

THE AMITYVILLE ASYLUM

Written by

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**SHOOTING SCRIPT
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Against BLACK SCREEN a TITLE CARD appears:

"The boundaries which divide Life from Death are at best shadowy and vague. Who shall say where the one ends, and where the other begins?" - Edgar Allan Poe

TITLE CARD dissolves.

FADE IN:

1.EXT. 112 OCEAN AVENUE AMITYVILLE NIGHT

We slowly pan through a suburban neighbourhood located on the south shore of Long Island. The still shroud of night blankets the village of Amityville in the early morning hours.

TITLE CARD Appears:

Thursday, November 14, 1974.

TITLE CARD Dissolves.

Stray house pets are the only signs of life as families and neighbours slumber. We reach 112 Ocean Avenue, a large Dutch Colonial house. The home is a classic piece of Americana, two stories plus an attic, several rooms, and a boathouse on the Amityville River. There are quarter round windows on the top floor that give the appearance of eyes staring back at us.

A signpost in the front yard reads "HIGH HOPES", a testament

to what the home symbolizes for the family that live there.

CUT TO:

2.INT. BASEMENT 112 OCEAN AVENUE CONTINUOUS

We move slowly through the basement, past various crushed beer cans and a table full of drug paraphernalia, until we reach a bearded man in his early twenties. RONALD DEFEO JUNIOR, known to his family and friends as BUTCH. He sits on a ragged sofa, dozing off in front of a small Television that displays white static.

There is a digital clock on a small table by the side of the sofa. It reads 3:14am. We hold on the clock and the time changes to 3:15am. We can see DeFeo's breath drift from his

3.

lips as cold air sweeps through the room. His eyes snap open.

A hooded figure, face shrouded in darkness, steps from the shadows. The figure carries a .35 caliber lever action Marlin 336C rifle. Hands clad in black leather gloves, the mysterious person holds the rifle out in front of Butch. A voice emerges from beneath the hood that is so deep as to be

INHUMAN:

FIGURE

Kill them. Kill them all.

Butch stands and takes the rifle. The figure retreats back into the shadows.

CUT TO:

3.INT. HALLWAY CONTINUOUS

The house is silent. Butch quietly stalks the hallways, the rifle grasped tightly in his hands.

CUT TO:

4.INT. MASTER BEDROOM CONTINUOUS

Butch quietly pushes the door aside and observes his parents

as they sleep. RONALD DEFEO SENIOR, age forty three, is a heavy set Italian American man and his wife LOUISE DEFEO is a slender woman, aged forty two, with flowing blonde hair. Both are lying flat on their stomachs. Without hesitation, Butch raises the rifle to his shoulder and pulls the trigger. The BLAST is deafening. The first shot rips into his fathers back, tearing through his kidney and exiting through his chest. Butch fires another round, again hitting his father in the back. This shot pierces the base of Ronald Senior's spine, and lodges in his neck. Louise DeFeo's eyes open, but she barely has a few seconds to react. Butch aims the weapon at his mother as she lays prone on the bed, and fires two shots in quick succession. The bullets shatter her rib cage and collapse her right lung. Both bodies now lay silently in fresh pools of their own blood.

CUT TO:

5.INT. HALLWAY CONTINUOUS
4

Butch, in an almost trance like state, walks down the hall and quietly nudges the door to another bedroom.

CUT TO:

6.INT. BOY'S BEDROOM CONTINUOUS

Butch enters the bedroom that his two brothers MARK, aged twelve, and JOHN, aged nine, share. He walks between their two beds as they lie on their stomachs, sleeping soundly. Standing directly above his two helpless brothers, Butch fires one shot into each of the boys as they lay sleeping.

The bullets tear through their young bodies, ravaging their internal organs, laying waste to the lives that lay ahead of them. Mark lays motionless, while John, whose spinal cord has been severed by his brother's heartless attack, twitches spasmodically for a few moments after the shooting.

CUT TO:

7.INT. HALLWAY CONTINUOUS

Stangely, the loud shots have not roused the remaining members of the DeFeo family, and Butch skulks unchallenged

to his final destination-the bedroom shared by his sisters DAWN, eighteen years old, and ALLISON, aged thirteen.

CUT TO:

8.INT. GIRLS' BEDROOM CONTINUOUS

As Butch enters the room, Allison stirs. She looks up just as Butch lowers the rifle to her face and pulls the trigger. Butch then aims his weapon at Dawn's head and squeezes the trigger again, literally blowing the left side of her face off. Both girls die instantly. The white sheets and walls are splattered with blood and brain matter. Butch is unmoved and expressionless. He surveys the carnage for a moment, then calmly walks out of the room.

CUT TO:

9.INT. HALLWAY CONTINUOUS

5.

Butch walks past a photograph hanging on the wall in a red frame. It shows all seven members of the DeFeo family in a group, hugging each other with smiles on their faces. The sound of children singing the nursery rhyme "Ring Around a Rosie" in a slow, haunting manner echoes through the house. We push in on the photograph and:

FADE TO BLACK

FADE IN:

10.EXT. CAR AMITYVILLE DAY

A car drives through the village of Amityville on a cold winter's day. TITLE CARD appears:

AMITYVILLE, LONG ISLAND - 2013.

TITLE CARD Dissolves.

CUT TO:

11.INT. CAR CONTINUOUS

A young girl in her mid twenties is driving the car. She is attractive yet she dresses very conservatively in a thick sweater and baggy combat trousers. This is LISA TEMPLETON. She consults a crumpled piece of paper. Directions are scribbled on it.

CUT TO:

12.EXT. CAR CONTINUOUS

The car turns the corner and heads down a long driveway surrounded by trees. The car approaches a large imposing building which casts a dark shadow over the grounds. Outside a sign reads HIGH HOPES HOSPITAL.

CUT TO:

13.INT. HALLWAY HIGH HOPES HOSPITAL DAY

6

Lisa is sat on a bench in a long empty corridor. She has a file in her hand and taps her fingers on it nervously. A door opens and a middle aged man dressed in a crisp white shirt and tie steps out. He is well groomed and his eyes are warm and inviting. This is DOCTOR ELLIOT MIXTER.

MIXTER

Lisa Templeton?

Lisa stands abruptly, dropping her file in the process.

LISA

Me! Sorry-

Lisa scrambles to pick up the file and papers fall out of it.

LISA

Shit!

Mixter smiles.

LISA

Oh God, I'm sorry, I didn't mean to say that!

MIXTER

It's quite alright. I'm Doctor

Elliot Mixter. Come into my office.

Lisa manages to retrieve the file and papers from the floor and compose herself. Mixter holds the door open and Lisa enters the office.

CUT TO:

14.INT. MIXTER'S OFFICE CONTINUOUS

Lisa stands in the office. Mixter enters and shuts the door.

MIXTER

Please, take a seat.

Lisa sinks into a chair next to a large oak desk. Mixter walks to the opposite side and sits in a large leather chair facing her.

LISA

I've uh... brought my resume and some references. I know I already sent a copy with my application but just in case.
7.

MIXTER

Thank you.

Mixter takes the file from her and opens it on his desk. He glances over it.

MIXTER

Very good. I see you've had lots of experience cleaning private homes.

LISA

Yes, I uh... I've done a lot of them.

MIXTER

Well an institution such as this one is a very different proposition.

LISA

Oh yes. Yes I know. You'll see I've also worked cleaning a school, so I am used to big areas.

MIXTER

Yes I've seen that. When I say this is a different proposition I mean in terms of the sensitivity required due to the nature of what we do here.

LISA

Oh yes, yes of course.

MIXTER

You would mainly be working night shifts at a time when patients are on lock down. But many of our patients here have psychological disturbances so there may be situations where you have to clean up things you may not be used to cleaning up. If you know what I'm saying.

LISA

I know what you mean, yes.

MIXTER

Would that bother you?

LISA

It may be strange at first but I actually have some experience in

8

that area. I would clean my mother when she lost control of her bodily functions during her illness. It's something I got used to very quickly. It became routine.

MIXTER

I see. How is your mother now?

LISA

Well... she passed away.

MIXTER

I'm sorry to hear that. So... it's important to me that every employee here, whether they are a psychiatrist, an orderly or a cleaner, needs to fully understand

what our mission statement at this hospital is.

LISA

Okay.

MIXTER

High Hopes was only built two years ago and as an institution we have only been running for just over a year now. So we're still building our reputation. But I am very clear on what I want that reputation to be. I intend to make this institution one of the foremost centres for mental health treatment in the country. If you look into my history you'll know that I have a stellar reputation in the field of psychiatry and I want to use that to help others. That is why I have put my own money into the creation of this institution. We are only just starting out but we have a long term ambition to be considered the best. So what I require is that every person who works at this institution, in any capacity, must be professional and sensitive to the needs of the patients. Unlike other institutions, the welfare and care of our patients comes first here.

9.

LISA

I really admire that and I promise I would not let you down if I was given this job.

MIXTER

I'm sure you wouldn't.

Lisa's face quickly contorts. Mixter looks puzzled. Suddenly Lisa sneezes. It shoots out so rapidly she has no time to cover her mouth and nose. She sneezes all over Mixter. Lisa looks horrified.

LISA

Oh my God, I'm so sorry!!

Lisa rushes to Mixter's side and grabs a tissue from a Kleenex box on his desk. She frantically wipes the saliva and snot from his face.

MIXTER

It's quite alright, please sit down, I can take care of it.

Lisa, completely mortified, sits back down. An unimpressed Mixter wipes the spittle off his face with a tissue. When he's done he stares at Lisa.

MIXTER

Okay... well thanks for coming in. I'll let you know.

LISA

Look I'm so sorry, I really am!

MIXTER

It's fine. We'll be in touch.

Such is her embarrassment, Lisa can't get out of the office fast enough.

DISSOLVE TO:

15.INT. BEDROOM LISA'S HOME - LONG ISLAND NIGHT

Lisa is lying on her bed watching TV, flicking endlessly through the channels. The phone on the bedside table rings. Lisa picks up the receiver.

LISA

Hello?

10

NANCY (O.S)

Hey hun!

LISA

Hey Nancy.

NANCY (O.S)

How did it go today?

LISA

It was a total fucking disaster!

NANCY (O.S)

Oh I'm sure you're just being silly
hun! Whenever I've gone for an
interview I always come out
thinking it's gone really badly.
But I bet it went better than you
think.

LISA

I sneezed on the head of the
institution.

NANCY (O.S)

You what??

LISA

I sneezed on him! It was one of
those sneezes that just sneaks up
on you, I didn't have time to cover
my face. Before you know it he's
covered in my snot!

NANCY (O.S)

Oh God I'm sorry hun.

Long silence on the line.

LISA

Go on, go ahead. You know you want
to!

NANCY (O.S)

[HYSTERIAL LAUGHTER]

LISA

Laugh it up, it's gonna be your
last chance because I'm not going
for any more job interviews! I'm
done, I'm always so damn nervous
and I just don't make a good first
impression.

11.

NANCY (O.S)

You should take my advice and show
a little cleavage at these
interviews! Trust me, you'd get the
job then!

LISA

That's just not me Nance. I

wouldn't know where to start with flirting or any of that. Christ, if I wore high heels to one of these interviews I'd probably trip over! I'm a clumsy dork!

NANCY (O.S)

So what are you thinking of doing?

LISA

I dunno. Thanks for not disputing that dork remark by the way.

NANCY (O.S)

[Laughs] Sorry, hun!

LISA

I guess I'll have to sign on welfare to make the rent. Long term, maybe I should go back to school. Get better qualified for something.

NANCY (O.S)

How come you don't do something with your writing? You could try and get something published. Or write a book or something?

LISA

I dunno, I just... it's like I just haven't been able to bring myself to write since ... you know...

NANCY (O.S)

I know. It's a cliché, but time really is a healer. I'm sure the passion you had for it will come back.

LISA

Maybe.

NANCY (O.S)

You wanna talk about it?

12

LISA

Not really. I just think I'm gonna get myself a nice big tub of ice cream from the freezer and watch

some TV.

NANCY (O.S)

Comfort eating!

LISA

[Smiles] I know but if there's ever a good time for ice cream it's today!

NANCY (O.S)

Can't argue with that! Give me a call tomorrow, let's go for coffee soon yeah?

LISA

Sure. Night.

CUT TO:

16.INT. KITCHEN LISA'S HOME LATER

Lisa is rummaging in her freezer for some ice cream. She pulls out a tub and tosses it on the counter. She opens the cutlery drawer and grabs a spoon. The phone rings.

CUT TO:

17.INT. LIVING ROOM CONTINUOUS

Lisa walks over to the phone and picks up the receiver.

LISA

Hello?

MIXTER (O.S)

Lisa this is Doctor Mixter at High Hopes Hospital.

LISA

Really? Oh, I uh... Hi!

MIXTER (O.S)

Hello! I'm just calling you to say it was great to meet you today and I'd like to offer you the job.

13.

Lisa is stunned into silence.

MIXTER (O.S)

Are you there?

LISA

Um... is this a joke or something?

MIXTER (O.S)

No joke, I'd like to offer you the job.

LISA

Seriously?

MIXTER (O.S)

Absolutely.

LISA

Oh my God I... I can't believe it.

MIXTER (O.S)

I'm pleased to welcome you to High Hopes Hospital. If you can be here at 9am tomorrow for an induction please and we'll go from there.

LISA

Oh God, thank you so much! I really appreciate this, I won't let you down!

MIXTER (O.S)

I know you won't. We'll see you tomorrow!

LISA

Okay, see you tomorrow!

Lisa puts the phone down with a smile.

CUT TO:

18.INT. RECEPTION AREA HIGH HOPES HOSPITAL - DAY

Lisa enters the hospital. A man in his thirties dressed in a boiler suit is stood on a step ladder. He is attempting to change a light bulb in the hallway but seems to be making

hard work of it. The bulb drops from his hand and smashes to the ground. Lisa looks up at him.

14

MAN

Gswno!

Lisa averts her eyes but the man is now aware of her presence. He has a Polish accent but his English is very articulate.

MAN

Can I help you?

LISA

Yeah, I'm here for an induction into the cleaning job.

MAN

You must be Lisa?

LISA

Yes, that's right.

MAN

Doctor Mixter said you would be coming. I'm Delaney, we'll be working together.

LISA

Oh great.

Delaney climbs off the step ladder and shakes Lisa's hand.

DELANEY

We work nights so today we'll just show you around, okay?

LISA

Okay, thank you.

DELANEY

I'll clean this up and we'll get to it.

CUT TO:

19.INT. STORAGE CUPBOARD LATER

Delaney opens the cupboard door and for a moment he and Lisa

are silhouetted in the doorway. Delaney pulls a string hanging near the door and a light comes on. The cupboard is packed with various cleaning products.

DELANEY

This is the storage cupboard.
Everything you will need for each

15.

task is here, each shelf is
labelled.

LISA

Okay.

DELANEY

The most obvious task is hoovering.
This is our hoover here, it's
straight forward. You'll be
surprised that although it's
powerful it's very quiet, because
we are working when everyone's in
bed so obviously we don't want to
wake them up! It has a Telescopic
suction tube and six stage filter
system. So a lot more powerful than
you may be used to.

LISA

Okay.

DELANEY

The mop and bucket is here, we
usually use standard bleach to mix
with the water so that's straight
forward. But there is this
specialist stain remover that you
must use if there are any stains on
the floor or carpet. It needs to be
sprayed and left to set for twenty
minutes before scrubbing or
mopping. It's a special formula for
tea, coffee, water marks and other
yellow and brown discolourations on
the carpets or floors. It's pretty
strong so wash your hands after you
use it!

LISA

OKAY

DELANEY

One of the worst parts of the job is we have to remove chewing gum from lots of surfaces. They don't just stick it underneath the tables, it ends up everywhere!

LISA

Gross!

16

DELANEY

Yes! I think a lot of the time it's the staff doing it, not the patients! But we have this GumCart, which is a bit complicated but it's easier than just scraping the gum. The steam is super heated to one hundred eighty degrees and delivered at seven point zero bar pressure. It can produce a hundred and fifteen litres of superheated steam per minute.

LISA

Is it okay if I watch you use it a few times first so I know exactly what I'm doing? I don't want to end up burning myself or any furniture!

Delaney smiles.

DELANEY

No problem. Now here we come to the most dangerous chemical we have. This is a concrete cleaner, very toxic stuff, so you have to wear the face mask and gloves we have here, okay?

LISA

Okay.

DELANEY

This is for cleaning and descaling brick, stone and concrete and for metal de-rusting. For concrete you must mix it one part to four parts water. Brush or spray it on with the equipment here then leave it five to ten minutes to set, then rinse it off. But for those

stubborn son-of-a-bitch marks use
it neat!

LISA

Okay.

DELANEY

Don't worry if anything seems
complicated, you'll get used to it.
But you'll mostly be mopping and
hoovering in your first few weeks.
17.

LISA

Yeah that's fine.

CUT TO:

20.INT. WARD B LATER

Lisa follows Delaney into the communal area of Ward B. The walls are white and clinical. Various patients are scattered across the room, each with a look of resignation in their eyes. Many stare blankly out of the window.

DELANEY

This is Ward B, one of two wards
you'll be responsible for cleaning
each evening. Essentially the main
duties will be emptying the bins,
hoovering the carpeted areas and
mopping the hallways. The patients
in here are Category B. They're
mainly people who have had nervous
breakdowns and those who are
catatonic. They're harmless. Like
Missus Hardesty here.

Delaney and Lisa walk over to an old woman who is sat still
in the chair. Her eyes are open yet she appears lifeless.

DELANEY

Hello Missus Hardesty.

No response or acknowledgement of other people's presence.

DELANEY

She hasn't spoken a word in all her
time here. The orderlies just lift
her from the bedroom to the day

room and back again every day.

LISA

Why did you just talk to her?

DELANEY

We've still got to treat them like human beings. Otherwise they just become like furniture and we all lose our humanity. I like to think she can hear me, even if she won't talk to me. See you later Missus Hardesty.

18

Missus Hardesty continues to stare into nothingness. Delaney and Lisa exit.

CUT TO:

21.INT. HALLWAY CONTINUOUS

Delaney and Lisa stroll down the long corridors.

DELANEY

The patients are locked in their rooms on our night shift, but now and again they might have an accident we gotta clean up.

LISA

Okay.

DELANEY

In the day time there are nurses who often clean up but in the night we may be called to provide fresh linen or mop up. Not the most pleasant of jobs but it happens from time to time.

LISA

Yeah I understand.

Delaney and Lisa arrive at a doorway.

DELANEY

Now here we come to the most

difficult part of the job.

LISA

Cleaning crap up isn't the most difficult part?!

Delaney smiles.

DELANEY

Oh no, that's very easy compared to what's behind this door.

LISA

What's behind it?

DELANEY

This leads down to Ward X.
19.

LISA

Sounds ominous.

DELANEY

You could say that. It's where Category A patients are held. The criminally insane.

LISA

Really? Doctor Mixter didn't mention that.

DELANEY

Yes, well, these patients are beyond help so they've become the hospital's secret. Many of them were transferred from prisons and other institutions. Doctor Mixter probably thought he could help them. He can't. The staff call this place Blood Row.

Delaney opens the door.

CUT TO:

22.INT. STAIRCASE CONTINUOUS

Lisa follows Delaney down a winding staircase. As they descend down the steps, the light fades.

CUT TO:

23.INT. WARD X CONTINUOUS

Delaney and Lisa enter a long dark corridor with a row of thick metal doors either side. Two light bulbs hang from the ceiling at each end of the corridor, providing only minimal illumination. Lisa's nose twitches.

LISA

What's that smell?

DELANEY

It always hangs in the air. No matter how much we bleach the floor there is always that smell of death.

20

Lisa looks concerned.

LISA

These patients are dangerous?

DELANEY

Yes. But don't worry, we never have to interact directly or anything like that. You will just be mopping the corridor and dusting.

Delaney walks over to the first door on the right. There is a hatch on the door. Delaney slowly slides it open and beckons Lisa over. She peers inside. The cell is very basic, white walls with the only furniture being an uncomfortable looking bed and a toilet without a seat. There are thick iron bars on one small window. A skinny man in his thirties sits on a basic bed in a white vest, rocking back and forth. He has wild hair and a scraggly beard.

DELANEY

That's Jerry Kimble. He was convicted of stabbing a young mother forty-nine times in front of her two year-old son, then killing and sexually assaulting a woman before smothering her four-year-old daughter. They call him the Green Chain Rapist. He was in Sing Sing

but was certified insane and his lawyer got him transferred here. He doesn't make any noise or fuss, but he is a dangerous man. Especially towards women. This next inmate is even worse.

Delaney slides the hatch shut and walks over to the next door. He slowly slides open the hatch and Lisa peers inside. Another basic white cell with only a bed and toilet. A man stands in the centre of the room with his hands behind his back. His hair is slicked back, as jet black as the eyes that stare at Lisa. He smiles. Delaney slides the hatch shut.

DELANEY

That's Dennis Palmer. Also known as The Long Island Cannibal. He was abused as a child so his targets were always paedophiles and rapists. He'd track them down and torture them. He would eat parts of their body while they were still alive.

21.

LISA

That's horrible.

DELANEY

The most horrible thing is that a lot of the public thought he was a hero.

Delaney walks over to a door on the opposite side of the hallway. He slides open the hatch.

DELANEY

Sadie Krenwinkel.

Lisa looks inside. Inside the basic cell a woman sits cross legged on her bed. She has long flowing black hair, intense eyes and a pentagram carved into her forehead. She looks up and smiles at Lisa. Delaney slides the hatch shut.

LISA

What's her deal?

DELANEY

She was a member of a Witchcraft cult. They kidnapped six people for a demonic ritual. Five were killed but one got away and led police to

the cult. She turned her trial into a circus, talking about lots of crazy stuff. The media enjoyed it but she got certified insane by the court. She's been around a few institutions since. Now she's here.

LISA

Some strange stories here.

DELANEY

Well those aren't the strangest.

LISA

Really?

DELANEY

This last patient is the strangest case.

Delaney walks over to the last door on the left. He slides open the hatch. A singular shaft of light coming from a tiny barred window barely penetrates the darkness of the cell. Lisa peers inside to see a man sat in the shadows.

DELANEY

This is our resident John Doe. Sometimes we have people with

22

amnesia. Often we find out who they are. Not so with this man.

LISA

Why is he down here?

DELANEY

They first brought him in about six months ago. No one knows where he came from, he literally just turned up late one night. An orderly found him wandering the grounds. First of all he was like Missus Hardesty upstairs-catatonic. Then a few weeks later he started to respond to Doctor Mixter and the nurses through facial expressions and gestures. But soon, he got violent. Very violent. He'd have bursts of rage and beat other patients. One day he appeared to have a seizure and collapsed. A young doctor tried to take his vital signs. Patient X here throttled him so hard he

crushed his larynx. It took six orderlies to restrain him. Now they won't even let him out for the obligatory hour a day exercise. We still don't know who he is.

LISA

Oh God.

Delaney stares at Lisa.

DELANEY

God has nothing to do with this man.

Delaney slams the hatch shut. Lisa looks disturbed.

DELANEY

I haven't put you off have I?

LISA

I guess not... it's just a lot to take in. I've obviously never been around stuff like this before.

DELANEY

This is the reality of this place. We don't deal with these people directly but we may have to clean up their mess. If you can't handle
23.

that then I understand. You know that it's not too late to back out?

Lisa considers for a moment.

LISA

I'm not a quitter.

CUT TO:

24.EXT. HIGH HOPES HOSPITAL NIGHT

The hospital is bathed in moonlight.

CUT TO:

25.INT. WARD B CONTINUOUS

Lisa hovers the carpet in the empty communal room. She then empties the bins. A Clock on the wall ticks towards 3:15am.

CUT TO:

26.INT. HALLWAY A LITTLE LATER

Lisa is mopping. As she reaches the end of the hallway a young girl walks around the corner carrying a teddy bear. Lisa is STARTLED.

LISA

Ooh, you made me jump! Should you be out of bed this late?

GIRL

I don't know.

The girl has flowing blonde hair and an angelic face, yet there is a haunting sadness in her eyes.

LISA

I don't think you should be.

GIRL

Do you want to play with me?

LISA

I'd love to sweetheart, but it's very late now. I think you better go back to bed.

24

GIRL

Okay.

The girl walks away.

CUT TO:

27.INT. STORAGE CUPBOARD NIGHT

Lisa is returning the mop and bucket to the storage cupboard. She knocks a bottle off the shelf and leans over to pick it up.

POV SHOT: Someone is approaching Lisa, edging closer and closer. A hand stretches out and touches her shoulder. Lisa JUMPS and SMACKS her head on the underside of the bottom shelf.

LISA

Fuck!!

Lisa turns around to see Delaney standing there.

DELANEY

Sorry, I didn't mean to startle you.

LISA

It's okay.

Lisa rubs her head.

DELANEY

Are you okay?

LISA

Yeah, just hurt that's all!

DELANEY

Sorry.

LISA

I'll live.

DELANEY

Do you want to grab a coffee?

LISA

Sure.

25.

CUT TO:

28.INT. HALLWAY LATER

Delaney and Lisa are sat on a bench in the hallway sipping coffee from plastic cups.

DELANEY

Did you change the bins in the Day Room?

LISA

Yeah.

DELANEY

Good. I've got a light bulb to change in Room Twelve upstairs soon. We're making good time.

LISA

Cool. It's funny, I never thought I'd get this job. The interview didn't go well!

DELANEY

Doctor Mixter told me you were the only person he interviewed for the job.

LISA

Really?

DELANEY

Yeah. I'm sure he felt you were right for the job and didn't need to interview anyone else.

LISA

Cool.

Lisa looks down at a distinctive tattoo on Delaney's wrist.

LISA

Nice tattoo.

Delaney pulls his sleeve down to cover it up.

DELANEY

Oh yeah. I forget I have it sometimes.

26

LISA

What does it mean?

DELANEY

Well... it represents a lot of wrong turns in my younger years.

LISA

Like what?

Delaney doesn't answer and takes a long sip of coffee.

LISA

Sorry, I didn't mean to pry.

DELANEY

It's okay. Let's just say the past is better left there.

LISA

Fair enough.

DELANEY

So how is the first night going for you?

LISA

Not bad. I ran into a young girl in the hallway earlier. Sweet little girl, she was only about twelve or thirteen. I told her to go back to bed. I guess they don't lock the kids in at night huh?

Delaney appears confused.

DELANEY

You sure it was a young girl of that age?

LISA

Yeah definitely. She was carrying a teddy bear. She was about thirteen at the most.

DELANEY

Umm... okay.

LISA

What?

DELANEY

Well... there are no children of that age here.

27.

Now it's Lisa who is confused.

LISA

What?

DELANEY

In fact, there are no children of any age in this place. I think our youngest patient is about twenty.

LISA

You're kidding right?

DELANEY

No, I'm serious.

LISA

Then who was that girl in the hallway?

Delaney contemplates for a moment.

DELANEY

You sure you saw a girl that young?

LISA

I'm positive.

DELANEY

I better tell the orderlies. This is no place for a little girl to be.

CUT TO:

29.INT. WARD B LATER

Lisa is polishing a table. Delaney walks in with **HARDCASTLE**, a well built man with a skinhead and visible tattoos on his arms.

LISA

Did you find her?

DELANEY

No.

HARDCASTLE

So you're the one who saw the little girl huh?

28

LISA

Yes.

HARDCASTLE

You sure you saw a little girl?

LISA

Of course.

HARDCASTLE

Well I've had to pull staff off other wards to search this goddamn place top to bottom. We found nothing.

LISA

That's strange.

HARDCASTLE

A big fucking inconvenience is what it is! Do me a favour, the next time you think you see something be absolutely sure before you go running to Jumpsuit here! I ain't got time to be running around this place looking for shit that isn't there! You understand??

LISA

Yes.

Hardcastle exits. Lisa looks embarrassed.

LISA

Sorry.

DELANEY

Don't worry about it. Better safe than sorry.

DISSOLVE TO:

30.INT.STAIRCASE HIGH HOPES HOSPITAL-NEXT NIGHT

Lisa walks tentatively down the staircase carrying a mop and bucket. A clock on the wall reads 3:15am.

CUT TO:

29.

31.INT. WARD X CONTINUOUS

Lisa walks into Ward X. She looks down the dimly lit hallway and pauses for a moment. Overcoming her nerves, she places the bucket on the floor and starts mopping.

As she edges through the hallway Lisa notices a light flickering from underneath one of the cell doors. She walks over and slowly reaches for the hatch. Sliding it open Lisa peers inside. In the centre of the floor she sees a needle, a piece of paper and a piece of red wool surrounded by six lit candles. She looks around and nobody seems to be in the cell.

Suddenly SADIE jumps up right in front of the hatch! Lisa FALLS backwards, letting out an involuntary SCREAM! She stumbles to her feet as Sadie laughs. Lisa slams the hatch shut and rushes towards the exit.

CUT TO:

32.INT. STORAGE CUPBOARD NIGHT

Delaney is sifting through a tool box. Lisa stands in the doorway.

DELANEY

Hey, can you do me a favour?

LISA

What?

DELANEY

Can you empty the rubbish in Doctor Mixter's office? I've got to check the boiler, there's been complaints about the heating not working.

LISA

No problem.

Lisa grabs a roll of bin bags from the shelf.

CUT TO:

33.EXT.MIXTER'S OFFICE - NIGHT

Lisa knocks on the door.

LISA

Doctor Mixter? Hello?

She knocks again. No answer. Lisa tentatively turns the handle. The door slowly creaks open. The office is empty. Lisa walks in.

CUT TO:

34.INT. MIXTER'S OFFICE CONTINUOUS

She looks around for the bin, finally locating it by the side of the desk. Lisa pulls the full bag out and ties it up before replacing it with a new bag. With her task complete, Lisa's curiosity gets the better of her. She looks around the office. There is a shelf full of psychology books and a filing cabinet. Lisa touches the top drawer of the filing cabinet and it opens.

Lisa looks at all of the names on the files and finds one marked 'Patient X'. She reaches for it and suddenly a HAND grabs her shoulder! A startled Lisa turns around. An orderly in his thirties is stood in front of her. He is thin but muscular, with slicked back hair. This is PEMBERTON.

PEMBERTON

What the hell are you doing in here?

LISA

Uh... I was just emptying the garbage.

PEMBERTON

Funny, I don't remember Doctor Mixter keeping the garbage in the filing cabinet.

LISA

Look I... it was just open and I ... I dunno.

PEMBERTON

Well, y'know I'm gonna have to report this.

LISA

Oh please don't, I didn't see anything I just opened it.

Pemberton smiles.

31.

PEMBERTON

Well new girl, it's hospital policy to report this kind of thing.

LISA

But I've only just got this job and I really need it.

Pemberton looks her up and down.

PEMBERTON

Perhaps we can come to some arrangement.

LISA

What do you mean?

PEMBERTON

Well, I'd be doing you a big favour if I kept this to myself. So perhaps you can do me a favour.

LISA

What kind of favour?

PEMBERTON

A blow job.

Lisa's face contorts with disgust.

LISA

You're disgusting!

Lisa tries to leave the room but Pemberton stands in her way.

PEMBERTON

Oh come on, I bet you'd love it.

LISA

Look, you better get out of my way or I'm going to report you for sexual harassment.

PEMBERTON

You've been working here for five minutes. You really think Doctor Mixter is gonna believe a fucking cleaner over a medical professional?

DELANEY

Pemberton!

32

Pemberton spins around. Delaney is stood in the door way.

DELANEY

Leave her alone.

Pemberton laughs.

PEMBERTON

She ain't no prisoner here! I was just talking, what's the problem?

DELANEY

No problem. Lisa, come with me, we've got a job up on Ward B. A grateful Lisa brushes past Pemberton and exits the room. Delaney glares at Pemberton for a moment before leaving the room. Pemberton smirks.

CUT TO:

35.INT. HALLWAY CONTINUOUS

Delaney catches up with Lisa, who is a little emotional.

DELANEY

You okay?

LISA

I'm fine. It was just a little bit intimidating, y'know?

DELANEY

Pemberton can be like that. He works nights with that other son-of-a-bitch Hardcastle. They like to throw their weight around. You'll get used to it.

LISA

People like that shouldn't be in charge of patients.

DELANEY

Let's get a coffee.

LISA

You sure love your break times!

Delaney laughs.

33.

DELANEY

I like to pace myself!
Lisa smiles.

CUT TO:

36.TIME LAPSE: Passage from night to day and back again.

CUT TO:

37.INT. WARD B HIGH HOPES HOSPITAL NIGHT

Lisa is stood on a step ladder dusting in the hallway. She steps down and walks past a clock on the wall. The time hits 3:15am.

Lisa walks into the day room and is STARTLED to see Mrs Hardesty sat in a chair.

LISA

Missus Hardesty, you scared me!
What are you doing up at this time?

No response from the catatonic pensioner.

LISA

Sorry, I forgot you don't talk.
I'll just go and get an orderly.

Lisa heads for the exit. Missus Hardesty's head turns to look at her and her mouth opens. An unnaturally deep voice

EMERGES:

MRS HARDESTY

You're going to die in here.

Lisa stops in her tracks. She slowly turns to face Mrs Hardesty, who stares blankly into space.

LISA

What did you say?

Lisa stares at her but there is no response.

LISA

I'll... I'll go get an orderly.

34

CUT TO:

38.INT. HALLWAY CONTINUOUS

Lisa walks down the hallway. At the other end of the corridor HARDCASTLE and PEMBERTON are leaning against the wall having a conversation. Lisa approaches them.

LISA

Hi.

PEMBERTON

Well look who it is, Miss Sexual Harassment.

LISA

Bite me.

Hardcastle laughs.

PEMBERTON

What are you laughing at?

HARDCASTLE

This one's got a big mouth! First ordering a search of the hospital for a little girl, now she's busting your balls!

LISA

Look, I don't want any trouble. I just came to tell you there's a patient whose out of their room in Ward B.

HARDCASTLE

You won't get no trouble from me,
I'm a professional. Unlike this
useless bag of bones.

PEMBERTON

Fuck you!

Hardcastle walks down the hallways with Lisa. He looks back
at Pemberton with a shit eating grin.

HARDCASTLE

Catch you later sweetie.

Pemberton raises his middle finger.

35.

CUT TO:

39.INT. WARD B CONTINUOUS

Lisa and Hardcastle walk into the day room. The room is
empty.

HARDCASTLE

Where is this patient huh?

LISA

She was right there, in that chair.

HARDCASTLE

Who?

LISA

Missus Hardesty.

HARDCASTLE

Missus Hardesty?

LISA

Yeah. She even spoke to me!

Hardcastle bursts out laughing.

HARDCASTLE

Missus Hardesty was here and she
spoke to you?

LISA

Yes!

HARDCASTLE

Just a second...

Hardcastle steps out into the hallway. A few moments later Hardcastle re-enters the day room with Pemberton.

HARDCASTLE

The new girl here says that Missus Hardesty was just sat in that chair. Says she even spoke to her.

Pemberton chuckles.

LISA

Look I know she's supposed to be catatonic but I swear she said something to me!

36

PEMBERTON

That's not the strange thing, sweetheart.

LISA

What do you mean?

PEMBERTON

Missus Hardesty died this morning.

The blood drains from Lisa's face.

LISA

But I could have sworn...

HARDCASTLE

Listen newbie, how about you just get on with the cleaning and stay off the crack pipe. Okay, honey bunny?

Pemberton and Hardcastle both laugh and leave the room.

DISSOLVE TO:

40.INT. HALLWAY HIGH HOPES HOSPITAL NIGHT

Lisa is sweeping in the hallway. She looks up and just catches a glimpse of someone turn the corner up ahead.

LISA

Hello?

Lisa looks around. The hallway is empty. She walks forward and turns the corner just in time to see the young girl, carrying a teddy bear, push open the door. She enters the staircase that leads down to Ward X.

LISA

Little girl, wait!

Lisa drops her brush and rushes forward. She throws open the door.

CUT TO:

41.INT. STAIRCASE CONTINUOUS

Lisa looks down and sees the young girl at the bottom of the staircase, heading for the entrance to Ward X.

37.

LISA

Don't go in there!
Lisa rushes down the stairs after her.

CUT TO:

42.INT. WARD X CONTINUOUS

Lisa pushes open the door to Ward X. She peers down the dark hallway. The girl is nowhere to be seen.

LISA

Little girl?

Lisa slowly walks down the hallway, passing the cell doors. She can hear whispering. Lisa is drawn to the last door on the left. She approaches with caution. Stood in front of the door she slowly slides the hatch open and peers inside. John Doe sits in the corner, cloaked in shadow. Lisa peers down and in the centre of the floor, illuminated by a single shaft of light from the small window, is a TEDDY BEAR. Lisa slides the hatch shut and walks backwards. She is seriously unnerved. As she steps back from the door she hears a whispering from Kimble's cell. She edges closer to his cell door and listens.

KIMBLE (O.S)

Palmer... Hey Palmer...

Palmer can be heard from the next cell. His voice is calm, in stark comparison to Kimble's which sounds extremely agitated.

PALMER (O.S)

Yes?

KIMBLE (O.S)

My cock is so hard Palmer. It's so hard that I can't contain it any more. I'm going to break through this wall and do bad things to you. Very, very bad.

PALMER (O.S)

I must advise you Mister Kimble- threats will not be well received.

KIMBLE (O.S)

I'm touching myself Palmer. You wanna watch? You fucking faggot!

38

PALMER (O.S)

Stay out of my psyche Mister Kimble and I'll stay out of yours.

Kimble starts to chuckle. Then he stops suddenly. Lisa leans closer to the cell door and she hears Kimble sniffing. THUD! Lisa jumps back as Kimble kicks the cell door.

KIMBLE (O.S)

I know you're out there girlie. I can smell your pussy. How about you join me in here. Come on!

Kimble bangs the door continuously. The racket echoes through the corridor. Sadie soon joins in, her and Kimble laugh maniacally as they thump on the doors. A horrified Lisa rushes towards the exit.

DISSOLVE TO:

43.INT. BEDROOM - LISA'S HOME DAY

An exhausted Lisa changes out of her work clothes and into a large t-shirt. The morning sun bursts through the window, filling the room with an orange hue. Lisa shuts the curtains

and slides under the duvet cover into the welcome sanctuary of her bed. Lisa drifts to sleep.

DISSOLVE TO:

44.INT. BEDROOM LISA'S HOME EVENING

Lisa is sleeping fast as night falls outside. All we can hear is the rhythm of her breathing and the gentle ticking of the clock by her bedside table.

Suddenly her EYES snap open. We pull back and see that Lisa is now stood in front of LARGE WOODEN DOORS. The doors open and she steps inside.

45.INT. CHURCH NIGHT

Lisa enters a Church full of powerful religious imagery. On the right side of the entrance she notices a Font. A drop of blood pierces the blessed water. As Lisa walks down the aisle we realise that everything has slowed to a crawl and she is moving in slow motion. White feathers cover the aisle, bouncing around her bare feet. An open Bible rests on the Lectern, the pages fluttering as if there is a strong breeze blowing them. Lisa looks up at a crucifix on the
39.

wall, the contorted face of a crucified Jesus Christ stares at her. Blood seeps from the crown of thorns and runs down Christ's face. As Lisa gets closer to the altar she sees a female figure sat in the front pew. Lisa ebbs closer. The figure turns. It's LISA'S MOTHER.

LISA'S MOTHER

Don't you grieve for me?

LISA

Of course I do.

Suddenly tears of BLOOD run down Lisa's cheeks.

Lisa's mother reaches out a hand. Lisa stretches her arm out to grab her mother's hand. Everything is in slow motion, it seems to take Lisa forever to reach her mother's hand.

Suddenly a BLACK GLOVED HAND grabs her outstretched arm. She turns to see a HOODED FIGURE, face shrouded in darkness, standing next to her. A deep voice echoes around the church:

FIGURE

Kill them. Kill them all.

CUT TO:

46.INT. BEDROOM LISA'S HOME CONTINUOUS

Lisa's eyes OPEN and she sits bolt upright. She is pale and soaked with sweat. It takes her a few moments to compose herself and realise that it was just a nightmare.

DISSOLVE TO:

47.EXT. HIGH HOPES HOSPITAL NIGHT

The rain lashes down outside the institution.

CUT TO:

48.INT. HALLWAY HIGH HOPES HOSPITAL NIGHT

Lisa is walking with Delaney.

DELANEY

Okay, next thing is mopping the floor in Ward X.

40

LISA

Umm... could you do that?

DELANEY

Why?

LISA

I dunno... I just need a break.

DELANEY

Does Ward X frighten you?

LISA

A little.

DELANEY

That's normal, it frightens me sometimes. But I've got to go up to a patient's room in Ward A. Apparently they've had a little accident. Surely you wouldn't prefer to clean that up?

LISA

Well... maybe not.

DELANEY

I know Ward X is a scary place. But you'll get used to it.

LISA

I can hear them talking. It's kinda unnerving.

DELANEY

I know, I hear that too when I'm down there. But trust me, once you get used to it things will get easier.

CUT TO:

49.INT. WARD X LATER

The door creaks open. Lisa looks nervous. She walks in with her mop and bucket and heads to the end of the corridor. She begins mopping the floor. As she mops past Sadie's cell she hears a knock on the inside of the cell door.

SADIE

I can hear you out there.

41.

Lisa is creeped out but she makes an effort to ignore it. She continues to mop the floor and starts moving past Sadie's cell.

SADIE

I've been talking to your mother Lisa.

Lisa stops dead in her tracks. She looks back at the cell door.

SADIE

She's here with me Lisa. She's told me all about you.

Lisa walks over to the cell door.

SADIE

I know you're out there Lisa. Talk to me.

LISA

What... what do you expect me to say?

SADIE

Perhaps you can tell me all about the summer trips to Key West with your mother? Those were your favourite memories of your mother weren't they? Or perhaps you'd prefer to tell me about when you sat at your mother's bed side for six months, watching on helplessly as the cancer ravaged her body and sucked the life out of her?

Lisa is horrified. She is shaking.

LISA

How... how do you know all this?

SADIE

Because your mother is speaking to me from the flames of hell!

LISA

You sick fuck!

Tears stream down Lisa's face.

SADIE

She has a message for you Lisa. Want to hear it?

42

Lisa wipes away the tears and tries to compose herself.

SADIE

Want the message?

LISA

What is it?

There is a pause for a moment before an unnaturally deep inhuman voice emerges from Sadie's throat on the other side of the cell door:

SADIE

GET OUT!!

A distraught Lisa rushes towards the exit.

CUT TO:

50.INT. STAFF BATHROOM CONTINUOUS

Lisa rushes into the bathroom. A wave of emotion rises to the surface and she sobs into her hands. After a few moments the tears subside and she takes a deep inhalation of breath, desperately trying to compose herself. Lisa walks over to one of the sinks. She looks at her tear stained face in the mirror above it. Lisa turns the tap on and water rushes out. She leans down and splashes the water on her face.

Lisa looks up and is STARTLED to see her face reflected in the mirror as an OLD HAG! Lisa clutches her decrepit face in horror! She closes her eyes and opens them again. Her reflection has returned to normal. Lisa hears Sadie's maniacal chuckle echo around the bathroom. She rushes out.

CUT TO:

51.INT. HALLWAY LATER

A visibly upset Lisa rushes down the hallway towards Delaney.

DELANEY

What's wrong Lisa?

LISA

I'm not going down to Ward X again, I'm really sorry I just can't handle it down there!

43.

DELANEY

Okay, just calm down okay. Tell me what happened.

LISA

They say things to me through the doors. Horrible things!

DELANEY

I know, they've done it to me too.

LISA

But that woman Sadie, she says things she couldn't possibly know about me.

DELANEY

Like what?

Lisa checks herself.

LISA

I sound crazy don't I?

Delaney smiles.

DELANEY

No. This place just gets under your skin sometimes.

LISA

I'm starting to wonder if I'm losing my mind.

DELANEY

Well it's not healthy to think too much about what those crazy son-of-a-bitches say. Believe me you don't want them inside your head.

LISA

It's hard to keep them out sometimes.

DELANEY

Listen, take a break from Ward X for a while. I'll go down there for the next week or so.

LISA

I'm really sorry about this, I didn't think it would effect me so much.

44

DELANEY

Don't worry, it gets to everyone at first. But the last thing I want is for you to dread coming to work.

Delaney puts his hand on Lisa's shoulder in a comforting manner.

LISA

Thank you. I really appreciate that.

Delaney smiles.

DELANEY

No problem.

DISSOLVE TO:

52.TIME LAPSE: Passage from night to day and back again.

DISSOLVE TO:

53.INT. WARD X HIGH HOPES HOSPITAL NIGHT

Continual thumping on one of the cell doors echoes around Ward X. Pemberton enters and walks over to Palmer' cell. He slides open the hatch.

PEMBERTON

What's with all the fucking racket Palmer?

PALMER

Sorry to bother you Mister Pemberton. But I wondered if it would be possible to get some medical attention?

Palmer holds up his arm and it's been slashed open. Blood pours from the wound.

PEMBERTON

Now how the hell did that happen?

Palmer holds up a makeshift knife.

PALMER

I believe it was this rather crude weapon that did the damage.

45.

PEMBERTON

Jesus Christ Palmer! Now put the weapon on the floor and back away.

Palmer obliges with a smile on his face. Pemberton unhooks a

truncheon from his waist belt.

PEMBERTON

Put your hands on your fucking head
and face the wall! Now!!

Palmer willingly follows the instructions. Pemberton takes a set of keys from his belt and unlocks the cell.

PEMBERTON

I'm coming in dipshit, one fucking
move from you and I'll cave your
fucking skull in! You understand??

PALMER

As you wish Mister Pemberton.

CUT TO:

54.INT. PALMER'S CELL CONTINUOUS

Pemberton walks in with the truncheon raised above his head.

PEMBERTON

Don't you fucking move!!

A nervous Pemberton fumbles at his belt, trying to unhook a pair of handcuffs. Palmer slowly starts to back into him.

PEMBERTON

I said don't fucking move!

Palmer moves faster. Pemberton swings for him but Palmer ducks it and spins around, pushing Pemberton into the wall knocking him to the floor. Palmer aims a swift and savage stamp at Pemberton's head. His skull crushes against the cold hard floor. Blood spatters all over the white cell.

PALMER

I'm terribly sorry about this.

Palmer reaches down, takes Pemberton's keys and exits the cell.

CUT TO:

46

55.EXT. WARD X CONTINUOUS

Palmer stands at the entrance to Kimble's cell. He selects

the key marked with the corresponding cell number. Palmer puts it into the keyhole and opens the door.

PALMER

Good evening Mister Kimble

CUT TO:

56.INT. HALLWAY SAME TIME

Hardcastle strolls down the hallway.

CUT TO:

57.INT. STAIRCASE CONTINUOUS

Hardcastle looks down to the base of the staircase.

HARDCASTLE

Pemberton? Pemberton, what's taking you so long man??
No response. Hardcastle rushes down the steps.

CUT TO:

58.INT. WARD X CONTINUOUS

Hardcastle enters. He sees the door of Palmer' cell open and slams a large red button on the wall next to the entrance. Hardcastle takes out his truncheon and cautiously approaches Palmer' cell. Looking inside he sees Pemberton crumpled on the floor in a pool of his own blood.

HARDCASTLE

Shit!

A SCREAM emerges from the next cell. Hardcastle rushes over to Kimble's cell door. Five orderlies rush onto the Ward.

HARDCASTLE

We got a major code six over here!
The orderlies rush to Hardcastle's side, truncheons at the ready. Hardcastle puts a key in the lock and prepares to open Kimble's cell.

47.

HARDCASTLE

Stay alert!

Hardcastle turns the key and kicks open the door. They are met by the sight of KIMBLE's corpse positioned upright on the toilet. There is a hole in his head with part of his BRAIN seeping out. Palmer stands next to him, with blood on his lips and a plastic spoon in his hand. He smiles, blood covering his teeth.

PALMER

Good evening gentleman. I believe we will be one short at roll call tomorrow morning.

Hardcastle and the orderlies charge Palmer. He doesn't resist as they viscously tackle him to the ground.

DISSOLVE TO:

59.INT. HALLWAY HIGH HOPES HOSPITAL LATER

Lisa is walking down the hallway. She hears a SCREAM emerge from one of the rooms. She puts her ear to the door and hears the SCREAM again. Lisa kneels down and peers through the keyhole. In a clinical white room Palmer is strapped down on a table. His face is severely cut and bruised but he is conscious. Four orderlies hold his arms and legs while a fifth smears conductor on Palmer temples.

ORDERLY #1

Do we need to put the bit in his mouth?

ORDERLY #2

No. We're not giving him the methohexital either.

The orderly places electrodes either side of Palmer's head. He then turns the dial on the ECT device up to full power. Palmer SCREAMS as he violently convulses, salivating heavily from his mouth. Suddenly the saliva turns to blood as he bites his own tongue off. Lisa is horrified as she watches the orderlies laugh as Palmer experiences a severe seizure.

POV Shot: Someone is approaching Lisa as she crouches in front of the door. A hand reaches out and GRABS her by the hair, YANKING her to her feet. Lisa SCREAMS. She turns to see Hardcastle standing in front of her. He invades her personal space in an intimidating manner.

HARDCASTLE

What the fuck are you doing??

LISA

I just heard something so I ... I was just curious.

HARDCASTLE

What are you seeing in there?

LISA

Oh nothing, I didn't see anything.

HARDCASTLE

You make sure it stays that way. That guy is a fucking menace and he deserves everything he gets. So you don't talk to Mixter or anyone else about anything you've seen in there. You understand?

LISA

I won't say anything.

HARDCASTLE

Good. Now don't you got some cleaning to do somewhere?

LISA

Of course.

Lisa walks down the hallway. Hardcastle's eyes burn into the back of her head.

DISSOLVE TO:

60.EXT. COFFEE SHOP LONG ISLAND DAY

Lisa rushes towards the entrance. She's running late.

CUT TO:

61.INT. COFFEE SHOP CONTINUOUS

Lisa rushes inside, nearly knocking someone's coffee out of their hand in the process. She looks across the busy coffee shop and there's an attractive young blonde girl waving at her. NANCY. Lisa rushes to the table.

LISA

I'm so sorry I'm running late Nanc!
49.

NANCY

Don't worry about it, have a seat.
A latte yeah?

LISA

YEAH

NANCY

Good, I've ordered it. They'll
bring it over soon.

LISA

Thanks.

Lisa looks pale. Black bags under her eyes.

NANCY

God hun, you look like shit!

LISA

Oh thanks!

NANCY

Sorry, I didn't mean to be blunt
but you do. The night shifts
getting to ya?

LISA

The whole job's getting to me. My
body clock's all out of whack but
it's not just that. There's
something seriously wrong with that
place.

NANCY

What do you mean?

A waitress brings over the Latte and places it in front of
Lisa.

LISA

Thanks.

Lisa proceeds to put four sugars in her coffee.

NANCY

Wow, you like a little coffee with
your sugar?

LISA

I figure it'll wake me up a little.

NANCY

So what's wrong with the place?

50

LISA

A lot of things. The way they run things for starters, the orderlies are complete bastards.

NANCY

They usually are in those places.

LISA

Some of the patients are extremely violent.

NANCY

You haven't been hurt by anyone have you?

LISA

No, nothing like that. Some of the things they say though... it's pretty frightening. The weirdest thing is... Oh I dunno, maybe it's just me. I wonder if I'm seeing things.

NANCY

What do you mean?

LISA

I think the place might be haunted. Either that or I'm losing my mind.

NANCY

Well I wouldn't be surprised if it was haunted.

LISA

What do you mean?

NANCY

I told my father about your new job.

LISA

Yeah?

NANCY

Well, y'know they only built that Asylum a couple of years ago?

LISA

Yeah.

51.

NANCY

He says it was built on the site of One Twelve Ocean Avenue.

LISA

What's that?

NANCY

You never heard of it?

LISA

No.

NANCY

It was a famous house. Or should I say infamous. Some guy shot his whole family there back in the seventies. Parents, brothers, sisters. Wiped out his entire family with a shotgun. Then the next owners of the house only lasted there about a month. They said they were driven from the house by evil spirits. The house became known around the world. That's why the recent owners sold the land, they had enough of all the media interest and constant tourists. Have you seriously never heard of the Amityville horror house?

LISA

I vaguely remember hearing some stuff a while ago, but I never really took it in. I honestly didn't realise that the hospital was on the same land.

NANCY

Yup, right on the spot where the

house was demolished. You really think the place is haunted?

LISA

Either that or I'm going crazy.

NANCY

Well you're not crazy, hun. Perhaps the stories about hauntings at the house were true. Maybe the house is gone but the spirits stuck around.

52

LISA

You believe in ghosts?

NANCY

I dunno, never seen one. But I like to think I'm open minded. Plus you're the most intelligent girl I know. If you say you've seen something, I believe you.

Lisa smiles.

LISA

Thanks Nanc.

NANCY

So what are you gonna do? Are you gonna quit?

LISA

Part of me says I should. There's a lot about the place that frightens me. But I dunno... I think I've seen too much to be able to just walk away and forget the place.

NANCY

If I was you I'd just walk away. Who wants to work at a place that frightens them?

LISA

Well I need the money for starters. But now it feels like I need to find out more.

NANCY

Maybe you are crazy after all!

CUT TO:

62.INT. BEDROOM LISA'S HOME DAY

Lisa is sitting on her bed studying a laptop. On screen she
IS READING:

"Ronald Joseph "Butch" DeFeo, Jr. is an American mass
murderer. He was tried and convicted for the 1974 killings
of his father, mother, two brothers and two sisters."

We slowly push in on Lisa's eyes and then:

53.

SLOW DISSOLVE TO:

63.EXT. 112 OCEAN AVENUE DAY 1974

RONALD DEFEO SENIOR is in the garden of his home chopping
firewood with a large axe.

TITLE CARD appears:

November 1974.

TITLE CARD dissolves.

RONALD "BUTCH" DEFEO JUNIOR approaches him.

BUTCH

Hey Pop.

RONALD SENIOR

You come to help?

BUTCH

I'm going out.

RONALD SENIOR

Again? Boy, you better not be
turning up for work tomorrow like a
goddamn zombie again.

BUTCH

Yeah, yeah Pop.

RONALD SENIOR

Don't yeah yeah me boy. You're on a

last warning.

BUTCH

I seen you got Mark a wheelchair.
Mom says it cost five hundred
bucks.

RONALD SENIOR

What of it?

BUTCH

Well how come you're spending five
hundred bucks on Mark and I gotta
come beg you for money all the time
huh?

54

RONALD SENIOR

What's the matter with you, boy?
Your brother's broken his leg, he
needs that wheelchair.

BUTCH

Well I need money too!

RONALD SENIOR

Butch, you get a wage from the auto
dealership every Friday and it's
gone by Monday. Why is that?

BUTCH

I gotta live.

RONALD SENIOR

What you spending that money on
huh? Cos it ain't rent or food. You
get everything you want for nothing
'round here. I know what you're
really doing with that money.

BUTCH

You don't know shit!

RONALD SENIOR

Boy, you better shut that mouth of
yours.

Ronald Senior stands there, axe in hand, eye-balling his
son.

BUTCH

This ain't over.

Butch storms back towards the house. Ronald Senior brings the axe forcefully down on a piece of wood, splitting it cleanly in half.

CUT TO:

64.INT. APARTMENT AMITYVILLE DAY

There is a knock on the door. A pale looking man in his twenties opens the door to reveal Butch standing in the doorway holding a brown paper bag.

BUTCH

Hey Mick.
55.

MICK

Butch, I told you man, you can't get no shit on lay-away any more. Your credit's all used up.

Butch pulls a wad of money out of the paper bag.

BUTCH

You accept cash?

Mick smiles.

MICK

My man! Come on in.

CUT TO:

65.INT. LIVING ROOM APARTMENT A LITTLE LATER

Butch uses a lighter to boil a spoon full of heroin. On his right arm is a belt. He then loads the heroin into a syringe. Butch tightens the belt and taps his arm. He sinks the needle into a prominent vein and plunges the heroin into his blood stream. His eyes sink and he lies back onto the crusty carpet of the apartment, staring up at the ceiling. From a bird's eye view we slowly move down towards Butch. Suddenly a chorus of voices chatter around his ears.

VOICE #1 (O.S)

It's kill or be killed.

VOICE #2 (O.S)

Why haven't you killed that pig?

VOICE #3 (O.S)

They are plotting against you. We have decided that you must take action.

VOICE #4 (O.S)

Kill them. Kill them all.

CUT TO:

66.INT. HALLWAY 112 OCEAN AVENUE DAY

Butch puts his jacket on and prepares to open the front door. Suddenly a large hand GRABS the back of his jacket. Butch swipes the hand away and spins around to see his father red with rage.

56

RONALD SENIOR

Nineteen thousand dollars boy!
Nineteen thousand!!

BUTCH

What??

RONALD SENIOR

You stole that fuckin' money from the auto dealership!!

BUTCH

What the fuck you talking about?? I was robbed!! Didn't Brigante tell you huh? Some fuckers car jacked me Pop. I told the police about it!

RONALD SENIOR

You expect me to believe that, boy? You think I'm fuckin' stupid??

BUTCH

I ain't saying your stupid pop, I'm telling you the truth! I was robbed god-damn it!

Ronald Senior grabs Butch by the scruff of the neck and SLAMS him against the door. LOUISE DEFEO rushes in.

LOUISE

What the hell's going on??

RONALD SENIOR

Our son's a fuckin' junkie thief,
that's what's going on!! He robbed
the fucking dealership!!

BUTCH

Don't listen to him Ma, I ain't
done nothing!!

Ronald Senior and Butch fall to the floor and start
grappling.

LOUISE

Stop it!! Stop it now!!
Louise attempts to pull Ronald Senior off Butch. Her nails
dig into her husband's neck and draw blood. An enraged
Ronald Senior grabs his wife's arms as she starts to slap
him. Butch scrambles to his feet and rushes down the
hallway. Ronald Senior remonstrates with Louise who is still
trying to slap him.

57.

RONALD SENIOR

Why do you always have to get
involved huh?? You've always been
too soft on that boy!!

LOUISE

Don't you touch him!!

RONALD SENIOR

He needs some fuckin' discipline!!

LOUISE

Stay away from him!!

Suddenly Ronald Senior feels cold metal pressed against the
back of his head. Louise SCREAMS and steps back. Ronald
Senior freezes. Ronald Senior slowly turns to see Butch, his
eyes bloodshot and his face emotionless, aiming a MARLIN
RIFLE at his head.

BUTCH

I've had enough of you fat man!!

LOUISE

Ronnie, don't!! Please!!

Ronald Senior's trembles with fear as he stares into his son's cold eyes. Butch places his finger on the trigger.

LOUISE

No!!

Butch pulls the trigger. Louise SCREAMS. The gun JAMS. Ronald Senior breathes a sigh of relief. Butch lowers the gun and storms off towards the basement. Louise embraces Ronald Senior, who appears to be in shock.

CUT TO:

67.INT. LANDING 112 OCEAN AVENUE LATER

Butch is quietly stalking the landing. He can hear whispers from his parents' bedroom and cranes his neck to listen.

RONALD SENIOR (O.S)

I want him out of this house tomorrow. He's gone.

LOUISE (O.S)

I guess you're right. He's twenty three now, he just doesn't belong here any more.

58

RONALD SENIOR (O.S)

His age ain't the problem Louise, those goddamn drugs he's taking are. I'm not having that going on under my roof.

LOUISE (O.S)

We'll talk to him tomorrow.

RONALD SENIOR (O.S)

The time has come. And it's long over due.

Ronald stands upright. Behind him is a FIGURE in a black robe.

FIGURE

Kill them before they kill you.

CUT TO BLACK

6 GUN SHOTS ring out.

FADE IN:

68.INT. BEDROOM LISA'S HOME DAY

Lisa scans down the web page and looks at photos of Butch DeFeo and his family. Suddenly she reaches a picture of 13 year old Allison and her blood runs cold. She recognises Allison as the little girl she encountered in the hospital hallway.

DISSOLVE TO:

69.INT. HALLWAY HIGH HOPES HOSPITAL NIGHT

Lisa and Delaney are sat on a bench in the hallway drinking coffee.

LISA

Do you know the history of this place?

59.

DELANEY

There's not much history. We've only been open a couple of years.

LISA

No, I mean the history of the land.

DELANEY

You mean... what was on the land before the hospital?

LISA

Yeah.

DELANEY

I know a bit about that.

LISA

One Twelve Ocean Avenue. The

Amityville haunted house.

DELANEY

Well I don't know that it was haunted. Lots of people think that's lies. I know about the kid that killed his family. That's true.

LISA

I didn't know about it until a friend told me.

DELANEY

Really? It's a famous case.

LISA

How come you never mentioned it?

DELANEY

You seem spooked already. I didn't want to make it worse.

LISA

Y'know why I'm spooked?

DELANEY

Because of the patients on Ward X.

LISA

It's not just that Delaney. I think this place is haunted. In fact, I'm sure of it.

60

DELANEY

You've seen something?

LISA

Remember I said I saw a little girl roaming the hallways here? I know who she is. She's one of the DeFeo children who were killed. You ever seen her?

DELANEY

No.

LISA

Honestly?

DELANEY

To be honest I don't believe in all that ghost stuff.

LISA

Well I wasn't a huge believer, but I know what I've seen.

DELANEY

I believe that you've seen something. Some people are more open to that kind of thing, y'know? But me? I'm closed off to that extra terrestrial stuff.

LISA

Extra terrestrial is aliens.

DELANEY

Whatever it's called, I don't know.

LISA

So what do you believe in? Do you believe in God?

DELANEY

Serious questions tonight.

LISA

I'm just curious.

DELANEY

Why do you ask?

LISA

It's something I've been thinking about. How can evil exist in a

61.

world that many people believe was created by a loving God?

DELANEY

I don't believe that God is a bearded man who lives in the sky. Or that the Devil is a red demon with horns. I believe God and Satan are within all of us. God is our human side. Satan is our animal side. Whether we become good or evil depends which side of us we

feed.

LISA

It's a frightening thing to believe that if God exists he is not powerful enough to stop evil.

DELANEY

Free will in the hands of a person who feeds the Evil inside them. That's what frightens me.

Lisa ponders for a moment.

LISA

Doctor Mixter must have known what stood on this land before the hospital.

DELANEY

Of course he did. He bought the land and organised the demolition of the house himself.

LISA

Why would he build on this land knowing the history of the place?

DELANEY

He's not superstitious. He's a doctor, they don't usually believe in those things. Amityville is full of local legends, going back even before the DeFeos.

LISA

Like what?

DELANEY

There's stories about the Native Americans being slaughtered on this land many years ago. Some people

62

even believed the Indian Chief possessed that kid who killed his family.

LISA

Really?

DELANEY

I don't think that's true. If I've learnt anything from the patients on Ward X, it's that some people have a mind that works in a different way to other people. Those people who do bad things have fed the evil within them more than the good. It's not possession, it's sickness. Sickness of the soul.

LISA

I don't know what to think.

DELANEY

Just don't let your imagination run away with you Lisa. You're a person who feeds that good within you. Don't let this place feed the evil.

CUT TO:

70.INT. LIBRARY AMITYVILLE DAY

Lisa enters the Library. She approaches a stuffy looking middle aged woman with glasses perched on the end of her nose.

LISA

Hi, sorry to bother you but my name's Lisa Templeton. I rang yesterday to set up a meeting with Gloria Branco.

GLORIA

Yes, that's me.

LISA

Oh great! Thank you for agreeing to meet with me.

GLORIA

No problem, nice to meet you! I've set up a table in the back. I've
63.

got a few books that may help you with your inquiries.

LISA

Thank you, that's great.

Lisa follows Gloria to the back of the Library.

CUT TO:

71.INT. LIBRARY LATER

Lisa and Gloria are sat at a table in a secluded corner of the Library. Various books are spread out on the table.

GLORIA

So you wanted to know about the history of Amityville dating back to the Native Americans?

LISA

Yes that's right. I'm writing a college paper and I had heard some rumours in the neighbourhood about Native Americans being killed on the land down on Oceans Avenue.

Gloria's demeanour instantly turns from jovial to serious.

GLORIA

Well that area has quite a dark history.

LISA

You mean the DeFeo murders at One Twelve?

GLORIA

Yes. Terrible business that. Those young children. Breaks my heart to think about such a tragedy.

LISA

Yeah it's awful.

GLORIA

You know most of the town was very upset when they decided to build that mental institution on the land. That used to be a nice suburban neighbourhood, now there's this big eye sore there. We had a

thousand names on a petition. But I guess that Doctor who runs the place has enough money to pay off the people in high places.

LISA

So what about the native Americans? Is that story about them being killed on that land true?

GLORIA

There's something on that here.

Gloria flips through one of the books.

GLORIA

Ah yes, here it is. (Reading) In the 18th Century there existed a group of Native Americans in Amityville known as "The Satchem Tribe" led by Satchem Takapausha, the Chief. The tribe had fled Salem in Massachusetts to escape persecution by the Christians who were persecuting members of the tribe because of their Witchcraft practices. These practices included a ritualistic human sacrifice of six people (The significance of Six being related to the biblical number of man and creation) in order to induce the spirit of their God, The Dark Master, who they believed manifested his powers through his devoted followers, giving them immortality. The hundred strong tribe settled in Amityville but were later chased off the land by local Christians. Satchem accused the Christians of not properly compensating his tribe for the land. A war started and the Christians hired a hunter called John Underhill from Salem. At the site where One Twelve Oceans Avenue was later built in Amityville, Underhill killed all of the tribe. The Indians were buried in a mass grave on the site. Before he died Satchem vowed revenge. According to local legend, Chief Satchem is

believed to have subsequently
haunted the land. Various
parapsychologists and mediums have
65.

claimed that Satchem's vengeful
spirit influenced the 1974 DeFeo
murders at One Twelve Oceans Avenue
and the haunting of the subsequent
owners. Although such assertions
are widely disputed.

LISA

So the legend has basis in
historical fact?

GLORIA

Absolutely.

CUT TO:

72.INT. STAFF ROOM HIGH HOPES HOSPITAL NIGHT

Lisa is sat with Delaney, both nursing a cup of coffee.

LISA

You told me the other night that
you think evil is within us all.
But do you think that people can be
influenced by an evil that comes
from outside of themselves?

DELANEY

Are you still thinking about this?

LISA

I guess I am yeah.

DELANEY

I worry that you're thinking too
much. This place is getting to you.

LISA

There's something going on in this
place. Something sinister. And I
don't just mean the patients on
Ward X. Have you not noticed that?

DELANEY

I've noticed some things.

LISA

Why haven't you said anything? Or
done anything?

66

Delaney contemplates for a moment.

DELANEY

It's like the honey bee.

LISA

What do you mean?

DELANEY

The honey bee is fine when it's
just flying from flower to flower.
Then they think that a person is a
threat and they sting them. They
might leave a sting but the person
will recover. The bee dies. So I
ask myself... is it worth it?

Delaney returns his attention to the cup of coffee in his
hands as Lisa disappears into her own thoughts.

CUT TO:

73.INT. LIVING ROOM LISA'S HOME DAY

Lisa is sat in an armchair with a laptop resting on her
thighs. On screen she is reading a Wikipedia entry:

"The Satchem Tribe was a tribe of Native American origin
that existed in the 18th Century. They fled Massachusetts

and

settled in Amityville where they were ultimately murdered
over a land dispute. The Tribe was renowned for practices in
line with Witchcraft and worshipped a God called The Dark
Master. In 2009, it emerged that a modern cult incarnation
of the tribe existed. They have adopted the traditional
beliefs of the Satchem tribe but the modern followers are
not required to be of Native American origin."

Lisa scrolls down to the References section. She clicks on a
link. A Blog appears on screen entitled The Dark Master: An
Ancient Vision for A Modern World. She reads the latest Blog

POST:

"Our time is at hand. On November 13th 2013, 6 souls will be

sacrificed so that The Dark Master's devoted followers may be blessed with immortality. As non-believers perish on doomsday the Master's loyal subjects shall live on and be bestowed with great power and responsibility for the direction of the New World."Lisa opens up the Calendar on her computer. November 13th is the day after tomorrow. Lisa refers back to the blog and notices the author of the last blog post: "SisterSadie".

67.

Lisa's mind is racing. Lisa types 'Sadie Krenwinkel' into a Search Engine. The first result is a Wikipedia entry. Lisa clicks on it. She reads:

"Sadie Krenwinkel is a convicted murderer and former member of The Satchem Cult, a modern incarnation of a Native American tribe who practiced Witchcraft in the 18th Century. In 2009, Krenwinkel led ten members of the cult to 1005 Dennison Drive where they subsequently tortured and murdered five individuals. One potential victim managed to escape and lead police to Krenwinkel. At her trial in 2010, Krenwinkel outlined the beliefs of the Satchem Cult, claiming the human sacrifice of six individuals would have given them immortality. As a result her lawyer submitted a plea of insanity and Krenwinkel was subsequently sentenced to indefinite incarceration in a mental institution." Lisa reads further down the page and notices that the name of the Doctor who testified to her insanity at her trial: **DOCTOR ELLIOT MIXTER.**

CUT TO:

74.EXT. HIGH HOPES HOSPITAL DAY

Lisa rushes towards the hospital.

CUT TO:

75.INT. WARD X DAY

Lisa enters Ward X. She walks down the hallway and bangs on Sadie's cell door.

LISA

I know what you're doing.

No response.

LISA

I've seen that blog. How are you getting access to the internet?

Lisa slides open the hatch and looks inside. The cell is covered in lit candles with Sadie sat cross legged in the centre of the room.

LISA

Are you allowed to have all this stuff in your cell huh?

68

SADIE

The Dark Master is near. It's too late to stop it now. Tonight will behold a great becoming.

LISA

What's going to happen? You're planning on a human sacrifice aren't you?

SADIE

All good things to those who wait.

LISA

Tell me!!

Sadie stares directly at Lisa with intense eyes. An unnaturally deep voice escapes her lips:

SADIE

Our time is at hand!

Lisa slides the hatch shut. She walks over to the last door on the left. Lisa slides the hatch open and peers in. The resident John Doe sits in the shadows. Suddenly he sits forward and a bright shaft of daylight illuminates his face. Lisa is shocked to see a face she recognises from the internet article staring at her. The face of RONALD "BUTCH" DEFEO JUNIOUR. Lisa slams the hatch shut and backs down the hallway, her mind racing as fast as her pulse rate.

CUT TO:

76.INT. HALLWAY LATER

Lisa knocks on the door to Doctor's Mixer's office.

MIXTER (O.S)

Come in.

Lisa pops her head inside.

LISA

Doctor Mixter.

MIXTER

Oh Lisa, Hello. What brings you here?

69.

LISA

I just wondered if I could speak to you for a moment sir. It's very important.

MIXTER

Of course, come in.

CUT TO:

77.INT. MIXTER'S OFFICE CONTINUOUS

Lisa enters and sits down opposite Mixter, who is sat behind his desk filling out a form.

MIXTER

What can I do for you Lisa?

LISA

Well... what I'm going to tell you will sound really strange but I need to tell you.

MIXTER

Okay, go ahead.

LISA

Do you know the history of the land the hospital is built on?

MIXTER

What are you referring to exactly?

LISA

Well, first of all. The DeFeo

murders and the infamous house that people said was haunted.

MIXTER

I am aware of the DeFeo murders yes. The hauntings... well I think it's common perception now that a lot of that was exaggerated by the media.

LISA

Maybe. Are you aware of the history of the land dating back to the eighteenth century?

MIXTER

No, I can't say that I am.

70

LISA

There were a group of Native Americans in Amityville known as "The Satchem Tribe". They were massacred by Christians after a dispute over the land.

MIXTER

Okay. I'm sure there's a point to all this?

LISA

Yes. Sadie Krenwinkel down on Ward X. She shares the beliefs of the Satchem Tribe. I have reason to believe that somehow she has access to the internet and Witchcraft paraphernalia and she's planning on a human sacrifice tonight to try and raise the God she believes in, The Dark Master, and become immortal.

Mixter chuckles.

LISA

I'm serious.

MIXTER

Have you been reading up on Sadie? It's rather outlandish stuff isn't it? But I can assure you she has no

access to the internet or anything else.

LISA

Go on the internet and check out the Blog! She signs herself Sister Sadie.

MIXTER

Well that could be anyone called Sadie couldn't it?

LISA

Go down and search her cell!

MIXTER

I don't believe that will be necessary. The patients on Ward X spend twenty three hours a day in the cell. They get an hour of exercise in a small yard guarded by six of our staff. There's no way
71.

that any of those patients have access to the internet or any paraphernalia.

LISA

Then someone is helping her get access to this stuff! Someone who works here! Please Doctor Mixter. Just check out her cell and speak to her. If I'm wrong about this and it's all just her delusions then fine. I'll accept that. But I had to tell you. You testified at her trial didn't you?

MIXTER

Yes I did. What are you implying?

LISA

Nothing. I just meant you know how dangerous she is.

MIXTER

Yes, I understand how dangerous she is and I appreciate you coming to express your concerns. One thing you need to bear in mind Lisa is

that there are some very sick patients at this institution. We do our best to help those who can be helped but unfortunately the patients on Ward X are beyond help. Their personality disorders are too advanced, their delusions are too grandiose. I worry that perhaps you have been rather taken in by one of those delusions.

LISA

I know that it might sound like that. But can you check her cell and speak to her? Look at the blog on the internet, see if you can connect the IP number of the writer with a computer here at the hospital.

MIXTER

Okay look. That does take time and resources I don't necessarily have. But as you've come to me with a concern of patient infraction and potential threat of violence, I am duty bound to investigate.

72

LISA

Thank you.

MIXTER

In fact, I'll order a cell search immediately. Stay here for a moment, I'll be right back.

Mixter exits. Lisa leans forward and a file on the desk catches her eye. She stands up and reaches over for it. Her NAME is on it. Lisa opens it up. Inside is a form Committing her to the hospital as a PATIENT. Lisa looks down and the reason stated is PARANOID DELUSION. The date on the form is November 13th. Today. Lisa slams the file shut and the

office

door opens. She turns to see Mixter stood there with Hardcastle and another orderly.

LISA

What the hell are you doing??

MIXTER

This is for your own good Lisa. You need treatment.

The orderlies approach her. Lisa lashes out but the two men overpower her, grabbing her arms and then tripping her. She hits the floor with a thud. Mixer produces a syringe from behind his back.

MIXTER

This is for your own good Lisa.

LISA

Fuck you!!!

Mixer plunges the needle into her neck. POV SHOT: Lisa looks up at Mixer and the orderlies and we FADE TO BLACK.

FADE IN:

78.INT. CELL NIGHT

Lisa awakens, sat in the corner of a cold white cell. She tries to get up before realising she's strapped into a straight jacket. Lisa SCREAMS. The hatch opens and Mixer peers in. The hatch then closes and the door opens. Mixer enters.

LISA

Let me out of here you sick fuck!!
73.

MIXTER

Now Lisa, let's talk calmly or you will be sedated again.

Mixer walks over and sits on the edge of the bed.

LISA

Why are you doing this?

MIXTER

You're having paranoid delusions. I'm also aware that you've been having disturbing visions.

LISA

I'm not having delusions, I know what I've seen!

MIXTER

Well you think you know. The human brain is a powerful thing and I'm sure you do believe what you've seen. But it's all in your mind Lisa, it's not reality. You're a very sick girl and you need treatment.

LISA

You do this to all your staff huh? The minute we speak out we get fucking committed??

MIXTER

Staff? You were never staff here Lisa. You're a patient here. You've always been a patient here.

Lisa appears confused.

LISA

No, no. You're lying to me, I know who I am! I KNOW WHO I AM!!

MIXTER

I'm afraid not my dear. You've always been with us here. Initially as an out patient but now the delusions have progressed I feel it's time for you to become a full time resident.

74

Lisa becomes upset. Tears stream down her face.

LISA

But... but...

MIXTER

Look, I understand it's a lot to process now. I'll leave you to think about it and then we'll begin counselling sessions tomorrow.

LISA

Okay.

Lisa sobs.

MIXTER

Listen, how about I take this straight jacket off so you're more comfortable?

LISA

Thank you.

MIXTER

First you must take this. It will help you sleep.

Mixer hands Lisa a red pill and a bottle of water. She takes the pill and pops it in her mouth before taking a gulp of water.

MIXTER

Good girl. I know it's a lot to take in but together we'll get through this. Now I'm going to take your restraint off. Remember though, if you're violent then I promise you it will go straight back on. Okay?

LISA

Okay.

Mixer unties the straight jacket at the back and lifts it off.

MIXTER

That better?

LISA

Yes. Thank you.

75.

MIXTER

No problem. I'm going to leave you get some rest now. Tomorrow we start the healing process.

Mixer exits. The echo of the steel door closing reverberates around the tiny cell. We hear Mixer's footsteps as he walks down the hallway. Lisa's upset demeanour disappears immediately. She spits the red pill into the palm of her hand.

DISSOLVE TO:

79.EXT. HIGH HOPES HOSPITAL LATER THAT NIGHT

A storm is brewing in the dark sky above High Hopes Hospital.

CUT TO:

80.INT. SADIE'S CELL WARD X - NIGHT

Sadie is sat cross legged in the centre of her cell surrounded by candles.

SADIE

Adoni, Helumnay, Peenay,
Adoni, Helumnay, Peenay,
The gods do command thee
from thy majesty
oh mapulamun.

CUT TO:

81.INT. MIXTER'S OFFICE CONTINUOUS

Mixter is in his office putting on a large hooded black robe.

SADIE (V.O)

Adoni, Helumnay, Peenay,
come forward blessed one,
know your calling
come forward oh blessed one.

76

Mixter opens the cupboard and takes out a .35 caliber lever action Marlin 336C RIFLE. The CLOCK on the wall reads 3:15am.

CUT TO:

82.INT. PATIENT X'S CELL WARD X CONTINUOUS

Patient X is asleep in the corner.

SADIE (V.O)

Accept our humble gratitude

for your offering, in death you
give life, may you find wings to
the kingdom. The Dark Master,
keeper of the gate, master of all
fate, hear us!

The lock of the door turns. Patient X's eyes snap open. The door opens. Mixer is stood in the doorway, dressed in a hooded black robe. He holds the Marlin rifle in his hands. He approaches Patient X and holds out the rifle and a box of shells. Patient X takes them. Mixer walks out.

CUT TO:

83.INT. WARD X CONTINUOUS

Mixer walks down the hallway and reaches for a series of buttons on the wall. He punches in a combination of numbers and all of the doors unlock. Patient X is stood in the doorway of his cell, rifle at his side. Sadie rushes out of her cell and sees him. A broad smile spreads on her face. She turns to Mixer.

SADIE

We did it Elliot, we did it! Our
time is at hand!! Immortality is
ours!

Patient X raises the rifle and squeezes the trigger. The BLAST rips through the back of Sadie's head, blowing half of her face away. She is killed instantly and her lifeless corpse drops to the floor. Mixer smiles and leaves the Ward.

CUT TO:

77.

84.INT. CELL SAME TIME

Lisa has her ear pressed to the door. She can hear GUN SHOTS and SCREAMING. She starts to panic and rushes over to the small window. She slams her hand into the window but the glass doesn't break. The lock on the door snaps. Lisa slides down the wall, terrified. The door opens and DELANEY walks in. Lisa breathes a huge sigh of relief and rushes over, throwing her arms around him.

DELANEY

We need to get out of here! One of

the patients is running around with
a shot gun down on Ward X!

CUT TO:

85.INT. WARD X CONTINUOUS

Patient X kicks open the door to Palmer cell. The lobotomised Palmer is lying face down on his bed. Patient X aims the gun and a SHOT tears through Palmer' back. Hardcastle and another orderly rush onto the Ward. Patient X takes aim and shoots Hardcastle in the chest, killing him instantly. The other orderly turns to run and is SHOT in the leg.

CUT TO:

86.INT. WARD B SAME TIME

Delaney and Lisa run through the Ward. They turn a corner and are suddenly confronted by a large group of patients in white gowns.

LISA

Fuck!!

Delaney and Lisa run back the other way and turn the corner. Two orderlies, brandishing truncheons, are approaching.

LISA

Please help us!

DELANEY

The patients are loose!

ORDERLY #1

We'll take care of them.

78

The orderlies turn the corner and see the large group. The orderlies look at each other, fear in their eyes. They turn to run but the patients overpower them in a flash, grabbing and scratching, deep wounds tearing into their skin. Delaney and Lisa look on as the helpless orderlies SCREAM.

LISA

Shouldn't we help them??

DELANEY

We need to save ourselves. Let them
reap what they've sewn.

Delaney grabs Lisa and they run down the hallway, as the
patients beat the orderlies with their own truncheons.

CUT TO:

87.INT. HALLWAY CONTINUOUS

Lisa and Delaney rush down the hallway. They turn a corner
and are stopped in their tracks by the GHOST of ALLISON
DEFEO stood in the centre of the hallway clutching a teddy
bear. She has a HUGE bullet hole in the centre of her
forehead, blood dripping down her face.

ALLISON

Why don't you want to play with me?
CRASH! A door at the other end of the hallway is kicked
open. Patient X bursts through and aims the rifle. Lisa and
Delaney rush back down the hallway. A BULLET HITS the wall
just as they turn into an open doorway.

CUT TO:

88.INT. HALLWAY CONTINUOUS

Lisa and Delaney are running through the hallway. They burst
through a door.

CUT TO:

89.INT. SHOWER ROOM CONTINUOUS

Lisa and Delaney find themselves in the shower room. Mould
covers the walls and all of the showers are on, gushing
dirty water. They spot another door on the other side of the
79.

shower room but blocking their path to it is a thin middle
aged man in a white vest and white shorts, facing the wall.
He is whispering to himself. Lisa and Delaney stop.

LISA

Hey mister, you need to get the hell out of here, there's a patient going crazy with a gun!!

The man turns around. His face is weathered and his eyes are wild and bloodshot.

MAN

My...my skin's on too tight!

DELANEY

What?

MAN

My skin is on too tight!

Delaney grabs Lisa and they start ebbing past the man towards the door. The man is getting increasingly more agitated, scratching at his face.

MAN

My skin's on too tight!!

The man reaches into the pocket of his shorts and produces a scalpel.

MAN

My skin is on too tight!!

The man STABS his cheek with the scalpel. Lisa SCREAMS! The man drags the scalpel around his face in one continuous motion, blood seeping from the circular gash. As Lisa and Delaney watch on in horror the man RIPS the skin off his face, exposing muscles and veins. His white vest and shorts are now saturated with blood. The man sighs with relief.

MAN

That's much better.

A horrified Lisa and Delaney rush towards the door and BURST through it.

CUT TO:

90.INT. HALLWAY CONTINUOUS

80

Delaney and Lisa sprint down the hallway as GUNSHOTS ring out in the distance.

CUT TO:

91.INT. RECEPTION AREA- CONTINUOUS

Delaney and Lisa rush towards the main doors. They're locked. Delaney fumbles for a set of keys.

LISA

Come on, hurry, please!!

Delaney finds the right key. He checks the lock and realises that a key has been snapped off in it.

DELANEY

Kurwa!!

LISA

What, what??

DELANEY

A fucking key's been snapped in the lock!

Delaney rushes to the reception desk and grabs a chair. He rushes over to a window next to the door and raises the chair. BANG! A bullet tears through his back and exits through his chest with an explosion of blood. Lisa SCREAMS! Delaney drops to his knees and Lisa rushes to his side. Patient X loads fresh cartridges in the rifle. Delaney is DEAD. Lisa runs down the hallway. Patient X takes aim. Just as Lisa bursts through a door, a bullet blasts apart one side of the frame.

CUT TO:

92.INT. WARD B CONTINUOUS

Lisa runs through Ward B.

LISA'S POV Patient X bursts through the door and pursues her. Lisa keeps running as Patient X aims the gun.

Lisa looks back just as he fires and the BULLET narrowly misses her, the force sending her crashing into a stack of chairs. Her leg catches on the chairs and she falls to the ground. Lisa crawls towards a door. Hauling herself up she manages to turn the handle and the door swings open.

81.

LISA'S POV Patient X stands just yards away, attempting to

get a steady clean shot at Lisa. He squeezes off the trigger just as she falls through the door, the SHOT blowing the door apart.

CUT TO:

93.INT. HALLWAY CONTINUOUS

Lisa limps down the hallway. She tries the handles of a door but it's locked. She tries another-also locked. Lisa finally finds a door that is open and she rushes through.

CUT TO:

94.INT.STAFF ROOM CONTINUOUS

Lisa enters a small staff room. She SLAMS the door behind her. She clicks the lock. Lisa steps back from the door. She JUMPS as Patient X POUNDS on the door from the other side. Lisa looks around for a weapon. She limps toward the cutlery drawer below a sink. She rustles inside and finds a large butcher knife. Suddenly the door EXPLODES, a large hole blown through the middle of it by the GUN SHOT. Patient X reaches through, groping for the lock. Lisa reaches a large window in the room. She tries to lift the window. After an unsuccessful attempt at opening it she realises the window is nailed down.

LISA

Fuck!!

Patient X reaches for the lock. Lisa dashes to the storage cupboard and ducks inside.

CUT TO:

95.INT. STORAGE CUPBOARD CONTINUOUS

Lisa pulls the door shut and falls to the floor of the dark interior. Lisa faces the door, bracing herself with the knife held upwards. Everything is quiet. Suddenly the door SHAKES as Patient X THUMPS on it. The door cracks as Patient X SMASHES against it. Lisa crouches down with the knife at the ready.

The gun BLOWS a HOLE right through the door. Patient X leans through the hole, peering down at Lisa crouched on the floor. He aims the gun through the hole and prepares to fire. Lisa brandishes the knife and thrusts it forward with all her might. The blade RIPS through Patient X's right eye. He SCREAMS and drops the gun in the cupboard before stumbling backwards into the staff room. Patient X clasps his hands to his eye which is now gushing with blood. Lisa grabs the gun and stands up. Patient X looks at her with his remaining eye. Lisa aims the rifle through the hole in the door.

LISA

Lights out, you son-of-a-bitch!!
BANG! The shot gun BLASTS a hole through Patient X's chest, blood splatters over Lisa. Suddenly a WHITE LIGHT fills the room and ALLISON DEFEO materialises. She is dressed in a clean white dress, her angelic complexion bears no wounds. Allison takes the hand of PATIENT X's corpse. The WHITE LIGHT swarms over Patient X's body and he rises to his feet. His head is now intact and he is dressed in a white robe. He looks at Allison and they share a peaceful smile. Allison walks with Patient X through a doorway filled with a blinding WHITE LIGHT. They disappear and the light slowly dissipates.

DISSOLVE TO:

96.INT. HALLWAY HIGH HOPES HOSPITAL - LATER

Lisa, covered in blood, walks through the hallway with the rifle by her side. She reaches the door to Doctor Mixter's office and kicks it open. Mixter is sat behind his desk, now dressed in his usual shirt and tie. Lisa aims the gun at Mixter whose hands are beneath the table.

LISA

Get your fucking hands up you sick fuck!

INSERT SHOT: Mixter presses a red button beneath the desk.

Mixter raises his hands.

MIXTER

I see we've dispensed with the usual pleasantries. Come in Lisa.

Lisa enters, kicking the door shut behind her.

CUT TO:

97.INT. MIXTER'S OFFICE CONTINUOUS

Mixer is very calm. Lisa is trembling, the rifle visibly shaking in her hands as she aims it at Mixer's head.

LISA

You gonna tell me it's all in my head now huh?? Wanna tell me I'm the crazy one??

MIXTER

Well maybe it is, maybe it isn't. How would you know?

LISA

Get the fuck out of my head you son-of-a-bitch! I know who I am and I know what I've seen! You're part of all of this. I know you are! You're the crazy one!!

MIXTER

You're the one holding the gun on a well respected doctor, my dear.

LISA

Why did you do this? Why??

MIXTER

You are part of a great becoming tonight. A rising of The Dark Master who blesses all of his followers with power and immortality.

LISA

You fucking believe that do you?? Sounds like a bunch of bullshit to me! You're no better than those fucking fundamentalists who kill innocent people because they've twisted shit they've read in some Holy book. It's all shit!!

MIXTER

The plan for the becoming is almost complete. Just one more sacrifice, that's all we need tonight.

LISA

How about if I blow your fucking head off then huh??

Suddenly SIRENS can be heard outside. The screeching of car wheels. Mixer smiles. Lisa, still holding the gun at Mixer, shuffles over to the window and peers through the blinds. The car park is full of police cars. A dozen armed police officers rush towards the building. Lisa looks back to see Mixer chuckling.

LISA

What the fuck are you laughing at?

MIXTER

It's all falling into place.

LISA

The cops coming here? I'm gonna tell them everything about you and your little sick plan! They're gonna lock you up and throw away the key!!

MIXTER

If you say so.

Outside they hear the police rushing down the hallway.

MIXTER

Tell me something Lisa, would it help your grief over your mother if you knew she was a slut?

LISA

What did you say??

MIXTER

Yes. That's why she's burning in hell.

Lisa, her teeth clenched, moves forward and places the business end of the rifle against Mixer's temple.

LISA

You shut the fuck about my mother, you don't know anything!!

MIXTER

I know that sometimes you wonder
why you don't cry enough for her. I
know you feel guilty for not doing
more for her when she was alive.
You feel guilty for moving on with
85.

your life and forgetting about
her!!

LISA

I have not forgotten about her!!

MIXTER

Face it Lisa, you never cared for
her. You never cared for anyone but
yourself. She's looking up from the
bowels of hell now knowing that you
never loved her!

Tears stream down Lisa's face. She's crumbling.

LISA

SHUT UP!! SHUT UP!!

MIXTER

She was a whore!

Lisa HITS Mixter over the head with the butt of the rifle.
He falls to the ground and looks up at a crazed Lisa.

MIXTER

Your mother's in hell and you don't
care!!

LISA

Fuck you!!

Lisa aims the rifle at Mixter's face. Suddenly the police
burst in. Lisa spins around, the rifle still in her hands.

POLICE OPEN FIRE! Her body is riddled with BULLETS and she
falls to the floor in a blood soaked heap.

FADE TO BLACK

TITLE CARD against BLACK SCREEN appears:

ONE YEAR LATER

TITLE CARD dissolves.

FADE IN:
86

98.INT. TELEVISION STUDIO

A glamorous woman addresses the camera.

PRESENTER

And we're back with our next guest. A year ago he was a survivor of the High Hopes Hospital mass murder when cleaner Lisa Templeton ran amok with a rifle, claiming six victims and injuring many others. Doctor Elliot Mixter has written a new book entitled 'Shattered Hopes' which provides an account of that fateful night as well as some background into the mind of the murderer. Doctor Mixter, good morning.

Mixter is sat opposite, in a very expensive suit.

MIXTER

Morning Katherine, how are you?

PRESENTER

I'm good thank you. So Doctor, can you tell us a little more about the book?

MIXTER

Well, it features a blow by blow account of the evening. It was obviously a very harrowing experience and for me it was rather therapeutic to deal with my feelings about what happened in writing.

PRESENTER

How has it affected the hospital Doctor?

MIXTER

Obviously we were all left very numb by events for a long time and I know a lot of people in the town felt we should close the institution. But that never occurred to me. I feel that people should be brought closer by tragedy and the Staff and I have definitely become closer, both as colleagues and friends, since the incident. That bond makes for a better

87.

institution in my opinion, so we will continue to go from strength to strength.

PRESENTER

You mentioned there that some people wanted the place to close. I know many were also resistant to the opening of the institution in the first place given that it was built on the site of the infamous house, where Ronald DeFeo murdered his family in the seventies. I know a lot of people associated with that case were accused of exploiting it for their own ends. You've also faced some criticism for that, particularly as we heard last week that you have sold the movie rights to this book. How do you respond to that criticism?

MIXTER

Well I know that some people accuse me of hurting the memory of the victims but I feel I'm helping the memories of those involved live on. Granted, some victims were criminally insane but other victims were loyal staff who had families and I'm determined that they not be forgotten. Each staff member gets their own chapter in the book so that the readers can get a full picture of what wonderful people they were. I always say that all

forms of media, whether it be books, newspapers, TV or movies, are a preservation of life. Our physical bodies may die but our images live on when we are famous. Our work and our passion is preserved, therefore it's as if our souls are preserved. Through all of these forms of media we are, in effect, immortal.

Mixer looks straight into the camera and smiles.

CUT TO BLACK

88

The sound of children singing the nursery rhyme "Ring Around a Rosie" in a slow, haunting manner echoes around our ears.

CREDITS ROLL

THE END.