

CALL OF THE CRAZY

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FADE IN:

EXT. ASYLUM -- NIGHT

Wrought iron fencing surrounds sweeping grounds. In front of the large gateway, a wooden sign reads: "MERCY HILLS ASYLUM FOR THE INSANE".

A guard booth is situated just outside the gate.

A road runs through the property, touching the three main areas of buildings.

EXT. ASYLUM - MILLICENT'S HOUSE -- NIGHT

Near the front gate is a small house, neatly manicured, with colorful flower beds. The edges of each bed are dead straight and trimmed down.

An old car is parked in the driveway.

EXT. ASYLUM - HOSPITAL -- NIGHT

Near the house stands a modern four story building. Each floor is lined with large windows overlooking the gardens. Benches are spread out across the lawn.

A small cottage stands to one side between the two buildings.

EXT. ASYLUM - OLD HOSPITAL -- NIGHT

At the back end of the grounds, is an old dilapidated two story building.

One side shows signs of a past fire. The gutters hang loose, part of the roof is sunken in. The front door is missing.

Two wooden poles protrude from the ground where a sign once hung. The grass stands knee high.

INT. ASYLUM - MILLICENT'S HOUSE - LIVING ROOM -- NIGHT

Two couches across from each other. The coffee table, television cabinet and desk are all lined straight with the walls.

DR. MILLICENT PRAGUE (47), a robust woman, with her coarse hair pulled back into a ponytail, sits at the desk with the telephone to her ear.

MILLICENT

(into phone)

Doctor Beardsley, please... Yeah,  
please tell him that Doctor Prague  
from Mercy Hills called again...  
Thank you.

Millicent replaces the receiver. She leans her head on her hands, sighs.

A scream is heard from outside O.S.

EXT. ASYLUM - MILLICENT'S HOUSE -- NIGHT

Millicent, a flashlight in hand, pushes open the door of her house, steps out onto the porch.

Her out of fashion, shapeless dress hangs to halfway down her calves.

A small mutt follows her.

Millicent glances at the old hospital.

BAM! A breeze blows the door shut behind her. Millicent startles.

The dog spins around, barking.

MILLICENT

God dammit, dog! You gonna gimme a  
heart attack.

The dog whimpers, looks up at Millicent. She rubs it on the head.

A high-pitched wailing emits from the burnt portion of the old hospital.

MILLICENT (CONT'D)

You wait here for me.

The dog scurries to a corner on the porch, lies down with its head on its paws.

Millicent trudges down the driveway to the road.

EXT. ASYLUM - OLD HOSPITAL -- CONTINUOUS

Sobbing and shrieking from inside the building.

Millicent gazes to the upper floor.

INT. ASYLUM - OLD HOSPITAL - ENTRANCE -- CONTINUOUS

Millicent points the beam of light, shines it around the room.

The walls are blackened from the fire. A counter in one corner of the room.

A woman screams O.S.

DAVID (O.S.)  
Anna's been loud all night.

Millicent swings around to find an orderly, DAVID (26), dressed in white, standing behind her.

MILLICENT  
How many times I got to tell you  
not to sneak up on me like that?

David grins.

DAVID  
It's the highlight of my evening  
when you come to see us.

Anna cries again. A loud banging O.S.

MILLICENT  
Where is she?

DAVID  
I put her in solitary. She was  
trying to get to the rest.

Millicent nods.

INT. ASYLUM - OLD HOSPITAL - HALLWAY -- NIGHT

Millicent makes her way to the end of the hallway. A large metal door at the end is closed. She stops outside the door.

MILLICENT  
Anna?

A scuffling from inside the room then a thud against the door.

ANNA (O.S.)  
You gotta help them.

MILLICENT

Listen to me, Anna. I wanna help,  
but you have to promise to be a  
good girl tonight.

Anna whimpers.

MILLICENT (CONT'D)

Move away from the door.

Anna shuffles away inside the room.

Millicent pulls a key from her pocket. She takes a deep  
breath, unlocks the door, and heaves it open.

She steps into the room, out of view.

MILLICENT (O.S.) (CONT'D)

What's the problem tonight, Anna?

Footsteps run across the floor, a loud THUMP O.S.

MILLICENT (O.S.) (CONT'D)

Get off me!

SMACK! O.S. Silence.

INT. HARLAN'S OFFICE -- DAY

DOCTOR HARLAN BEARDSLEY (40), in an expensive jersey and  
tailored pants, sits behind his desk.

He stares at the WOMAN seated across from him. She sobs into  
a tissue.

WOMAN

I don't know how to cope. My life  
will be empty without him.

Harlan stares at a wall clock.

HARLAN

Why don't you arrange for your  
husband to come with you next time,  
Mrs. Bordon?

The woman sniffs, pushes the tissue into her handbag.

WOMAN

I don't think he would.

Harlan checks the clock again.

HARLAN  
Seems our time is up.

WOMAN  
Same time next week?

Harlan nods. He stands up from his desk, accompanies the woman to the door and opens it for her.

She stops and bats her eyelids at him.

WOMAN (CONT'D)  
I do hope your wife realizes what a lucky woman she is.

HARLAN  
I'll be sure to tell her.

She waves good-bye.

Harlan closes the door, sinks back into his chair.

He stretches, picks up the pile of post-its on his desk and shuffles through them.

Most have the same name and number on them: "Doctor Millicent Prague".

Harlan picks up the phone and dials the number.

HARLAN (CONT'D)  
(into phone)  
Doctor Prague?... I'm just returning your calls.

INT. ASYLUM - HOUSE - LIVING ROOM -- DAY

Millicent, a bruised eye and a scratch across her cheek, holds the phone to her ear.

INTERCUT HARLAN AND MILLICENT

MILLICENT  
I've heard wonderful things about your practice, Doctor.

HARLAN  
Why, thank you.

MILLICENT

I'm not one to beat around the bush. I want to offer you a job at Mercy Hills Asylum.

HARLAN

I haven't applied for any position...

MILLICENT

I've been searching for just the right candidate for quite some time now.

HARLAN

I'm flattered, Doctor, but I'm not leaving my current practice.

END INTERCUT

INT. HARLAN'S OFFICE -- DAY

A knock at Harlan's door. His SECRETARY pokes her head inside.

Harlan signals to her to come in.

HARLAN

I have to go. I appreciate the offer.

MILLICENT (V.O.)

(filtered)

But...

HARLAN

Good-bye, Doctor.

Harlan ends the call, turns his attention to his secretary.

INT. HARLAN'S HOME - KITCHEN -- NIGHT

JENNIFER BEARDSLEY (34), an attractive, well groomed woman, sets the table for two.

She pulls off her apron, revealing a flattering dress. She straightens the cutlery again.

A door closes O.S.

Jennifer scans the table nervously, moves a plate slightly, and lights two candles.

Harlan strides in. He observes the setup, sneers at Jennifer.

HARLAN

Why, this is just lovely, dear.

Jennifer slumps.

JENNIFER

I thought we could have supper together tonight.

HARLAN

Just the two of us?

Jennifer casts her eyes down at the floor.

JENNIFER

How many more times do I need to say I'm sorry?

HARLAN

Don't do things you need to be sorry about.

JENNIFER

Can't you just--

HARLAN

What?

JENNIFER

Forgive.

Harlan dishes up his food, picks up his plate and cutlery.

Jennifer collapses into a chair. Her eyes well up with tears.

Harlan brushes past on his way out.

INT. HARLAN'S HOME - LIVING ROOM -- NIGHT

Harlan flips on the television with a remote and eats off a tray at the couch.

Jennifer storms in front of his view.

Harlan leans to peek around her.

She throws up her arms.



JENNIFER

You want me to just leave?

Harlan stops chewing, contemplates her words.

HARLAN

No, Jennifer. Not at all. I'm very happy being sloppy seconds.

Harlan picks up his plate and tray, sits in the other chair.

Jennifer's jaw drops.

HARLAN (CONT'D)

Maybe I could forgive what happened with "him", but you said it all in therapy when you refused to try for a baby again.

JENNIFER

I didn't say never, Harlan. Losing the first one was too hard.

Tears roll down her cheeks.

JENNIFER (CONT'D)

There's no love left here.

Harlan shrugs.

JENNIFER (CONT'D)

I'm lonely, Harlan. I've been lonely. You don't give much of yourself.

HARLAN

Oh, but you do, Jennifer. You nearly gave it all to someone else.

A tear runs down Jennifer's cheek.

JENNIFER

I didn't do it, Harlan.

HARLAN

Oh, but you wanted to.

Harlan waves her out of his way.

HARLAN (CONT'D)

We've talked this to death, Jen.

Jennifer shakes her head, makes her way to the stairs. She turns back and watches Harlan.

His eyes remain glued to the television set.

Jennifer ascends the stairs.

Harlan steals a glance after her as she disappears.

INT. HARLAN'S HOME - BEDROOM -- NIGHT

Clothes are piled on the bed. Items strewn out of dresser drawers. Boxes lie in shambles at the bottom of a large closet.

Jennifer zips up a stuffed suitcase, packs as much as she can carry under each arm.

Harlan leans inside the doorway.

Jennifer shoves past him.

HARLAN

Tell lover-boy hello for me.

JENNIFER

You're fucking impossible.

The living room door slams downstairs O.S. Harlan flinches.

He sits on the bed and holds his face.

Harlan opens his closet, pulls a framed photograph out from under a pile of clothes.

INSERT PHOTOGRAPH

Harlan and a pregnant Jennifer smile into the camera.

Harlan's arm is draped around Jennifer's shoulder, his other hand on her belly.

END INSERT

Harlan throws the photograph against the wall. The glass shatters.

He rubs his temples, exits from the room.

INT. HARLAN'S HOME - LIVING ROOM -- NIGHT

Harlan mumbles in his sleep on the couch in the dark.

The clock chimes ten times.

Harlan sits up, turns on a lamp. He stretches, checks his mobile phone. It shows a missed call.

He dials for the message.

MILLICENT (V.O.)  
(filtered)  
Dr. Beardsley, Millicent Prague  
here again.

Harlan rolls his eyes.

MILLICENT (V.O.)  
(filtered)  
I'm sending a patient's file to  
your office tomorrow. If you're  
still not interested, I'll stop  
bothering you.

The message ends.

Harlan shakes his head, climbs the stairs.

EXT. ASYLUM - HOUSE -- NIGHT

Millicent sits in a chair with the dog on her lap. A bandage is wrapped around her wrist. She watches the old hospital through the windows.

A hammering sound O.S.

Millicent lights up a cigarette, takes a drag. She rubs her temples, scratches the dog.

MILLICENT  
The night's are too damn long here.

The dog whimpers.

INT. OFFICE BUILDING - CAFETERIA -- DAY

Harlan sits at a table, a full tray of food in front of him.

DOCTOR SAM BECKER (40s), his plate in hand, approaches, takes a seat.

SAM  
How's it going, Harlan, ol' pal?

HARLAN  
It's going.

Sam eyes Harlan's tray.

SAM  
The special, not so special today?

HARLAN  
Just not hungry.

SAM  
I've been working on the  
hypnotherapy. Getting great  
results.

HARLAN  
You're nuts. Still way too many  
risks.

SAM  
The risks are directly related to  
the intentions of the person  
performing the hypnosis.

Harlan frowns.

HARLAN  
Uh-huh.

Sam rubs his chin, gazes off in thought.

SAM  
Besides, we're well trained in it.  
What could go wrong?

Harlan nods his head.

HARLAN  
Took me three months to reverse the  
damage once. Thanks, but no thanks.

Sam leans back in his seat, contemplates Harlan.

SAM  
It's just another tool, Harlan.

HARLAN  
One I hope I never need to use  
again.

Harlan checks his watch, stands.

HARLAN (CONT'D)  
I've got a one o'clock. See you  
around, Sam.

INT. HARLAN'S OFFICE -- DAY

Harlan picks up a folder on his desk. A label on the front reads: "Anna Lyall - Mercy Hills Asylum".

Harlan flips open the file, scans the first page, pages to the second, engrossed.

INT. HARLAN'S OFFICE -- LATER

Harlan picks up the phone, punches in a number.

HARLAN

Dr. Prague?... Harlan Beardsley here. Okay, you've piqued my interest...

INT. HARLAN'S OFFICE - RECEPTION -- DAY

Harlan, briefcase in hand, stops at the Secretary's desk.

HARLAN

Cancel all my appointments for the next two weeks. I'll be out of town.

Harlan writes on a post-it, hands it to the secretary.

HARLAN (CONT'D)

Don't phone unless its an emergency.

EXT. COUNTRY ROAD -- DAY

Clouds darken the sky. Harlan's luxury car winds around curves of an isolated mountain road.

As the car passes, leaves scatter to the side of the road with the burst of wind.

INT. HARLAN'S CAR - COUNTRY ROAD -- DAY

Harlan switches the radio on, tunes out the static. Rain spats against the windshield.

He picks up his cell phone, searches through the name list.

The name "Jennifer" is displayed on the screen.

Harlan's finger lingers over the "Call" button.

Instead, he tosses the phone onto the passenger seat. It lands on Anna's folder.

EXT. ASYLUM - MAIN GATE -- NIGHT

Harlan's car pulls up to the closed gates at the "Mercy Hills Asylum" sign.

Windshield wipers squish against the glass at high speed. The car horn honks several times. The gate remains closed.

Harlan jumps out, rushes over to a guard booth.

He bangs on the window.

The GUARD slides it open.

GUARD

Yeah?

HARLAN

Doctor Harlan Beardsley.

GUARD

See some identification?

Harlan, now drenched, sighs in frustration and pulls out his wallet.

The guard studies it, nods. The automatic double gates swing open.

Harlan races back to his car.

The car creeps down the long driveway and comes to a stop in front of the main hospital doors.

INT. ASYLUM - HOSPITAL - HALLWAY -- NIGHT

Harlan strolls down the long, dimly lit hallway, peering inside empty office rooms.

HARLAN

Hello? Anyone?

ZELDA MERCER (67), in a nurse's uniform, comes around the corner and stops. She squints at Harlan.

ZELDA

You can't be in here at this hour.  
Leave before I call security.

Zelda retraces her steps and races off around the corner.

Harlan chases after her down a long corridor.

HARLAN

No, wait. I'm supposed to be here.

Zelda stops at a phone and dials out.

Harlan pants, out of breath.

ZELDA

I need assistance immediately. Main floor. Nurse's station.

HARLAN

Dr. Prague asked me to come and--

Two night GUARDS bolt through a door and restrain Harlan. He struggles against them.

ZELDA

First I've heard of it.

She picks up the phone again.

ZELDA (CONT'D)

I'm sorry, Millicent. There's a man here--

She cups her hand over the receiver.

ZELDA (CONT'D)

What's the name again?

HARLAN

Dr. Harlan Beardsley.

Zelda wrinkles her nose. A sudden recognition hits her.

ZELDA

Oh, okay, Dr. Beardsley is here...  
Right, I will... Good night.

Zelda waves off the guards.

ZELDA (CONT'D)

Go. It's okay. He's a day early.

Harlan yanks his arms away.

He straightens out his wrinkled shirt and re-tucks it inside his pants.

HARLAN

Thanks for the warm welcome.

Zelda smiles, embarrassed.

ZELDA

Sorry about that.

She holds out her hand.

ZELDA (CONT'D)

Zelda. Millicent asked me to take you to the cottage to settle in.

Harlan shakes her hand.

ZELDA (CONT'D)

You can follow me.

Zelda grabs a key out of a desk drawer and hands it to him.

EXT. ASYLUM - HOSPITAL -- MOMENTS LATER

Harlan and Zelda stand in the doorway.

Rain pelts down.

ZELDA

Directly across from here there's a small building for guests.

Harlan squints to see the cottage through the storm.

Zelda puts a hand on his arm.

ZELDA (CONT'D)

Don't go wandering around on your own.

She pushes Harlan out the doors into the rain.

EXT. ASYLUM - HOSPITAL -- NIGHT

Harlan opens the trunk of his car and pulls out a duffel bag.

He runs across the garden area to the small building and tries the lock.

The door swings open. He cautiously enters the darkness.



INT. ASYLUM - COTTAGE -- NIGHT

Harlan fumbles to find a switch on the wall. He flips it. The lights flicker on.

The room is cheery, but sparse.

A neatly made single bed is against one wall. A dresser and a small table and chair rest up against the window.

A bouquet of fresh flowers drape over a vase in the center of the table.

Harlan drops the keys and his duffel bag on the dresser.

He returns to the door. The rain has subsided.

Harlan steps outside.

EXT. ASYLUM - COTTAGE -- NIGHT

Harlan gazes at the old hospital.

EXT. ASYLUM - OLD HOSPITAL -- NIGHT

At an upper floor window, a flicker of candlelight appears, then vanishes.

Harlan frowns.

He closes in on the old building, sticks his head inside the entrance.

INT. ASYLUM - OLD HOSPITAL - ENTRANCE -- NIGHT

Harlan struggles to focus in the dark.

He pulls his mobile from his pants pocket, switches on the flashlight feature, and peers around the room.

He creeps up the rickety staircase.

A stair suddenly gives way, catching his leg. Harlan tumbles backwards to the bottom, bashes his head.

He passes out.

LATER

Millicent stands over Harlan, shines a flashlight in his face. Harlan struggles to open his eyes.

MILLICENT  
You okay, Doctor?

Harlan winces as she yanks him up to his feet.

MILLICENT (CONT'D)  
You can call me Millie.

Harlan shakes her hand. Brushes himself off.

HARLAN  
I'm uh, Harlan. You may call me  
Doctor Beardsley.

The sound of footsteps upstairs O.S. Millicent flashes the light about.

MILLICENT  
Dammit. Rats are destroying this  
place.

HARLAN  
I saw candle light upstairs. I  
thought--

MILLICENT  
Was me you saw. You shouldn't be in  
here. Building's not safe any more.

Millicent grabs his arm and leads him outside.

EXT. ASYLUM - OLD HOSPITAL -- NIGHT

Millicent leads him back to the cottage.

Harlan watches the old building over his shoulder.

MILLICENT  
We've got a busy schedule in the  
morning. I advise you get your  
rest.

She opens the door to the cottage and pushes Harlan inside.

MILLICENT (CONT'D)  
Good night, Harlan.

Harlan watches her head for the main hospital. He rubs the back of his head, winces. He closes the door.

INT. ASYLUM - HOSPITAL - HALLWAY -- DAY

Millicent leads Harlan, stops in front of a door with a glass window.

MILLICENT  
This is Anna.

Harlan peers into the room.

INT. ASYLUM - HOSPITAL - ANNA'S ROOM -- DAY

ANNA LYALL (45) scratches at the walls of her room. She cries out in anguish.

MILLICENT  
I'm at a loss with her.

Anna whirls around, sees Harlan at the window.

She runs at him, slams herself against the window, bashing her forehead. She flattens her face against the glass.

INT. ASYLUM - HOSPITAL - HALLWAY -- DAY

Harlan backs away, startled.

MILLICENT  
Strange thing is, she manages to escape each night to the old building where she sits and cries.

HARLAN  
How?

Millicent shrugs.

MILLICENT  
We always know where she is. We just go drag her back here.

INT. ASYLUM - HOSPITAL - ANNA'S ROOM -- DAY

Anna wraps her arms around herself, backs into a corner, slides down to her haunches, and begins to wail.

ANNA  
I'm coming, Pete.

She rocks back and forth, stares into space.

INT. ASYLUM - COTTAGE -- NIGHT

Clouds move in, obscuring the moonlight.

Harlan tosses and turns in the bed.

Screams and moans grow louder O.S.

Harlan, half asleep, rises and peeks out the window.

THROUGH THE WINDOW, a human form races across the garden into the burnt out building.

Harlan turns on the light and fumbles to pull on his slacks. He searches under the bed for his shoes.

He rummages through the drawers, finds a flashlight and heads outside.

INT. ASYLUM - OLD HOSPITAL -- NIGHT

Moans come from the second floor.

Harlan shines the light up the stairwell.

He cautiously approaches the staircase and grabs hold of the rail, testing each step he takes on the way up.

INT. ASYLUM - OLD HOSPITAL - SECOND FLOOR -- NIGHT

All is suddenly silent.

Harlan reaches the top of the staircase and waits.

He peers the light down each direction of a long hallway. Cobwebs and water damage are visible.

A rat scurries across the floor. Harlan jumps.

He proceeds down the hallway, opens each room door and peers inside, finding them empty.

Footsteps along the passageway behind Harlan. He spins around. Anna stands right behind him.

Harlan gasps. Anna screams.

David appears at the top of the staircase, makes his way to them.

Anna backs away when she sees David, takes off down the hallway.

DAVID  
Doctor Beardsley. What are you  
doing here? I thought...

Harlan views the direction where Anna ran.

HARLAN  
Shouldn't we be after her?

David shakes his head.

DAVID  
Let me see you back downstairs,  
then I'll deal with Anna.

HARLAN  
I'll help you, uh...

DAVID  
David.

HARLAN  
Right.

DAVID  
No need. I'm quite capable.

Harlan shakes his head apologetically.

HARLAN  
I'm sorry, I didn't intend--

DAVID  
Of course not.

David leads Harlan to the stairs.

EXT. ASYLUM - OLD HOSPITAL -- NIGHT

Harlan trudges along the grounds back to the cottage.

Anna jumps out from behind a tree, scaring Harlan. She holds a finger to her lips to silence him.

Her eyes dart around, scared.

ANNA  
You gotta help Pete.

Harlan nods cautiously.

HARLAN  
Okay. I will. But where is he?

ANNA  
Tomorrow... We'll find him  
tomorrow.

Anna sprints away, from tree to tree.

HARLAN  
Anna!

Harlan takes a deep breath, scans the area around him.

Shadows dance around the grounds.

Harlan moves quickly back inside his abode.

INT. ASYLUM - COTTAGE -- NIGHT

Harlan closes the door behind him, locks it.

MILLICENT (O.S.)  
Where were you?

Harlan twist around to find Millicent standing in the center  
of the room.

HARLAN  
Christ, woman! What are you doing  
in here?

MILLICENT  
I heard some screaming, came to see  
if you were okay.

HARLAN  
I am... Now.

Millicent goes for the door.

MILLICENT  
I'll be going back to sleep then.

Harlan steps in front of her.

HARLAN  
Who's Pete?

Millicent hesitates, turns the doorknob, and opens the door.

MILLICENT  
Get some sleep, we'll talk  
tomorrow.

INT. ASYLUM - HOSPITAL - OFFICE -- DAY

Harlan sits at the desk, a file open in front of him.

Zelda, a huge pile of more folders in her arms, slides into the room, peers at him over the stack. She places them on the desk.

Harlan checks the front of all of the folders, looks at Zelda questioningly.

HARLAN  
Anna mentioned someone by the name  
of Pete yesterday.

ZELDA  
He's not a patient here any more.

Zelda leans against the side of the desk, crosses her arms over her chest.

ZELDA (CONT'D)  
Why you here, Doc?

HARLAN  
To help Doc... Millicent.

ZELDA  
Uh-huh?

Harlan frowns.

HARLAN  
What's that supposed to mean?

Zelda pushes herself away from the desk.

ZELDA  
Means nothing.

EXT. ASYLUM - OLD HOSPITAL -- NIGHT

Harlan sneaks through the trees, watching for Anna.

She moves out from behind one, beckons to him.

He follows her toward the building.

INT. ASYLUM - OLD HOSPITAL - ENTRANCE -- NIGHT

Anna points up the stairs.

A sudden scream O.S. Anna backs away, terrified.

Harlan grabs hold of her arm.

HARLAN

You have to show me where Pete is.

Anna pulls loose from Harlan's grip.

She dashes up the stairs.

Someone howls out in anguish O.S.

Harlan follows her up the staircase.

INT. ASYLUM - OLD HOSPITAL - SECOND FLOOR -- NIGHT

Harlan stops outside a closed door, takes a deep breath and turns the knob.

INT. ASYLUM - OLD HOSPITAL - SECOND FLOOR ROOM -- NIGHT

Harlan shines the light inside though the doorway, points it.

A NAKED MAN (20s), tied in shackles, shoots a blank stare into the light. His eyes turn wild.

NAKED MAN

(barely audible)

Help me.

Harlan gasps, rushes to his side.

HARLAN

My God, what are they doing to  
people here?

The Naked Man's gaze fix on a set of keys hanging on the wall.

Harlan grabs the keys and unlocks his wrists, setting him free.

The man suddenly grabs Harlan around the throat and squeezes. He slams his body against the wall.



A clanging sound is heard in the distance O.S.

The man's eyes widen, he lets go and races out of the room.

HARLAN (CONT'D)

Hey!

Harlan follows him out the room.

INT. ASYLUM - OLD HOSPITAL - SECOND FLOOR -- NIGHT

The man is gone.

Harlan runs down the hallway, flashing the light in different rooms.

He races back to the entrance. The torch light flickers, dies.

INT. ASYLUM - OLD HOSPITAL - ENTRANCE -- NIGHT

Harlan slams directly into Millicent.

HARLAN

Shit.

MILLICENT

What are you doing here again?

HARLAN

I heard screams--

Millicent grabs the crook of his arm and leads him to the door.

Harlan yanks away from her grip.

HARLAN (CONT'D)

What the hell kind of operation are you running here, Dr. Prague?

MILLICENT

I'd hoped to wait until you were more settled before telling you about the other patients.

HARLAN

More settled?! I'm not staying here another day.

Millicent draws a gun, pulls back the hammer. She points it at Harlan's head. He freezes.

MILLICENT  
I'm sorry, Harlan. I can't let you  
leave just yet.

She pushes Harlan forward.

INT. ASYLUM - COTTAGE -- NIGHT

Harlan enters.

Millicent follows behind, the gun still pointed at him. She closes and locks the door.

HARLAN  
You can't keep me here against my  
will.

Harlan heads toward the dresser, grabs his keys.

Millicent slams his head with the butt of the gun. He collapses to the floor.

INT. ASYLUM - COTTAGE -- DAY

First daylight pierces through the window.

Harlan lies on the bed. His eyes flutter open. He grimaces in pain.

He attempts to sit up, his arms are locked overhead to the bedpost by a set of handcuffs. They clank against the metal bed frame as he tests against them.

He struggles harder to break free.

HARLAN  
Hey! What the hell...?

Millicent bursts through the door carrying a breakfast tray.

MILLICENT  
Good morning, Harlan. Hungry?

Millicent places the tray on the table. He glares at her.

HARLAN  
Beautiful morning. Isn't it, hell  
bitch?

MILLICENT

You have to hear me out before you dash off again. It's for your own good. Promise?

Harlan nods.

Millicent unlocks the cuffs.

Harlan bashes against her hard. She flies across the room, slams into the wall.

Still dazed, she pulls herself up.

Harlan grabs his bag and rushes out the door.

EXT. ASYLUM - COTTAGE -- DAY

Harlan searches in the direction where he parked his car. It's gone. He twists around.

HARLAN

What the fuck did you do with my car?

Millicent stands at the doorway, smirks.

MILLICENT

You have a job to finish here first.

HARLAN

My secretary will send someone looking for me if I'm--

MILLICENT

I called her this morning. Told her you would be, well... tied up here for at least a month.

Millicent laughs.

Harlan heads in the direction of the main gates.

HARLAN

Guess I'll just have to walk.

Millicent shakes her head, follows behind him.

MILLICENT

The guards have been ordered to shoot if you attempt it.

Harlan spins around.

HARLAN  
You shoot your patients who try to  
escape?

MILLICENT  
Oh, no. Not the patients.

Harlan gapes at her.

HARLAN  
You crazy...

MILLICENT  
Make it to the fence, you'll find  
yourself tangling with razor wire.

HARLAN  
So that's it then? I'm a prisoner in  
this nightmare.

MILLICENT  
You'll understand soon enough.

HARLAN  
Oh, I will find a way out and when  
I--

MILLICENT  
No one has ever escaped from Mercy  
Hills.

Harlan's jaw drops.

MILLICENT (CONT'D)  
I promise you will be allowed to  
leave once your job is done. Not  
sooner.

Harlan heads back to the cottage.

Millicent follows him.

MILLICENT (CONT'D)  
I'll let you have your freedom to  
wander about. Pull another stunt  
like last night and I'll--

HARLAN  
Whatever.

MILLICENT  
Good. Dinner's at six.

Harlan grinds his teeth.

Millicent races to keep up with his pace.

MILLICENT (CONT'D)  
You're going to have to trust me.

Harlan opens the door of the cottage and slams it in Millicent's face.

INT. ASYLUM - COTTAGE -- NIGHT

Harlan turns in his bed to the sound of the door hinges creaking.

He sits up and reaches for the bedside lamp.

A hand grabs his wrist. Harlan struggles against the unseen force.

The lamp crashes to the ground.

Harlan breaks free and swings his fist, but hits nothing. He rushes over to the main light switch and flips it on.

The door stands open but nobody is around. Harlan leans out the door.

HARLAN  
Anna?

Harlan grabs the flashlight, slips on his clothes, shoes and races outside.

EXT. ASYLUM - OLD HOSPITAL -- NIGHT

Harlan searches outside the building. He shines the beam, catches the glint of eyes in the light.

Millicent's dog bounds out of the bushes at him, barking.

HARLAN  
Go home!

The dog runs off, its tail between its legs.

Anna runs from behind a tree into the building.

Harlan shines the light across the garden and follows her.

INT. ASYLUM - OLD HOSPITAL - ENTRANCE -- NIGHT

Harlan shines the light around the room.

HARLAN

Anna, if you're here, just answer  
me.

A floor board creaks O.S.

Harlan creeps up the stairway to the second floor.

INT. ASYLUM - OLD HOSPITAL - SECOND FLOOR -- NIGHT

Harlan turns the corner and heads for the room where the  
Naked man was found.

HARLAN

Come on. Speak to me.

INT. ASYLUM - OLD HOSPITAL - SECOND FLOOR ROOM -- NIGHT

He shines the light in the room.

Anna sits in a corner, rocking back and forth with her knees  
up to her chin.

Harlan points the flashlight in her face.

Anna wears an expressionless stare, not even blinking from  
the glare of the blinding light.

HARLAN

May I sit here?

Anna doesn't respond.

Harlan stoops down next to her.

HARLAN (CONT'D)

What did they do with Pete?

Anna rocks back and forth again.

Her eyes go wild. She shudders and places her finger to her  
lips.

ANNA

Shhh. Bad man's coming.

HARLAN

Bad man? What bad man?

Anna shakes her head, jumps up and runs out of the room.

Harlan chases her down the hall into the stairwell.

INT. ASYLUM - OLD HOSPITAL -- FIRST FLOOR -- NIGHT

Harlan searches the building.

HARLAN

Anna, please. I need to--

Anna races past him out the entrance. Harlan tries to keep up.

EXT. ASYLUM - OLD HOSPITAL -- NIGHT

She races into the garden and vanishes.

HARLAN

Dammit.

Harlan shines his flashlight into the trees, searching for her.

INT. ASYLUM - COTTAGE -- NIGHT

Harlan sits at the table and writes notes in a journal.

A knock on the door.

Harlan opens it a crack.

Millicent forces her way inside.

MILLICENT

Can I get you anything?

HARLAN

A car and a phone.

Millicent chuckles.

MILLICENT

Glad to see you're in high spirits.

She pulls up a chair.

Harlan sits back down at the table across from her, drums his fingers.

HARLAN

I wanna know about Pete.

MILLICENT

Not much I can tell you.

HARLAN

Don't give me that. I found him chained up like a wild animal in the old building.

Millicent leans forward.

MILLICENT

I warned you not to go in there again... And anyway, we don't chain our patients.

HARLAN

Stop with the bullshit.

MILLICENT

Look, he vanished about a year ago. We just assumed he slipped out the gate one day when the staff came on duty.

HARLAN

I thought you said no one ever escaped?

MILLICENT

I also said we assumed.

HARLAN

And I'm supposed to buy that?

Millicent rolls her eyes.

HARLAN (CONT'D)

Anna knows something about this Pete. I found her in the same room where he was shackled.

Millicent rubs her temples.

MILLICENT

Anna is delusional. She sees and hears a lot of things that aren't really there.

Harlan slams his fist on the table. Millicent jumps.



HARLAN

I'm not delusional. I know what I saw. Tell the truth, God dammit!

MILLICENT

Calm down, Harlan. Focus on helping Anna. By helping her, you'll help the others.

HARLAN

Others? What the hell are you talking about?

Millicent stands and opens the door, but pauses.

MILLICENT

They're the real reason why you're here.

HARLAN

How much more abuse am I going to find here?

She closes the door behind her.

Harlan, bewildered, watches her out the window as she crosses the garden and enters the main hospital.

Harlan taps his pen on the table, stares off in thought. He returns his eyes to the papers, writes in the journal.

INT. ASYLUM - HOSPITAL - ANNA'S ROOM - DAY

Anna sits on the floor, cradles a rag doll in her arms. She hums to herself.

Harlan, his journal tucked under his arm, raps lightly on the door.

HARLAN

May I come in?

Anna tosses the doll across the room, stares off into space.

HARLAN (CONT'D)

You said something about a bad man, Anna. I need you to tell me who that is.

Anna's eyes turn and focus in on Harlan.

ANNA

He hurts them.

HARLAN  
I don't understand. Who else does  
this bad man hurt?

ANNA  
Me.

Harlan opens his journal, takes some notes.  
Anna shifts closer, observes what he writes.

ANNA (CONT'D)  
They know about you.

He stops writing.

HARLAN  
About me?

Anna turns her back to Harlan. Harlan crawls around to face her.

HARLAN (CONT'D)  
What do they know about me?

Anna spins around again, becomes unresponsive.

INT. ASYLUM - HOSPITAL - CAFETERIA -- DAY

STAFF MEMBERS fill half the tables in a large room.

Harlan sits with a tray of food. He moves the food around with a fork.

Millicent approaches with her own tray and sits across from him.

MILLICENT  
So how'd it go today?

Harlan shakes his head, tosses his fork on the tray.

MILLICENT (CONT'D)  
That good, huh?

Millicent eagerly eats.

HARLAN  
I can't help Anna. It's beyond my  
expertise. Let me go home.

MILLICENT  
Sorry, can't do that.

HARLAN

Why me? Why can't you help her. You have as much training as I do.

Millicent eats without answering.

HARLAN (CONT'D)

Fine.

Harlan grabs his full tray and tosses the whole thing into the trash.

Millicent continues to eat, pretending not to notice.

INT. ASYLUM - HOSPITAL - HALLWAY -- DAY

Harlan briskly saunters, passes two NURSES. He stops them.

The nurses lower their eyes to the floor.

HARLAN

Point me to a phone I can use?  
Please.

NURSE 1

I'm sorry. None of the phones here dial to outside lines. Only to other floors and security.

HARLAN

Is there a phone anywhere on the grounds that dials out to the rest of the fucking world?

The nurses shake their heads and scurry away.

HARLAN (CONT'D)

Don't suppose you'd call out for me?

The nurses continue without stopping.

Harlan storms down the hall back to Anna's room.

One of the guards comes through the doors. He jangles a large set of keys.

HARLAN (CONT'D)

You've been working here a while, haven't you?

The guard stops.

GUARD  
Ten years. Why?

HARLAN  
You've got to help me get me out of here.

GUARD  
Sorry, Doctor. I've been instructed not--

HARLAN  
Can't you see that I'm being held prisoner here?

The guard sighs deeply, away.

Harlan shakes his head and continues down the hall.

EXT. ASYLUM - HOSPITAL -- DAY

Harlan and Anna sit on a bench together in silence.

Other PATIENTS stroll around the grounds.

HARLAN  
Have you ever tried to run away, Anna?

Anna shakes her head.

HARLAN (CONT'D)  
Do you want to?

Anna shakes her head again.

HARLAN (CONT'D)  
Surely you don't want to stay here?

Anna pulls strips of skin from the side of her nails. It begins to bleed.

Harlan takes her hands.

HARLAN (CONT'D)  
Help me escape.

ANNA  
I can't desert Pete.

HARLAN  
We'll come back for him.

Anna turns away.

ANNA  
They won't let us.

HARLAN  
Dr. Prague?

Anna shakes her head, beckons to Harlan to come closer.  
She nods at the old hospital, whispers into his ear.

ANNA  
Them.

MILLICENT (O.S.)  
Anna!

Anna and Harlan startle as Millicent sneaks up behind them, having been listening in. She helps Anna up.

MILLICENT (CONT'D)  
It's time for your afternoon nap.

Millicent escorts Anna back to the hospital. She looks back over her shoulder.

MILLICENT (CONT'D)  
You should get some rest as well,  
Harlan. You'll be dining with me  
tonight. Seven o'clock, my place.

Millicent and Anna disappear into the hospital. Harlan sighs.

HARLAN  
Sounds like loads of fun.

Zelda strolls out, lifts her face to the sun. She sees Harlan and strolls over.

HARLAN (CONT'D)  
It would be pointless, I guess, to  
ask if you know I'm being kept  
prisoner here?

Zelda avoids eye contact.

ZELDA  
It's good to have you here. You may  
not realize it yet, but we're all  
depending on you.

Harlan stands up.

HARLAN  
You people are infuriating.

ZELDA  
Would you like to take a tour of  
the grounds?

EXT. ASYLUM -- DAY

Harlan and Zelda stroll along the road.

HARLAN  
How long have you worked here?

ZELDA  
Forever, it seems.

They stop, stare at the old building.

HARLAN  
Tell me what you know about the old  
hospital.

ZELDA  
It was opened in nineteen-forty-  
two. It housed between fifty and  
sixty patients at any given time.

Harlan stops walking, turns to face Zelda.

HARLAN  
What is going on in there now?

ZELDA  
Nothing. The hospital was moved into  
the new building in nineteen-  
sixty, the year after the fire.

Harlan shakes his head in frustration. He moves closer to  
her, speaks quietly.

HARLAN  
I found a man. I think it was Pete,  
shackled in there. Anna says there's  
others. Is it some kind of  
punishment place?

ZELDA  
You saw Pete? But I thought...

Harlan grabs her arm.

HARLAN  
Thought what?

Zelda backs away, covers her mouth with her hand.

ZELDA  
I must get back to work.

Zelda dashes back to the hospital.

Harlan stares after her in bewilderment.

EXT. ASYLUM - MILLICENT'S HOUSE -- NIGHT

Wind howls through the trees.

Harlan, carrying his journal, climbs up the porch stairs,  
knocks on the door.

The dog yaps inside O.S.

MILLICENT  
Shut up!

She opens the door, ushers Harlan inside.

INT. ASYLUM - HOUSE - LIVING ROOM -- NIGHT

Harlan inspects the room.

MILLICENT  
It's not much, but it's home. Good  
to have you here.

HARLAN  
My other plans for tonight were  
cancelled.

Millicent laughs out loud.

MILLICENT  
You kill me, Harlan.

HARLAN  
I wish.

She opens a cabinet, pulls out a bottle of wine and two  
glasses.

MILLICENT  
You drink?

HARLAN

Since I'm not driving tonight, I  
might as well.

Millicent pours two glasses, hands one to Harlan. She clinks  
her glass to his.

MILLICENT

To healing.

HARLAN

Yes, and freedom.

Millicent frowns.

MILLICENT

I know I left you with the wrong  
impression. You must think I'm...

HARLAN

Nuts. Yes. I'd go as far as to say  
I'm beginning to suspect you were a  
patient who took over the hospital  
from the doctors. Seen that movie.

Millicent throws back her head and laughs again.

MILLICENT

A rebellion. That's a good one.

Millicent picks up a platter of cheese and crackers, offers  
Harlan some.

They sit on the couch.

HARLAN

I'm not impressed.

MILLICENT

And I'm desperate... Out of  
options.

HARLAN

Explain.

Millicent gazes off.

Harlan's face demands an answer.

MILLICENT

Anna's obsessed with Pete.



HARLAN

I've seen him. Anna led me to him  
the other night.

Millicent shakes her head.

MILLICENT

Don't believe everything Anna tells  
you.

HARLAN

Who is this "bad man" Anna refers  
to?

MILLICENT

Bad man? Uh. Yes. That is a  
problem.

Harlan reads from his notes in the journal. He pulls a pen  
from his shirt and holds it over the page.

HARLAN

I'm waiting.

Millicent bolts up and heads for the kitchen.

MILLICENT

Shit! The roast. Bet it's burnt.

Harlan slaps the journal down on the couch, throws up his  
arms in resignation.

He notices a phone and lifts the receiver. Dead. He frowns  
and slams it back down.

EXT. ASYLUM - HOSPITAL -- NIGHT

Harlan, intoxicated, stumbles across the grounds alone.

He spots a guard smoking outside one of the side doors of the  
hospital.

Harlan staggers over.

The guard takes a drag from the cigarette, points to the old  
building.

GUARD

You won't catch me in there.

HARLAN

Why not?

GUARD

They sent me in to fetch Anna one night. I refuse to go back in.

Harlan nods, knowingly.

GUARD (CONT'D)

Got attacked by some naked lunatic.

Harlan watches the guard's face.

HARLAN

You saw Pete, too?

The guard shakes his head, stomps out his cigarette, wanders away, laughing.

GUARD

Just be careful.

Harlan watches him in amazement.

Harlan sways back toward the cottage.

A human form darts between trees, follows Harlan.

Harlan stops, watches. He waves his hand in the direction of the trees.

The shadow races to a different tree.

HARLAN

I'm not afraid of you, Pete. Why don't you show yourself?

Harlan hiccups, thumps himself on the chest.

EXT. ASYLUM - COTTAGE -- NIGHT

He staggers through the door of the cottage, slams the door shut.

INT. ASYLUM - COTTAGE -- NIGHT

Harlan flops onto the bed, still dressed. He closes his eyes.

Moonlight falls across his body.

A shadow drifts past the window.

INT. ASYLUM - HOSPITAL - HALLWAY -- DAY

Harlan peers in Anna's room window. No sign of her there. He opens the door, inspects the room.

He continues down the hall and stops at the nurses station.

Zelda sits behind the counter. She notices Harlan.

HARLAN  
Where's Anna?

ZELDA  
In her room.

HARLAN  
She's not there.

Zelda frowns.

ZELDA  
Shit. I'll check the hospital.  
Would you...?

Harlan nods.

HARLAN  
I'm on my way.

He races down the hallway.

EXT. ASYLUM - OLD HOSPITAL -- DAY

Harlan runs to the building. Millicent's dog barks from inside O.S.

Harlan runs inside.

INT. ASYLUM - OLD HOSPITAL - ENTRANCE -- DAY

The dog barks incessantly at the stairs.

Anna lies on the ground, unconscious. A nasty gash across her forehead.

Harlan checks her pulse, listens to her chest. He gathers her into his arms.

EXT. ASYLUM - HOSPITAL -- DAY

Harlan struggles under Anna's weight to get to the building as quickly as he can.

Millicent pushes the front door open, sees Harlan and jogs to him.

MILLICENT

Oh my god! What happened?

HARLAN

I found her in the old building.

Millicent lifts some hair from Anna's face, winces at the sight of the gash.

MILLICENT

This is the worst yet.

Harlan huffs from exhaustion. They disappear into the building.

INT. ASYLUM - OLD HOSPITAL - ENTRANCE -- DAY

Harlan tosses over old desks and rummages through the rooms. He checks each cupboard and drawer.

He picks up an old patient file and glares at it. His face flushes.

David taps his shoulder. Harlan spins around.

HARLAN

Jesus!! What?

David steps back and stammers.

DAVID

Can I help you find something?

Harlan heads toward the stairs.

Harlan climbs the stairs. David watches, fear in his eyes.

EXT. ASYLUM - OLD HOSPITAL - BASEMENT -- DAY

A thick layer of dust covers the floor. Boxes and old fashioned equipment lie around.

Harlan tosses items out of his way, searching. He stops, coughs from the dust.

Something catches his eye.

He pulls out a flashlight from his pocket and peers inside a small catacomb.

A skeletal hand protrudes.

Harlan shines deeper, the light catches the fully clothed remains of the deceased, seemingly stuck inside.

Harlan backs away, disgusted.

HARLAN  
David? Help me here!

No response.

HARLAN (CONT'D)  
Where the hell is he when I need  
him?

EXT. ASYLUM - OLD HOSPITAL -- DAY

Harlan and Millicent stand at the entrance.

The CORONER wheels the covered remains from the building. Two Guards assist.

Harlan is about to approach one of the coroners, when Millicent holds his hand up to stop him.

MILLICENT  
They won't believe you. All I have  
to tell them is you're a patient.

HARLAN  
This is bullshit.

Harlan points at the remains.

HARLAN (CONT'D)  
Who is that, Millicent?

MILLICENT  
Let's wait for forensics.

HARLAN  
Wanna venture a guess?

MILLICENT  
No, not yet.

Millicent tramps away. Harlan follows close behind.

HARLAN  
Who else is missing in this mad  
house?

MILLICENT  
We'll have to wait and see.

Harlan sneers.

HARLAN  
At least now they will have to do a  
full investigation of this place.

MILLICENT  
I doubt.

HARLAN  
Why the hell not?

Millicent opens the door and heads inside the main hospital  
entrance.

INT. ASYLUM - COTTAGE -- NIGHT

Harlan writes in his journal. He peers out the window from  
time to time.

A gust of wind blasts against the side of the building,  
blowing his front door open.

Harlan take the few steps to the door, stares out across the  
garden.

There, naked as before, the man stands amongst the trees,  
stares wild-eyed in Harlan's direction.

HARLAN  
Pete? What the...

The man darts off into the darkness.

Harlan shivers, rubs his arms. He retreats back inside,  
closes the door.

INT. ASYLUM - HOSPITAL - ANNA'S ROOM -- DAY

Anna, her head wrapped in a bandage, sits dazed next to  
Harlan on the bed.

Millicent's face appears in the window. Harlan approaches the  
door as she comes in.

MILLICENT  
The report is in. How's Anna?

HARLAN  
Still catatonic. I can't reach her.

MILLICENT  
Walk with me.

Harlan peers over his shoulder at Anna. Her eyes stare off, without blinking.

INT. ASYLUM - HOSPITAL - HALLWAY -- DAY

Harlan and Millicent pass by the recreation center. She stops and watches patients in the window.

HARLAN  
Well? What's the verdict?

MILLICENT  
Dental reports confirm it's Pete.

Harlan grabs her arm.

HARLAN  
But I just saw him last night. I even called a guard to check on it. He...

MILLICENT  
I assure you, what you saw was not Pete.

Millicent continues down the hallway. Harlan runs behind her.

HARLAN  
Let me see his files.

MILLICENT  
They've disappeared.

HARLAN  
Disappeared?! How the hell do files just disappear?

MILLICENT  
There wasn't much in there. He was brought in by his family. They said he was evil.

Millicent shrugs.

MILLICENT (CONT'D)  
 Some days it's difficult to  
 differentiate between evil and  
 insane.

Millicent waves at Harlan.

MILLICENT (CONT'D)  
 I gotta go.

Harlan stares after Millicent.

INT. ASYLUM - HOSPITAL - OFFICE -- DAY

Harlan searches through a cabinet of files. Zelda in, leans  
 against the cabinet.

ZELDA  
 Need some help?

HARLAN  
 I need a file.

ZELDA  
 Pete?

Harlan nods.

ZELDA (CONT'D)  
 I don't know. But I can assure you  
 we've searched everywhere.

Harlan sits at the edge of the desk.

HARLAN  
 How long was he here?

Zelda shrugs.

ZELDA  
 Wasn't long. He was a bad one.  
 Trouble from the first day.

She heads out, leaving a puzzled Harlan behind.

INT. ASYLUM - HOSPITAL - ANNA'S ROOM -- NIGHT

Harlan sits in a chair beside Anna's bed. She lies, staring  
 into space.

Harlan leans his head back from exhaustion, drifts off to  
 sleep.



INT. ASYLUM - HOSPITAL - ANNA'S ROOM -- LATER

The room is silent and in total darkness.

Harlan, still sleeping, is yanked out of his seat. He opens his eyes, stares straight into Anna's face.

She holds him up by his shirt.

ANNA

What have you done with him?

Harlan stares at her in terror.

Anna throws Harlan against the wall, pounds against his chest.

Harlan attempts to pull away, but she fights with an animal ferocity.

Zelda and two guards burst into the room.

The guards grab hold of Anna's arms. She kicks out at Harlan, catches him in the groin. He drops to the ground.

The guards drag Anna to the bed, force her down, and strap her arms to the side railing.

She flails wildly.

Zelda plunges a sedative into Anna's arm and she collapses into a state of unawareness.

Harlan sprawls on the ground, groans.

Zelda kneels beside him, touches his arm.

ZELDA

Are you okay?

Harlan shakes his head, indicating that he is not. The guards lift him, carry him from the room.

INT. ASYLUM - COTTAGE -- NIGHT

Harlan slumps in a chair, his face scrunched up in pain.

Millicent in, carrying a bag of ice. She hands it to him. Harlan places the ice on his lap.

Millicent gives him pain pills and a glass of water.

MILLICENT

This will ease the pain, but may  
make you drowsy.

She takes a seat on the edge of the bed.

MILLICENT (CONT'D)

We have to put a stop to this  
madness.

Harlan rolls his eyes.

MILLICENT (CONT'D)

I'll explain everything tomorrow,  
okay Harlan? But once we start the  
work, we can't turn back.

HARLAN

And I have a choice in this?

Millicent stands up, pats Harlan's arm.

MILLICENT

Of course you do.

Millicent helps Harlan up, assists him to the bed.

MILLICENT (CONT'D)

You can stay and help us, or stay  
and not help us.

Millicent pulls a small photograph out of her pocket, hands  
it to Harlan.

MILLICENT (CONT'D)

I found this on the floor.

INSERT PHOTOGRAPH:

A smiling Jennifer.

END INSERT

MILLICENT

Your wife?

HARLAN

Soon to be ex.

Harlan stares at the photo, fights the tiredness.

MILLICENT

Pity.

Millicent switches off the light, pulls the door closed behind her.

A shuffling is heard outside O.S.

MILLICENT (O.S.) (CONT'D)  
Get away from here.

Someone runs off.

Millicent's footsteps are heard as she trudges away.

Harlan lies in the dark room, listening. Silence.

Something scrapes outside his door.

Harlan struggles out of his bed, cringes with pain. He falls back.

A scratching O.S.

HARLAN  
Who's there?!

A scuffling as someone retreats.

Harlan, drowsy from the medication, stumbles to the door, whips it open.

He stares out in to the night.

A figure glides across the lawn. Harlan struggles to focus.

The naked man runs from the shadows at Harlan. He races straight up the porch stairs, bashes into Harlan.

Harlan is hurled backwards, onto his back. All goes dark.

INT. ASYLUM - COTTAGE -- DAY

Harlan lies curled up in his bed. His eyes flutter open. He rolls over, focuses on the room.

He rubs his temple, grumbles.

Millicent watches over Harlan with concern.

MILLICENT  
Welcome back.

HARLAN  
What the hell happened?

MILLICENT

We found you on the floor this morning.

Harlan pushes himself upright in the bed.

HARLAN

I remember now... the Naked man attacked me.

Millicent frowns.

MILLICENT

This isn't good. Before now all the incidents have been in the old building.

Millicent shakes her head.

MILLICENT (CONT'D)

It's the first time any have come out.

Harlan stands up. He staggers across the room, pours himself a drink of water, gulps it down.

MILLICENT (CONT'D)

Maybe I was wrong to bring you here.

Harlan slams down the empty glass.

HARLAN

No kidding.

Millicent grabs Harlan's hand, pulls him out of the room.

EXT. ASYLUM - OLD HOSPITAL -- DAY

Millicent and Harlan stand looking at the building.

MILLICENT

I am concerned that they seem to be after you.

Harlan shades his eye against the sun.

MILLICENT (CONT'D)

They seek revenge. They seem incapable of forgiveness.

HARLAN

Sounds like a real personal problem  
to me.

MILLICENT

We need to help them.

Harlan throws up his arms in resignation, trudges back toward  
the cottage.

Millicent follows behind.

HARLAN

You go on ahead. I came to help one  
patient, not a whole ward--

Millicent gets in front of him, grabs his arms as they lock  
eyes.

MILLICENT

Here's the thing. You, along with  
Anna, hold the key.

Harlan yanks away, gains some distance between them.

Millicent's shoulders drop. She gazes up at the upper floor  
window where David appears.

INT. ASYLUM - HOSPITAL - ANNA'S ROOM -- DAY

Harlan sits with his journal and a pen in hand.

Anna rocks back and forth on the floor.

HARLAN

I didn't hurt Pete. Honest. I just  
wanted to help him.

Anna growls, stares at the wall.

HARLAN (CONT'D)

I can't help Pete unless you help  
me.

Anna rocks harder.

HARLAN (CONT'D)

You've see them, haven't you?

HARLAN (CONT'D)

And it was the bad man who hurt you  
too, wasn't it, Anna?

She shivers uncontrollably and sobs.

Harlan grabs a blanket from her bed and wraps it around her.

INT. ASYLUM - MILLICENT'S HOUSE - LIVING ROOM -- NIGHT

Harlan sits on the couch.

Millicent pours glasses of wine. She hands one to Harlan. He downs it, passes it back for a refill.

Millicent lights a cigarette.

MILLICENT

I'm surprised you're here.  
Curiosity getting the better of  
you?

HARLAN

How are we supposed to help them?

MILLICENT

We have to get them to trust us  
first.

Harlan passes the glass. Millicent hands him the bottle. He guzzles half of it down.

HARLAN

Perhaps, who I thought is Pete, is  
just another one of your missing  
patients.

Millicent shakes her head, blows smoke slowly toward the ceiling.

Harlan jerks up straight.

HARLAN (CONT'D)

David! Maybe he's a mentally ill  
guard that likes locking rogue  
patients away in the old building  
and...

Millicent turns to him.

MILLICENT

Come on, Harlan. Do you really  
think David is alive?

Harlan's eyes widen.

HARLAN

What the hell are you saying?  
Ghosts? No, don't think so.

Millicent sits down beside him.

MILLICENT

I think you know the answer  
already.

Harlan takes another swig from the bottle.

EXT. ASYLUM - OLD HOSPITAL -- NIGHT

Millicent and Harlan hold flashlights. Anna leads the way.  
The three enter.

INT. ASYLUM - OLD HOSPITAL - ENTRANCE -- NIGHT

Harlan flashes the light to the stairs. Millicent and Anna  
ascend, Harlan close behind.

MILLICENT

Lead us to them, Anna.

INT. ASYLUM - OLD HOSPITAL - SECOND FLOOR -- NIGHT

They turn the corner. David appears in front of them. Anna  
gasps, takes a step back.

Millicent places a hand on Anna's arm, nods at David.

MILLICENT

Show us what took place.

INT. ASYLUM - OLD HOSPITAL - SECOND FLOOR - FLASHBACK --  
NIGHT

Suddenly the hallway transforms to it's former self.

The walls are white, but dingy. The lights come on. It  
bustles to life.

NURSES in older fashioned uniforms, rush past with SCREAMING  
PATIENTS and take them to their rooms. All seemingly too busy  
to be aware of their presence.

Anna ahead down the hallway, searching.

The patients stare at Anna as they pass. Anna backs away, attempting to hide behind Millicent.

David, now in fifties style clothing, motions for them to follow.

Wailing and screams come from every room on the floor. Harlan stops in a doorway to observe.

INT. ASYLUM - OLD HOSPITAL - ROOM 1 - FLASHBACK -- DAY

PATIENTS lie in rows of beds with parts of their brains exposed. An electrode, attached directly to the brain, dangles off each head.

They stare off into space, unresponsive, while NURSES force feed them through a tube.

INT. ASYLUM - OLD HOSPITAL - SECOND FLOOR -- FLASHBACK -- NIGHT

HARLAN (V.O.)

Jesus. They were used for nothing more than unethical testing...

Millicent cringes and nods.

Anna closes her eyes, trembles even more.

David waits at the end of the hall, motions again for them to follow. They stop at a larger room.

INT. ASYLUM - OLD HOSPITAL - ROOM 2 - FLASHBACK -- NIGHT

A nurse straps a PREGNANT WOMAN to the bed, exposes her belly.

The Pregnant woman twists her body in pain. She cries out, her eyes full of fear.

A DOCTOR (40s) enters the room, pulls the sheet off a tray of surgery tools, lifts a scalpel, and slices into her belly while the woman is fully awake.

With nothing for pain, she screams in an inhuman agony. The nurse holds her mouth. Her eyes roll back in her head. Her body convulses.

DOCTOR

Stop fighting. The child isn't yours.



The Doctor proceeds. He lifts up the baby.

The pregnant woman's body goes limp on the bed, her own blood spreads over her body.

Harlan turns away in disgust.

Millicent pulls Harlan along.

Anna trembles and grabs her hand.

They follow David to another staircase, descend down into the darkness.

END FLASHBACK

INT. ASYLUM - OLD HOSPITAL - UNDERGROUND TUNNEL -- NIGHT

Anna creeps between Harlan and Millicent through the dimly lit room. She freezes.

David continues deeper into the tunnel. Millicent tugs on her hand. Anna refuses.

ANNA

Bad man's coming. Bad man's coming.  
Bad, bad, bad. No.No.

Anna goes hysterical and screams.

Millicent and Harlan try to calm her. She pulls away and races in the other direction.

Harlan and Millicent chase after her.

INT. ASYLUM - OLD HOSPITAL - SECOND FLOOR -- NIGHT

The asylum is back to it's dilapidated state. Harlan and Millicent check through the empty rooms in a frenzy.

HARLAN/MILLICENT

Anna!

David appears behind them.

DAVID

She's with them now.

HARLAN

What the hell are you talking  
about?

Millicent places a comforting hand on Harlan's arm.

MILLICENT  
I'll explain to you. They won't  
harm her. Trust me.

Millicent leads Harlan away.

EXT. ASYLUM - HOUSE -- DAY

Millicent pulls a file from under her arm and hands it to Harlan.

HARLAN  
What's this?

MILLICENT  
Read.

Harlan sits on the bench scans the pages. His jaw drops.

HARLAN  
I'm confused. This is impossible.

MILLICENT  
Oh I assure you it's true. It  
happened in the building a long  
time ago.

Harlan runs his fingers through his hair.

HARLAN  
Maybe I should just check myself  
in. I'm feeling an episode coming  
on.

Millicent hands a photograph to Harlan.

INSERT PHOTOGRAPH

A sepia picture of the old hospital, still in good condition.  
A forty year old man, resembling Harlan, stands in front of  
the building.

A sign hangs to one side, reading: "BEARDSLEY GROVE INSANE  
ASYLUM"

END INSERT

MILLICENT  
This was originally Beardsley Grove  
Insane Asylum.

HARLAN  
He looks like...

Millicent pulls a yellow, worn newspaper from the folder,  
hands it to Harlan.

MILLICENT  
Your grandfather.

Harlan looks over toward the burnt out building.

HARLAN  
So why's it still standing?

MILLICENT  
If I have it destroyed, I risk  
setting them loose.

HARLAN  
Setting who loose?

Millicent rubs her forehead.

MILLICENT  
In the late nineteen fifties, the  
patients rebelled...

INT. BEARDSLEY GROVE INSANE ASYLUM - FLASHBACK -- NIGHT

PATIENTS go wild, toss over furniture, desks, file boxes.

Hanging lamps are ripped from their holders and tossed across  
the floor. A fire spreads.

MILLICENT (V.O.)  
They referred to him as the "bad  
man."

Some patients chase the staff.

NURSES scream. ORDERLIES struggle to hold back the insane  
mob.

DOCTOR BEN BEARDSLEY (48) rushes halfway down the stairs. His  
jaw drops.

BEN  
Order! Order I say, or it's more  
shock treatment for you all!

The patients stop their frenzy. Smoke fills the room.

HARLAN (V.O.)  
My grandfather was this bad man?

All the patients race up the stairs after the Doctor. His eyes widen, he scurries up the remaining stairs.

BACK TO SCENE

EXT. ASYLUM - MILLICENT'S HOUSE -- NIGHT

Millicent puts away the photograph in the folder.

MILLICENT  
They started the new hospital the next year and had plans to restore the old one but...

HARLAN  
But, what?

Millicent hesitates and watches Harlan's face.

MILLICENT  
When the workers tried to tear down the old building, anyone who entered, died.

Harlan jumps up and heads off the porch, holding his head with both hands.

HARLAN  
I feel like I'm going nuts. It's not you... it's not Anna. It's me.

Millicent jumps up and stands in front of him. She holds his shoulders.

MILLICENT  
You're not crazy, Harlan.

HARLAN  
Then wake my sorry ass up, or shoot me, because this is one fucking bad nightmare I want out of.

Harlan takes a deep breath.

HARLAN (CONT'D)  
I knew that my grandmother had left him, but no-one ever knew why.

Harlan sighs.

HARLAN (CONT'D)

And Anna?

MILLICENT

They wanted her from the first day.

HARLAN

Why?

MILLICENT

That baby you saw cut from the mother...

Harlan nods.

MILLICENT (CONT'D)

That was Anna's mother.

Harlan's eyes widen.

HARLAN

Good Lord.

Millicent swallows hard.

MILLICENT

Your grandfather had raped her. Somehow the patients learnt of it and went over the deep end. One of them managed to escape and ran for help. I think that's your naked man, since he's the only one who runs the grounds freely.

Harlan sinks to one of the steps.

HARLAN

(barely audible)

Why am I here, Millicent?

Millicent sits down beside Harlan.

MILLICENT

I believe you are the one who can bring them comfort. If you can help Anna.

Harlan shakes his head.

HARLAN

I'm not an exorcist.

Millicent touches Harlan's shoulder, smiles at him.

HARLAN (CONT'D)  
She's family.

Millicent pats Harlan on the shoulder.

MILLICENT  
Let me get us something to eat.  
Then I'll explain how it must be  
done.

Millicent gets up, goes into the house.

LATER

Millicent backs out of the house, with a tray in her hands.

MILLICENT  
A sandwich is about the best I  
could do in a short amount of  
time...

Millicent glances around. Harlan is gone.

MILLICENT (CONT'D)  
Harlan?

INT. ASYLUM - OLD HOSPITAL - SECOND FLOOR -- NIGHT

Harlan marches along the passage.

HARLAN  
David!

Harlan bustles in and out of the rooms, searching. He  
stumbles over empty containers, then kicks at them.

HARLAN (CONT'D)  
Come out here, you shit.

David appears in a doorway.

DAVID  
You called?

Harlan nods.

HARLAN  
I've had enough. It's time to end  
this craziness.

David sneers at him.

DAVID  
A little unsettled business?

Harlan slams the wall with his fist in frustration. David turns to him.

DAVID (CONT'D)  
You should not be here, Doctor.  
They want revenge.

HARLAN  
I didn't do anything to them. Now  
help me find Anna.

Harlan storms off to the stairs. David shakes his head, leans over watching.

DAVID  
I wouldn't do that.

Harlan stops, gazes up the stairwell at David.

HARLAN  
They never hurt me in here before.

DAVID  
They didn't have Anna before,  
either.

Harlan storms down the remaining stairs, turns the corner.

The Naked man jumps at Harlan, grabs his arm, twists it back and marches him forward.

He holds a small, rusty saw blade jabbed at Harlan's throat. He leads Harlan through the dark halls down into--

INT. ASYLUM - OLD HOSPITAL - UNDERGROUND TUNNEL -- NIGHT

Harlan struggles to break free from the man's grip. A breeze blows his face.

Harlan gasps in the stale air.

HARLAN  
Let go of me!

Deafening echoes of screams and wails are heard down the long corridor.

Harlan drags his feet, resisting, but the blade goes in further, slicing a gash in his skin.

Chambers, one after the other, contain the victims, feet and hands tied in shackles, leaning against the stone walls. Their eyes are dead and cold. Their bodies lifeless.

Harlan is taken to one of the rooms and forced onto a table.

INT. ASYLUM - OLD HOSPITAL - ROOM -- NIGHT

Another crazed MAN rushes in to assist. His eyes a dull, glaring black. He grins devilishly.

They strap Harlan down on the table. The old asylum's patients fill the room.

They surround the table. All have dull eyes and eerie smiles, in a trance like state.

NAKED MAN

Ready for your treatment, Doctor?

Harlan screams out and struggles but he can barely move.

He shakes his head in fear as one of them comes at him with the saw blade.

CRAZY WOMAN

Now you be still, while we expose your brain.

The woman sneers, displaying her rotting teeth.

CRAZY WOMAN (CONT'D)

This will only hurt a little.

The crazies laugh. Their voices echo off the cold walls.

The naked man lifts the blade, pulling Harlan's hair. He begins to saw back and forth across Harlan's forehead.

Blood drips down Harlan's face. He grimaces and screams in pain.

A young woman screams O.S.

It draws their attention to the doorway. Anna watches, trembling.

Harlan's eyes plead to her for help. She comes closer.

The naked man's hands shake uncontrollably.

Anna throws her body over Harlan to protect him.



ANNA

Stop!

The patients tremble in fear and back away, confused. They scurry out down the hall, shrieking.

Millicent runs into the room with David.

She grabs the blade and slashes the straps holding Harlan's arms. She pulls him to his feet.

MILLICENT

Why didn't you wait for me?

Harlan holds his head. Blood seeps through his fingers.

David struggles as the Naked man overpowers him.

DAVID

Run!

Millicent grabs Anna's hand. Harlan follows behind as they scramble down the dark tunnel to the stairwell.

They climb upstairs, but are greeted by the patients. They force them right back down again.

HARLAN

I've had enough.

Millicent looks to the tunnel.

MILLICENT

Follow me.

Harlan and Anna run in the other direction and follow Millicent into the darkness.

INT. ASYLUM - OLD HOSPITAL - BOILER ROOM - NIGHT

Millicent grabs the rusty old door. It won't budge. Footsteps from the tunnel grow closer O.S.

HARLAN

What the hell do they want from me?

MILLICENT

They're confusing you with your grandfather.

Harlan pushes with all his might against the door with Millicent.

The Naked man appears in the doorway. Anna screams. Harlan spins around.

The patients gain on them.

Harlan kicks the handle with his foot. Millicent rams against it. The door bursts open.

Harlan, Millicent and Anna rush outside into the outer courtyard.

EXT. ASYLUM - HOSPITAL -- NIGHT

Harlan slams the door behind them.

MILLICENT

That's not going to stop them.  
Hurry.

They run through the courtyard to the garden.

Harlan doubles over, clutches his chest and gasps out of breath.

Millicent leads them to the main hospital entrance.

Harlan wipes his hand across his forehead. Fresh blood covers his fingers.

HARLAN

That was loads of fun.

MILLICENT

I told you to wait. Now we're out of time.

HARLAN

I wondered why my family never spoke of him? He sounds like such a nice guy, too.

He follows Millicent and Anna.

INT. ASYLUM - HOSPITAL - ANNA'S ROOM -- NIGHT

Anna sleeps in her bed.

Millicent cleans the wound on Harlan's head. She stitches it up.

MILLICENT  
They're not only pissed but  
confused as well. We better prepare  
for the worst.

Harlan gazes into her eyes while she's wraps a bandage around  
his head.

HARLAN  
So it's not over?

Millicent shakes her head.

MILLICENT  
Unless we find a way to help them.

Harlan raises a brow.

HARLAN  
How?

MILLICENT  
Same as we do with our everyday  
patients. We need to teach them how  
to deal with who they are.

Harlan's jaw drops.

HARLAN  
Uh-huh?

Millicent stops what she's doing.

MILLICENT  
Since most have never known  
freedom, and always suffered mental  
anguish, it will be most difficult.

Anna mutters in her sleep, rolls over. Harlan touches her  
cheek.

HARLAN  
What do they want with her?

MILLICENT  
She's the link between them and  
Beardsley.

HARLAN  
So if we can reach Anna, we can  
reach them.

Millicent nods at Harlan.

MILLICENT

That's why we needed you as well.

Zelda beckons to Millicent through the glass window.

She out. She and Zelda talk outside before Millicent returns.

She pauses in front of Harlan.

MILLICENT (CONT'D)

Your wife, Jennifer, is at the gate.

Harlan jumps up.

HARLAN

What?

Millicent gives him a weak smile.

MILLICENT

I'm giving you the choice now, Harlan. You can walk away from here if you want.

Harlan brushes past Millicent on his way out.

MILLICENT (CONT'D)

But I really hope you stay.

HARLAN

Sorry, Millicent, but I'm done.

Harlan races out of the room. Millicent's head drops.

EXT. ASYLUM - HOSPITAL -- NIGHT

Jennifer leans against her car, waiting. She takes two steps forward as Harlan exits the building.

Jennifer bites her bottom lip as Harlan approaches.

JENNIFER

Harlan, I...

HARLAN

I didn't know you still cared.

JENNIFER

I phoned your secretary... I'm sorry to bother you here when you're working.

Harlan laughs.

HARLAN  
I wish it were that simple.

Harlan grabs her by the arm.

HARLAN (CONT'D)  
Let's get the hell out of here.

Harlan opens the passenger door.

JENNIFER  
Where the hell's your car?

Harlan shrugs.

HARLAN  
We'll get it back when the police  
search this place.

He takes the car keys from Jennifer.

Screams omit from the new hospital building. The lights  
inside flicker on and off.

Harlan hesitates.

JENNIFER  
Harlan, what is it?

Harlan shakes his head.

HARLAN  
Hurry.

JENNIFER  
What about your belonging?

HARLAN  
The hell with them.

Jennifer shakes her head. They get into the car.

EXT. ASYLUM -- NIGHT

Jennifer's car pulls up at the inside of the gate. Harlan  
gets out the car.

HARLAN  
Open this fucking gate, or I'll--

The gates slowly open. Harlan frowns, looks around as if expecting someone to stop him.

He gets back in the car, but Jennifer is in the driver's seat.

JENNIFER

You better let me drive.

He rushes to the passenger side. The car speeds through the gates.

INT. JENNIFER'S CAR - MOUNTAIN ROAD -- NIGHT

Jennifer steers the car down the road.

Harlan rests his head against the window and gazes out in thought.

JENNIFER

You want to tell me what the hell happened back there?

HARLAN

Long story.

JENNIFER

What happened to your head?

Harlan laughs but quickly returns to his solemn mood.

HARLAN

If I told you, you'd swing around the car and have me committed.

Jennifer's jaw drops.

JENNIFER

You're scaring me, Harlan.

HARLAN

Why'd you come here? No love left, remember?

Jennifer bites her lip hard.

Harlan lifts his head from the window, his face demands an answer.

Jennifer hesitates.

JENNIFER

Can you forgive me?

HARLAN

You came all the way here to ask me that?

Jennifer nods, turns her head away.

JENNIFER

After five years of marriage, I need to have that at least.

Harlan leans his head back against the window and closes his eyes.

HARLAN

You're forgiven.

JENNIFER

Thanks. So are you.

Harlan's eyes pop open wide. He sits up straight.

HARLAN

Stop the car.

Jennifer frowns.

JENNIFER

Why?

HARLAN

Do it!

Jennifer hits the brakes.

EXT. ASYLUM -- LATER

The car pulls up to the gates.

Harlan jumps out and rattles them. He runs to the guard booth, bangs on the window. No one is inside.

The hospital is dark. Screams of anguish permeate from the building.

Jennifer gets out and stands next to him.

JENNIFER

Harlan, please tell me what's going on?

Harlan pushes her aside.

HARLAN

Stand back and don't move.

JENNIFER

What the hell are you doing now?

Harlan jumps in the car, drives it back and rams the gates. The hood of the car crumples against the force.

He pulls back again and rams at higher speed. Jennifer covers her mouth.

Again he pulls the car into reverse, comes at the gates at full speed.

He slams into the gates hard. They spring open. The car continues a distance and stops.

Jennifer runs to the passenger side, jumps in.

The car drives down the road and comes to a stop at the main entrance.

EXT. ASYLUM - HOSPITAL -- NIGHT

HARLAN

Come on. We've got to help them.

JENNIFER

Help who? Harlan, I don't think--

Harlan grabs her arm and pulls her along.

HARLAN

You don't want to wait out here to find out.

In the distance, a man can be seen entering the old building. Harlan starts heading that way, but the screams from inside the hospital get louder.

Harlan retreats to the hospital, tries the main entrance doors but they're locked.

HARLAN (CONT'D)

Shit.

JENNIFER

Oh no, I'm not going in there.

Jennifer grimaces with each scream, backs away.



He lifts up one of the benches and slams it through the pane in the entrance doors. Glass shatters.

Harlan clears away the glass, grabs Jennifer's hand, pulling her inside.

INT. ASYLUM - HOSPITAL -- LATER

Harlan and Jennifer slide along the walls, feeling their way in the dark.

A beam of light from a flashlight comes around the corner.

HARLAN

Hello? It's me, Harlan.

Zelda shines the beam in his eyes. She runs in their direction.

ZELDA

They've trapped Anna and Doctor Prague.

Zelda leads them quickly down the hallway. They turn a corner.

Two guards' bodies lie in the hallway. Their faces have been slashed, and their clothes ripped.

Jennifer gasps, pulls against Harlan.

JENNIFER

We've got to call the police. Let's go.

Harlan goes after her, grabs her arm.

HARLAN

The police can't help.

JENNIFER

Then give them a sedative.

HARLAN

Uh, that's not going to work on these patients.

One of the crazies comes down the hall.

Zelda points the light into the dark, glaring eyes. She backs away.

Jennifer screams. They run in the other direction.

JENNIFER  
What the hell is that?

HARLAN  
A patient.

They turn the corner and trip over a dead nurse. Zelda checks for a pulse, shakes her head.

They continue towards Anna's room

The crazies crowd around them at the door. Jennifer backs away.

HARLAN (CONT'D)  
Wait. Give me the flashlight. They think I'm --

He holds the light in his face.

HARLAN (CONT'D)  
Get back, I say. Back!

The Crazies tremble with fear. They scurry away from the door.

Harlan shines the light inside and sees Millicent protecting Anna in the corner.

He shines the light up in his face allowing Millicent to it's him.

INT. ASYLUM - HOSPITAL - ANNA'S ROOM -- NIGHT

Millicent jumps up, opens the door.

Harlan, Jennifer and Zelda enter and lock the doors behind them.

MILLICENT  
I'm so glad you changed your mind.

Harlan races to Anna, now shivering in a state of shock.

HARLAN  
Anna. Look at me.

Harlan pulls her chin forcing eye contact. Anna's eyes meet his.

HARLAN (CONT'D)  
I know the answer. I know how to help Pete.

Anna's eyes widen.

ANNA  
Where's Pete?

Harlan nods his head.

HARLAN  
We can help him.

Anna eyes brighten.

HARLAN (CONT'D)  
I want you to close your eyes and  
go back in time with me.

Anna shuffles away, scared. Harlan grabs hold of her arm,  
turns her to face him again.

HARLAN (CONT'D)  
Do it for Pete. I want you to  
relax, close your eyes and trust  
me.

Anna slowly nods, closes her eyes. Jennifer touches Harlan's  
arm.

JENNIFER  
I thought you--

Harlan keeps his eyes on Anna.

HARLAN  
This is the only way.

He goes down on his haunches in front of Anna.

HARLAN (CONT'D)  
Think back in your mind, Anna.  
Count from one hundred backwards.

ANNA  
Ninety-nine, ninety-eight, ninety-  
seven.

HARLAN  
You're going back in time.

Anna's eye lids flutter.

ANNA  
Ninety-six, ninety-five.

HARLAN

Wherever you are, just relax as you go deeper into your past.

Anna struggles, and backs away.

ANNA

Can't breathe.

Harlan touches her shoulder. She calms.

HARLAN

Concentrate, Anna. Keep counting. Ninety-four...

Anna counts her way back into a deep trance.

Zelda puts her hands over her mouth and trembles.

Jennifer keeps her eyes on the window. Millicent moves close to Harlan to observe.

INT. ASYLUM - HOSPITAL - ANNA'S ROOM - FLASHBACK -- DAY

ANNA (20s) rocks back and forth on the floor. She sobs.

A NURSE checks in on her.

ANNA

Pete?

The nurse shakes her head.

Anna's sadness turns to rage. She jumps up and attacks the nurse.

ANNA (CONT'D)

You can't keep him from me!

HARLAN (V.O.)

Why are you so attached to Pete?

ANNA

He's my baby.

HARLAN (V.O.)

Your baby?!

Anna cries.

HARLAN (V.O.)

Okay. Okay. Count. I want to go back further to your childhood.

Anna counts backwards.

ANNA  
Eight-seven, eighty-six...

EXT. GARDEN - FLASHBACK -- NIGHT

HARLAN (V.O.)  
What do you see, Anna?

ANNA  
My mommy found me.

A WOMAN, her face hidden, dressed in a seventies style dress, carries a baby, runs out of the gate.

HARLAN (V.O.)  
What else do you remember? Count again.

ANNA  
Eighty-five, eighty-four...

INT. APARTMENT - ANNA'S ROOM - FLASHBACK -- NIGHT

ANNA (20s) lies on her bed, sleeping.

A MAN sneaks into the room. Anna screams. He clasps his hand over her mouth.

HARLAN (V.O.)  
Where are we now?

ANNA  
No. No. It's the Bad Man. Make him go away.

HARLAN (V.O.)  
He can't hurt you here.

ANNA  
He always hurts me. Make him go away!

HARLAN (V.O.)  
Do you know the bad man, Anna?

ANNA  
Yes... It's Father.

The man, Ben Beardsley (60s) whispers into Anna's ear. She attempts to scream, but it's muffled by his hand. He injects a sedative into her arm. She blacks out.

Anna wakes, blood stains the bed sheets. She sobs.

HARLAN (V.O.)  
You're safe, Anna, I'm here with  
you. Leave that place. Count back  
again.

Anna slowly counts backwards.

ANNA  
Eighty-four, Eighty-three...

INT. HOSPITAL - FLASHBACK -- DAY

Anna lies on a hospital bed. Sweat beads on her forehead.

ZELDA (40s) stares at a baby boy in her arms.

Anna stretches her arms out to take the baby. Zelda shakes her head.

ZELDA  
Mommy will take care of the baby  
for you, Anna.

BACK TO SCENE

Anna cries softly, her eyes still closed. Zelda sobs into her hands.

Millicent turns to Zelda

MILLICENT  
How...?

Harlan glares at Millicent, indicates for her to be silent. He touches Anna's shoulder.

HARLAN  
You'll be able to forgive all those  
who have hurt you and forget the  
past now.

Anna scrunches up her face.

HARLAN (CONT'D)  
It's the only way to help Pete.

Anna slowly nods.

HARLAN (CONT'D)

At the count of three, and the snap of my fingers, I want you to come back to us.

Anna, with her eyes still closed, waits.

HARLAN (CONT'D)

One... Two... Three...

Harlan snaps his fingers. Anna opens her eyes.

Zelda holds back tears as Harlan confronts her.

Zelda lifts her blouse, exposing a deep scar across her belly.

Harlan backs away, covers his mouth with his hand, in shock.

HARLAN (CONT'D)

You were the woman...?

Zelda nods her head.

ZELDA

David and I both worked at the hospital. We were married, had a daughter.

Millicent puts her arms around Zelda.

ZELDA (CONT'D)

One night as I was leaving work, I was attacked, raped. He wore a mask, and I didn't know until...

Harlan gasps.

HARLAN

Ben Beardsley?

ZELDA

He then had me locked up as a patient, and medicated me. One of the patients had seen what happened.

Zelda sobs.

ZELDA (CONT'D)

David was wild with anger. He came searching for me.

Zelda stares into space, her eyes glaze over as painful memories flood back.

ZELDA (CONT'D)

Things got out of control. Beardsley had David killed. He stripped down the patient who witnessed what happened to me, shackled him and performed all kinds of treatments on him.

HARLAN

The patient that runs around naked?

Zelda sobs.

ZELDA

He kept me locked up, took Anna when she was born. When the other patients heard about it, they took control and the fire broke out

Zelda gives Anna a look of compassion.

ZELDA (CONT'D)

My baby Anna was in the main house with a nurse. I found her there, and fled. I didn't know Dr. Beardsley had escaped.

HARLAN

But he found you again, didn't he?

Zelda nods, then becomes hysterical.

ZELDA

Years later. He broke into our house and raped my Anna... His own daughter.

MILLICENT

Bastard!

Millicent puts her arm around Zelda.

ZELDA

When Anna was pregnant, we managed to escape.

Zelda breaks down, and sobs into Millicent's shoulder.



ZELDA (CONT'D)

I put Pete up for adoption, brought Anna here where I knew they'd protect her from him. I needed to keep them both safe.

Zelda pulls a tissue from her pocket, wipes her eyes.

ZELDA (CONT'D)

I always followed Pete's life, but he was very troubled. His adoptive parents couldn't manage any more. I arranged for him to be brought here as for treatment as his safety as well.

Zelda runs to Anna's side, holds Anna close to her.

ZELDA (CONT'D)

I'm so sorry, baby. I didn't want to bring you here, but I needed you to be safe. I knew the spirits would protect you.

Anna softly cries against Zelda's shoulder.

The lights flicker on. Jennifer keeps checking the glass window in the door, where crazies still stand.

ZELDA (CONT'D)

Please forgive me.

Millicent stands, stunned.

MILLICENT

Harlan, there's something we need to take care of.

Harlan nods.

Millicent gives Jennifer a questioning look.

HARLAN

Oh, sorry. Jennifer, this is Millie.

Millicent shakes her hand.

MILLICENT

Nice to meet you.

Jennifer points at the window as the crazies begin to fade.

Jennifer returns her gaze to the window. Nothing there.  
Harlan touches her shoulder and she startles, already jumpy.

HARLAN

You'd better stay here with Anna  
and Zelda.

Jennifer, in a state of shock, nods.

EXT. ASYLUM - MILLICENT'S HOUSE -- NIGHT

Harlan and Millicent run to her house.

HARLAN

I wonder what happened to Pete?

MILLICENT

My guess, Ben Beardsley. Anna tried  
to help protect him, but couldn't.

HARLAN

Let me get this straight, Ben  
Beardsley is still alive?

MILLICENT

It would seem that way.

HARLAN

Evil bastard. He needs to hang.

Millicent nods her head. They enter the house.

INT. ASYLUM - MILLICENT'S HOUSE -- LATER

Millicent picks up the phone and dials. She lights a  
cigarette while she waits.

Harlan watches out the window.

Millicent's dog barks at the door to go out.

MILLICENT

This is Mercy Hills. We've got a  
bad situation here and need  
immediate help... Thank you.

Millicent slams down the phone.

HARLAN

Thought that phone was dead?

MILLICENT

I just pulled the lines when you  
were around.

Harlan rolls his eyes.

HARLAN

I just remembered something. I  
could have sworn I saw a man enter  
the old hospital earlier.

Millicent grabs two flashlights, leads him outside. She  
stops and listens.

INT. ASYLUM - OLD HOSPITAL - ENTRANCE -- NIGHT

Millicent shines the light around the room. Harlan does the  
same.

Millicent's dog barks at the stairs.

HARLAN

David? Come out. We need to speak  
to you.

MILLICENT

I just heard something.

Harlan points downstairs. Millicent pats the dog.

MILLICENT (CONT'D)

Wait here, boy.

Millicent and Harlan descend.

INT. ASYLUM - OLD HOSPITAL - UNDERGROUND TUNNEL -- NIGHT

They go through the tunnel, check each room on the way.

HARLAN

Maybe we should wait for the  
police.

MILLICENT

Yeah? And tell them what?

They hear a moan O.S. and run in that direction, stopping in  
front of a closed door.

MILLICENT (CONT'D)

Count of three.

Millicent counts, opens the door.

INT. ASYLUM - OLD HOSPITAL - ROOM -- NIGHT

David spins around. Ben Beardsley (94), naked, is tied in shackles.

David, his eyes wild, skin pale, reveals a long butcher knife.

Harlan enters the room cautiously.

Ben Beardsley's eyes widen. He stares at Harlan, pleading.

HARLAN  
You're a fucking beast.

Ben Beardsley's shakes his head.

BEN  
They're lying to you. I'm just an old man.

Millicent closes in on David.

HARLAN  
An old man who should've died in that fire.

DAVID  
You can not stop me any more.

David spins around and plunges the knife deep into Ben Beardsley's chest.

Blood dribbles from around the wound and pools at his feet.

DAVID (CONT'D)  
Your turn for hell.

The life's blood drains out of Ben Beardsley. His body goes limp.

MILLICENT  
You're free now.

David stands back.

DAVID  
Yeah, finally. Good bye, Millicent.  
I love you.

He turns to Millicent touches her cheek as he fades away until he's totally gone.

Millicent whimpers.

MILLICENT  
Rest in peace, Daddy.

Harlan gapes at Millicent.

HARLAN  
You're...?!

Millicent nods.

MILLICENT  
Zelda and David's daughter.

HARLAN  
Anna's sister?

Millicent shrugs.

MILLICENT  
Half.

Harlan clutches his forehead, shakes his head in amazement.

INT. ASYLUM - HOSPITAL - ANNA'S ROOM -- NIGHT

Harlan sits on Anna's bed next to her.

ANNA  
Pete was here.

HARLAN  
Where?

Anna fidgets with her hands.

ANNA  
He was different. Peaceful. He said good-bye.

HARLAN  
You okay with that?

Anna nods. Harlan hugs her.

HARLAN (CONT'D)  
Thank you, Anna, for helping me see.

Anna wraps her arms around him in a bear hug.

HARLAN (CONT'D)  
I want you to have this.

Harlan hands his journal to Anna.

EXT. ASYLUM - HOSPITAL -- NIGHT

Lights flash on the police vehicles. Police swarm the buildings. Ambulances pull up.

Millicent holds her dog in her arms. Jennifer and Harlan stand with her, watch the activities.

HARLAN  
Please tell me that's the end of it.

MILLICENT  
Zelda wants to take Anna home now.

Jennifer grabs Harlan's arm. He pats it.

HARLAN  
May I go home now, too?

MILLICENT  
Did you really think I would shoot you?

Millicent laughs, hands him a set of keys from her pocket.

MILLICENT (CONT'D)  
Car's around back. We couldn't have done it without your help, Harlan.

Harlan puts his arm around Jennifer, guides her away. He stops, turns back to Millicent.

HARLAN  
You'll be seeing a lot of me, you know. My family's here.

Millicent chuckles.

A POLICE OFFICER over to Millicent.

POLICE OFFICER  
How old would you say they were, Ma'am?

MILLICENT  
Pretty damn old.

The cop furrows his brow, puzzled.

INT. HARLAN'S CAR - MOUNTAIN ROAD -- NIGHT

Harlan drives.

Jennifer clenches her hands together tight. Her eyes stare out the window.

JENNIFER  
Want to tell me now? What the hell was that all about?

HARLAN  
Lets just say you're lucky I turned out so normal.

Jennifer grins.

JENNIFER  
Normal, but not perfect.

Harlan chuckles, puts his arm on Jennifer's knee. She leans her head on his shoulder.

JENNIFER (CONT'D)  
Does this mean I get a second chance?

Harlan glances at her face.

HARLAN  
Maybe I am a bit crazy...

Jennifer frowns.

HARLAN (CONT'D)  
Just crazy about you.

Harlan kisses her forehead.

JENNIFER  
Still want that baby?

HARLAN  
After meeting the rest of my family...

Jennifer chuckles.

JENNIFER  
Maybe we better adopt.

Harlan nods.

FADE OUT.