - SAME

Goldman watches the CSI Techs at work - his phone rings.

GOLDMAN
Captain...

HARPER
(filtered)
Sam, you got anything?

GOLDMAN
Not until the lab tests come back.

HARPER'S CAR

HARPER
Listen up, Bantree agreed to
provide fingerprints and DNA. Tell
the lab boys to run a comparison
ASAP.

GOLDMAN
(filtered)
What's going on?

HARPER
It seems our ex-hooker had a
relapse. Right under Bantree's
nose.

GOLDMAN
That might push him over the edge,
sure.

HARPER
I got nothing to hold him on, so
you need keep an eye on him. I'll
be back in a few hours.

HALLWAY

GOLDMAN
Captain...?

Harper's already hung up. Goldman looks thoughtful...turns away from the techs, looks at apartment 2 - the number is hanging upside down.

INT. HOSPITAL - DR. SHEPARD'S OFFICE - DAY

The floor is covered in puddles, wind blows in through broken windows, wires hang from the ceiling.

Daniel approaches Dr. Shepard's desk, her back is toward him.

DR. SHEPARD
It's over Daniel. I can't help you anymore.

DANIEL
You can't do this to me.

DR. SHEPARD
I'm sorry.

DANIEL
You're sorry? You're sorry! Cathy is dead! He killed her. You let him out and he killed her!

DR. SHEPARD
You have to go to the police. Tell them what you did. Tell them everything. I think you know that, don't you?

He's shaking his head.

DR. SHEPARD
If you don't I will.

He turns, walks away. She finally turns around.

INT. DANIEL'S HOUSE - HALLWAY - DAY

Daniel steps into the house - it's deserted: police tape is stretched across Cathy's door.

He bangs on the door of apartment 2.

DANIEL
Open the door!

GOLDMAN (O.C.)
She's not there.

Goldman walks in from the kitchen, heads for the stairs.

GOLDMAN
You're lucky, she backed up your
alibi, that you were out all night.
(then)
For now.

He climbs the stairs.

GOLDMAN
I want to show you something.

Daniel follows.

INT. CATHY'S ROOM - DAY

The door opens, Goldman and Daniel step

INSIDE

Daniel gasps - it looks like his nightmares: the walls are covered in blood; the bare mattress on the bed is horribly bloodstained.

Daniel's eye rests on the baseball bat in the corner.

GOLDMAN
This wasn't done with a bat. Babe
Ruth couldn't do this with a bat.

Goldman stands at the foot of the bed, points to the stain on the mattress.

GOLDMAN
The first cut sliced open her
stomach - see how dark the blood
is? That cut immobilizes her: she
can't move, can't even scream.

Goldman moves to the right side of the bed, points up at the wall.

GOLDMAN
Second cut is the right thigh:
femoral artery. The blood sprays,

GOLDMAN
like a fountain. Lots of oxygen,
look at the color.

He walks around to the left side.

GOLDMAN
He's moving faster now - she's
terrified, her heart's pounding, he
knows she's running out of blood.

Points lower down on the wall.

GOLDMAN
Two more arteries: slice and slice.
It's lower down. How long was that?
Twenty seconds? She's dead.
(then)
So what's missing?

DANIEL
I don't understand.

GOLDMAN
(angry)
Please, do me one favor and spare
me the idiot routine! Look at the
floor.

The floor is spotless. Daniel looks around again.

DANIEL
No footprints...no fingerprints.

GOLDMAN
Plastic drop sheets, like he's
painting the walls. Maybe he was...
(then)
Rolls her in the bedsheets, onto
the plastic and out the door.

He walks up close to Daniel.

GOLDMAN
He sliced her up and took her away
without a care in the world. You
know why? Because he knew he wasn't
gonna to be disturbed.

DANIEL
You think I did this? I would never
hurt Cathy!

Goldman walks away. Stops in the doorway.

GOLDMAN

Sure. Just like you never hurt
Tom.

He slams the door as he leaves.

INT. POLICE STATION - HARPER'S OFFICE - DAY

Harper enters carrying a thick file. He sits, opens the
file.

LATER

The file is spread out across his desk, he looks stunned by
what he's discovered.

Eddy knocks and enters, holds up some papers.

EDDY

Bantree's phone records.

Harper doesn't look up, grunts. Eddy plows ahead.

EDDY

Called the same number, every week
like clockwork.

Harper sifts through the papers on his desk, pulls out one
headed: "JERUSALEM HILLS MENTAL HOSPITAL"

HARPER

Jerusalem Hills?

EDDY

Yeah. How'd you...?

HARPER

Place shut down five years ago.

EDDY

Yeah. How'd you...?

Harper is studying the sheet, it's a list of employees - one
name grabs his attention: SAM GOLDMAN.

HARPER

Shit!

He heads for the door.

HARPER
You see Goldman?

EDDY
He isn't here - maybe still at the
crime scene?

(then)
Thing is, you call Jerusalem Hills
all you get is a recorded message,
fifteen, twenty seconds...maybe.
But Bantree's calls, they're ten,
fifteen, thirty minutes some of
them.

Harper is out the door.

EDDY
...so who's he talking to? Yes that
is a good point Eddy. A very good
point Eddy. Yes Sir, Thank you sir.

He tosses the records on Harper's desk and walks away.

EXT. GOLDMAN'S BUILDING - DAY

Harper gets out of his car, walks up to a low-rise apartment
building. Rings Goldman's buzzer: no answer.

He tries the door, it's open.

INT. GOLDMAN'S BUILDING - DAY

Harper walks up to the door, it's open an inch or two. He
knocks.

HARPER
Sam? Sam, you there?

He steps

INSIDE

A small bachelor apartment, looks like a furnished rental.
The bedroom door is open.

HARPER
Sam?

BEDROOM

Harper enters. The blinds are drawn, the room is dimly lit.
Spread across the bed are hundreds of Daniel's sketches.

HARPER

Oh Jesus...

He pulls out his cell, dials.

INTERCUT WITH

POLICE STATION - HARPER'S OFFICE

A female detective, COLLINS, is standing beside Harper's desk looking at the file. Her phone rings.

COLLINS

Detective Collins.

HARPER

(filtered)

Collins, where are you?

COLLINS

Right now? I'm checking out the little shop of horrors on your desk. Where are you?

GOLDMAN'S APARTMENT

HARPER

Goldman's place. Has anybody seen him?

COLLINS

(filtered)

He's not here. Why?

HARPER

He was right about Bantree, all along.

HARPER'S OFFICE

Collins looks at a crime scene photo.

INSERT PHOTO

Mother lies dead on the bed.

COLLINS

Jesus, ya think?

GOLDMAN'S APARTMENT

HARPER

I figure Sam recognized Bantree,
just didn't know where he knew him
from.

He sorts through Daniel's sketches.

HARPER

...at first.

COLLINS (V.O.)

(filtered)

Okay but, it's all
looking circumstantial right now.
Any half-assed lawyer could build a
case against the ex-boyfriend at
least as good.

HARPER

I know. We're gonna have to try for
a confession, which is where Sam
comes in. Listen, just get him to
call me okay?

He hangs up. Looks over at a stand-alone wardrobe: the door
is not quite closed.

He opens the door...

BOOM

A shotgun blast evaporates everything above Harper's mouth.

His body drops to the ground leaving a red mist hanging in
the air.

INT. DANIEL'S HOUSE - BEDROOM - DAY

Daniel sits on the bed staring at Cathy's portraits on the
wall.

INSTANT FLASHBACK

- the blood covered walls in Cathy's room becoming mother
dead on the bed.

DR. SHEPARD (V.O.)

You have to go to the police. You
have to tell them what you've done.

END FLASHBACK

He's rocking back and forth, head in his hands.

DANIEL
I didn't do it, I didn't! It was
HIM!

He scrambles off the bed.

HALLWAY

He climbs the last few stairs. Cathy's door is open. He
steps

INSIDE

INSTANT FLASHBACK

- Cathy begins to undress for him
- Daniel wakes up, sees Cathy, sees dead mother

DANIEL (V.O.)
I would never hurt Cathy, ever!

GOLDMAN (V.O.)
Like you never hurt Tom?

END FLASHBACK

He turns around, the Old Lady is smiling at him from the
doorway.

OLD LADY
but of the tree of the knowledge of
good and evil you shall not eat,
for in the day that you eat of it
you shall die.
(then)
She delivered unto you temptation
that begat lust that begat sin. She
had to be punished.

DANIEL
You! It was you!

OLD LADY
If thine eye cause thee to sin,
pluck it out!

Her hand goes to her eye - he knows what she's going to do
but can't look away.

She digs into her eye-socket and pulls out her eye - blood
rolls from the gaping, empty hole.

She throws the eyeball at his feet and laughs - turns, walks down the stairs.

OLD LADY

Now, you can be cleansed in the
eyes of the Lord.

Daniel grabs the baseball bat, races after the Old Lady.

HALLWAY

He catches her at the foot of the stairs, hits her on the back of the head, she flies forward.

He follows her, she crawls toward her apartment - he hits her, again and again. Blood sprays everywhere.

Her hand reaches across her doorway.

OLD LADY

Daniel, please!

He stops in mid-swing - her VOICE...it wasn't her voice, it was...

DANIEL

Mother?

She rolls over. It's mother. She crawls into her apartment, pushes the door shut.

DANIEL

Mother?

INSTANT FLASHBACK

- smiling mother takes his hand, sings "Jesus Loves Me" as she leads him out of his bedroom...FADES INTO

- drunken, angry mother opens the front door and pushes him outside.

END FLASHBACK

Daniel kicks opens the door, steps

INSIDE

The apartment is empty, obviously hasn't been inhabited in years.

DANIEL
No...no...no!

Two bodies lie on the floor wrapped in plastic: Tom and Cathy. He kneels down beside Cathy.

DANIEL
Cathy? What have I done?

GOLDMAN (O.C.)
You killed them.

Goldman steps inside, gun aimed at Daniel.

DANIEL
The Old Lady, she wasn't...real.
She was just in my head.

GOLDMAN
I know.

DANIEL
I don't know what is real anymore.
(then, touching Cathy)
I killed her, didn't I?

GOLDMAN
Yes.

DANIEL
Why?
(furious)
Why!

INSTANT FLASHBACK

Six year-old Daniel looks up, sees himself as an adult standing beside Joseph.

END FLASHBACK

DANIEL
Dr. Shepard. She knew. She knew all along it was me! She didn't stop me...I wanted her to stop me!

GOLDMAN
Daniel, just take it easy. It's over now...it's all over.

DANIEL
No. I don't think so. Not yet.

Goldman holds up a pair of HANDCUFFS.

GOLDMAN

Listen, either I take you in...or I shoot you dead right here, right now. The choice is yours.

DANIEL

There is one other option Detective Goldman.

He swings the bat, knocks the GUN out of Goldman's hand.

CRACK

The bat connects with Goldman's knee: he drops to the floor. Daniel picks up the gun. Starts to walk away and then stops, turns around and kneels beside Goldman.

DANIEL

Who are you?

GOLDMAN

What the hell are you talking about?

DANIEL

You know me - and I know you. I just...don't remember.

GOLDMAN

You're crazy.

DANIEL

No! Not anymore. You asked me, "Do we know each other?" You were testing me.

He cocks the hammer on the pistol, points it at Goldman's head.

DANIEL

Who are you?

Goldman looks Daniel in the eye, laughs.

GOLDMAN

Go ahead, shoot.

beat

Daniel re-sets the hammer. Walks out.

OUTSIDE

Daniel walks down the path toward Goldman's car, the keys dangle from the ignition.

A POLICE CAR screeches to a stop. Collins gets out, weapon drawn.

COLLINS

Drop the gun Daniel! Drop the gun
and turn around.

Daniel fires three shots - Collins slides across the hood of her car, takes cover.

Daniel looks around - the woman in the red jacket and her son are frozen to the spot watching him.

He grabs the boy, holds the gun to his head and inches toward Goldman's car.

DANIEL

Throw your gun onto the road! I
don't want to hurt him.
(cocks the hammer)
Do it now!

Collins drops her gun. Daniel pushes the boy into the front seat and drives away.

The woman in the red jacket has torn off her headscarf - we see her FACE for the first time: DR. SHEPARD.

The woman is hysterical, her accent is Eastern European.

WOMAN

Sasha! Sasha!

Collins walks over to comfort the woman.

Car engine starts.

Collins turns around just in time to see Goldman drive away in her car.

INT. HOSPITAL - NURSES STATION - NIGHT

Sasha is in a closet crying, Daniel is about to close the door.

DANIEL

Just stay here, I won't be long.

SASHA
Don't hurt me.

Daniel strokes the boy's cheek.

DANIEL
I'm not going to hurt you.

He closes the door and wedges a chair under the handle.

CORRIDOR

Daniel walks slowly down the corridors: the walls are covered in graffiti, the floors are covered in garbage - the place has been abandoned for years.

JOSEPH'S CELL

Daniel pushes open the door, looks inside: garbage on the floor, graffiti on the walls, a rusting bedframe in the corner.

He pushes the door shut, walks away.

INT. HOSPITAL - DR. SHEPARD'S OFFICE - NIGHT

The door opens, Daniel enters carrying the shotgun. This room is as derelict as all the others.

Shepard sits at her desk. Daniel sits, picks up the photo of Ashley/Sasha.

DANIEL
Ash...Sasha. You were playing with me. It was a game for you.

DR. SHEPARD
You're running out of time Daniel.

DANIEL
You knew all along. Knew that I was him...that the monster I was trying to keep locked up was me.

He aims the gun at her.

DANIEL
Now we're done.

She calmly crosses her legs, looks back at him.

DR. SHEPARD
Why did you kill Cathy?

He didn't expect that...

DANIEL
Because...because she was just the same. Just like the other one!

DR. SHEPARD
Your mother?

DANIEL
Of course, my...mother!

DR. SHEPARD
Okay then, tell me about it. Tell me how you killed Cathy. Every, single, detail.

Daniel just shakes his head: angry, confused.

DR. SHEPARD
Sit down Daniel. We're not quite done yet. Go back to the beginning.

BEGIN FLASHBACK

Daniel walks down the street between his parents. All three are dressed for church. They nod and smile to neighbors.

DANIEL (V.O.)
They were a perfect couple, her and him: hypocrites, degenerates.

FADE TO:

Daniel sits at his desk, listening to drunken laughter, footsteps on the stairs.

Mother enters, drunk, unsteady...a ticking time bomb. She looks at Daniel: contempt and hatred.

DANIEL (V.O.)
He wasn't even my father. I was six years old and I knew that - it could have been anyone.

A MAN leans in the doorway, bottle in hand.

She picks up the drawing on Daniel's desk: Adam and Eve. Laughs as she rips it up.

FADE TO:

Daniel undresses for bed. His back is covered in bruises. He looks at the grim religious images on his wall.

DANIEL (V.O.)
The body and the blood...that was
their religion.

Daniel lies in bed staring at the HEATING VENT beside his bed. Voices are audible.

DANIEL (V.O.)
I could hear them, they didn't know
that. They were going to kill me.

Daniel opens his bedroom WINDOW climbs out.

OUTSIDE

He runs around the house and opens a

KITCHEN WINDOW

He climbs inside and slides open a drawer.

DANIEL (V.O.)
They had it all worked out. They'd
tell anyone who asked that Daniel
had gone to live with his Aunt.
They laughed.

Daniel holds up a long, sharp knife.

PARENT'S ROOM

Daniel stands beside the bed watching them sleep. They are both passed out drunk.

DANIEL (V.O.)
I don't know why he worked so hard
to make me forget - it wasn't a
painful memory at all.

Daniel slices open Joseph's throat. He walks slowly around to mother's side, waits - the blood spraying onto her finally wakes her.

She opens her eyes: alarm. Daniel slices open her stomach. She lies there helpless, mouth working soundlessly.

Daniel slices her femoral artery, watches the blood hit the wall. Slices another artery - smiles.

DR. SHEPARD (V.O.)
Tell me about the hospital?

DANIEL (V.O.)
You already know.

DR. SHEPARD (V.O.)
Tell me anyway.

HOSPITAL - CORRIDOR

The Nurse walks Daniel down the corridor towards an OPEN door - we see the Old Doctor sitting behind his desk.

DOCTOR'S OFFICE

The Doctor shows Daniel the flash cards, bangs his fist on the desk in frustration.

DANIEL (V.O.)
He wouldn't believe me, couldn't believe me, when I told him why I did it. Only a monster kills his own mother...
(angry)
...I wasn't a monster!

DR. SHEPARD (V.O.)
So you created a monster.

DANIEL (V.O.)
He kept telling me - it was HIS fault, everything was FATHER'S fault. I just wanted him to shut up - I just wanted him to believe me.

DR. SHEPARD (V.O.)
But somebody else believed you, didn't they?

THE WARD

Daniel sits on his bed sketching his dead mother. The silhouette waits behind the curtain.

DANIEL (V.O.)
An orderly...he believed me. He wanted to see it all...needed to see it, again and again.

DR. SHEPARD (V.O.)
What was his name?

DANIEL (V.O.)
I don't remember.

DR. SHEPARD (V.O.)
Yes, you do. Daniel, this is important, this is the last thing you have to remember. What was his name?

Silhouette pulls back the curtain, reaches out for the sketch.

DANIEL (V.O.)
Goldman...his name was Goldman!
Same as...same as the Doctor.

GOLDMAN (V.O.)
(clapping)
Congratulations.

END FLASHBACK

Daniel 'wakes' up - Dr. Shepard is gone, the desk is gone. He is tied to a chair. Goldman sits facing him holding the shotgun.

GOLDMAN
Welcome to sanity. I'm afraid you'll find it quite dull - actually, you're not going to live long enough to get bored.

DANIEL
The sketches...in my room. You put them there.

GOLDMAN
I kept them. All these years I kept them...my little box of poison. You and I, we're more alike than you know. But I never thought...never thought we'd meet again. And then we did.

BEGIN FLASHBACK

Goldman sits in Daniel's apartment, the first time they met.

GOLDMAN (V.O.)
I recognized you right away. And, I saw that you were...confused.

HALLWAY

Goldman opens apartment 2, sees an empty apartment.

ALLEY

Goldman kneels down to tie his lace, looks straight at Tom's hand.

GOLDMAN (V.O.)
You thought I didn't see that?

ALLEY - NIGHT

Goldman loads Tom's body into the trunk of his car.

GOLDMAN (V.O.)
You thought it was the 'Old
Lady'...

OLD LADY'S APARTMENT

Goldman stands in the shadows watching as Daniel carries on a conversation with the imaginary Old Lady.

GOLDMAN (V.O.)
I only wish my father could have
lived to see it.

END FLASHBACK

GOLDMAN
The mess he made of you, that is. I
honestly think I helped you more,
don't you?

DANIEL
You killed Cathy.

Goldman shrugs.

DANIEL
Why?

GOLDMAN
I could say you whetted my
appetite, that's definitely part of
it. This was a golden opportunity
to finally...live an experience
first hand. The added bonus, of
course, is that you take the blame.

Goldman stands.

GOLDMAN

I wasn't even going to kill you. I didn't need to. You thought you killed Cathy. You would have taken the blame for the...others, too.

DANIEL

Others?

GOLDMAN

(waves shotgun)

Thank you for bringing this. There might have been some 'awkward' questions if it was found in my car.

DANIEL

I still don't understand.

GOLDMAN

(angry)

Of course you don't! Why would you, you precious lunatic! That's what you were, all of you - his precious lunatics. I was just his son!

BEGIN FLASHBACK

The Old Doctor walks SAM (age 5), down the corridors - Nurses stop to say hello.

GOLDMAN (V.O.)

I was here even before you Daniel. I was raised here, nursed on madness. So it's hardly surprising....

YEARS LATER

Teenaged SAM, dressed as an orderly walks down the corridors - this is a very angry young man.

GOLDMAN (V.O.)

...that I was...mixed up.

END FLASHBACK

Goldman sits, smiles.

GOLDMAN

Of course, when they discovered what I'd been doing - when he

GOLDMAN
discovered - with you and the
sketches.

(shrugs)

There was no understanding then. I
wasn't one of his precious
lunatics, no...I was just sick! I
was just his son, his embarrassing,
pathetic failure of a son!

Goldman stands up, calms himself down.

GOLDMAN
So there you have it - I saw you, I
saw my chance, I took it. It was
all worked out so neatly Daniel - I
arrest you, you go back where you
belonged, and Saintly Doctor
Goldman gets the ridicule he so
richly deserves.

Goldman starts walking away.

GOLDMAN
So now I have to improvise - the
result, it's the same.
(stops, holds up a knife)
I only wish I could have stopped
you before you did what you did to
that poor little boy.

He walks away.

GOLDMAN
Don't go anywhere.

He laughs as he disappears.

Daniel begins struggling against his bonds.

INT. HOSPITAL - CORRIDOR - NIGHT

Goldman steps out of a stairwell, walks slowly down the
corridor.

GOLDMAN
Sasha! Sasha where are you? This is
the police. Sasha I'm here to help
you.

He slides a knife from his pocket, smiles.

SHEPARD'S OFFICE

Daniel gets to his feet, smashes the chair against a wall...nothing. He looks at a BROKEN WINDOW.

CORRIDOR

Goldman is approaching a NURSES STATION.

GOLDMAN

Sasha, this is Detective Goldman.
Sasha?

He stops, listens. We hear, very faintly, the sounds of a child yelling and kicking. Goldman smiles.

SHEPARD'S OFFICE

Daniel rubs his ropes against a broken pane of glass - blood is dripping from his arm, sweat pours down his back.

The rope finally snaps. Daniel staggers toward the door.

CORRIDOR

Goldman walks into the Nurses Station, the sounds are louder now - he tears open a CLOSET DOOR: empty.

He bends down, listens.

(MOMENTS LATER)

He steps into a STAIRWELL. We see him walking down...

NURSES STATION - CLOSET

Sasha kicks and screams - somebody is outside, pulling the chair away. The door opens. Sasha smiles at Goldman.

GOLDMAN

It's okay....everything is okay.
Let's get you out of there shall
we?

The look on Sasha's face turns to horror - he sees Daniel over Goldman's shoulder.

Daniel reaches out for Goldman - Goldman turns at the last second, swings the knife, opens up a long cut on Daniel's stomach.

GOLDMAN

You want to play the hero?
Daniel....

(shakes his head)

GOLDMAN
 ...I don't see it.

Goldman lunges, Daniel blocks with his arm: another cut.
 Goldman laughs, he's having fun now.

Goldman lunges: Daniel evades, but he's losing blood, losing
 strength - it's almost over.

DANIEL
 (to Sasha)
 Run...run!

Goldman charges, Daniel sidesteps, flips Goldman - the knife
 goes flying.

Daniel sits on Goldman's chest, raises his fist...

Sasha hits Daniel on the head with an old BRICK. Daniel
 falls.

SWITCH POV: DANIEL

He's hazy, about to lose consciousness - watches as Sasha
 throws himself into Goldman's arms. Goldman fumbles on the
 floor, picks up the knife.

Daniel's hand feels something: the shotgun.

SWITCH POV: NORMAL

Goldman lifts the knife with one hand, strokes Sasha's hair
 with the other.

GOLDMAN
 Shh...it's over...almost...over.

He smiles, raises the knife...

BOOM

The shotgun tears away half of Goldman's head. He drops
 back. Sasha turns - Daniel drops the shotgun. Eyes close.

FADE OUT:

OVER BLACK

Hospital sounds - sneakers on polished floors.

NURSE (V.O.)
 Heard you called this morning - you
 get a feeling or something?

FADE IN:

INT. HOSPITAL - CORRIDOR - DAY

A NURSE walks Sasha down a corridor. Sasha shakes his head.

NURSE
Just needed to see for yourself?

SASHA
Yes.

They stop outside a locked room. The fluorescent light in the corridor is flickering.

NURSE
Why don't that man ever fix these lights!

Sasha looks

INSIDE

Daniel sits on his bed: catatonic.

NURSE (V.O.)
Don't worry, he ain't going anywhere.

OFF Sasha smiling...

FADE OUT:

THE END