

OVER BLACK:

PRIEST (V.O.)

The Lord is my shepherd. There is nothing I shall want. Fresh and green are the pastures where he gives me repose...

WE DESCEND THROUGH BLUE SKIES INTO GREY:

PRIEST (V.O.)

...near restful waters he leads me, to revive my drooping spirit. He guides me along the right path. He is true to his name. If I should walk in the valley of darkness no evil would I fear....

FLOAT ABOVE A GOTHIC CHURCH:

PRIEST (V.O.)

...in the Lord's own house shall I dwell for ever and ever. Bring the light of Christ's resurrection to this time of testing and pain...

AND INTO A CEMETERY:

PRIEST (V.O.)

...as we pray for Alice's beloved parents, James and Julia...

Black-clad MOURNERS - clearly shaken - are gathered for a funeral.

A PRIEST towers above a lectern, opposite TWO caskets.

PRIEST

...and for those who loved them through Christ our Lord. Amen.

In the forefront of the crowd, a brunette woman in her mid/late 20's. Meet ALICE MALONE, her stoicism belies her pain.

Silence.

The Priest tosses DUST onto the caskets.

PRIEST

Ashes to ashes, dust to dust.

It's Alice's turn. She walks up to the caskets, exchanges a look with the Priest. He smiles benevolently. Alice does not.

Alice tosses dust onto the caskets.

ALICE
Ashes to Ashes.

Alice drops the small shovel.

ALICE
(to the caskets)
Where is our God now?

A look to the Priest. His smile disappears.

INT. LIVING ROOM - MALONE HOME - LATER

The same mourners break bread and speak softly. Flowers abound in this modest house.

Alice sits by the window, staring at a picture in her hand.

INSERT: A picture of JAMES & JULIA flanking Alice at her college graduation.

PRIEST (O.S.)
I assure you, there is purpose in
your parents' death.

Alice looks up. The Priest towers above her with assumed authority.

PRIEST
The Bible talks about early and
tragic death. The book of Isaiah
tells us that the early death of
the righteous saves them from
evil....evil that would be
inflicted on them by the
unrighteous.

Alice clutches the picture tighter.

PRIEST
Don't let their death destroy your
faith. Faith is all we have.

ALICE
They were all I had.

The Priest rests his hand on Alice's shoulder.

PRIEST

Promise me that after you move out west and you're settled, you'll attend service in a proper church at least once.

Alice looks up at the Priest.

ALICE

I'll try, Father. That's the best I can do.

The Priest nods politely, squeezes Alice's shoulder affectionately one last time before leaving her alone.

Alice turns back to the window and stares outside. Lost in thought, or preoccupied, as if waiting for someone to arrive.

ROLL CREDITS, THEN:

EXT. GOLDEN GATE BRIDGE - SAN FRANCISCO - EARLY MORNING

This monolithic landmark rises against misty fog. Imposing. Calm. Unsettling.

EXT. GOLDEN GATE BRIDGE - SIDEWALK

A PREGNANT WOMAN walks her DOG. Meet TERESA PATTERSON (30's), a quiet individualist with sad beauty.

She soon encounters a COUPLE, walking their Rottweiler. While passing, the Rottweiler BARKS and JUMPS at Teresa.

Without a beat, Teresa's dog defends her, BARKING furiously at the Rottweiler.

The couple pulls their Rottweiler away, apologizing profusely. Teresa waves them off as she rests a moment.

Then, Teresa and her dog continue their morning ritual. Teresa stares out to the water.

DOWN BELOW

A FISHERMAN readies his boat. We can't see his face but his movement is measured. He starts up the boat's motor. WATER WHIRLS from the propeller.

The boat moves out.

CLOSE ON its fading wake: DEAD FISH rise to the surface.

The boat fades into the distance, passing beneath the bridge.

WOMAN (V.O.)

C'mon Henry, we're late already.

EXT. TERESA'S APARTMENT - LOMBARD STREET - LATER

Teresa and her dog enter an apartment at the end of Lombard Street, the world's most crooked street.

TOURISTS take pictures. Some capture Teresa and her dog.

INT. LIVING ROOM - TERESA'S APARTMENT - CONTINUOUS

Modest furnishings. The dog passes an oversized pillow in a corner, "HENRY" is stitched on it. We follow him into:

THE KITCHEN

Where Teresa holds a treat up for Henry. Henry, now calm, sits obediently.

Teresa glances outside, where TOURISTS continue to take pictures of the street...or of Teresa.

Henry WHIMPERS, recapturing Teresa's attention. He has finished the treat and wants more. Follows Teresa into:

THE BATHROOM

Teresa puts on make-up, beholds her pregnant belly in the mirror. Smiles as if reassuring herself.

She rubs her belly underneath her shirt, then grabs a blow-dryer. She does not notice her BLOODY HAND.

A JOLT OF SUDDEN PAIN causes her to drop the blow-dryer.

BLOOD seeps to the floor as she fights tremendous pain.

In the b.g., her phone begins to RING. She lets it ring and ring. Eyes the direction of the phone.

Then suddenly, she goes into labor. Serious labor. She crouches on the floor.

She crawls into:

THE LIVING ROOM

Where the phone continues to ring. She somehow finds the strength to reach the phone, picks up the receiver.

TERESA
 (into phone)
 Help! I...I...

Only the sound of a dial-tone greets her.

Another pain jolts Teresa. She reaches for the phone again, this time dialing 9-1-1.

TERESA
 (into phone)
 Help. I need help. My baby. It's only been seven months.

She drops the phone, fighting to stay conscious. The RECEIVER dangles between her legs. Blood oozes through her dress.

Henry comes into frame whimpering, and sits beside her.

FADE TO:

DARKNESS. Then a FLASH of light.

A BANGING.

Another FLASH of light, followed by some flickers. We soon realize we're watching:

INT. PATIENT'S ROOM - OAKLAND COUNTY HOSPITAL - MORNING

A flickering heart rate on an EKG screen. We watch the line move left to right, accompanied with a soft BEEP.

Pull back to reveal PATTY RAMOS (30's), a no-nonsense nurse.

PATTY
 Sometimes you just gotta hit it
 once or twice. But don't you worry.
 They all work fine down in the ER.

Opposite Patty stands ALICE, the new doctor.

PATTY
 Don't look so horrified. They work
 when they need to.

ALICE
 Hasn't anyone filed a complaint?

PATTY

This is Oakland County Hospital,
Ms. Malone. People with insurance
file complaints.

INT. HALLWAY - OAKLAND COUNTY HOSPITAL - MOMENTS LATER

Patty continues her tour for Alice.

PATTY

That's the cafeteria. Over there's
medical records. Make sure you get
your dictation done on time 'cause
I hear their director is something
else.

Patty looks around.

PATTY

That's about it. I'm not used to
giving tours, but I'll do anything
for Dr. Warner. He's been here
forever.

Patty gives Alice a smile, hollow if not creepy.

ALICE

Okay, thank you. That was really
helpful.

PATTY

When do you start?

ALICE

Today, I think. I'm going to see
Dr. Warner in a few minutes.

PATTY

It was a pleasure meeting you, Dr.
Malone. I can't wait to see you in
action. God knows we need you here.

Alice smiles, not sure how to take the comment.

SIRENS OUTSIDE snap Alice back to reality.

INT. HALLWAY - OAKLAND COUNTY HOSPITAL - LATER

Doors FLY open. Fast-talking PARAMEDICS wheel Teresa on a
gurney.

DR. WARNER (50's) rushes to her side, grabbing her hand immediately. We follow them into:

INT. EMERGENCY ROOM - OAKLAND COUNTY HOSPITAL - CONTINUOUS

A NURSE and Dr. Warner pour over Teresa, lifting her onto an ER table.

Dr. Warner eyes the Nurse, JOAN (40's), before him.

DR. WARNER
(to Joan)
Get the new Doctor. Have her meet
us in Labor and Delivery.

JOAN
Shouldn't we take her there now?

Dr. Warner is fixated on Teresa's face.

DR. WARNER
Hurry, there isn't much time.

Joan complies and runs out of the room. Warner approaches Teresa, who drifts in and out of consciousness.

Warner opens up her shirt, revealing an ODDLY PATTERNED SCAR across her chest. His eyes confirm his worst suspicion.

He urgently reaches into a cupboard.

INT. HALLWAY - MOMENTS LATER

Alice and Joan rush down the hall into:

INT. EMERGENCY ROOM - OAKLAND COUNTY HOSPITAL - CONTINUOUS

Warner re-buttons up Teresa's shirt, wheels her out of the room.

INT. LABOR AND DELIVERY - MOMENTS LATER

Alice darts into action, grabbing Teresa's hand which dangles lifelessly. She speaks loudly to Teresa, hoping she can hear.

ALICE
Hi, I'm Dr. Alice. Please don't be
worried. Everything's going to be
fine.

Teresa doesn't respond. Merely blinks her eyes.

ALICE
(to Dr. Warner, greeting)
Guess our meeting started early.

DR. WARNER
I'm afraid so.

ALICE
What've we got?

DR. WARNER
You tell me.

Alice performs some routine checks for vital signs, applies the ultrasound to Teresa's belly.

CLOSE ON THE MONITOR: Teresa's baby is barely visible through lots of FLUID.

ALICE
That's not amniotic fluid.

DR. WARNER
It's blood.

ALICE
I think we've abrupted!
(to Nurses)
Prepare for a caesarian. NOW. Or
we'll lose both of them.

Teresa's eyes OPEN and ROLL BACK INTO HER HEAD.

TERESA
No!!!! You can't!! You don't
understand! It's not time!

Another NURSE rushes in to help Joan strap down Teresa, who struggles fiercely.

Alice looks to Dr. Warner for agreement. Dr. Warner's expression is vague, but Alice takes it as an approval.

Teresa SCREAMS in protest. MEDICS improvise in the b.g. Dr. Warner grabs a mask, places it over Teresa's mouth.

ALICE
Scalpel.

Joan hands Alice a scalpel. Alice takes it, calm and confident.

Teresa's eyes grow heavy.

A Nurse cuts open Teresa's shirt, revealing the strange scar on her chest.

Alice curiously takes in the scar, prepares to make the incision.

POV TERESA: Dr. Warner stares at her, smiling. His face begins to melt, then slowly fades as her eyes close.

Contorted VOICES and quick IMAGES begin. They have no order or reason, as if a bad dream in very fast succession.

DR. WARNER (O.S.)
Cut vertically.

QUICK FLASH: Alice makes an incision.

DR. WARNER
Steady.

ALICE (O.S.)
Here it is.

QUICK FLASH: Dr. Warner, makes an evil, scary gesture.

UNKNOWN VOICE (O.S.)
Oh no.

QUICK FLASH: Henry, the dog, runs in circles - barking.

DR. WARNER (O.S.)
It's too late.

QUICK FLASH: The golden gate bridge.

UNKNOWN VOICE (O.S.)
Are there any family members
outside?

QUICK FLASH: TOURISTS take pictures of Teresa in her apartment.

UNKNOWN VOICE (O.S.)
No one has come forward.

QUICK FLASH: Patty, the nurse, laughing while staring down a long hall.

UNKNOWN VOICE (O.S.)
How will she get home? Where is the
father?

QUICK FLASH: A MAN, slow dancing with Teresa in the middle of the street.

ALICE (O.S.)
Yes, Doctor, I'll inform her.

INT. RECOVERY ROOM - LATER

Teresa is lying in bed. Slowly opens her eyes. She smiles expectantly.

Beside her, Alice. Not smiling.

Something catches Teresa's eye.

POV Teresa: In the hallway, a hospital worker (we'll come to know him as WESLEY) slowly pushes a gurney along.

His head turns, making eye contact with Teresa as he walks past her room. A faint look of recognition on Wesley's face. He quickly looks away.

Teresa's eyes go wide.

Alice turns around, catching the tail end of the mutual glare.

Teresa's smile has faded.

TERESA
Where is my baby?

ALICE
Teresa...you're alive. That's what's important right now.

TERESA
What did you do to my baby?

Alice looks down, not sure what to say.

ALICE
I'm sorry. It was...stillborn.

Teresa absorbs the news for a beat. She faces the hallway in which Wesley just appeared.

Then turns to Alice. Calm, yet foreboding.

TERESA
You bastards.

FADE TO BLACK.

SUPER OVER BLACK: Four days later

INT. DR. WARNER'S OFFICE - THE NEXT DAY

Alice sits quietly, eying the certificates of achievements and awards that line the walls.

A row of antique books catch her eye. She gets up to examine the books closer.

DR. WARNER (O.S.)
See anything interesting?

Alice spins around. Dr. Warner stands in the doorway, oddly displeased. Alice brushes off the awkward moment.

ALICE
I love old books.

Dr. Warner assumes his chair, flips open a folder.

DR. WARNER
I'll make this quick. The young woman whom you delivered on your first day--

ALICE
The stillborn.

DR. WARNER
Yes. She decided to take her own life a day ago.

ALICE
Oh, my God.
(a beat)
How?

DR. WARNER
That's not important. The bigger issue here concerns blame. People always have to blame someone. It's the way of the world these days.

ALICE

I did my best in the situation,
Doctor. A natural birth might have
jeopardized--

DR. WARNER

I'm not suggesting anything,
Doctor. But to avoid a malpractice
suit, we're transferring you to the
T.C.U.

ALICE

But I--

DR. WARNER

Temporarily. You don't want to lose
your license, do you?

Dr. Warner stands, extends his hand. Alice shakes his hand
reluctantly.

DR. WARNER

Take the rest of the day off.
Tomorrow will be a new day with new
lives to save.

Alice nods and walks out of the room, as if she's been hit in
the stomach.

EXT. ALICE'S APARTMENT BUILDING - ESTABLISHING

Brownstone meets Ivy.

FATIMA (V.O.)

Excuse me. Ms. Malone?

INT. STAIRCASE - ALICE'S APARTMENT BUILDING

Alice pulls out her keys. We can tell she is still shaken
from the day's events, as she approaches her doorway.

An opulent woman of Indian descent, FATIMA (50's), waves her
down.

ALICE

Yes?

FATIMA

I was able to get your heater fixed
today. Test it out and make sure it
works.

ALICE

Thanks. It gets cold in there.

Alice unlocks her door. Fatima stands there, not ready to leave. Alice smiles awkwardly and enters her apartment.

Fatima's smile lingers.

INT. ALICE'S APARTMENT - CONTINUOUS

Hardwood floors. Open boxes. A fireplace. An old-style RECORD PLAYER atop a bookshelf, beside the FRAMED PICTURE OF ALICE WITH HER PARENTS with a black RIBBON tied on the edge.

Alice closes the door behind her, sliding down to the floor with her back against the wall. Safe now.

Alice gazes straight ahead at the record player. Puts in a sad jazz melody and pours herself a glass of wine. Remembering...

FADE TO:

INT. PIANO BAR - NIGHT

A PIANIST playing the same sad melody. COUPLES have a romantic time, soaking up the atmosphere.

Alice sits at the end of the bar, wearing an elegant dress. Happy. Content.

The BARTENDER approaches her, pulling out a bottle of Merlot.

BARTENDER

The usual?

Alice nods.

BARTENDER

Are you expecting someone?

Alice smiles.

ALICE

Yes. He's tall and handsome and doesn't ask a lot of questions. Has he been here?

BARTENDER

He left with a blonde about fifteen minutes ago.

The Bartender smiles, pours Alice a glass.

ALICE

Just my luck. Another one choosing blondes over brains. Guess I'm stuck here with you.

BARTENDER

You could do worse.

ALICE

(coy)

Well, I'm not staying if you don't like kids. Because I want a bunch of them.

BARTENDER

That's a good thing.

Alice laughs, sips the wine.

ALICE

Wait a minute, I was joking. Don't get too serious on me.

The Bartender grins.

Alice pulls out a couple of dollar bills, hands them to the Bartender. The Bartender touches and holds Alice's HAND which creates an unexpected, electric-like JOLT, before...

SMASH CUT TO:

INT. ALICE'S BEDROOM - NIGHT

Alice JUMPS up from her bed, taking a moment to realize that she was just DREAMING.

She rubs her hands together. It's getting really cold in there now. She gets up and walks into:

THE HALLWAY

Where she fiddles with a thermostat. She turns on the heat, but nothing happens.

ALICE

Great.

Alice returns to:

HER BEDROOM

And gathers an extra blanket from her closet. Returns to bed. Blows out a candle on the night stand.

She falls asleep peacefully.

The moon casts an eerie glow, illuminating faint traces of an ALGAE-like substance on the floor that surrounds Alice's bed.

EXT. ALICE'S APARTMENT - MORNING

Alice walks downstairs to a door which reads, "Manager."

Alice KNOCKS. There is no reply. She checks her watch and decides to leave.

EXT. SAN FRANCISCO - LATER

We track Alice's car as it leaves San Francisco, onto the GOLDEN GATE BRIDGE.

EXT. GOLDEN GATE BRIDGE - CONTINUOUS

Traffic slows. Alice takes in the commotion ahead. A car is being pushed to the side of the road.

TOURISTS, JOGGERS, and other assorted SAN FRANCISCANS go about their day. They walk (on a sidewalk) parallel to the lane.

Alice nonchalantly scans the crowd, but quickly does a double take.

She eyes a WOMAN who looks similar to TERESA, staring at her. Before Alice can get a better look, the woman JUMPS off the bridge. Arms wide open.

Muted Horror on Alice's face as she hurries out of her car.

ALICE
(to the crowd)
She jumped! Somebody call 9-1-1!

People POINT and YELL as Alice runs towards the bridge's railing. She scans the water below, but there's nothing. It's peaceful.

ALICE
(to the crowd)
Did you see? Did anyone see her?

ASSORTED PEOPLE

Who?..See what?...Are you okay?

Alice calmly looks around, notices that more people are concerned about her than anyone who might have jumped. She realizes how ridiculous she looks.

ALICE

I'm sorry. I've...I'm sorry.

And she quickly gets in her car and drives away in the now clear traffic.

INT. PATIENT'S ROOM - TRANSITIONAL CARE UNIT - LATER

Alice taps the drip of an I-V beside the bed of ANITA (70's), who also has oxygen being pumped through a nose catheter.

ANITA

Are you a resident?

ALICE

Not anymore. Is the pain still there?

ANITA

Good. I don't trust residents. I like real doctors.

ALICE

Let's talk about the medication. Is it helping?

ANITA

It doesn't matter. I don't need to fight it.

ALICE

Then let me fight it for you. It's my job. Plus, I like coming to see you.

Anita smiles. Alice smiles back.

ANITA

You're such a nice girl. Your husband must love you so much.

Alice's smile slightly fades. Anita doesn't catch it.

ALICE

No romance for me, Anita. Gives me
more time for my patients.

INT. CAFETERIA - LATER

Alice eats her lunch alone. Some NURSES look at her
strangely, but Alice shrugs it off as her imagination.

INT. HALLWAY - MOMENTS LATER

Alice exits the Cafeteria, walks down the hallway. The
hallway ends at an elevator.

Alice presses the "up" button and waits. She turns around,
killing time.

On the wall is a sign with arrows pointing to (among other
departments): NURSERY.

Alice's elevator arrives. She checks her watch. Instead of
boarding the elevator, she follows the arrow to:

INT. HALLWAY - OAKLAND COUNTY HOSPITAL - CONTINUOUS

Alice walks down the hall, again. She approaches:

INT. NURSERY - OAKLAND COUNTY HOSPITAL - CONTINUOUS

Where NEWBORN BABIES rest peacefully under the watchful eye
of TWO NURSES, all behind a large window.

Alice takes a deep breath, treasuring the moment. NURSE #1
notices Alice's admiration and smiles. Alice smiles back.

Alice continues watching the babies, putting her hand against
the window, as if wishing to hold one.

Suddenly, EVERY baby starts CRYING. The Nurses look at each
other quizzically, and try calming the babies.

The thirty screaming babies cause a huge commotion. The
Nurses accusingly throw dirty glances at Alice, as she backs
away.

NURSE #2 angrily waves her away. Alice rushes:

DOWN THE HALL

A little frantic. The babies' cries quickly dissipate. Maybe because Alice is too far to hear them, maybe because she's gone.

Alice returns to the elevators and presses "up."

An elevator quickly arrives. She enters.

INT. ELEVATOR - CONTINUOUS

Alice presses the button to the sixth floor. The chrome doors close.

Alice's PAGER goes off. She checks it, punches in a few digits.

When Alice looks up, the reflection of TERESA'S CORPSE appears. Teresa stares back at her, unhappy.

Just then, the elevator doors OPEN.

Alice slowly exits the elevator, when an OLD NURSE bumps into her, making her JUMP.

OLD NURSE
Dear God, I'm so sorry.

ALICE
(catching her breath)
It's my fault. Sorry.

The Old Nurse disappears inside the elevator. The doors shut before her.

Alice takes a moment to compose herself, then approaches a nearby Nurse's station.

INT. HOSPITAL - LATER

Alice walks down a hall. Notices:

WESLEY (late 20's), turning down a different hallway, wearing headphones.

Alice deliberates a thought.

INT. MORGUE - OAKLAND COUNTY HOSPITAL - MOMENTS LATER

Alice opens the door to a dark, cold room. Walks in slowly.

ALICE

Hello?

Alice eyes an opened vault with a lifeless body, partially covered by a WHITE SHEET.

It's the body of an OLD MAN, bathed in a palish blue. He's old, but not old enough to be in the morgue.

Alice examines him, staring into his lifeless eyes, which remain open, gazing into space. His face is expressionless.

CLOSE ON the Old Man's MOUTH: A small CRAB crawls out, inches its way down the tray alongside Old Man's body.

Alice steps back, clutching her stomach, searches the room. Eyes a bathroom. She walks quickly inside, shuts the door, and VOMITS.

After a beat, Alice returns. Better now.

WESLEY (O.S.)

You OK?

Alice quickly jumps and turns, finding Wesley, staring right at her. We're not sure how long he's been watching.

ALICE

I'm fine.

WESLEY

First ID?

Alice shakes her head.

WESLEY

Don't worry. It gets easier.

Wesley smiles, approaches her. He's eerily comfortable around death.

ALICE

I actually was here looking for you.

Wesley looks away.

WESLEY

Okay.

ALICE

A patient of mine committed suicide.

WESLEY

A jumper?

ALICE

Excuse me?

WESLEY

Oh, you don't know. People around here like to jump off the bridge to kill themselves.

(re. the Old Man)

This one jumped. You can tell by his mangled legs...he went down feet first. Probably because he changed his mind on the way down and wanted to live.

Wesley strokes his head oddly.

ALICE

Did you know the girl who gave birth to the stillborn yesterday?

Wesley stays silent.

ALICE

She was the patient in room 144. You saw her, didn't you?

WESLEY

Yeah...no, I never saw her before. It just looked like she was in a lot of pain.

Alice gives him a long look.

ALICE

She's the one who committed suicide.

Wesley steps away, spooked. But he tries to hide it. Maybe because he just noticed the crab, now resting by the dead man's feet.

He walks back toward a desk, grabbing a clipboard.

WESLEY

I've got work to do.

Alice nods. She takes one last look at cadaver and starts toward the exit.

EXT. SAN FRANCISCO BAY - EVENING

The Golden Gate Bridge stands peaceful against orange skies.

The setting sun dissolves into a RISING SUN.

INT. ALICE APARTMENT - MORNING

Alice is embedded in WHITE SHEETS.

An ALARM RINGS. A HAND shuts it up. She rises, wraps around a blanket to stave off the looming cold.

INT. BATHROOM - MOMENTS LATER

Alice cleanses herself from the pain and horror of the previous day with a good, hot shower.

Steam FOGS UP the bathroom mirror. ALGAE slowly outlines its' edges.

Alice turns the water off, grabbing a towel of the rack. She notices the algae on the mirror, uses a a washcloth to wipe it away.

INT. BEDROOM - LATER

Alice tries puts on some jeans, but is having trouble buttoning them. She sets them aside and puts on another pair.

EXT. UNION SQUARE - DAY - LATER

Alice, dressed stylishly, has new-found stride in her walk. We get the sense that her upbeat demeanor is more forced mood than genuine.

She passes a shop and a FRAMED PICTURE catches her eye.

She looks at it closer. It's a VINTAGE STILL PHOTOGRAPH of the Golden Gate Bride, ca. 1956.

INT. SHOP - CONTINUOUS

Alice peruses the store, examining assorted items until she stares at another copy of the FRAMED PICTURE of the GOLDEN GATE BRIDGE, hanging on the wall.

Mesmerized, she focuses on a FALLING FIGURE who seems to be JUMPING OFF the bridge. The Figure is blurred, but clearly female.

SALESCLERK (O.S.)
Vintage stills. They're very popular.

Alice turns, startled.

SALESCLERK
Especially this one. A lot of tourists buy it.

ALICE
Really?

SALESCLERK
Oh, sure. It's the whole fascination with the "bridge of death" stories. They say someone jumps off the bridge every two weeks. It's the world's leading suicide spot.

Alice turns around, points to the Picture of the falling woman.

ALICE
(looking at the Salesclerk)
Like this person? I mean, it's morbid.

SALESCLERK
What person?

Alice focuses on the picture. There's NO FIGURE VISIBLE anymore.

ALICE
I swear, I saw a...

SALESCLERK
Should I wrap it for you?

Alice nods.

The Salesman takes the picture off the wall. Holds it up for Alice.

EXT. UNION SQUARE - DAY

Alice walks along the busy shopping street carrying the wrapped frame under her arm.

SERIES OF SHOTS:

- Alice chasing down a trolley while trying not to spill a cup of coffee.

- Alice crouched on the floor of a bookstore, immersed in an unknown novel.

- Alice returning to her apartment carrying various shopping bags, seemingly at peace with herself as she admires the setting sun.

INT. BEDROOM - ALICE'S APARTMENT - NIGHT

Alice sleeps peacefully.

The framed picture of the Golden Gate Bridge hangs across from her bed. The JUMPING WOMAN is back in the picture.

INT. NURSE'S STATION - TRANSITIONAL CARE UNIT - NEXT DAY

Alice picks up some charts and begins her rounds. Patty bumps into her around a corner.

PATTY

Sorry, I didn't see you.

ALICE

I didn't see you. Sorry.

PATTY

Missed you yesterday. How was your day off?

ALICE

It was great. I did some shopping for the new place.

PATTY

I heard about your transfer.

ALICE

Oh. When?

PATTY

You know how word spreads around here. I think they do it on purpose just to set an example. But you'll be fine. Just focus on the patients and everything will return to normal. You starting your rounds?

ALICE

Sure am.

PATTY

Have a good one.

Alice watches Patty walk away. She suddenly seems less secure, aware that people are talking about her.

She takes a deep breath, grabs a chart from the Nurse's station.

INT. PATIENT'S ROOM - TRANSITIONAL CARE UNIT - LATER

Two ELDERLY MEN, JIM (90's) and PAULO (70's), are lying in their beds.

ALICE

How are we doing today boys?

Upon seeing Alice, Paulo begins pushing the EMERGENCY button beside him with a vengeance.

Alice rushes to Paulo's side.

JIM

(re. Alice)

She's here already, Paulo. What's wrong with you?

Alice struggles to take away the emergency button but Paulo's grip is tight. He won't let go.

PAULO

Nurse! Where's the nurse?

ALICE

I'm here to help you.

JIM

She's the doctor Paulo!

PAULO

Muerto. MUERTO.

Alice tries to calm him, but Paulo is horrified, keeps pushing the emergency button.

The door opens and NURSE LISA (40's) walks in. Paulo moans.

LISA
What's going on in here?

ALICE
He won't let me help him.

Lisa rushes over to Paulo, who's soiled himself. She starts to clean him and prepares to change his sheets. Alice just stands there watching.

JIM
He's scared shitless.

LISA
(not sure if she believes
it)
Relax, Jim. Everything's fine.

PAULO
Bebe! BEBE!

Lisa quickly turns and looks at Alice, who backs away, spooked.

LISA
You.

ALICE
What?

Lisa shakes it off. Calmly walks over to Alice. Whispering:

LISA
How does he know?

ALICE
What are you talking about?

LISA
You're the babykiller.

ALICE
I didn't kill any baby. Who told
you--

LISA
What did you do to him? Why is he
scared of you?

ALICE
I don't know.

LISA
Please leave. Leave now.

Alice nods and walks out.

Paulo calms down after Alice leaves the room. Lisa eyes the phone, walks over and picks up the receiver.

INT. DR. WARNER'S OFFICE - LATER

Dr. Warner stares out the window, hands folded behind his back.

DR. WARNER
Things haven't gone as smoothly as
I'd hoped. Your behavior has
been...erratic at best.
(turning around)
It's the stillborn, isn't it?

In a leather chair opposite him sits Alice. She puts her head down.

ALICE
I'm fine, Doctor. There's nothing
wrong with me.

Warner sits down.

DR. WARNER
It might be best for you to take a
break.

ALICE
I'll be okay.

DR. WARNER
Unfortunately, this isn't a
suggestion.

ALICE
You're firing me?

DR. WARNER
No, but the medical board suspended
your license this morning. They're
ordering an investigation based on
staff complaints.

(MORE)

DR. WARNER (cont'd)
During the investigation, you are not to come within one hundred yards of this hospital. Board's directive.

Warner hands Alice a document. Alice peruses it.

ALICE
I didn't do anything wrong.

Alice looks up at Warner, expecting some comfort.

DR. WARNER
Look, you'll simply answer some questions, and have a psychological evaluation. You'll be cleared, I'm sure. But right now, people are afraid. I need my staff to trust each other in order to work successfully as a team.

ALICE
How long will this process take?

WARNER
All I can promise is the effort of a quick resolution.

TWO MEN in suits enter the office.

WARNER
These men will escort you out of the hospital and take your statements on the events of a week ago.

Alice stands to leave.

WARNER
Don't worry, Alice. Nothing is ever as bad as it seems.

Warner turns back to the window, satisfied with his authority, yet oddly perturbed.

INT. KITCHEN - ALICE'S APARTMENT - NEXT DAY

Alice unloads a box from the kitchen table, starts to unpack dishes, wrapped in newspaper.

ALICE (V.O.)
No, I told them exactly what happened. It wasn't that bad.

INT. FAMILY ROOM - MOMENTS LATER

Alice stacks CD's inside her entertainment center.

ALICE (V.O.)
I know. But I needed to get away...
You know why.

INT. LAUNDRY ROOM - MOMENTS LATER

Alice washes her clothes.

ALICE (V.O.)
You weren't there for me. It was
the hardest thing I've endured. And
I did it alone.

INT. BATHROOM - MOMENTS LATER

Alice screws a towel rack into the wall. Notices algae growing from the ground. Scrubs it off.

ALICE (V.O.)
I understand, but it doesn't matter
anymore. I waited by the window for
you. The whole time.

INT. FAMILY ROOM - MOMENTS LATER

Alice sits on her couch with a phone to her ear. Behind her, the apartment looks much more "lived in" than earlier.

There is a KNOCK at the door.

ALICE
(into phone)
Hold on. Someone's knocking.

Alice gets up, answers the door. Fatima is standing there, trying not to seem too nosy while looking at the apartment.

ALICE
Hi.

FATIMA
Oh, you're home! I've been knocking
for a good while. Anyway...how's
your heater working?

ALICE
It's still not starting. But I'm on
the phone...

FATIMA
Don't let me keep you. I'll call
the repairman right now!

ALICE
Okay. Thank you.

FATIMA
Okay now.

Alice closes the door. Picks up the phone again.

ALICE
(into phone)
Sorry, my weird landlord.

Another KNOCK on the door. This one much more aggressive.

ALICE
(into phone)
Listen, I'll be fine. But let's
leave the past in the past and move
on. Okay?

A DIALTONE.

Alice hangs up the phone. Opens the door.

No one is there.

Alice steps out the front door:

OUTSIDE

Empty. No sign of Fatima.

EXT. FATIMA'S APARTMENT - MOMENTS LATER

Alice KNOCKS on the door with a "Manager" sign again and
again. There's no answer. This time, Alice continues to
KNOCK.

A YOUNG GIRL (5), perfectly adorable but with strange, pale
skin, opens the door a crack.

YOUNG GIRL
All the rooms are rented.

ALICE

Hi. I'm Alice. I live upstairs.
What's your name?

YOUNG GIRL/KATRINA

I'm Katrina. It's a pleasure.

ALICE

The pleasure is all mine. I think
Fatima was just looking for me. Is
she here?

KATRINA

Mommy's asleep. I'm not allowed to
bother her when she's sleeping.

(a beat, then)

Do you want to play a game with me?

A look of confusion gives way to indulgence on Alice's face.

ALICE

Sure.

Katrina opens the door wide and Alice walks in.

INT. FATIMA'S APARTMENT - CONTINUOUS

The place is Spartan and cold. In the center of the living
room sits an old JUKEBOX from the 50's. The BLINDS are drawn
and CANDLES illuminate the room.

Alice stands before the imposing jukebox.

ALICE

What game are we going to play?

KATRINA

(with finger over her
mouth)

Shhhh. You have to whisper. You'll
wake Mommy.

ALICE

(now whispering)

Sorry.

Katrina points to down a hallway.

KATRINA

Follow me.

Alice follows Katrina down the hallway, turning left into:

A BATHROOM

Katrina closes the door quietly.

They both stand in front of a large mirror, which rests over the sink.

Both continue to speak in hushed tones.

ALICE

Maybe this is a bad idea. I just wanted to talk to your Mommy.

KATRINA

Will you play with me once, please?

Alice looks at Katrina. Her cute face is tough to resist.

ALICE

Okay. How do we play?

Katrina puts her hand on the light switch.

KATRINA

It's called, Bloody Mary. When I turn off the lights, we both have to say, "Bloody Mary" three times. If we do it without getting scared, a ghost will appear. Okay?

Alice wearily nods. Katrina turns off the light.

We can see their outline bathed in muted light, creeping through the closed shades of the window.

KATRINA

Ready? Go.

ALICE & KATRINA

Bloody Mary...

Katrina grabs Alice's hand.

ALICE & KATRINA

...Bloody Mary...Bloody Mary.

They wait expectantly. Nothing happens.

The light turns on. Katrina is standing by the light switch.

KATRINA

We didn't do it right. We shouldn't whisper this time.

ALICE
Okay. But then I have to go.

KATRINA
Okay.

Darkness again.

Katrina's hand grabs Alice's once more.

ALICE & KATRINA
(slightly louder)
Bloody Mary...Bloody Mary...Bloody
Mary.

A tiny light, like a reflection, emanates from the bottom of the mirror.

Alice squints, leaning closer to the light. Katrina hides behind her.

KATRINA
What's that?

ALICE
I don't know.

Katrina comes out from behind Alice. Silence.

ALICE
I think that's enough.

Alice flips the light switch.

The light comes on, but two flash bulbs quickly burn out. Only one light bulb continues to flicker, alternating between a bright and a dull light.

Alice looks at Katrina's reflection in the mirror.

CLOSE ON MIRROR: Katrina's body decomposes rapidly. Her wet hair and bluish, bloated appearance suggests a watery grave.

Katrina is terrified. She looks at Alice, whose appearance has stayed the same.

KATRINA
I'm scared. I don't like this game.

Alice opens the door and Katrina runs out into:

THE FAMILY ROOM

Where the jukebox starts to LOUDLY play a record from the 50's.

Alice emerges from the bathroom, spooked.

Behind her, a DOOR OPENS down the hallway.

KATRINA

That's Mommy. You should leave.

ALICE

It's okay--

KATRINA

No, please leave. Mommy doesn't like to be woken up.

Katrina pushes Alice out the front door.

INT. KITCHEN - ALICE'S APARTMENT - MOMENTS LATER

Alice reaches into her refrigerator, pulling out a bottle of vodka. She pours herself a glass, takes a drink.

She flops down on the couch, trying to figure out what just happened.

She eyes her record player, turns on a calming jazz record.

INT. BAR - FLASHBACK

Alice, again in her red dress, and a few glasses of wine later, leans seductively against the bar. The Bartender wipes glasses obsequiously.

BARTENDER

Have you decided where you're going?

ALICE

Not yet. But I've got offers all over.

BARTENDER

All over? So where will I find you?

ALICE

I'm not telling yet.

The Bartender shrugs.

BARTENDER

Well, maybe I can squeeze it out of your parents at dinner next week?

ALICE

(encouraged)

We're having dinner?

BARTENDER

They get back next week, don't they?

Alice laughs.

ALICE

Well, yes, but I don't know. My parents and you...they're critical.

BARTENDER

Not critical. They just want the best for you.

The Bartender grins, pulls out two glasses and pours Champagne.

BARTENDER

To your new life.

Alice is smitten, takes a glass.

ALICE

To my new life.

A BURLY MAN (40's), tattooed to the brim, enters the frame with a POLAROID CAMERA in hand.

BURLY MAN

Picture for a buck?

Alice is game. But the Bartender's smile fades. She encourages him. The Burly Man snaps Alice and Scott, tete-a-tete.

HOLD on the PICTURE. The LOUD NOISE of a RECORD SCRATCHING ruins the image.

INT. ALICE'S APARTMENT - DAY

Alice is jogged out of her memory, thanks to the record which has finished playing and now SCRATCHES.

Alice, slightly more calm, gets up and pulls off the needle.

She checks her watch, sighs.

EXT. MEDICAL CENTER - AFTERNOON

Alice parks in the Visitor's lot.

THERAPIST (V.O.)
...have you ever used drugs during
a shift?

INT. PSYCHOLOGIST'S OFFICE - LATER

Alice sits in an oversized leather chair.

ALICE
No.

DR. SHAW, a bespectacled therapist, sits opposite Alice. He's young and dashing, yet his heavy eyes resent his youthful appearance.

DR. SHAW
Have you ever thought about hurting
a patient during a shift?

ALICE
Never.

DR. SHAW
Have you ever thought about taking
a patient out of his or her
suffering?

ALICE
No. It's my job to do what I can to
save a patient. What does this have
to do with the stillborn?

DR. SHAW
Every bit of information helps, Dr.
Malone. Now tell me about your
parents' death. It was hard wasn't
it?

Off Alice's suddenly changed demeanor. Her face still shows considerable pain by the very mention of her parents.

INT. MORGUE - HOSPITAL - SAME TIME

CLASSICAL MUSIC blasts through Wesley's headphones. He looks like he hasn't slept in days.

He picks up some paperwork, walks over to a desk, purposely avoiding eye-contact with the wall of vaults housing the corpses.

INT. HALLWAY - SAME TIME

Someone urgently walks along the corridor.

INT. MORGUE - OAKLAND COUNTY HOSPITAL - SAME TIME

Wesley faces the break-board and switches his "on duty" marker to "at lunch."

INT. HALLWAY - CONTINUOUS

Wesley saunters down the hallway in his own little world.

Around the corner, UNKNOWN POV eyes Wesley disappear down a different hallway. POV enters the morgue.

INT. MORGUE - CONTINUOUS

POV heads straight for vault number "666-114," and slides out Teresa's corpse, still covered by a WHITE SHEET.

A HAND pulls off the sheet and stares at her face. Her features have decomposed a bit, but she still appears the same as when Alice saw her.

INT. HALLWAY - MOMENTS LATER

Someone wheels Teresa's lifeless body on a STRETCHER through the hallway.

EXT. SERVICE ENTRANCE - HOSPITAL - MOMENTS LATER

Outside, TWO GARBAGE MEN grab the stretcher from the POV and they push it into the dumpster.

The three men get into the truck and take off.

INT. PSYCHOLOGIST'S OFFICE - CONTINUOUS

Dr. Shaw pulls out a note-pad, scribbles away.

DR. SHAW

I think we're through here. I'll make my recommendation to the board and you'll be hearing from them. Sound good?

ALICE

You tell me, doc. I'm the crazy one.

Dr. Shaw adjusts his posture.

DR. SHAW

I don't think you're crazy. I think you've experienced a traumatic event. It's your mind reacting, compensating to relieve feelings of guilt. You mentioned you have no friends or family here, so your mind is creating a distraction to deal with what happened. It may also be why you're having these recurring dreams. To feel comfort. So you're not alone.

ALICE

Okay. If you say so.

DR. SHAW

It is most important that you take care of yourself. Sometimes it can be hard to move on from the unexpected, especially if there's no closure.

Alice stands. Shakes Dr. Shaw's hand.

ALICE

Thank you, Doctor.

DR. SHAW

Just doing my job. None of us ever expects to be in a dark place, but it is something that happens from time to time. No one thinks you're a bad person. No one wants you to lose your job. We're just ensuring your mental well being.

Dr. Shaw smiles.

INT. ALICE'S CAR - MOMENTS LATER

Alice stops at a red light.

She sees Oakland County Hospital in the distance.

ALICE
(sotto, to herself)
Closure.

EXT. PARKING LOT - OAKLAND COUNTY HOSPITAL

Alice's car pulls up to the front of the hospital. She eyes a SECURITY CRUISER. Continues to the back of the building.

EXT. SERVICE ENTRANCE - MOMENTS LATER

Alice looks over her shoulder and enters through the same service entrance that we just saw.

INT. HALLWAY - CONTINUOUS

Alice discreetly walks down the hallway, reaches an intersection. She looks directly at an arrow pointing to the MORGUE.

Moments after she turns down the hall, Warner turns in the opposite direction. They miss each other by a second.

INT. MORGUE - HOSPITAL - SAME TIME

Wesley, returning from lunch, walks into the morgue. He switches his marker to "on duty" and answers looks around, as if sensing something.

He slowly walks towards the vault wall, looks at it, waiting for something. But nothing happens. He smiles until...

KNOCKING ON THE ENTRANCE DOOR

Startles him slightly. Wesley gets up to open the door.

ALICE
Are you alone?

WESLEY

Always.

Alice enters the morgue. Wesley LOCKS the door behind them. Alice turns, a little nervous, but doesn't say anything.

WESLEY

Why are you here?

ALICE

I'm here because of her. I want to know why she looked at you like she knew you.

WESLEY

She didn't know me. Maybe she saw death.

Off Alice's look.

WESLEY

I spend a lot of time with the dead. It's part of me...my life.

Alice approaches the wall of vaults. She's about to open one but Wesley's hand stops her.

WESLEY

What are you doing?

ALICE

I have to tell her I'm sorry. Please, let me do this.

WESLEY

I can't.

ALICE

Why?

Wesley looks away.

ALICE

Wesley-

Alice's hand rests firmly on the vault, ready to slide it open.

WESLEY

She's not dead.

ALICE

What do you mean not dead?

WESLEY

This morning, I was driving to work. Traffic stopped for a minute. I looked out on the sidewalk and there she was, looking right at me from the sidewalk. So peaceful. But then...I saw something horrible...

ALICE

She jumped.

A beat. Wesley eyes Alice.

WESLEY

How did you...?

ALICE

I saw her too.

Alice grabs her stomach.

WESLEY

You OK?

ALICE

Yeah, just nauseous. It'll pass.

Alice stares at the vaults, thinks.

ALICE

We've got to find out what really happened to her. Can you leave?

Wesley eyes the vaults.

WESLEY

The dead don't go anywhere.

Off Alice's look:

WESLEY

Usually.

INT. CORONER'S OFFICE - MOMENTS LATER

Alice and Wesley stand opposite the hospital's CORONER.

CORONER

...I don't have it. It should have been turned in after the autopsy.

ALICE
Then where is it?

CORONER
Did you check with the head of your
department?

Alice and Wesley exchange looks.

INT. HALLWAY - OAKLAND COUNTY HOSPITAL - MOMENTS LATER

Alice and Wesley stop in front of Dr. Warner's office.

WESLEY
You could lose your license for
this.

ALICE
What good is the license if I don't
have a job?

Alice knocks on Dr. Warner's office door. Again. Another hard
KNOCK. The door suddenly opens by itself.

ALICE
Open Sesame.

Both enter.

INT. DR. WARNER'S OFFICE - CONTINUOUS

SHAFTS OF LIGHT shine through broken shutters. Alice and
Wesley look around, studying assorted mementos of years past.

ALICE
The report has to be around here
somewhere.

WESLEY
Isn't this against procedure?

ALICE
An autopsy report is missing. I
think that's cause for alarm.
Unless it's here somewhere...

Wesley shuffles assorted papers. Nothing. Alice does the same
without any luck.

Then Alice picks up a piece of yellowish-stained paper.

ALICE

Here.
(reading)
12891 Del Vine.

INSERT

The letter has Warner's address and phone number as a letterhead.

Alice hands Wesley the paper.

WESLEY

Maybe he took the file home.

ALICE

Definitely against procedure. We should call him.

WESLEY

You think that's a good idea?
You're in enough trouble.

ALICE

Like I said, I don't like staying quiet.

Wesley shrugs, dials from his cell phone, letter in hand.

A RINGING on the other end.

WESLEY

No answer.

ALICE

Then we'll ask him in person.

Wesley flips his phone shut. Puts the letter back on Warner's desk.

INT. ALICE'S CAR - MOMENTS LATER

Foggy mist hits the headlights as both ride in silence.

ALICE

Try him again.

Wesley hits "redial" on his cell, using the speaker-phone feature. It RINGS on the other end.

Suddenly someone picks up on the other end.

FEMALE VOICE (V.O.)

Hello?

ALICE

(into the speaker)

Yes, hi, this Dr. Malone from
Oakland County. Is Dr. Warner
available?

Silence, save for the rhythm of the windshield wipers
clearing the foggy mist. Then a HANG-UP.

WESLEY

Did she hang up or did we lose her?

ALICE

Guess we'll find out when we get
there.

EXT. DR. WARNER'S HOUSE - MOMENTS LATER

Alice and Wesley pull up to a modest house.

ALICE

This is it.

WESLEY

I'm staying right here.

(off her look)

No sense in both of us getting
fired.

Alice gets out of the car. She approaches the lawn, dimly lit
by a living room light emanating from an oversized French
window with opened curtains.

Alice gets closer, sees a WOMAN and DR. WARNER seated at a
table eating dinner. Warner notices Alice and gets up from
the table to meet Alice on the front porch.

ALICE

Dr. Warner, I'm--

DR. WARNER

Alice? What brings you here this
late?

ALICE

It's the Woman with the stillborn.
Teresa.

DR. WARNER
What about her?

ALICE
Her autopsy report is missing.

Warner glances behind Alice at the car, noticing Wesley watching them.

WARNER
Alice, what's gotten into you? Do I have to remind you that you're under suspension?

ALICE
Do you have the report? She was--

WARNER
You should leave, Alice. There's nothing to worry about. Unfortunately, I'm bound by a hospital confidentiality agreement pertaining to expired patients. If you leave now, I won't inform the board that you're in violation of their directive.

ALICE
I'm sorry to have interrupted your dinner.

WARNER
(satisfied)
Not at all. Good Night.

ALICE
Good Night.

Alice gets back into the car.

INT. ALICE'S CAR - CONTINUOUS

WESLEY
And?

ALICE
He's hiding something.

Both Wesley and Alice stare at the French window across from them. Warner returns to the dinner table. The woman opposite Warner does not acknowledge his presence.

WESLEY
Very much against procedure, Dr.
Warner.

They drive off.

EXT. ROAD - NIGHT

Alice drives along a windy road as the FOG grows exponentially.

INT. ALICE'S CAR - SAME TIME

The FOG thickens through the headlights.

ALICE
What's with the fog? Is this
normal?

WESLEY
Yeah, all year round. You'll get
used to it.

Alice turns off the radio. Wesley rolls down his window.
Motions to Alice to do the same.

Alice slows the car.

ALICE
I don't think I can do this much
longer.

WESLEY
Let's pull over for a minute and
let it pass. It's getting pretty
thick.

Alice nods, pulls over to the side of the road.

EXT. ROAD - MOMENTS LATER

Alice and Wesley are on a dark, tree-lined street, embedded
in thick fog.

Wesley gets out of the car to check out their environs. Alice
stays behind.

WESLEY
Pretty cool, huh?

ALICE
I'll enjoy it from here.

In the distance, faint SCREAMS are heard.

ALICE
Listen.

WESLEY
What?

ALICE
Did you hear that?

WESLEY
No...wait. I do now.

The SCREAMS continue intermittently.

ALICE
Let's get out of here.

Alice locks her door. But Wesley stays outside - listening.

Alice rolls up her window. Leaving it open an inch so Wesley can hear her.

ALICE
Wesley, c'mon. Let's go.

Wesley doesn't respond. Stands mesmerized.

The SCREAMS become more distinct. It sounds like the distorted cries of a WOMAN.

WESLEY
It's her.

Alice doesn't care to humor him. She turns on the ignition.

ALICE
Get in the car, Wesley.

WESLEY
Don't you hear her voice?

Alice takes in Wesley's certainty.

ALICE
It's been a long day. Let's just
leave. We'll drive slowly. Please.

WESLEY
I need to see her. I can't keep
living in fear.

Wesley pulls a ZIPPO LIGHTER from his pocket, flips it open.
He adjusts the flame, so it's about a foot high.

He begins to walk away from the car.

ALICE
Wesley. Come back! I want to leave.

WESLEY
It's okay, Alice. You go ahead. I
need to do this.

Alice watches Wesley disappear into the fog.

ALICE
(sotto)
Not good. This is not good.

A moment of deliberation, and Alice jumps out of the car,
runs a few feet into the foggy soup.

The VOICE draws closer.

ALICE
Wesley!

Alice walks slowly, blind.

ALICE
Wesley! Come back. Please!

TERESA'S VOICE (O.C.)
(muffled)
Please...my baby...help...

Then, the sound of WESLEY'S VOICE, indistinct and blurred,
echoes through the fog.

Freaked, Alice backs away, immersed in fog.

TERESA'S VOICE (O.C.)
(distorted)
...it was him...it was death...

ALICE
Wesley!

SILENCE. Then: The DISTORTED CRY of a newborn baby. It intensifies, becoming so painful that Alice covers her ears. She's disoriented, dazed.

ALICE
Wesley, let's go!

A light approaches.

ALICE
Is that you?

Wesley's voice is heard, although it is still distorted.

ALICE
Follow my voice. I'm right here.

Alice approaches the light, which gets brighter and brighter, then...

HONK-HONK!

A horn blasts from a large truck. Alice DIVES to safety just before getting SLAMMED by the breaking vehicle.

A TRUCKER jumps from the truck, runs to Alice's aid.

TRUCKER
Are you okay? Jesus, Lady! I almost didn't see you!

Alice, disoriented, looks at the trucker.

ALICE
Did you hear the baby?

TRUCKER
I'm getting you outta here. That your car?

Alice nods. The Trucker helps Alice to her feet.

TRUCKER
Let's get you home.

ALICE
No. Not yet. Wesley. He disappeared. Can you help me find him. Please?

INT. TRUCK - MOVING - LATER

The fog has cleared a bit.

Alice, wrapped in a blanket, stares straight ahead. The trucker's five-day stubble smells of booze.

TRUCKER

Alright, this is the last stop.
Then your friend is on his own.

No response from Alice, immersed in the white pages of a PHONE BOOK.

CLOSE IN on an address next to Wesley's name.

The trucker turns his sixteen-wheeler down a quiet, suburban street.

Uncomfortable silence.

TRUCKER

Gotta tell 'ya, that's quite a story. Last time I saw a ghost, I was in divorce court. Believe me, she was scary.

ALICE

This woman committed suicide.

The trucker looks at Alice, who's in no mood for jokes.

TRUCKER

She jump?

Alice looks at the trucker for the first time.

ALICE

How did you know that?

TRUCKER

They all do. Highway to heaven.

ALICE

Or hell.

TRUCKER

Your friend'll be alright.

ALICE

Yeah. Probably.

The trucker turns on a crappy RADIO. A thirties tune plays.

The truck slows before a nice, modest house.

TRUCKER

That it?

ALICE

(holding up her sheet)

Let's find out.

Alice jumps out of the truck, approaches the dark house. Reaching the porch, she rings the doorbell.

A LIGHT turns on.

VOICE (O.S.)

Who's there?

ALICE

My name's Alice. I work with Wesley. Is he here?

FOOTSTEPS approach the door. It opens slightly. We partially see WESLEY'S MOM (50's, heavy-set) squinting at Alice.

WESLEY'S MOM

You know what time it is, dear?

ALICE

I'm sorry. But I was with Wesley tonight and he disappeared. Did he make it home all right?

WESLEY'S MOM

Not yet. Why?

ALICE

He's missing. We were pulled over...

Wesley's Mom tries to close the door on Alice, who jams her foot in the door.

WESLEY'S MOM

Wesley's always pulling pranks and what not. The lord's not strong in him yet. He loves to scare people. Don't you mind him. He's probably laughing at you from behind the bushes now.

ALICE

But, ma'am...

WESLEY'S MOM

God wouldn't let anything happen to my baby. He hasn't accepted the body of Christ yet. But that'll change. It does. For everyone.

Wesley's Mom shuts the door, locks it. Alice returns to the truck and jumps in.

ALICE

I think I'm ready to go home.

TRUCKER

Sure?

Alice gives him a thumbs-up.

EXT. ROAD - LATER

The truck pulls up beside Alice's car.

INT. TRUCK - SAME TIME

ALICE

Thanks a lot. If you ever need a checkup, swing by Oakland County.

TRUCKER

Will do.

Alice opens the door and is about to get out when:

TRUCKER

One more thing, lady.

Alice turns around.

TRUCKER

You ever heard of the Fisherman?

ALICE

Who?

TRUCKER

The Fisherman. He's been around forever. Maybe he can help you.

ALICE
And how's that?

TRUCKER
It's his job. He pulls out the
jumpers.

The trucker puts his engine in gear. Alice steps off the truck.

She shuts the door and watches the truck disappear into the distance.

She gets into her car, hazard lights flashing, and drives off.

INT. ALICE'S APARTMENT - NIGHT

Alice drops her stuff on the floor, walks straight past the answering machine towards her bedroom.

HOLD ON THE MACHINE: the message light is BLINKING: "99" new messages. GREEN, WET ALGAE grows around the phone in an odd pattern.

INT. PIANO BAR - NIGHT - FLASHBACK - CONTINUOUS

The Bartender flashes his best smile with the obvious, and seemingly inevitable, mission of taking Alice home. Alice doesn't seem to mind, though hardly unaware. They continue with small talk when:

ON A NEARBY TABLE

Two WOMEN are having drinks. One of them, BRUNETTE (30's), keeps eyeing the Bartender and speaks loudly so he can hear her.

BRUNETTE
I told you he'd be here.

The other woman, BLONDE (20's), turns a bit to check him out.

BRUNETTE (O.S.)
(re. Alice)
And there's his easy prey.

The Bartender sneaks a glimpse of the Brunette looking at Alice, who ignores the comments. His face hardens. Casanova to Machiavelli in two seconds. He nods to someone across the bar.

ALICE
 (uncomfortable)
 I'm going to the ladies' room.

The Bartender nods. Alice walks to the restroom.

LADIES' ROOM

An oversized mirror. Alice touches up her lips with lipstick.

The Brunette soon enters, stands behind Alice and watches her.

BRUNETTE
 You don't know who you're dealing
 with, do you?

ALICE
 Excuse me?

BRUNETTE
 The Bartender. I know what he's up
 to.

Alice puts her lipstick in her bag, starts to walk out.

ALICE
 I'm sorry but--

The Brunette grabs Alice's arm, holds her firmly.

BRUNETTE
 Leave. Leave now and never come
 back. Trust me.

Suddenly, the restroom door FLIES OPEN. The Bouncer enters, clearly in a very bad mood.

The Bouncer grabs the Brunette. She mouths the word "leave" once more to Alice as the Bouncer pulls her out.

Another female PATRON enters as the Brunette is taken away.

Alice stands there in silent shock.

FEMALE PATRON
 (to Alice)
 She used to come here a lot. I
 guess she fell off the wagon.

Alice indulges a smile, exits.

BAR AREA

Alice returns to her stool. The Bartender smiles again, as good as new, pours her another glass of wine. Alice accepts.

INT. ALICE'S BEDROOM - THE NEXT DAY

Alice awakens, sees in the time. She's clearly slept through the morning. She rolls over and grabs her phone, dials a number.

INT. MORGUE - HOSPITAL - SAME TIME

The phone in the morgue rings and rings. No answer.

INT. ALICE'S BEDROOM - SAME TIME

Alice holds the phone a few beats more before giving up. She finally hangs up the phone and rolls over on her side.

Opposite her, is the still photo of the Golden Gate bridge. There's no woman jumping this time. Alice stares at the picture.

She sits up with resolve.

EXT. DOCK - ESTABLISHING

Fog slowly rolls in from the distant water, waiting to take the night. The dock sits in a tiny corner, just under the Golden Gate Bridge.

EXT DOCK - AFTERNOON

Alice meekly walks to the end of the dock. Far apart from tugboats and tour boats in for repair is a fenced off area with a sign that says, "OFF LIMITS."

Alice opens the gate, slowly enters. The wind picks up as she makes her way farther down the dock. Outlines of other docked boats sway in the heavy breeze.

At the end of the dock rests a dilapidated boat. Barely visible is the FISHERMAN, who sharpens an ANCHOR inside the cabin. Sparks fly delicately to the ground.

Alice approaches cautiously.

ALICE

Hello?

The Fisherman ignores her. Water CRASHES onto the dock, startling Alice.

ALICE

Hello? Anyone here?

FISHERMAN (O.S.)

Not the living.

ALICE

Are you the Fisherman? I just have a few questions.

FISHERMAN

(still ignoring)

They all have questions.

ALICE

Please. My sister died recently. You picked up her body from the bay a few days ago.

No answer. Just the sound of metal being sharpened.

ALICE

She jumped off the bridge.

The eerie sound stops. The Fisherman gets up, tries to start the engine. CLANK. Nothing. CLANK. Nothing. A few more tries, the boat's motor ROARS to life.

FISHERMAN

Hop on.

Alice walks over to the boat and steps aboard. She disappears into the cabin, as the boat launches into the bay.

INT. CABIN - BOAT - CONTINUOUS

Alice slowly looks around the cabin. The Fisherman steers the boat authoritatively, staring out at the water. His silent and rugged features mirror the ghastly serenity of the foggy sea.

ALICE

Thanks.

The Fisherman doesn't look at Alice.

FISHERMAN

When people see me talking to
people, trouble follows.

ALICE

I just have a few questions. Then
I'll leave you alone.

Silence, except for the DRONING engine.

ALICE

My sister...brunette, medium-build,
in her 30's...you found her a few
days ago. Didn't you?

FISHERMAN

It's what I do.

ALICE

She didn't have any personal items
on her when her corpse was
processed.

FISHERMAN

You're a doctor?

ALICE

How did you know?

FISHERMAN

(ignoring)

People who jump off the death
bridge don't fill their pockets
first. I fish out jumpers all the
time. I can tell one when I see
one. The way they die...it's
unusual, beautiful. Mostly they're
at peace. But not her.

ALICE

I understand.

FISHERMAN

No, you don't.
(a silent beat)
She didn't jump.

ALICE

What do you mean?

The Fisherman pulls out a ring of keys, still attached is the
FRAMED PICTURE of Henry.

FISHERMAN
Her pockets weren't empty.

Alice examines the keys.

ALICE
That's her dog?

The Fisherman throws her a look, realizing Alice isn't Teresa's sister.

ALICE
She was actually...a friend.

The Fisherman walks out of the cabin, ties a rope to a different dock across the bay.

Alice pockets the keys.

He returns.

FISHERMAN
This is where you get off. Before
they see me.

Alice, befuddled, agrees to go. She stops and turns.

ALICE
Thank you.

FISHERMAN
Don't thank me. Soon you'll wish
you never talked to me.

A strange look, Alice leaves the cabin, lost in her thoughts.

INT. CAR - MOVING

Alice ponders the incident, as she keeps looking over Henry's picture attached to the keys.

ALICE (V.O.)
Yes, hi, has anyone admitted a
golden retriever in the last few
days?

INT. ALICE'S APARTMENT - LATER

Alice stares at opened YELLOW PAGES. Several DOG POUNDS are checked off. Alice's been on the phone for awhile, and still is. The message light on the answering machine reads "0."

ALICE
(into phone)
You have? I'll be there first thing
in the morning.

EXT. OAKLAND HUMANE SOCIETY - MORNING

Alice follows JIM (40's), a burly man, as they peruse a long hall of caged DOGS. Alice notices each dog staring at her, either GROWLING ominously or whimpering as she passes them.

JIM
Don't mind them. They haven't been
fed yet.

They stop at a small kennel that houses a quiet, sad Golden Retriever - it's Henry. He doesn't growl and is quite happy to see them.

ALICE
(re. Henry)
You feed him yet?

JIM
Nah, he's been like this ever since
animal control brought him.

Alice kneels, Henry comes closer.

ALICE
Good boy.

Her brown eyes meet Henry's.

ALICE
What happened to the previous
owner? It seems like this dog was
well taken care of.

JIM
I can't give out that information.
Confidentiality and all.

ALICE
Of course.

Alice gets up.

ALICE
(to Jim)
What's gonna happen to him?

JIM

He'll get one shot at free adoption day this weekend. After that, well, let's just say we get one of his kind every other day and room and board is limited here.

Off Alice's look:

INT. FRONT DESK - JIM'S KENNELS

Henry, animated and tail wagging, sits beside Alice.

Jim stands over a computer, printing paperwork, hands it to Alice.

JIM

All right. Sign there and you're officially a good person.

Alice signs.

ALICE

What's his name?

JIM

Good question. Let me...

Jim produces some paperwork, flips through it, and stops at an ADMITTANCE FORM.

Alice sees Teresa's ADDRESS.

JIM

Henry.

Alice looks over the form, mentally notes Teresa's address.

ALICE

Thanks!

Alice grabs Henry's leash, heads out.

JIM

Hey, what about his shots?

Alice is already out the door.

INT. CAR - MOVING - LATER

Alice drives with a smile. In her hand is Teresa's address scribbled on a piece of paper.

Beside her, Henry, MOUTH open and TONGUE lolling, looks relieved.

ALICE

What do you say we visit your old home one last time?

EXT. TERESA'S APARTMENT - LOMBARD STREET - LATER

Alice and Henry enter. Across the street, a TOURIST snaps pictures.

INT. LIVING ROOM - TERESA'S APARTMENT - CONTINUOUS

The place is efficient and modest.

Henry hurries to his familiar PILLOW, as Alice explores the room. Alice looks at the opulent BOOKSHELVES that line the walls.

Henry nudges her from behind. She follows him into the:

BEDROOM

She looks around. She finds a picture of Teresa standing in front of the bridge, wearing a scared expression on her face.

She pockets the picture, looks at Henry.

ALICE

God, I wish you could talk.

Henry stares back.

Searching further, Alice catches sight of a videotape collection, peaking out from underneath Teresa's bed. Alice pulls out the collection, grabs one tape labeled, "MY BIG NIGHT" in handwriting.

She puts the tape in the VCR. Turns on the TV, and waits.

CLOSE ON THE SCREEN: GRAINY BLACK

The VCR spits out the tape with force. Alice checks the tape for any defects. It seems fine. Pops it again. The same result.

ALICE
(to Henry again)
I really wish you could talk.

The phone suddenly RINGS. The answering machine picks up.

TERESA (V.O.)
(on answering machine)
Hi, you've reached Teresa. If
you're getting this message then
you've probably heard. I'm sorry,
sorry I've let you all down.

THEN, ON THE ANSWERING MACHINE: A distant WHIMPERING is heard over static. A voice tries to break through similar what Alice heard in the fog when Wesley disappeared. Then high pitched SOUNDS join the static.

Alice is frozen stiff. She leans closer to the answering machine just in time to hear:

VOICE ON MACHINE (V.O.)
It was supposed to be me...it was
supposed to be me!

Henry starts BARKING furiously and runs excitedly in circles.

Alice picks up the phone. Hears only a DIALTONE. Shaken, she puts the receiver down slowly.

Alice kneels to calm Henry when-

The FRONT DOOR OPENS, startling her.

An angry ELDERLY MAN, dressed in ragged clothes, enters. He holds a BASEBALL BAT in attack position.

ELDERLY MAN
Who are you? What are doing in
here?

Alice holds her hands up, speaks calmly.

ALICE
I'm a friend of Teresa's. Just
picking up some of her belongings
for--

ELDERLY MAN

Her friend?

The Elderly Man lowers the bat.

ALICE

Listen, Teresa was murdered. And I care about her a lot. So anything you know about her is much appreciated.

ELDERLY MAN

Well, she kept to herself. There ain't much to tell. She was pretty weird. All into death, that sort of stuff. To be honest, I kinda expected this sorta thing. Her dying young and all. She seemed to expect it.

The Elderly Man looks hard at Alice, then at the videotape in her hand.

ELDERLY MAN

Don't go digging, lady. You don't wanna end up like her, d'ya?

ALICE

I'm going to find out who killed her.

The Elderly Man's eyes scan the apartment, sees WET ALGAE growing in odd patterns.

ELDERLY MAN

Not who, but what.

INT. PHOTO SHOP - LATER

Alice fills out paperwork at the counter. A VIDEO CLERK pulls the tape out of a VCR.

VIDEO CLERK

That's your problem. It's in PAL.

ALICE

What do you mean?

VIDEO CLERK

It's standard coding for European videotapes. It just needs to be transferred to NTSC.

Alice finishes signing the forms.

ALICE

Great.

VIDEO CLERK

We'll have it for you in a day or so.

ALICE

You sure it'll work then? I really need to see this tape.

VIDEO CLERK

It'll work. Unless it's cursed, of course.

The Clerk laughs demonically, or idiotically.

ALICE

(indulging)

Of course. Funny.

INT. DINER - NIGHT

Alice finishes ordering from the menu. The WAITRESS nods and walks off.

She empties her pockets to get a little more comfortable on the unforgiving booth. The picture of Teresa is the comes out after he keys are plopped on the table.

Alice stares at Teresa, trying to figure out the significance of the photo.

A SHADOW creeps from the top of the picture.

Alice looks up, feeling a presence.

Opposite her sits the Bartender, SCOTT (30's), the man from her dreams. He's impeccably dressed, all in black.

ALICE

Scott?

SCOTT

Hi, Alice.

Alice looks around. Lowers her voice, discomfort in her tone.

ALICE

What are you doing here?

SCOTT
It's good to see you, too.

ALICE
Look. Too much is going on right now. Please go.

Alice puts the picture back into her pocket.

SCOTT
Is everything OK?

ALICE
Everything's fine. It's bizarre that you show up here.

SCOTT
I told you I wanted to see you.

ALICE
I mean here. In the diner.

SCOTT
(ignoring)
What was that picture?

Alice looks away. The Waitress passes by but decides to leave them alone.

SCOTT
Are you going to tell me what's going on with you?

ALICE
(exasperated)
What's the point, Scott?

SCOTT
What happened?

ALICE
I was suspended at work. A patient of mine committed suicide. And things just haven't been right with me ever since.

The Waitress arrives with Alice's food. She dives right in with her fork.

SCOTT
Alice, what's this really about?

ALICE
(mouthful)
What do you mean?

SCOTT
Let's be honest. This has to do
with your parents.

ALICE
This has nothing to do with my
parents.

SCOTT
The sudden death? Trying to find
closure? You can't do this to
yourself. It's not good for you.

He's struck a chord. Alice looks down.

SCOTT
I'm sorry. I just want what's best
for you.

A silent beat.

ALICE
I haven't forgiven you.

SCOTT
I'm sorry--

ALICE
You've said that already. Say
something different. I moved across
the country to get away from the
pain. You weren't there for me. I
didn't even know where you were.
Why didn't you call me after they
died?

SCOTT
I was scared. But I'm back now.

Alice continues to eat her pie. They sit in silence.

INT. ALICE'S APARTMENT - MORNING

A KNOCK at the door.

Alice groggily emerges from her bedroom.

Alice opens the door. A DELIVERY MAN hands her a large envelope. She signs for the envelope. Closes the door.

She returns to her-

BEDROOM

And sits in front of the TV. She opens the envelope, pulling out a VIDEOTAPE.

She pops the TAPE into the VCR.

ON-SCREEN

Blurred images of dark figures in a ceremonious ritual. Through the grainy footage, we make out a CIRCLE OF MEN AND WOMEN.

While some of the men NECK and FONDLE the women, a partially nude WOMAN with long hair covering her face takes center stage.

A MAN approaches her and hands her a KNIFE. He pushes the hair out of her face. The woman cuts herself along her arm. She doesn't seem to mind the gashing wound. Then, she turns to the camera and APPROACHES IT.

ON ALICE

Who recognizes. The woman is Teresa.

ON-SCREEN

Teresa MOUTHS something, as if addressing Alice. Staring right into her eyes from the TV screen.

At that moment, the FRAMED PICTURE of the bridge suddenly FALLS off the wall, SHATTERING THE GLASS. But Alice's eyes remain locked on Teresa's.

Teresa continues to stare into frame, now slowly cutting her other arm. CHANTING A DISSONANT TUNE, she finishes the cut, blood flows freely.

ON ALICE

Terror across her face.

ON SCREEN

The crowd APPLAUDS as Teresa rubs goat blood all over her body.

Henry runs out from the hallway, hearing Teresa's voice.

Alice picks up the phone and dials while she leans down to Henry, petting him gently.

A RING TONE as Alice continues to watch the tape.

ALICE
(into phone)
Scott? It's Alice.

INT. SCOTT'S HOTEL - INTERCUT

A WALL OF PICTURES, all of Alice.

SCOTT (O.S.)
Nice to hear your voice.

ALICE
It's actually good to hear yours,
too. After what I've seen.

A quiet beat.

SCOTT
What's wrong?

Alice stares at the tape.

ALICE
I'm gonna be sick. But I can't look
away. The tape...Teresa's...

Scott gets up and touches his collage of Alice's.

SCOTT
You need to get out of here. Stop
doing this to yourself. Come home
with me.

ALICE
She cut herself. It's horrible.

Scott sits down.

ALICE
Maybe Dr. Warner was right. I am
going crazy.

SCOTT
Dr. Warner?

A beat.

ALICE

The Head of Trauma. The one that
suspended me...

SCOTT

Forget the tape. Forget your life
here. You're not going to save
anyone. I'm sorry but...it's not
going to bring your parents back.
Let's go back home. We can start
fresh. Just you and me.

ALICE

I can't go back. I can't face it.
Please.

SCOTT

Come to my hotel. We'll talk it
over. Okay?
(no response from Alice)
Okay?

ALICE

(meekly)
OK.

Alice hangs up, horrified.

INT. SCOTT'S HOTEL - SAME TIME

Scott hangs up, satisfied.

INT./EXT. ALICE'S CAR - LATER

Alice's car makes its way up the winding streets and roads in
a hurry.

Alice keeps glancing at Henry in the passenger seat and
there's the VIDEOTAPE. Henry guards it as if feeling his
former owner's presence.

When Alice turns back towards the road, a DRENCHED FEMALE
FIGURE walks in the middle of the road. ALICE BREAKS HARD.
Stops.

But there is NO ONE. Cars are HONKING.

She pulls herself together, resumes her trip.

LATER

Alice crosses the Golden Gate bridge.

ALICE'S POV: On the sidewalk adjacent to the street, Alice sees a MAN resembling Wesley staring at her.

Alice shrugs off her hallucinations. Shaking her head, she tries to stay sane as traffic slows.

The Man keeps walking, dazed. Alice can't help but look over, sees that the figure is still there.

Ignoring honking by-passers, Alice jumps out of car, full of adrenaline.

ALICE
You're not real. I know you're not
real!

Alice approaches the figure. He is indeed real. And he is
WESLEY!

Alice touches his arms, as if testing him.

ALICE
Wesley?

WESLEY
Alice?

Alice grabs him in a tight embrace. Wesley doesn't return the hug. He's lost.

ALICE
Oh my God, Wesley. C'mon. Let's get
you out of the rain. You're soaked.

Alice grabs Wesley's arm and helps him into the car.

Wesley MOANS, though he's fully conscious.

Alice resumes her drive, intermittently looking at Wesley. Henry's in the backseat, CURLED UP in fear.

ALICE
What happened, Wesley? What's
wrong?

Moans fill the car. Wesley takes off his coat, covered in WET algae. Alice sees a giant WOUND across his chest, IDENTICAL to the wound she saw on Teresa.

ALICE
Oh my God, Wesley. Who did this to
you?

No response from Wesley, who looks down at his chest as if
noticing for the first time. His eyes go wide.

ALICE
I'm getting you to the hospital.

INT. SCOTT'S HOTEL - LATER

Scott sits, cellular to his ear. His disturbed look contrasts
the soft tone of his voice.

SCOTT
(into phone)
It's okay. I understand. As long as
he's safe now.

Scott flips the phone shut.

INT. WAITING ROOM - HOSPITAL - INTERCUT

Alice hangs up a pay phone in a hallway. Finds a seat and
sits nervously. She picks up a magazine, tries to read but
can't focus.

She eyes a strange glow coming from a nearby patient's room
across the hallway.

INT. WESLEY'S ROOM - HOSPITAL - MOMENTS LATER

Alice enters the room, filled with candles and religious
depictions.

Wesley's Mom finishes lighting the last unlit candles.

Wesley lies in slumber on the hospital bed. His chest is
bandaged.

ALICE
How's he doing?

WESLEY'S MOM
The good Lord brought my baby back
to me. Back from the evil that took
him.

Alice isn't sure how to take that comment. She sits on the bed next to Wesley, takes his hand.

WESLEY'S MOM

Woe unto them that call evil good,
and good evil; that put darkness
for light, and light for
darkness...

Wesley's eyes slowly open. Alice strokes his forehead, ignoring the pseudo-religious babble.

WESLEY

Alice, be careful...I saw him...

ALICE

Shh. It's OK. You're safe now.

Wesley's Mom pulls out a crucifix and blesses both the room and Wesley.

WESLEY'S MOM

(to Wesley)

Is she responsible for this?

Wesley tries to shake his head but cramps under pain, clutching his chest.

ALICE

Be still, Wesley.

(to Wesley's Mom)

Can't you see he's in pain?

Alice gets up. Steam rises from beneath Wesley's bandages.

WESLEY'S MOM

And it shall be, if thou forget the
Lord thy God, and walk after other
gods, and serve them, worship them,
I testify against you this day that
you shall surely perish.

WESLEY

...Alice, please...

Wesley begins to convulse.

ALICE

Just stop. You don't understand--

WESLEY'S MOM

I understand, for the Lord has
shown me.

Alice calms Wesley. Wesley's HAND reaches for Alice. He looks at her, pleading.

WESLEY
Alice...there's a...

Wesley passes out.

Wesley's mom finally puts away the crucifix. Eyeing Alice with contempt.

WESLEY'S MOM
What did you do to my son?

Alice heads for the door, to the sound of more euphoric bible quotes from Wesley's Mom.

The candles begin to glow brighter in unison with the bible rhetoric. She's about to grab the door handle, when the door quickly OPENS before her.

Standing there she finds Scott - staring.

ALICE
(slightly startled)
Scott?

SCOTT
I don't want you out of my sight.
I'm worried about you.

Alice closes the door behind her, starts down a hallway as Scott quickly catches up.

ALICE
Everything's fine. Let's just go.
Please.

SCOTT
Where to?

Alice looks at Wesley's room and the glowing light emanating from under the door.

ALICE
Home.

INT. ALICE'S APARTMENT - LATER

Alice opens the door. Scott follows behind her. Alice walks into her bedroom, out of frame.

Scott sees the framed picture still in pieces on the floor.

With an air of familiarity, Scott walks over to the fireplace. He kneels down, arranges some logs.

SCOTT

What are we going to do with all
this stuff?

ALICE (O.S.)

I'll worry about that once I'm back
home.

Henry walks out from the room. Quickly approaches Scott with affection.

SCOTT

And this little guy?

ALICE (O.S.)

He's coming with me. He's the only
good thing that's happened to me
here.

Scott instantly produces a pretty nice fire. Black smoke fills the area .

Alice walks back into the room.

ALICE

How'd you do that? They told me the
fireplace doesn't work.

SCOTT

The tape.

Scott extends his hand, waiting.

ALICE

Isn't this a bit extreme?

SCOTT

Not if you want to leave everything
behind.

ALICE

What do you think she was doing in
it?

SCOTT

The old man said she was into
death, right? Probably, some
ritual. Who knows?

Alice heads for her bag nearby, tosses Scott the tape. Both stare at the tape melting in the flames. Weird flames.

ALICE
(breaking the moment)
I better drop off the keys and we
can be out of here.

INT. HALLWAY - ALICE'S APARTMENT BUILDING - MOMENTS LATER

Alice knocks on Fatima's door. Katrina opens the door, lemonade in hand.

ALICE
Hi, there. Is your Mom here?

Katrina runs away from Alice, scared. Alice follows her:

INT. FATIMA'S APARTMENT - CONTINUOUS

Alice walks through the dimly lit living room.

She finds Katrina on the couch, with her face buried between the cushions.

Her glass of lemonade is on the coffee-table, beside three lit candles in the center.

Alice sits next to Katrina.

ALICE
You don't have to be afraid. Is it
because of the game we played?

Katrina nods.

ALICE
There's nothing to worry about.

Katrina turns to Alice.

KATRINA
Then why did I look like an ugly
ghost?

A compassionate beat.

ALICE
That wasn't you in the mirror. It
was the darkness, you know, and our
imagination.

Katrina reaches for the lemonade, takes a drink. But the glass does not EMPTY.

Alice looks at the lemonade. Then at Katrina, trying to make sense of this.

FATIMA (O.S.)
Katrina, go to your room!

Suddenly, Fatima walks in, perturbed.

FATIMA
What are you telling my daughter?
What's this about?

Fatima grabs Katrina by the arm. Katrina refuses to leaves. Fatima pulls hard.

KATRINA
OWWWWWWWW. Mommy you hurting me,
YOU HURTING ME!

Alice looks on with a frown.

FATIMA
(to Katrina)
What did she tell you?

KATRINA
Nothing Mommy, let go of me. Please
let go of me.

Fatima looks at her daughter's scared expression and relents. She crouches down and hugs her daughter.

FATIMA
I'm so sorry, baby. I'm so sorry.
Did I hurt you?

Katrina shakes her head, hugging her mother back.

ALICE
I should probably go.

FATIMA
No, please stay!
(to Katrina)
Mommy and Alice need to talk. Will
you be a dear and go draw Mommy
some of those pictures I like so
much.

Katrina smiles again and runs to her bedroom. She shuts the door behind her.

ALICE

You're very lucky to have a daughter.

Fatima's expressionless.

FATIMA

I was very lucky...

Fatima sits down next to Alice.

FATIMA

It was twenty years ago today. I'll never forgive myself. She was five. I thought I was saving her from a life of questioning why her mother jumped. But she should've had the chance to question.

ALICE

I don't understand...?

FATIMA

I just don't want Katrina to remember the truth. Please forgive me if was rude to you.

Fatima smiles nonchalantly.

FATIMA

So, what brings you here?

A beat.

ALICE

I just came by to drop off my keys.

FATIMA

Is your lease up?

ALICE

Well, no. But I can't stay here.

FATIMA

I hope it's not because of us. We don't mean any harm.

ALICE

Who are you?

FATIMA

We are Jumpers...that's what they call us, anyway...if Jumpers aren't found, their bodies linger. In spirit and in form.

ALICE

Linger?

FATIMA

Sometimes we try to hold on to what we could have experienced, had we not jumped. Most people regret jumping, you know.

ALICE

I don't understand. How?

Katrina's DOOR OPENS in the b.g.

FATIMA

This is an old city, Alice. We're all around, among the living.

ALICE

But what if someone was murdered?

FATIMA

You're going to have to find that out on your own.

Katrina happily returns from her bedroom, carrying a piece of paper.

KATRINA

Look Mommy, I'm done.

Fatima grabs it, admiring.

FATIMA

Look at that. And you drew Alice too.

(holding it for Alice)

Isn't it pretty?

Alice looks at the picture.

INSERT: A crayon drawing of Alice, Fatima, and Katrina holding hands on a bridge. And there's another FEMALE in the far corner of the picture.

ALICE
(to Katrina)
It's wonderful.

FATIMA
(to Katrina)
You're such a great artist.

KATRINA
I'm going to be a painter when I
grow up.

Alice keeps staring at the picture. Looks up.

ALICE
(to Katrina, pointing)
Who is this person?

Katrina looks at Alice, soft eyes channel pure innocence.

ALICE
(suddenly aware)
Teresa.

Katrina nods. Fatima smiles benevolently.

ALICE
(to Katrina)
Your Mommy is right. You're going
to be a wonderful artist when you
grow up.

Alice pulls out her keys. Shows them to Fatima.

ALICE
I'm going to keep these.

FATIMA
(smiling)
It won't make a difference to us.

Alice smiles, too, and leaves in a hurry.

INT. STAIRWELL - ALICE'S BUILDING - MOMENTS LATER

Alice rushes downward, passes her door. But only a quick glance towards the door flaws her resolve, but she continues towards the parking lot.

INT. ALICE'S CAR - MOMENTS LATER

Alice starts the engine, turns to back out of her parking space.

After backing out, she checks her rear view mirror.

IN THE REAR VIEW MIRROR is Teresa, slightly decomposed with wet hair, sitting in the backseat, covered with ALGAE.

Alice is startled, but forces herself to look at Teresa.

INT/EXT. CAR - CONTINUOUS

Alice navigates the streets, peaking at the review mirror for Teresa. She's not there.

Alice isn't sure where she's driving to. Out of the corner of her eye, Teresa's image FLASHES in her rear view mirror. Teresa's POINTING to her right.

Alice quickly turns RIGHT.

Alice peaks into her rear view mirror, awaiting direction. Finally, Teresa appears, pointing intently ahead to her left.

Alice follows her eyes: The GOLDEN GATE BRIDGE is before them.

INT/EXT. ALICE'S CAR - GOLDEN GATE BRIDGE - CONTINUOUS

The bridge is filled with fog as dusk nears. Traffic grinds to a halt.

Alice eyes the rear view mirror. She waits. And waits. Nothing. Teresa has disappeared.

Alice looks around the bridge, trying to find Teresa.

Suddenly -

TERESA towers right outside, looking more disgusting than ever. And she does not seem happy with Alice, who's paralyzed with fear.

Teresa RIPS OPEN the door. She GRABS Alice's head. Alice GASPS.

Teresa turns Alice's head, so she faces the bridge's ledge - the spot where Teresa jumped off. Teresa CLOSES her eyes.

Alice begins to SEE Teresa's thoughts.

MONTAGE OF FADED IMAGES:

- Warner hunched over Teresa in the delivery room.
- Teresa's keys falling slowly to the sidewalk of the bridge.
- Warner, a SYRINGE in hand.
- Teresa looking back at Henry, not able to jump.
- Teresa's stuffing her keys into her pocket.
- Warner injecting the syringe into Teresa's belly.
- A MAN in a dark cloak, approaching from the shadows.
- Warner withdrawing the syringe, as Teresa's eyes go blank.
- The Man, pushing Teresa over the railing.
- Henry, BARKING at the man to no avail.
- Teresa falling helplessly into the bay.
- POV Teresa: The water quickly approaching until....

Alice's head snaps back up. She looks around. No Teresa, but plenty of HONKING cars.

She puts the car in gear and drives off, burning rubber.

INT. MORGUE - OAKLAND HOSPITAL - LATER

Warner heads straight for vault number "666-114." Warner slides the tray out. IT'S EMPTY.

WARNER

It can't be.

ALICE (O.S.)

You killed her. You KILLED HER.

It's Alice, standing at the entrance to the morgue.

WARNER

Alice?

Alice heads for Warner.

ALICE

I know you did something to her baby. I know you threw Teresa off the bridge. I know you hid the autopsy report...

WARNER

(calmly)

I did not kill Teresa.

Alice isn't buying it. She grabs a SCALPEL.

ALICE

You sick bastard! You're not getting away with it. I'm going straight to the police. I've lost everything I ever worked for...all because of you.

Warner opens his hand, indicating that Alice release the scalpel. She doesn't.

DR. WARNER

Alice, Teresa's baby had to die. Death asked for it. It had to happen.

ALICE

You're insane!

Warner motions with his slightly DECOMPOSED HAND.

SOME OF THE VAULTS OPEN.

Silence.

WARNER

Not insane, Alice, just dead.

One by one the trays from the vaults slide out. The formerly dead arise, bathed in a bluish glow. Each SITS UP from their respective trays.

FEMALE CORPSE

I was raped. He beat me until I could no longer resist.

MALE CORPSE

My heart gave way.

FEMALE CORPSE # 2

The doctors tried to keep me alive. But I'm happier now. I'm with God.

Alice says nothing.

WARNER

(to Alice)

Fifteen years ago, I lost a patient...Lilian, she was only five years old. I was working a twenty-four hour shift. One night, Lilian was brought in. Gaping wound in her side...she fell on a fence while she was playing...I misdiagnosed her, thought she just needed stitches...

(beat)

...inside, she was bleeding to death. Things were never the same for afterwards.

ALICE

They blamed you.

WARNER

They tried to take away everything I had. But they couldn't take my dignity.

ALICE

You jumped.

Warner nods.

WARNER

And I left behind the only thing that really should have mattered to me. My wife. She never re-married. She'd have dinner every night on her own. Without her ever knowing, I was right there beside her, every night after I jumped.

Patty and Joan (the nurses from earlier in the script) enter the room, startling Alice.

PATTY

We've all committed suicide, Alice.

Alice absorbs.

ALICE

(remembering)

...and your bodies linger...in spirit and in form...

DR. WARNER

To be here, to escape hell, we work with death to take those death wants. Death is here on Earth, in human form. In order to take life, it uses us to do its' duty. But death didn't want Teresa. It wasn't her time. Her body must be found.

FEMALE CORPSE

She is not at rest.

The corpses retreat into the vaults, which SLAM SHUT one by one.

Alice stares at Teresa's empty vault. Soft, green MOSS and ALGAE sprout between the cracks.

Alice touches the moss, strokes it and smells it.

DR. WARNER

Moisture.

(beat)

Ironic, how death has a strange way of returning us from where we all came from.

Suddenly Alice turns with renewed confidence in her face.

ALICE

We've just found Teresa.

EXT. SERVICE ENTRANCE - OAKLAND COUNTY HOSPITAL - MOMENTS LATER

Doors FLY open. Alice struts towards her car.

HEADLIGHTS are bright, blinding Alice.

A car pulls up, fast. It's Scott. He gets out and rushes towards Alice.

SCOTT

I've been so worried about you.

They hug.

ALICE

How did you--

SCOTT

Great minds think alike.

Alice is almost convinced.

ALICE
Let's go. I can use all the help I
can get.

INT/EXT. CAR - MOMENTS LATER

Alice and Scott race back towards the bridge.

EXT. FISHERMAN'S MARINA - LATER - NIGHT

Alice sprints down the Marina, approaching the Fisherman's boat. Its engine HUMS softly.

The Fisherman is inside his cabin. MIST abounds.

ALICE
(into the cabin)
We need your help.

Silence.

ALICE
Please!

The Fisherman emerges and sees Scott. Fear is in his eyes for the very first time. He disappears inside the boat.

After a few seconds, the ENGINE roars to life.

INT. BOAT - BAY - MOMENTS LATER

The boat chugs along towards the center of the bridge, where Teresa's body had originally landed.

Alice's eyes scan the water. The Fisherman looks to her as a guide.

Scott gently rubs Alice's back for comfort.

Alice views the bridge's support pillars. She notices the ODD PATTERN OF ALGAE spreading across the bottom of the pillars.

ALICE
There! The moisture.

The Fisherman nods. Full steam ahead towards the pillars.

The boat reaches the massive pillar. Just beneath the water's surface, a bluish HEAD with BULGING eyes stares upward.

ALICE

Oh, my God.

The Fisherman reaches for a ROD, guiding it to the body. He pulls a mossy ANCHOR out first, then continues to direct the body with precise movements.

The body comes loose, but is still tied to the anchor with chains that hold it in place.

After a few good swings, Teresa's body floats freely to the surface. It's covered in green algae, still disfigured from her fall.

The Fisherman shows no emotion as he pulls the body from the water.

EXT. BOAT - LATER

Eyes wide open, Teresa lies in the center of the deck.

She's surrounded by Alice, the Fisherman, and Scott. No one dares to touch her, until Alice kneels down.

Alice closes Teresa's eyes, much like Wesley did in the morgue.

ALICE

Let's put her to rest.

Something rustles the water.

Scott notices the activity in the water.

Suddenly, the boat TILTS, causing all to lose their footing. Teresa's body rolls over the edge, stopped merely by a railing.

Struggling to regain balance on the tilted boat, Alice approaches Teresa's body, trying to pull her away from the ledge. Teresa's eyes now OPEN.

SCOTT

Alice!

Before Alice can react, Teresa rises demonically and grabs hold of Alice's leg.

Alice fights her off, but Teresa drags her towards the railing.

Finally, with Alice in tow, Teresa SLITHERS into the water. Alice manages to grab the railing, holding on for dear life.

She looks back at Teresa, pleadingly. Teresa is all smiles - the kind in which CRABS crawl out of her mouth through gaps in her teeth.

Scott grabs hold of Alice's hand.

The Fisherman runs over to START the engine.

SCOTT
(to Alice)
Hold on!

Alice's grip begins to loosen. Scott tries his best to pull her toward him.

CLANK, CLANK. The Fisherman has trouble starting the engine.

Scott leans down farther, fighting hard to pull the hands off of Alice and loosen Teresa's tight grip.

SCOTT
Hold on, Alice!

The Boat's engine STARTS. Alice SCREAMS as Teresa pulls her closer.

SCOTT
NO!

Scott dives out into the water and onto Teresa, who's forced to let go of Alice.

Alice manages to climb aboard safely, helped by the Fisherman.

FIERCE SPLASHING out on the water.

The boat begins to move towards the shore, and away from the splashing.

SCOTT
No! You have to live!

ALICE
Scott!

Resigned, Scott calmly looks back at Alice as he is finally pulled underwater by Teresa.

He disappears under the calming bay.

EXT. MARINA - LATER

Alice is wrapped in blankets, staring out into the Marina, cast in an eerie, moonlight glow. The Fisherman crouches down beside her, puts his hand on her shoulder.

FISHERMAN

It's over. He sacrificed himself to save you. I was wrong about him.

Alice says nothing. Stares ahead blankly. Just another love lost.

EXT. SIDEWALK - GOLDEN GATE BRIDGE - LATER

Alice ambles along the bridge.

She reaches the same spot where she saw Teresa jump, not looking stable. Too much has happened to her.

She approaches the short fence separating life from death. The ocean breeze blows her hair back. She closes her eyes. Breathing life, or death.

She opens her eyes, when suddenly the world around her begins to spin.

Alice collapses. Paralyzed, she gazes upward. The moon's glow BLURS, its image fades into brightness as we...

MATCH CUT TO:

INT. PATIENT'S ROOM - HOSPITAL - DAYS LATER

BRIGHT LIGHT pierces the blinds. Alice slowly opens her eyes, interpreting her surroundings.

She's lying in a hospital bed, a friendly NURSE (50's) beside her.

ALICE

Where am I?

NURSE

You're safe, dear. Oakland County.

The nurse takes out an IV attached to Alice's arm.

ALICE
Where's Dr. Warner?

NURSE
Who?

ALICE
Dr. Warner, the head of trauma.

NURSE
Dr. Preston is our head of trauma.
Dr. Warner hasn't been with this
hospital for years, dear.

Alice understands.

ALICE
What happened to me?

NURSE
Someone found you unconscious on
the bridge and checked you in.

Alice grabs her head, feels a bump.

NURSE
You should get some rest. We're
just running a few precautionary
tests to make sure you're alright.

The nurse adjusts Alice's pillow.

ALICE
Do I have any of my stuff here?

NURSE
It's all in the drawer next to your
bed.

Alice reaches into the drawer, pulls out her purse, and digs out her wallet. She flips through a bunch of pictures:

INSERT

The picture of TERESA.

Alice ponders the picture. Then RIPS it up.

She continues flipping before finding the Polaroid (the burly, tattooed man snapped at the bar) picture of HERSELF AND SCOTT in a happy embrace.

She holds up the picture, props it on her night stand. She turns over on her side, and gazes at it, wistfully.

CLOSE IN on Scott's smile. Inviting and harmless.

OVER BLACK:

WESLEY (V.O.)
No, she's been sleeping the whole time.

NURSE (V.O.)
I wonder if I should just leave her food or come back.

INT. HOSPITAL ROOM - DAY

Alice's eyes open slowly to find Wesley, in a wheel chair, beside her. Still pretty beat up, but his spirits are high.

The Nurse stands beside him holding a tray of food. She notices Alice coming to.

NURSE
Well, speak of the devil.

Alice smiles faintly.

ALICE
Wesley?

WESLEY
Welcome back.

The Nurse sets the food down on a nearby table. Leaves the room.

WESLEY
Hungry?

Alice shakes her head.

WESLEY
Then I'm going to dig in. The tuna sandwiches are--

ALICE
(staring straight ahead)
I lost him.

WESLEY
Who?

ALICE

Scott. He saved me. From her.

WESLEY

The jumper?

ALICE

She tried to kill me. I don't know why. She was angry.

WESLEY

Those who jump come back with a purpose. She wanted to kill you for some reason. But it's over now.

Beat. Wesley understands her somber mood..

ALICE

(looking up)

I think I loved him. Maybe for the first time in my life I actually felt love.

WESLEY

Alice, I'm so sorry.

They embrace delicately.

ALICE

Thank you for that. Well, I'm glad you're better.

WESLEY

It's been a rough ride.

DR. PRESTON (late 40's), wearing glasses,, interrupts with a polite KNOCK on the open door. He carries a chart under his arm.

DR. PRESTON

Is this a bad time?

ALICE

No, it's fine. Come in.

Preston enters, eyes Wesley.

DR. PRESTON

We might want some privacy...

Wesley nods. Starts to wheel himself out of the room.

ALICE
I'd like him to stay.
(to Wesley)
Please?

Wesley returns to Alice's bedside. Preston approaches the bed. Starts flipping through the chart.

DR. PRESTON
I believe the nurse told you that
we ran some tests.

ALICE
She did. Just some blood work and
vitals. How does everything look?

Preston removes his glasses. A gentle look washes over his otherwise serious face.

DR. PRESTON
It looks like you're going to be a
mother.

ALICE
A mother?

Preston nods and smiles. Alice does not, as it sinks in.

DR. PRESTON
I take it this is a surprise.

Alice says nothing. Wesley gives her a big smile.

Preston puts his glasses back on. All business again.

DR. PRESTON
You're about three months along.
You should start showing pretty
soon. The baby is completely
healthy.

ALICE
(reflecting)
I have his baby.

The doctor looks at Wesley.

WESLEY
I'm just a friend.

DR. PRESTON
(to Alice)
Either way, Congratulations.

The doctor walks out. Alice rubs her stomach gently.

ALICE
I'm going to be a mother.

Wesley puts his hand on Alice's.

WESLEY
Congratulations.
(beat)
Scott saved two lives yesterday.
Your baby will be proud of his
father. I know I would.

Alice looks up. Nodding with revelation. She picks up the picture from the night-stand which had tipped face-down, hands it to Wesley.

ALICE
This is him.

Wesley stares at the picture, but his eyes darken with recognition.

ALICE
(re. picture)
I'll never forget the night we took
this picture. I play it over and
over in my mind. More so lately,
with everything that's been
happening.

Wesley looks up, the color drained from his face.

WESLEY
Who is this?

ALICE
That's Scott. Why?

WESLEY
It's him.

ALICE
What do you mean?

Wesley stands, almost uncontrollably.

ALICE
Wesley, what's wrong? You're
scaring me.

WESLEY

He's the one who took me. I'll never forget the face. He said he was...

ALICE

What?

No response.

WESLEY

...death. He thought I was getting to close. Too close to his successor.

Alice shoves the picture into Wesley's face.

ALICE

This is the FATHER OF MY CHILD?!?

Wesley looks at Alice. He reciprocates her terrified gaze.

WESLEY

You mean...?

And with that a terrible realization comes across Alice's face as-

FLASH ON:

INT. PATIENT'S ROOM - TRANSITIONAL CARE UNIT

Jim and Paulo are lying in their beds.

ALICE

How are we doing today boys?

Seeing Alice, Paulo pushes the EMERGENCY button beside him with a vengeance.

Alice rushes to Paulo's side.

PAULO

Muerto. MUERTO.

FLASH ON:

INT. BATHROOM - BAR

The Brunette grabs Alice's arm, holding her firmly.

BRUNETTE

Leave. Leave now and never come
back!

FLASH ON:

INT. NURSERY - HOSPITAL

Alice puts her hand against the window, wishing she can hold one of the BABIES. EVERY baby starts CRYING. The Nurses look at each other quizzically, quickly try to start calming the babies.

FLASH ON:

EXT. MARINA

Scott saves Alice from Teresa.

SCOTT

No! You have to live!

ALICE

Scott!

Scott calmly looks back to Alice, as Teresa pulls him underwater.

FLASH ON:

INT. MALONE HOME - DAY

PRIEST

The book of Isaiah tells us that the early death of the righteous saves them from evil....evil that would be inflicted on them by the unrighteous.

FLASH ON:

EXT. BAR - NIGHT - FLASHBACK - CONTINUOUS

We finally see the end of the flashbacks that Alice had been experiencing:

Alice and Scott leave the bar laughing.

Scott pulls her close. Kisses her deeply.

ALICE
Make love to me.

SCOTT
I thought you'd never ask.

INT. SCOTT'S APARTMENT - NIGHT

Victorian interiors blend with ghoulish black leather. Candlewicks burn dark smoke.

Alice and Scott fall onto the couch in tight embrace. Clothes come off. Passion intensifies. Two bodies glide against each other. Approaching a moaning crescendo until-

Scott's EYES roll back into his head. The color drains from his face.

A few beats later, Scott comes to. His EYES still dull and empty but his color has returned.

Scott suddenly gets up with an innocent smile. His eyes return to normal.

Scott hugs Alice with new-found appreciation. KNEELS BEFORE HER.

Off Alice's look:

BACK TO:

INT. HOSPITAL ROOM - CONTINUOUS

Alice and Wesley are locked in mutual realization.

ALICE
I have death's baby.

WESLEY
And death was pulled down into hell
by Teresa, meaning...

ALICE
...my baby will be death when it is
born.

Alice's face drops with the horrific realization.

Alice gets out of bed.

WESLEY
Where are you going?

ALICE
I don't know. I have to leave.

Alice gets dressed.

WESLEY
You can't keep this baby.

Alice ponders this. Then:

ALICE
Look, we don't know for sure, do
we?
(beat)
But what we do know is I have the
chance to have a family again.

Wesley says nothing.

ALICE
Wesley! Say something!

A beat.

WESLEY
You're right. We don't know for
sure.

Alice starts towards the door.

Alice looks at him one last time. Her looks says it all. She
knows Wesley told her what she needed to hear.

Alice leaves the room, leaving Wesley alone, troubled.

BLACK:

EXT. SUBURBAN NEIGHBORHOOD - DAY

SUPER: Six years later

Fall Foliage. Idyllic.

A YOUNG BOY ferociously rides his bicycle. Henry playfully
runs after him.

Both approach a make-shift RAMP. The Boy reaches it first and
JUMPS.

After an airborne moment, the boy BREAKS hard before an obstacle. Henry follows, stops and BARKS.

Still breathless, the Boy's face spells fear.

A sudden BREEZE violently shakes the nearby trees.

Henry starts to WHIMPER, runs off.

In the b.g., Alice emerges from a house across the street. She looks around, but doesn't see the Boy.

ALICE
(shouting)
Sweetie, come in and wash up.
Dinner's almost ready.

Alice comes out to the sidewalk, picks up a bicycle helmet from the lawn.

Henry runs to her side, hiding against her legs. Still whimpering.

Alice stops in her tracks.

YOUNG BOY (O.S.)
(starting to cry)
Mommy, mommy, I just hurt someone.

Alice turns around slowly. A large presence casts a looming shadow over the yard. Horror on Alice's face, as we...

FADE TO BLACK.