

MIRRORS

by

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"I give you the secret of all secrets. Mirrors are the gates through which death comes and goes. Tell no one."

Orphée, Jean Cocteau

1	OMITTED	1	#
1A	INT. NIGHT - HARLEM SUBWAY STATION	1A	#
	A subway screeches by at full speed revealing a station platform somewhere in Harlem.		# #
	A man runs for his life in the deserted space. He's an African American male in his forties wearing a security guard uniform.		# #
	He turns into an empty corridor, climbs a set of stairs towards the exit, but- The gates are down and the station is closed.		# #
	Desperate and out of breath, he is forced to trace his way back, searching for an exit or a place to hide. He sees a door to the public restroom and runs inside.		# # #
1B	INT. NIGHT - SUBWAY PUBLIC RESTROOM	1B	#
	The place is deserted as well. One of the mirrors is smashed while the others are covered by graffiti and dirt -		# #
	The neon lights are flickering, bringing the place in and out of the dark.		# #
	The man checks each stall one at a time.		#
	His face lights up as he looks inside the last one-		#
	A SMALL WINDOW ABOVE THE TOILET IS JUST BIG ENOUGH FOR HIM TO CRAWL THROUGH.		# #
	He steps onto the toilet seat but the window is shut too tight. After a brief struggle, he swings it open, only to discover-		# #
	A wall of bricks.		#
	Panic returns to his eyes. He slowly opens the stall door, fearful of what could be waiting outside.		# #
	A FAINT SOUND OF SHATTERING GLASS is heard.		#
	He quickly shuts the door, holding his breath. Frozen.		#
	Silence.		#
	His heart racing, he exits the stall in the direction of the sound. The place is empty.		# #
	The room is revealed by flashes of flickering neon lights.		#
	He moves closer to the sinks and the spiderweb cracked mirror. His image is fragmented and deformed. It resembles a Cubist portrait.		# # #

(CONTINUED)

1B CONTINUED:

1B

MAN

I'm sorry... I... I... I wasn't trying
to get away...

He talks to his own reflection in the mirror-

MAN (CONT'D)

No, please don't...

He approaches and starts crying like a child. His head resting
against the mirror, he pleads for his life. Then, seeing the
dirt and grime on the mirror, his behaving shifts to another
extreme. He starts cleaning it frantically with his hands. Too
frantically-

A piece of the spiderweb cracked mirror falls on the ground.

Immediately, he bends down to pick it up but-

HIS REFLECTION IN THE MIRROR REMAINS STANDING IN SILENCE,
WATCHING HIM.

Looking up, the man realizes his reflection has become
independent. A separate being...

Terrified, he slowly stands staring at his stationary double.

The pointy and sharp piece of broken mirror in his hand reflects
the neon lights just like a knife blade.

His eyes turn cold with fear when-

HIS DOUBLE IN THE MIRROR STABS ITSELF DEEP IN ITS THROAT!

IN REALITY, THE MAN HAS NOT MOVED AN INCH, YET HIS THROAT RIPS
OPEN, RELEASING A RIVER OF BLOOD.

Void of any facial expression, the man's reflection slices his
jugular from end to end.

In reality, the man chokes on his own blood which splatters on
the mirror- TURNING THE IMAGE TO A DARK DEEP RED.

CUT TO:

1C EXT. DAY - NEW YORK

1C #

OPENING CREDITS ON-

All the reflections catch in the glass buildings of Manhattan-

The traffic in the streets, the old turn-of-the-century façades,
the people walking on the sidewalk, the pigeons flying away, the
Brooklyn Bridge and the Manhattan skyline reflecting off the
surface of the Hudson River...

(CONTINUED)

1C CONTINUED:

1C

Seen through the mirrored surfaces, everything in the city seems *
to move in a distorted way. Ominous. *

The softness of the sun's rising light is contrasted with the *
eerie, haunting music. *

CUT TO:

2 **INT. DAY - APARTMENT QUEENS** 2 *

"A WEEK BEFORE" #

Bip. Bip. Bip...

It's 8 a.m. The blinking digital numbers of the alarm clock #
reflect off the wooden floor of the apartment. #

The sunlight is diffused through the drawn curtains of the #
living room. #

Seen in the reflection of the TV-set, a man is sleeping on the #
couch. He switches off the alarm and rises to go into the #
bathroom. #

3 **BATHROOM - CONTINUITY** 3

Like a thick fog, the steam from the shower fills the bathroom. *
The shower turns off. A hand reaches out to wipe away the mist *
on the mirror above the sink, revealing-

The face of BEN CARSON, 41 years old. His eyes reflect the #
hardships of life. A life, that from the lines on his face, we #
suspect hasn't been easy. On his chest and shoulder, SEVERAL #
BULLET SCARS. #

Ben changes his razor blade and starts to shave his 3 day old
stubble.

4 **BEDROOM - CONTINUITY** 4

Ben finishes getting dressed and walks to the half opened #
bedroom door. #

Inside, ANGELA is asleep in the bed. She is younger than Ben. #

ANGELA awakens slowly- #

ANGELA

What time is it?

BEN

Almost 8:30... Coffee?

(CONTINUED)

4 CONTINUED:

ANGELA
No, you're going to be late.

BEN
Go back to sleep... I'll call you, OK?

ANGELA
Yeah, I won't be working until later
tonight. #

He comes to kiss her on the forehead. She opens a sleepy eye and
smiles. #

ANGELA (CONT'D) #
You shaved? #

She strokes his face gently. #

ANGELA (CONT'D) #
I like it. It makes you look younger. #

Ben slips on his old military parka before leaving. *

ANGELA (CONT'D) #
Good luck! #

BEN #
See you later, Angie. #

5 INT. DAY - HALLWAY BUILDING 5

Ben walks down the hallway. The building is old and clearly not
well maintained, cracks and graffiti cover the walls. #

CUT TO: #

6 OMITTED 6 #

7 OMITTED 7 #

7A EXT. DAY - MANHATTAN 7A #

The downtown streets are clogged with the early morning rush
hour traffic. #

8 INT. DAY - POLICE STATION- MANHATTAN 8 #

On the honorary board of the NYPD we can read the names of all
the officers decorated for their courage. In the reflection of
the copper plate we find Ben, sitting on the bench across from
the office of - #

(CONTINUED)

8 CONTINUED:

Captain LARRY BYRNE (55) who appears at the end of the corridor- #

LARRY #
 Sorry, I'm late... Have you been #
 waiting long? #

BEN #
 I just got here. #

They shake hands. #

LARRY #
 You look awful. #

BEN #
 Thanks Larry. #

LARRY #
 You know, you should sleep at night. #
 Come in... #

Ben follows him into the office. #

9 **INT. DAY - LARRY'S' OFFICE** 9 #

Larry takes a seat and briefly looks over the messages and files #
 that have been dropped off on his desk- #

LARRY #
 So did you find an apartment yet? #

BEN #
 No, not yet. #

LARRY #
 You need a place to stay? #

BEN #
 No, I'm staying at my sister's, in #
 Queens. #

LARRY #
 I didn't know you had a sister. What #
 does she do? #

BEN #
 She's a bartender. #

LARRY #
 That's not too good for you! Anyway, #
 you know you are always welcome to #
 stay at our house. #

Larry looks up at Ben, slightly uneasy- #

LARRY (CONT'D) #

I ran into Amy the other day. How are #
things going between the two of you? #

Ben remains silent. He obviously doesn't want to get into that #
subject. #

LARRY (CONT'D) #

So, why did you want to see me Ben? #

BEN #

You know what I want. I'm ready to #
come back, I'm feeling much better #
now. #

LARRY #

Listen Ben, I can't bring you back on #
the force. Nobody in the squad wants #
you around right now. I'm sorry but I #
have to be honest with you. You #
understand, right? #

BEN #

Larry, I'm telling you, I'm ready. #

LARRY #

If it was up to me, I would bring you #
back tomorrow, but I'm not the only #
one who decides. Listen, I think I've #
got something else for you. I know a #
guy at the Mayflower corporation and #
they need someone to watch over one of #
their department stores. #

BEN #

What?! Come on Larry, a security guard #
job... I'm not ready to retire yet! #

LARRY #

Hey! I'm just trying to help here. I #
know you're over qualified for that #
position but it's a good opportunity #
for you for the time being...until the #
situation here quiets down. Also the #
money is not that bad. #

Ben is having a hard time to contain his anger. #

LARRY (CONT'D) #

You need the money, Ben. You're in the #
middle of a divorce and you've got #
child support to cover. If you want to #
see your kids, you've got to get a #
job, any job. #

Deep inside, Ben knows Larry's right. #

9 CONTINUED: (2)

9

LARRY (CONT'D) #
Do you know the Mayflower on West 38th #
Street? #

BEN #
I do. The one that burned down? #

LARRY #
Yes, their night watchman hasn't shown #
up for work in several days. They need #
someone right away. Take it, relax, #
and we will talk about your situation #
again in a couple months. #

BEN #
Yeah, in a couple months... I gave #
everything for the NYPD. I almost died #
out there. Everyone seems to have #
forgotten that. #

LARRY #
I didn't. #

CUT TO: #

10 INT. DAY- CORONER'S OFFICE

10

We discover a whole different world-

In the sterile environment of the NYC Chief Medical Examiner's #
Office, forensic scientists with tape recorders in hand, #
describe the corpses. #

We are a world away from the Hollywood clichés of neatly laid #
out, immaculate cadavers. Here, some of the corpses have reached #
a state of advanced decomposition and others are still frozen in #
contorted positions, expressing their ultimate agony before #
dying. From the homeless man fished out of the river, to the #
woman killed by gun shots, each corpse tells his own story...

Amidst the group of doctors 35-year-old AMY, deeply immersed in #
an autopsy, is interrupted by her cell phone. #

Amy checks the display for the incoming call- BEN. She hesitates #
for a moment and doesn't answer the call. #

Amy goes back to the postmortem analysis on her tape recorder.

11 EXT. DAY - NEW YORK

11

Dozens of pigeons fly away as the above ground subway passes by.

(CONTINUED)

AMY (O.S.)

" ...You have reached Amy Carson. I am not available to take your call. Please leave a message and I will get back to you as soon as I can."

#

Caught in the pouring rain, Ben has taken shelter under the scaffolding at a street corner. He plugs his ear with his finger to block the traffic and city commotion -

BEN

(on Amy's voicemail)

Amy, it's me... I just wanted to let you know that I got a job today... It's nothing special, just a security guard job... If you still want to go ahead with it, we can sign the divorce papers... I mean, if that's what you really want.

#

(he hesitates)

I've been thinking about Michael's birthday tomorrow. It would be nice if we could celebrate it together ... You know, for the kids' sake... Call me... Please.

*
*

#

Ben hangs up the phone. He lingers under the scaffolding for a moment, watching the falling rain.

12 **EXT. DAY - NEW YORK**

12

*

The glass skyscrapers mirror the black clouds in the sky above as they slowly break up, giving way to the sun.

*

13 **EXT. DAY - MAYFLOWER DEPARTMENT STORE**

13

On 38th Street, just off of Broadway, the Mayflower has withstood the passage of time and the huge fire that forced it to shut down-

The damage from the fire is still noticeable on the facade of the building-

The fire appears to have started on the ground floor and seems to have spread all the way up to the top. Some of the windows are shattered, while others are boarded up. What was once an impressive ornate building, a fine example of 1920's architecture standing on one of Manhattan's most dynamic streets, now gives off a feeling of devastation and desolation.

What is left of it is a mere ruin, a sort of neglected ghost ship, abandoned in the heart of the city.

14 INT. DAY - MAYFLOWER

14

The last beams of daylight shine through the broken windowpanes.

Inside the department store, everything has remained the same since the fire, as if time stood still. The display cases, the departments, the mannequins, and even the clothes are all burnt or blackened by the fire. A thick coat of soot covers the floor and rainwater drips down all over the place.

MAN (O.S.)

It's been five years and they're still
in a legal battle with the insurance
companies. Even cleaning up that mess
is impossible...

#

In his dark brown uniform, the daytime security guard, LORENZO SAPELLI, 60's, seems pleased to guide Ben through what was once a temple of beauty and vanity.

*

LORENZO

You know, the Meredith family acquired
this building after St. John's
Hospital closed in 1952. It was the
very first Mayflower to open on the
East Coast.

#

On the cracked walls, THE HUGE 1920 MIRRORS that have survived the flames reflect merely the remnants of the past. The customers are long gone and have been replaced by pigeons flying in and out of the gaps in the roof.

*

LORENZO (CONT'D)

The company wants us to patrol the
premises every couple of hours, but I
do my rounds every three hours and
that's more than enough. Anyway,
you'll see, there's not much going on.
It's pretty calm around here.

#

Ben follows Lorenzo through the burnt display counters. He listens but his mind has drifted elsewhere. This place makes him uncomfortable. It's not only the lingering smell of a fire, but also a sense of death that hangs over it.

#

The whistling of the wind through the store's old ventilation system sounds like faraway voices.

#

Ben and Lorenzo appear at the top of the staircase of the 2nd floor.

LORENZO (CONT'D)

Here you go... Men's department, or
what's left of it anyway...

(CONTINUED)

Ben observes the surroundings- Yet another spectacle of devastation.

LORENZO (CONT'D)

Thank God you didn't show up any later. This place gives me the chills at night. ... No electricity, and all these mirrors... You know, I live in Brooklyn near a Jewish neighborhood, and when someone dies, they cover all the mirrors in their house. Some say that it's just to renounce all vanity during the mourning period, but others say something else... They say it's to keep the soul of the dead from being trapped in the mirrors... Believe it or not, there's always a bit of truth in any superstition. Am I right?

*
*
*

*
*

Amused and skeptical at the same time, Ben contemplates the mirrors that surround him-

*

LORENZO (CONT'D)

I guess you just have to keep your eyes away from them.

*

Unlike the rest of the scenery, THE MIRRORS ARE PERFECTLY CLEAN AND GLISTENING.

BEN

Did you clean them?

LORENZO

What?

BEN

The mirrors, why are they so clean?

#

Lorenzo smiles-

LORENZO

That's Gary Lewis, the fellow who worked here before you. He was completely obsessed with these damn mirrors. He'd spend the entire night polishing them.

#

BEN

Why did he leave?

LORENZO

No idea. Just didn't show up one night. I take it he's found a better opportunity somewhere else.

#

(MORE)

14 CONTINUED: (2)

14

LORENZO (CONT'D)

I'm not one to complain, but I never really liked him much... Could never be bothered to say hello or at least ask "how are you doing?"... I mean, damn, do we work together as a team or what?! You, on the other hand, seem like a nice guy. How long has it been since you left the NYPD?

#

BEN

Almost a year.

#

LORENZO

Why did you resign from the force? You were a detective, is that correct?

#

BEN

I was wounded during a holdup... It kind of changed my perspective on things.

#

Ben and Lorenzo reach the next floor.

LORENZO

Third floor... Ladies' department. You gotta be careful here. When the wind blows, sometimes the tiles fly off the roof and they'll just snap your ear off, if you follow what I'm saying...

*

Lorenzo checks the time on his watch.

LORENZO (CONT'D)

Well, I'll let you get acquainted with the rest of the store on your own.

They turn around.

LORENZO (CONT'D)

Follow me, I'll show you our "headquarters" and I'll get you one of these uniforms.

15 EXT. DUSK - MAYFLOWER - SECURITY GUARD TRAILER

15

It's almost night. Ben and Lorenzo have finished their visit and exit the department store.

#

LORENZO

We were a pretty big team working here before the fire. When you stop to think that of all the department stores in New York, this one was the most beautiful, the most luxurious... It breaks your heart, it really does...

#

15 CONTINUED:

15

Outside the building behind the fence blocking its entry, a construction trailer has been outfitted for the guards.

LORENZO (CONT'D)

Here you go. This is where you'll be spending most of your time. At least you've got electricity in here. It's nice and warm, and there's even a TV.

#

16 INT. NIGHT - SECURITY GUARD TRAILER

16

Cartoons flicker on an old television set. All bundled up in a coat, and wearing a woolen hat, a young boy is watching TV. Lorenzo and Ben enter the mobile home-

LORENZO

Lorenzo Junior, my grandson... Say hello Lorenzo.

LORENZO JR.

Hello.

LORENZO

Lorenzo and I are going to the movies tonight...

#

Lorenzo strokes his grandson on the head and proceeds to the back of the mobile home, leaving Ben alone with the child. The boy looks almost hypnotized by the images on TV.

BEN

How old are you, Lorenzo?

LORENZO JR.

8.

Lorenzo Jr. shifts his attention from the cartoons and stares Ben in the face-

LORENZO JR. (CONT'D)

Do you work in the department store?

*

BEN

I do now.

LORENZO JR.

Grandpa says there are ghosts in the store... Is that true?

Ben smiles.

BEN

I think your grandpa just wants to scare you a little.

Lorenzo Senior has changed clothes, and returns with a uniform, which he hands over to Ben-

LORENZO

Here, this should fit you. Lorenzo,
put your coat on... We are already late. #

(to Ben, on the sly)

There's a drop of Jack Daniel's in the
cupboard... To keep yourself warm. #

Lorenzo hands over the keys-

LORENZO (CONT'D)

Well, Ben, the place is all yours.

He's about to leave when-

LORENZO (CONT'D)

Oh! I forgot the most important
thing... the flashlights! You'll be
needing one of these at night. We've
got two of them. They run on
batteries. Don't forget to charge
them... See you in the morning, Ben. *

BEN

See you tomorrow. #

Lorenzo and Lorenzo Jr. exit the trailer. Through the window, Ben sees them walk out to the street.

Ben inspects the trailer- scattered with knickknacks, the decoration of the place corresponds well with Lorenzo's personality - warmhearted and humble.

The clock on the wall shows 7 p.m.... A long night lies ahead.

Ben grabs a flashlight and turns it on. The beam of light is dazzling-

CUT TO:

17 INT. NIGHT - MAYFLOWER - A FEW HOURS LATER

17

The flashlight sweeps across the dark entrance hall.

Wearing the security guard's uniform marked with an embroidered "M", Ben makes his first round of the store.

The pigeons perched on the roof seem to observe him.

Ben proceeds slowly up the stairs.

18	- SECOND FLOOR -	18	
	In the Men's department, Ben's flashlight is a mere luminous spot twirling in the night.		
	The ever-present mirrors magnify the space to infinity.		
19	- THIRD FLOOR -	19	
	Ben walks through the different sections of the Ladies' department. He examines the remains of the charred garments sagging on the hangers.		
	The silhouettes of the burnt mannequins emerge in the gloom of the night.		
	STRANGE AND DISTURBING SHAPES REFLECT OFF THE MIRRORS.		#
19A	EXT. NIGHT - MAYFLOWER	19A	#
	Wide exterior shot-		#
	By night, the department store's ornate facade takes on an entirely different appearance - more menacing, almost evil.		# #
19B	INT. NIGHT - MAYFLOWER	19B	#
	Ben continues his rounds.		#
	We follow his path through reflections in the mirrors-		#
	AS IF HE WAS BEING WATCHED..		#
	Then-		#
	For the first time, we discover another perspective, another POV FROM WITHIN THE MIRRORS. It feels ominous, slightly detached. The sound is muted.		# # #
	Ben crosses back the third floor-		#
	The second floor...		#
20	OMITTED	20	*
21	OMITTED	21	*
22	OMITTED	22	*

23 - ENTRANCE HALL GROUND FLOOR -

23 *

In the reflection of one of the grand mirrors in the entrance hall, we see Ben come down the stairs. He stops for a moment, facing his reflection in the mirror.

He fixes his collar and looks at himself in his new clothes- Not quite an NYPD uniform..

Suddenly, his eyes freeze. Intrigued, he comes closer to the mirror and leans forward-

A HANDPRINT, BARELY VISIBLE, ON THE ICE COLD SURFACE.

He touches it with the tip of his fingers and tries to rub it off, unsuccessfully. He picks up a rag from the ground, spits on the mirror, and rubs the mark fervently. The print remains. This confirms his hunch-

THE HANDPRINT IS INSIDE THE MIRROR...

By angling the flashlight, another handprint is revealed.

Another. And yet another-

THE ENTIRE MIRROR IS COVERED WITH HANDPRINTS, JUST AS IF A CROWD OF PEOPLE ON THE OTHER SIDE HAD PRESSED ITSELF AGAINST THE GLASS TO GET OUT.. #

As he looks back up in the mirror he sees- THE ACCESS DOOR TO THE BASEMENT OPENING.. #

Ben turns around. His gaze freezes- THE ACCESS DOOR TO THE BASEMENT IS CLOSED! #

YET, IN THE MIRROR, IT CONTINUES TO SLOWLY SCREECH OPEN! #

Ben swings his head back and forth, between the shut door in reality and the opened door in the mirror. What is happening? Is he dreaming or hallucinating? #

Ben walks backwards towards the basement door, keeping his eyes fixed on the mirror. As he goes to reach for the handle, he sees his reflection reaching for the handle of an invisible door! #

Ben opens it- #

THE SYNCHRONICITY BETWEEN THE REAL WORLD AND THE ONE REFLECTED IN THE MIRROR HAS BEEN RESTORED. Ben tries to reenact the phenomenon. He opens and closes the door over and over, while observing his reflection, but the mirror is no longer deceitful. #

The staircase leading to the basement vanishes into the dark. Ben hesitates. #

24	OMITTED	24	#
25	OMITTED	25	#
26	OMITTED	26	#
27	OMITTED	27	#
28	OMITTED	28	#
29	OMITTED	29	#
30	OMITTED	30	#
31	OMITTED	31	#
31A	OMITTED	31A	#
32	OMITTED	32	#
33	OMITTED	33	#
34	OMITTED	34	#
35	OMITTED	35	#
36	INT. NIGHT - BASEMENT CORRIDOR MAYFLOWER - CONTINUITY	36	#

Ben walks down the stairs, step-by-step, lighting his way with a flashlight. The beam of light dims, the battery is almost dead. He gives it a few taps to make the light reappear.

Last step-

HIS FOOT LANDS IN WATER!

BEN

Fuck...

*

A few inches of water cover the basement floor. One of the water pipes must have burst due to the cold.

(CONTINUED)

The light flickers back for a moment, revealing before him- the narrow subterranean corridors of the department store. *

Along a wall, Ben finds a fuse box and pushes some of the switches. Further down in the corridor, a couple of fluorescent lights flicker to life- two tiny sources deep inside the darkness. *

AS BEN DISCOVERS HIS SURROUNDINGS, THE CAMERA PULLS BACK SLOWLY, UP ALONG THE STAIRS, THROUGH THE OPEN DOOR, IT ACCELERATES AND STOPS IN FRONT OF THE MIRROR- *

IN THE REFLECTION, WE SEE THE BASEMENT DOOR SHUT..

FADE TO BLACK

It's been snowing all day and a white coat of powder outlines the trees and houses.

On the front lawn of their house, 5 year old MICHAEL and 7 year old DAISY are building a snowman.

MICHAEL

Why did they say on TV that it wasn't supposed to snow today, but tomorrow instead? Why did they lie?

DAISY

Sometimes they make mistakes, Michael. It happens...

MICHAEL

Grown-ups don't make mistakes. Only little children do.

Slightly annoyed, the little boy places the eyes on the snowman.

Daisy's face lights up with a big smile when she catches sight of her father's car approaching- #

DAISY

Daddy!

Michael turns around and sees Ben exiting his 1986 Oldsmobile, with a big wrapped package in his arms. #

The children abandon their snowman and rush towards their father. Ben takes Michael into his arms-

MICHAEL

(pointing to the wrapped present)
What is that?

BEN

Well I don't know, I just found this package hidden behind a tree.

MICHAEL

Is it for me?

BEN

Maybe...

(to his daughter)

Daisy, has Michael been a good boy?
Does he deserve his birthday present?

Michael nods.

DAISY

No! Yesterday he finished the whole bag of candy when mom had told him he could only have one piece.

MICHAEL

Not true!

DAISY

Yes it's true!

MICHAEL

No, it's not true... She's lying Daddy.
I've been a very good boy, I promise.

They enter the house.

BEN

Is mom back?

DAISY

Not yet. Rosa came to pick us up from school today.

*

38 INT. DAY - HOUSE - CONTINUITY

38

In the kitchen, ROSA, the nanny, is rinsing the dishes from the afternoon snack-

*

BEN

Hello Rosa!

ROSA

Hello Señor Carson. How are you?

#

BEN

I'm good, very good... What time will Amy be back?

ROSA
Not before six, Sir...

BEN
OK, I'll wait for her.

ROSA
Do you want me to fix you a snack?

BEN
No, thank you. I'll be fine.

Ben takes off his coat and joins the kids in the living room. He hands over the present to his son.

Daisy is sitting in the armchair, holding her cat, TIGER, in her arms.

BEN (CONT'D)
Happy birthday, Michael.

MICHAEL
What is it?

DAISY
Duh, open it stupid!

Michael tears away the wrapping paper and discovers a remote control car. The little boy is on cloud nine.

39 - LATER IN THE AFTERNOON -

39

Through the front window, we see a Volvo station wagon park in front of the house. Amy gets out of the car, loaded with shopping bags. She enters the house and hands the groceries over to Rosa.

AMY
Hi Rosa... Where are the kids? *

ROSA
Upstairs... *
(in a low voice) *
...With Señor Ben. *

The expression on Amy's face shifts. Noticeably irritated, she goes up to the second floor. # *

Michael's remote control car drives at full speed down the hallway. Ben shows his children how to operate the remote control while the bathtub fills up. He seems as excited as the kids by the new toy. * * * *

Ben turns around to find Amy watching them. *

39 CONTINUED:

BEN
Hey Amy... #

MICHAEL #
Look Mommy, look what Daddy got me. #

AMY #
It's great, you will have to show me #
how it works! #

MICHAEL #
It's so fast Mommy! #

AMY #
Ben, can I talk to you, in private? #

Ben puts down the remote control- *

BEN
(to his kids)
Ok kids, it's time for your bath. No #
fooling around. *

Ben follows Amy into the bedroom. She closes the door behind #
them. #

40 INT. EARLY EVENING- BEDROOM HOUSE 40

Amy is not equally pleased to see him- She's beside herself with #
anger- #

AMY
What is this? I already asked you not
to drop by without calling, didn't I?

BEN
I do, but you never take my calls!

AMY #
I don't need your calls in the middle #
of the night. I'm better off without #
them. #

BEN #
I haven't had a drink in three months #
but, then again, how would you know? *

AMY #
I don't want to know, Ben. I don't #
want to hear about it. It's not my #
problem. You're not my problem. You've #
done more than enough harm already. #

BEN
You don't think people can change?

AMY

We are not talking about people, we're talking about you. How many times did you tell me you were gonna change and nothing happened? It only got worse.

Ben moves closer to his ex-wife-

BEN

Just give me another chance.

She smiles- How many other chances did she already give him? Behind the firmness and intransigence she conveys, we sense Amy is torn. She still loves him as well.

AMY

I need more time, Ben. Listen, I will never stop you from seeing your children but we have to set up some rules.

Out of nowhere, Ben hits the wall with his bare fist-

BEN

WHAT RULES?! IT'S MY SON'S FUCKING BIRTHDAY TODAY! COME ON AMY, WHAT RULE IS GOING TO STOP ME FROM SEEING HIM?

41 INT. EARLY EVENING - HOUSE BATHROOM

41

In the bathtub, Daisy and Michael cannot avoid overhearing their parents arguing. In denial, Michael blocks his ears with his hands and lies back under the water...

42 BACK IN THE BEDROOM -

42

Amy seems distrustful of Ben, scared of how close he is to the edge. We can see the anger in his eyes...

AMY

Look at yourself. You're still carrying around so much of that anger.

He catches a glimpse of his reflection in the mirror- and of the desperate violence in his eyes... Ben steps back.

BEN

(trying to calm down)
I'm sorry, I didn't mean to yell at you... Things could be so different between us.

AMY

Yes I know, but it's up to you Ben.

BEN

Yeah... Anyway, I wasn't planning on staying. My shift starts in an hour. I'll just kiss them goodbye and then I'm leaving.

#

Ben exits the room. Amy is left alone-

#

Through the window, she watches Ben exit the house and get into his car.

#

When she turns away, she discovers Michael and Daisy standing outside the bathtub dripping wet in their towels. She smiles, and quickly comes to dry them.

*
*
*

MICHAEL

Mom?

*

AMY

Yes, honey.

MICHAEL

Is Daddy coming back to live with us?

*
*

She smiles gently.

#

AMY

I don't know sweetheart. I don't know.

#

43 INT. DAY - BASEMENT CORRIDOR MAYFLOWER

43 *

The beams from the flashlight are reflected in the few inches of water flooding the basement corridor. Since yesterday, the water level has continued to rise.

*

The outline of Ben and Lorenzo's silhouettes appear in the staircase leading to the ground floor-

BEN

I haven't managed to find the source of the leak. My guess is it doesn't come from the store... It must be a municipal pipe that blew with the cold...

LORENZO

I'll call the company tomorrow morning and have them come take a look at it.

#

44 INT. NIGHT- SECURITY GUARD TRAILER

44

On the gas stove, a kettle is whistling.

44 CONTINUED:

44

Ben rummages through the cupboards and the drawers. He finds some instant coffee next to the bottle of Jack Daniels. He briefly hesitates between the coffee and the whisky...

*

He grabs a cup and pours the boiling water into the instant coffee.

*

In the reflection of the clock, we see Ben watching TV. It is past midnight. Ben gets up and grabs his flashlight- It's time for his rounds.

*

45 INT. NIGHT - MAYFLOWER CENTRAL HALL

45

Through the shattered panes of the central dome, we see Ben walking through the store.

Since the mysterious occurrences of the night before, his attitude has changed. He avoids, as much as possible, looking into the mirrors. He is on guard, fearing another supernatural manifestation.

The shadows, the mannequins, and the shapes in the mirrors are all disturbing and unsettling.

Even what remains of the sculptures on the top of the marble columns seems alive in the dark.

#

As he crosses the entrance hall, a glint of light catches his attention. Despite himself, he stops and gazes into the mirror-

AT THE FAR END OF THE STORE, ONE OF THE DEPARTMENTS IS IN FULL SWING AND BATHED IN DAYLIGHT! EVERYTHING IS SPOTLESS, AS IF THE FIRE HAD NEVER TAKEN PLACE. CUSTOMERS COME AND GO AS IF NOTHING HAPPENED.

How is this possible? Ben turns around to see the same spot in the real world- ONLY IT'S IN RUINS...

*

Ben glances back at the reflection in the mirror-

The vision of the past prevails. Unable to ignore it, Ben decides to check it out for himself..

Ben wanders off towards the far end of the store, a landscape of dust and desolation. HIS REFLECTION IN THE MIRROR, ON THE OTHER HAND, HEADS IN THE DIRECTION OF THE "FLASHBACK"-

We follow him in the mirror-

Ben has left the night behind and enters the "daytime" department. Everything is in perfect order and unspoiled.

Ben continues his journey into the past.

The customers jostle one another while shopping during a big sale. Children run wild in the aisles. Women fight over articles of clothing. #

Ben stops dead in his tracks when he notices, around his shoes, a transparent liquid spilling out on the floor-

He bends down and dips his fingertips into the liquid- GASOLINE. Gallons of flowing gasoline gradually spreading over the floor of the department store.

Ben turns around and sees, under the shelving, A HAND LIGHTING A ZIPPO-

The lighter falls to the floor in slow motion.

The liquid bursts into flame instantly. THE CHEERFUL VISION OF A DAY IN THE DEPARTMENT STORE QUICKLY TURNS INTO A NIGHTMARE-

EVERYTHING IS ENGULFED IN FLAMES. THE CLOTHES, THE MANNEQUINS AND LAST BUT NOT LEAST, THE CROWD! THE AGONIZING SHRIEKS OF PAIN AND PANIC ARE DEAFENING.

Frightened, Ben steps back-

The flames spread quickly to the escalators where the crowd has rushed to escape death- #

HORRIFIC VISIONS OF PEOPLE BURNING ALIVE... INCINERATED FLESH. FACES DISTORTED BY THE PAIN, SKIN MELTING TO THE BONE. *

In the midst of the flames through the heat waves, Ben spots the face of the firestarter- IS IT HIS OWN? #

Ben has no time to react. In a split second, his uniform catches fire.

Panicked, he attempts to put out the fire with his hands-

CUT TO:

IN THE DARK NIGHT SURROUNDED BY THE CHARRED RUINS, BEN QUIVERS DELIRIOUSLY AS HE TRIES TO SMOTHER THE INVISIBLE FLAMES.

He comes back to reality-

Ben catches his breath, trying to come to his senses. What's happening to him? What he just experienced certainly felt real.

During his panic, the flashlight rolled under one of the counters.

Ben bends down to pick it up. The beam illuminates the ground and throws light on an object a bit further away- A LEATHER WALLET.

(CONTINUED)

45 CONTINUED: (2)

45

He stretches out his hand to pick it up. The leather is worn-out but the absence of dust establishes that the wallet has landed there recently. Ben examines the object with the experienced touch of a professional accustomed to handling evidence.

Between the collection of cards and scraps of paper, Ben finds a driver's license belonging to- GARY LEWIS, 55 years old, a sturdily built African American man. WE RECOGNIZE THE MAN RUNNING IN THE SUBWAY, AT THE BEGINNING. The name rings a bell for him-

*

46 INT. NIGHT - SECURITY GUARD TRAILER

46

Ben returns to the trailer and rummages through the closet-

He stops when he finds another uniform. A name is embroidered on the shoulder-

AGAIN THE SAME NAME: GARY LEWIS, BEN'S PREDECESSOR, THE MISSING NIGHT WATCHMAN.

The wallet rests on the table and piques Ben's curiosity. He cannot hold back his police instincts.

He finally empties out the contents on the table-

A Blockbuster card, restaurant receipts, a driver's license, Phillips' business card from Mayflower, cash and a sheet of paper folded in four-

Ben unfolds the sheet of paper and sees, written in ink-

E S S E K E R

*

Ben chews over these seven letters. Is it somebody's name? A place? A code? Initials? He folds it up again and puts everything back, neatly, in the wallet that he stows away in one of the drawers.

#

FADE TO BLACK

*

48 OMITTED

48

*

48A EXT. DAY - QUEENS STREET

48A

A busy street under the subway overpass. We see a neighborhood bar on the corner-

*

49 INT. DAY -QUEENS BAR

49

At this time of day the place is deserted. A plasma screen shows a baseball game. A drunk guy is half asleep at the corner table.

*
*

(CONTINUED)

Sitting at the bar, Ben is nervous, tense... He removes the steeped tea bag from his cup. *

Ben stares at himself in the mirror, behind the bottle display shelves. It is not his mirror image that he is observing. His gaze seems to pierce through his own reflection, to dive beyond, into the very depths of his soul. *

Angela interrupts, across from him, behind the bar. She works here.

ANGELA
(intrigued)
What are you looking at? *

BEN
Nothing special...

ANGELA
(playfully)
Come on, you've been looking at yourself for more than half an hour. #
You never used to be so vain. #

BEN
You can't avoid them. They're everywhere...

ANGELA
What are you talking about?

BEN
The mirrors... In the department store, at every street corner, in the windows of every fucking building in this city. I feel like I'm not the one looking into the mirrors, but rather they're looking at me. *

Angela smiles, not sure if he is serious- #

ANGELA
You need a drink. *

BEN
No, I'm serious. *

ANGELA
Don't you think you're being a little bit paranoid? *

Ben observes the palm of his hand. #

ANGELA (CONT'D)
Mirrors are just glass and silver, #
Ben... #

49 CONTINUED: (2)

49

Angela smiles at him and continues to polish the drinking glasses.

*
*50 **INT. NIGHT - BASEMENT MAYFLOWER**

50 #

In the darkness, a rat glides peacefully on the water surface.

In the basement, the water level continues to rise.

With a flashlight in hand, and his feet submerged in the water, Ben moves deeper into the tunnel.

He is searching for the source of the leak. The beam of light sweeps across the walls and the piping.

Ben crosses an intersection. In the corner, on the tiled wall, he barely discerns an old inscription ingrained with decades of dust and dirt. He sinks his hand into the water and wipes it off, revealing an arrow pointing to, ST JOHN'S DEPARTMENT OF PSYCHIATRY.

*
*

He continues his exploration of the subterranean passageways.

Suddenly, he notices a darker area on the wall. He comes closer and discovers a brownish damp-spot, covered with mold. The humidity has pearled into droplets.

He has found the source of the leak.

His hand brushes the wall, causing it to crumble instantly. Ben digs into the plaster as if it were butter, bringing a cracked water pipe to light. The leakage has damaged the wall in which the tubing was embedded.

Ben hears the echoing sound of streaming water, as if there were another room on the other side of the wall.

He pushes against the saturated wall, and pierces through it with his arm. He removes his arm. For a moment, he observes the gaping black hole that he has just left behind.

Ben peeks through the hole with his flashlight, but he cannot make out what is on the other side.

He makes the hole bigger, until the passage is large enough for him to crawl through-

ON THE OTHER SIDE, HE DISCOVERS A LARGE BRICK ROOM AND IN THE MIDDLE OF IT ANOTHER ROOM- AN OCTAGONAL ONE WHOSE EACH AND EVERY WALL, INCLUDING THE CEILING, IS MADE OF GIGANTIC TWO WAYS MIRRORS.

#

One of the mirrors is opened, ajar- It's a door.

#

He enters.

#

His image is reflected in all directions and from infinite angles. Ben moves towards the center of the room-

ALTHOUGH THE ROOM SEEMED EMPTY BEFORE, SOMEBODY IS NOW STANDING IN THE CORNER. #

#

It's a well-built man. He too is wearing the blue security guard's uniform.

From where he stands, Ben can only see the back of the man's head. As he moves in closer, he can make out the name embroidered on the man's shoulder-

IT'S GARY LEWIS, THE FORMER NIGHT WATCHMAN!

BEN

Gary?

The silhouette remains still.

BEN (CONT'D)

Gary?

Ben comes a bit closer.

His gaze freezes when he realizes that Gary is not standing in front of the mirror with his face pressed against it, but-

HE IS BEHIND THE MIRROR, INSIDE!

Ben steps back, terrified.

He doesn't know how to interpret this new phenomenon.

Ben gathers his courage and returns in front of the mirror-

Knock, knock, knock...

He hits the mirror with his fist, as if it were merely a glass window behind which Gary Lewis was standing, on the other side-

No reaction. Ben strikes the mirror harder.

Knock, knock, knock...

The former night watchman turns around slowly towards Ben, revealing his face little by little...

CUT TO:

Knock, knock, knock...

In his bed, Ben wakes up with a jolt- THE ENCOUNTER WITH GARY WAS A DREAM.

Knock, knock, knock...

Somebody is knocking at his door. Ben gets up from the couch-

#

BEN

Coming...

Ben opens the door to a UPS deliveryman holding out a package-

DELIVERYMAN

Mr. Carson?

(Ben nods)

Would you mind signing here, please?

#

Ben signs for it and takes the package.

DELIVERYMAN (CONT'D)

You have a nice day, Sir...

Ben shuts the door and examines the UPS box. He's not used to getting many deliveries. He flips it over to see who it is from-

THE SENDER IS GARY LEWIS...

Ben grabs a kitchen knife to open the parcel. He tears away the cardboard and empties out the contents onto the living room table-

A DOZEN NEWSPAPER CLIPPINGS LAND, ALL MIXED UP, ON THE TABLE.

More or less recent, all the articles relate to the department store and the fire that burned it down... Gary has meticulously cut them out and sent them to Ben. But why?

*

Ben's car parks in front of the fence that encloses the entrance to Mayflower.

He runs into Lorenzo who exits the trailer, ready to go home from work-

LORENZO

I've just been through the craziest day here... No kidding! Your ex-colleagues came to pay us a visit...

BEN

What happened?

LORENZO

You know Gary, the guy who was working here before you, the cops found him dead in a subway station in Harlem. I never liked him too much, but poor guy, he didn't deserve to go like that...

*
*
*
*

BEN

Did they mention the cause of death?

LORENZO

No... they wouldn't tell me.

Lorenzo hands him over the keys.

LORENZO (CONT'D)

Well, Ben? I better get going, Mrs. Sapelli is waiting for me at home. Have a good night at work, Ben. Oh, and by the way, about that leak, they're sending someone over to work at it the beginning of next week.

#

BEN

Have a good night, Lorenzo.

Ben remains standing on the landing of the trailer for a moment, his gaze fixed at the department store-

THE WALLET, THE DREAM, AND NOW, ON TOP OF EVERYTHING, THE NEWS OF GARY'S DEATH... ALL THESE STRANGE COINCIDENCES AROUND HIS PREDECESSOR HAVE AWOKEN HIS CURIOSITY AND DOUBT. BEN WANTS TO KNOW...

53 **INT. DAY-NIGHT - MAYFLOWER ENTRANCE HALL**

53

WIDE SHOT OF MAYFLOWER FIRST FLOOR-

IN FAST MOTION- FROM THE FINAL HOUR OF DAY TO THE FALL OF NIGHT. IN THE REFLECTION OF THE MIRRORS, LIGHT GIVES WAY TO THE DARKNESS...

The beam from the flashlight appears in the distance-

Determined, Ben crosses the entrance hall in the direction of the basement door.

He goes down-

54 **INT. NIGHT - BASEMENT MAYFLOWER**

54

Ben appears at the bottom of the stairs with his flashlight, and follows the subterranean passageway.

(CONTINUED)

Suddenly he is struck by a frightening feeling of déjà-vu, HE IS IN THE VERY ACT OF RELIVING HIS NIGHTMARE IN DETAIL, STEP BY STEP-

In the darkness, the rat glides peacefully on the water surface.

He crosses an intersection and, once again-

He recognizes the half-visible Psychiatric Department sign on the tiled wall. *

The beam from his flashlight sweeps across the walls and the piping, bringing to light, in the distance-

THE BROWNISH DAMP-SPOT.

BEN

(to himself)

Damn... What is happening to me?

The moisture has pearled into droplets. Slowly, his hand comes closer. The wall crumbles at the slightest touch..

Pushed by curiosity, Ben begins to dig a hole in the plaster, just as he had done in his nightmare...

He hears the echoing sound of streaming water, coming from the other side of the wall. It confirms the existence of a hidden room.

Ben begins to dig frenetically in the saturated wall, creating a large enough opening to access the other side-

He inspects the interior with his flashlight, revealing-

THE BRICK ROOM AND IN THE MIDDLE THE OCTAGONAL ROOM, SURROUNDED BY THE MIRRORING WALLS. #

He enters. His image is reflected in all directions and multiplied into infinity. His dream was foreboding. Everything is perfectly identical to the nightmare, with the exception of Gary Lewis- #

The former watchman is not there but... #

ALL OF A SUDDEN, BEHIND HIM, ONE OF BEN'S DUPLICATES IN THE INFINITE REFLECTION TURNS AROUND TO OBSERVE HIM WITH AN ICE COLD GLARE... #

Sensing something wrong, Ben turns around. #

In the silence he faces his infinite reflections, all of them identical- OR ALMOST... #

Taking a closer look Ben notices one of the duplicates' faces bearing an expression slightly different from the others'. A SUBTLE GRIN. #

54 CONTINUED: (2)

54

Knowing that it has been noticed by Ben, the "rebel duplicate" turns his face towards Ben, eyeing him with an evil gaze- #
#

We can hardly recognize Ben's image. #

The duplicate takes a step forward from the line of the other reflections and slowly walks towards Ben. #
#

Instinctively, Ben closes his eyes in an attempt to make the vision disappear. #
#

When he opens up his eyes again- #

HIS EVIL DOUBLE RUSHES TOWARDS HIM- #

Ben steps back terrified. #

CUT TO:

55 INT. DAY- CORONER'S OFFICE

55

Under the dazzling neon light of the NYPD coroner's premises, Amy is in full swing submitting her conclusions on a homicide to the police inspectors in charge of the investigation.

She is interrupted by somebody who enters the room- There is someone for her at the reception, who insists on seeing her urgently. Amy excuses herself, removes her examination gloves, and exits the autopsy room. *

We follow her down the corridors as she passes men in police uniforms and doctors in white coats, in the endless comings and goings between the police station and the hospital. #

The atmosphere here is highly charged, reflecting the excessive activity of this particular department. There is no doubt- we are in New York City. #
*

55A CORONER'S OFFICE LOBBY - CONTINUOUS

55A

Amy comes to the reception desk. Ben, who clearly hasn't slept since the night before, is pacing back and forth. *

AMY #
Are you OK? What's happening? What are #
you doing here? #

BEN
Amy, I need you to do me a favor..

(CONTINUED)

AMY

Listen, I am in the middle of work, I don't really have time now. #

BEN

I need your help... It won't take more than twenty minutes. Please, Amy?

From his pocket, Ben takes out Gary's driver's license. He shows it to her-

BEN (CONT'D)

You picked up this guy yesterday morning... I need to take a look at him. It's very important.

AMY

Why do you want to see him?

BEN

He used to work at the Mayflower as a night watchman, before I replaced him. #

AMY

Where did you get his driver's license?

BEN

I found his wallet in the department store. I need to find out how he died...

AMY

You are no longer a cop, Ben. This isn't your business anymore.

BEN

He sent me a package before he died, with newspaper articles about the Mayflower... I think he was trying to tell me something... I don't know him. I've never even met him, Amy... I need to figure this out.

56 INT. DAY - MORGUE

56

The refrigerated compartment bays, containing the corpses, are aligned along the basement walls.

A young doctor escorts Ben and Amy down the corridors of the morgue. As he is walking, the doctor flips through the register, in search of a name.

(CONTINUED)

YOUNG DOCTOR

Gary Lewis... Gary Lewis... Oh, there he is, 58B... He slashed his throat...

*

AMY

(to Ben)

There you go... There's your answer. Your man committed suicide.

BEN

You know a lot of people who cut their own throats?

*

*

YOUNG DOCTOR

(interrupting)

Well, all I know is that the cops are still investigating this one. That's why we still have the body. People can be very creative when it comes to suicide. I'm sure it's not the craziest thing you've seen.

*

*

*

*

*

*

*

The young doctor stops in front of the number 58B. He opens the door to the refrigerated compartment bay and pulls out the tray carrying the corpse, wrapped in a white sheet-

YOUNG DOCTOR (CONT'D)

Gary Lewis...

He lifts the sheet, revealing Gary Lewis' upper body-

Gary's eyes are rolled upwards and his throat is wide open. His skin has become translucent, almost purple. His contorted corpse is frozen in a deadly expression of profound suffering... His flesh has started to decompose and putrefy.

#

#

Ben stares at the body, in search of a hint, a clue, any useful information...

Amy becomes impatient.

AMY

I've got to get back to work, Ben. They're waiting for me upstairs.

BEN

How... What did he slit his throat with?

*

The doctor checks the report.

YOUNG DOCTOR

With... with a piece of mirror.

Ben looks up.

YOUNG DOCTOR (CONT'D)

...He must have smashed it into pieces
to have something to slash it with...

*

The doctor, has a smirk on his face-

YOUNG DOCTOR (CONT'D)

...Seven years of bad luck.

Suddenly, reflected in the stainless-steel door of the
compartment bay, Ben sees-

GARY'S FACE TURN SLOWLY TOWARDS HIM. GARY STARES DIRECTLY AT
HIM. WITH A VOICE FROM BEYOND, HE DELIVERS A MESSAGE TO BEN-

GARY

...ESSSEKERRR...

Ben jumps out of his skin and backs away, terrified. Neither Amy
nor the doctor saw anything, of course. They gaze at him with a
puzzled look-

AMY

Are you OK, Ben? What's going on?

Ben looks at the corpse and its reflection again- Gary is frozen
in the same contorted position, as if nothing ever happened.

BEN

(coming to his senses)
I need to see his files...

AMY

What?

Ben raises his voice.

BEN

I NEED TO SEE HIS FILES!

AMY

Come on, Ben, what is it you're after?
I am not supposed to show you any
file... You're not even allowed to be
here. I could get fired for this.

#

The doctor senses that the conversation is taking on a more
personal turn.

YOUNG DOCTOR

Well, I'll be off. Amy, you know where
to find me if you need me.

Amy is left alone with Ben.

AMY

What is happening to you? What is all this supposed to mean? What is going on, Ben?

BEN

I won't leave until I see that file.

CUT TO:

57 INT. DAY -AMY'S OFFICE

57

On the shelves, photographs of Michael and Daisy stand next to the medical records and legal-medicine textbooks.

Sitting behind Amy's desk, Ben is studying Gary Lewis' file. He flips back and forth through the different documents, photographs, and police reports.

Amy observes him, perplexed. We sense that she is concerned about Ben's strange behavior and over sensitivity.

#

BEN

Look at this picture... Come and see, Amy.

He shows her a snapshot taken by the police. We see Gary soaked in his own blood, the throat slit open. The picture is real, crude. He lies outstretched, facing a mirror shattered into several pointy pieces, like a spider web. In his hand, Gary still holds the piece of glass that he used to cut himself.

*

*

BEN (CONT'D)

Look...

AMY

What!?

Ben points to the reflection in the mirror-

BEN

Look at the piece of mirror in his hand. In the reflection of the mirror it's covered in blood, and look- in reality, it's clean. Not a drop of blood..

*
*

AMY

So what?

BEN

Don't you find it strange that this mirror doesn't reflect an exact image of reality?

*

(CONTINUED)

AMY

I can't see the difference. It must be an effect of the angle from which the photograph was taken. What is it you are you trying to prove?

BEN

What if the mirrors were showing us something different?

AMY

What? For Christ's sake, listen to yourself, Ben! What are you talking about?

BEN

What if the mirrors were reflecting something that goes beyond reality?

AMY

(irritated)

OK... This is way over my head. I don't have time for your barfly theories.

*

Ben realizes that he will not succeed in convincing her. Not today.

BEN

Thanks for your help..

He's on his way out, when she holds him back-

AMY

You should go home and get some rest. This guy probably just killed himself because he couldn't live with himself anymore. It happens to thousands of people, you know...

#

#

#

#

CUT TO:

#

58 INT. DAY - APARTMENT QUEENS - BATHROOM

58 #

The steam has fogged up the mirror of the medicine cabinet.

#

Ben grabs a towel and steps out of the shower.

He watches his blurry reflection. With his finger, on the surface of the fogged mirror, he writes-

E S S E K E R

He contemplates the dripping letters for a long moment, trying to interpret their meaning.

In the end, he wipes off the mirror with his hand, erasing the word.

Angela is standing behind him in the door opening-

ANGELA

I'm off... Amy called me today, she's worried about you. What's happening, Ben?

BEN

Please, not you...

ANGELA

I'm your sister, you can talk to me. Is it your new job? That place, the Mayflower, has bad vibes. It's getting under your skin. Just think about what I told you...

BEN

I made a deal, Angie... I can't just walk out on them like that. I need this job, I need the money. I'm not going to sleep on your couch for the rest of my life!

ANGELA

You won't have any trouble finding another one. A daytime job, a regular job...

While she's talking, we see the scene from another point of view- from inside the mirror- As if SOMEONE ELSE WAS LISTENING TO THEM.

Angela leaves the bathroom. Ben brushes his teeth. He leans over to rinse his mouth, and when he straightens up-

IT IS NOT HIM IN THE REFLECTION OF THE MIRROR, BUT GARY LEWIS WHO SLASHES HIS THROAT FROM END TO END WITH A SHARP PIECE OF MIRROR-

Ben steps back and loses his balance, knocking down a shelf. Angela rushes into the bathroom-

ANGELA (CONT'D)

What happened Ben? Are you all right?

He refuses her help.

BEN

LEAVE ME ALONE...

Ben gets to his feet and looks into the mirror. His reflection is back. Everything looks normal but-

58 CONTINUED: (2)

58

WHEN HE TURNS TO EXIT THE BATHROOM, HIS REFLECTION STAYS STILL, *
WATCHING HIM...

CUT TO:

59 **EXT. DAY- GARY LEWIS' BUILDING**

59

The sun sets behind the Harlem skyline.

Ben's Oldsmobile pulls over in the street- He has decided to pass by Gary Lewis' old house before his nightshift.

He presses the doorbell next to Gary Lewis' name. An old lady answers-

BEN

Mrs. Lewis... Sorry to bother you... My name is Ben Carson. I worked with Gary, at Mayflower. Could I come up and talk to you for a few minutes?

#

Silence.

BEN (CONT'D)

Mrs. Lewis ?

MRS. LEWIS

...5th floor, apartment 3B...

The entrance door of the building opens.

CUT TO:

60 **INT. DAY- MRS. LEWIS' APARTMENT**

60

MRS. LEWIS is at least 80 years old, and almost blind behind her thick glasses. She lives alone in the small apartment that she used to share with her grandson.

We sense that she is distraught by Gary's death.

MRS. LEWIS

...My Gary hadn't slept at home for three weeks. At first I figured he had found himself a girlfriend, so I didn't worry much about it... It's terrible. The policeman told me that he was living in the streets... They found his body in the subway. Why? He had everything he needed here. Every morning I would have his breakfast ready when he'd come home from work.

*

(CONTINUED)

BEN

Did he use any drugs?

MRS. LEWIS

Gary? Huh-huh! Never... He was a good boy.

BEN

Did you notice anything different, the days prior to his leaving the house, anything unusual in his behavior?

MRS. LEWIS

Oh yes, but that goes way back to when he started working at Mayflower.

BEN

What kind of changes?

MRS. LEWIS

He didn't care much for anything anymore. Before, we'd sit up and watch television together. But once he started that job as a night watchman, he'd spend all his time-off locked up in his room..

BEN

Sleeping?

MRS. LEWIS

He hardly slept anymore... He was way too busy!

BEN

Busy doing what?

MRS. LEWIS

That, I don't know... I never knew what he was up to...

She reaches for a picture frame on the chest.

MRS. LEWIS (CONT'D)

Look, in this picture he was twelve years old...

BEN

Is that you standing next to him?

MRS. LEWIS

Yes, back in the days...

BEN

Mrs. Lewis, I found a note that Gary wrote.

(MORE)

60 CONTINUED: (2)

60

BEN (CONT'D)

A piece of paper, where he'd scribbled down the name, Esseker... Does that mean anything to you?

#

MRS. LEWIS

Esseker, is that what you're saying?

The old lady dwells on it for a moment-

MRS. LEWIS (CONT'D)

No, that don't mean a thing to me...

She sets down the picture frame.

*

BEN

May I see his room?

MRS. LEWIS

Yes, of course. Come, follow me, it's down the hallway, the door at the very end.

Ben follows Mrs. Lewis to her grandson's room-

It looks nothing like the room of a fifty-year-old man, but rather like that of an old teenager. From what we can see, Gary grew up in here, and each object recalls a stage in his life. Everything is clean and in its proper place, it is perfectly tidy.

BEN

Do you mind if I stay in here for a moment?

Mrs. Lewis smiles at him. She too, likes to gather her thoughts in Gary's room.

Ben scrutinizes the room in search of a clue, a hint that might help him on the Esseker lead. He opens the drawers and looks through the papers-

Nothing is of any help to him. The only place left that he hasn't searched is the walk-in closet, whose half-open doors seem to invite him to enter...

What Ben discovers inside is beyond anything he could ever have imagined- The closet has been emptied out completely, and MIRRORS COVER EACH AND EVERY WALL, FROM THE FLOOR TO THE CEILING! - It's a miniature replica of the hidden room that Ben discovered back in the basement of the department store...

MRS. LEWIS

He would spend hours looking at himself...

Mrs. Lewis steps up behind him-

MRS. LEWIS (CONT'D)

To look at oneself too much is a sin.
A terrible sin. Do you know sir in the
Garden of Eden in order to seduce Eve,
Satan did not keep the appearance of a
snake... Satan reproduced the young
woman's traits in such a way that Eve
would only see and listen to the image
of herself... As in a mirror.

61 INT. NIGHT - MAYFLOWER

61

Night has fallen. The department store is calm and silent.

We move down each floor to the entrance hall. The basement door is open and, in the darkness, we see the gleam of the flashlight. Ben must be down there.

ALL OF A SUDDEN, A LOUD SHRIEK TEARS THROUGH THE SILENCE. There is a woman, somewhere in the store.

Ben runs up to the entrance hall at full speed. The shrieks resound through the department store again. They seem to come from one of the floors above.

Without hesitation, Ben dashes up the stairs-

He arrives on the second floor and searches through all the departments. Impossible to tell where the cries originate from.

He climbs up to the third floor. The beam of the flashlight sweeps past each nook and dark corner-

Somewhere in the store, the woman continues to scream and wail to death.

BEN

(shouting)

WHERE ARE YOU?!!

No answer. Ben goes up to the fourth floor. The shrieks are heard again, but this time, coming from one of the floors below. Ben dashes for the Ladies' department-

BEN (CONT'D)

STAY CALM... I'M COMING!

#

61A INT. NIGHT - LADIES' DEPARTMENT DRESSING ROOMS

61A *

The screams come closer. Ben passes the counters and enters the dressing rooms - or rather, what is left of them since the fire.

The woman must be in here, hiding somewhere.

BEN
I'm here Ma'am...

*

Short of breath, Ben inspects the dressing rooms with his flashlight.

The woman seems to have vanished.

BEN (CONT'D)
Ma'am? I'm right he...

ANOTHER SHRIEK IS EMITTED, RIGHT NEXT TO HIM. He turns around-

No one there.

About to leave the dressing rooms, Ben catches sight of a mirror. In the reflection he sees the row of empty rooms-

A BLOODY HAND BURSTS OUT FROM THE LAST ONE, ACCOMPANIED BY ANOTHER PIERCING SCREECH OF PAIN!

Ben runs to it, but finds it empty. IN THE REFLECTION OF THE MIRROR, HOWEVER, THE HAND IS STILL STRETCHED OUT TOWARDS HIM!

Ben stops to think- If he can somehow move the mirror to have it face the last booth, he might be able to see what truly happened inside.

Ben unhooks the mirror.

It is way too heavy and bulky to carry. He lets it slide down the wall.

Inch by inch, Ben hauls the mirror across the floor.

He reaches the last dressing room-

Through the reflection in the mirror, he examines the interior of the cubicle.

In the dark he catches sight of BARE FEET STAMPING AGAINST THE TILED FLOOR. The torn, half-burnt curtains conceal the rest of the body...

With his eyes fixed on the mirror, Ben walks backward towards the dressing room. He is scared of what he is about to discover. He gives the curtain a quick yank, revealing-

A NAKED YOUNG WOMAN IS GOING INTO SPASMS AND SCREECHING WITH PAIN. DESPITE THE ABSENCE OF REAL FLAMES, HER SKIN AND FLESH ARE ROASTING, AS IF SHE WERE BURNING ALIVE FROM THE INSIDE OUT!

CUT TO:

BLACK SCREEN

(CONTINUED)

CHILD'S VOICE O.S.
 Mom! Mom! Mom!

62 INT. NIGHT -NEW JERSEY HOUSE

62

We are in the darkness of Daisy and Michael's bedroom. Michael is terrified and cries out for his mother-

MICHAEL
 Mom! Mom!

Amy swings the door open and turns on the light.

AMY
 What is it Michael?

The little boy throws himself into his mother's arms. Daisy wakes up.

AMY (CONT'D)
 What is it? Did you have a bad dream?

MICHAEL
 There's a lady screaming...

AMY
 Where Michael?

Michael points to the mirror wall facing the bunk beds.

#

MICHAEL
 There.. In the mirror..

AMY
 No, Michael.. Look, there's nothing there.

MICHAEL
 I saw her mom. I swear I did.

AMY
 It was just a nightmare. It's late, you have to go back to sleep. I'll turn on the night-light, if you want.

Amy tucks him into bed and kisses him. Before leaving the room she plugs in the night-light.

DAISY
 Mom, can you leave the door open?

AMY
 Sure sweetheart... OK, you two go to sleep now.

62 CONTINUED:

62

Amy leaves the room.

In his bed, Michael cannot stop himself from staring at the dimly lit mirror.

63 **INT. NIGHT - AMY'S BEDROOM**

63

Amy goes back to her room. The local news play on the TV. She gets into bed and turns off the light. She reaches for the remote and clicks the TV off, turning over-

THE NAKED BURNED WOMAN FROM THE STORE STANDS STILL IN THE REFLECTION OF THE TV SET.

The entity watches Amy while she is sleeping.

Once again, the POV from behind the mirror. OMINOUS, SLIGHTLY DETACHED AND MUTED.

CUT TO:

64 **EXT. NIGHT - MAYFLOWER**

64

Ben secures the padlock of the department store entrance.

He walks towards the trailer, while keeping a fixed eye on the facade of the building. The scene he just witnessed in the dressing rooms has shaken him up.

He goes inside. Through one of the windows we see him pick up the phone and dial a number-

65 **INT. NIGHT - APARTMENT QUEENS / INTERCUT INT. NIGHT - LODGE**

65 #

Angela is in the bathroom when the phone starts ringing. She turns on the tap of the cast-iron bathtub and goes to answer.

ANGELA

Hello... Ben?

BEN (O.S.)

Sorry I'm calling you this late. Were you sleeping?

ANGELA

No, no, I just got home from work. What's wrong? You sound strange.

#

On the phone, Ben struggles to put his feelings into words-

*

BEN(O.S.)

Don't worry, everything's OK.

*

(CONTINUED)

ANGELA
Are you sure?

BEN (O.S.)
Actually, no. I think maybe I'm losing
my mind.

ANGELA
What happened?

BEN (O.S.)
You were right about the Mayflower...
I'll quit tomorrow.

ANGELA
That's the smart thing to do, Ben. You
deserve better than that. You should
come back here and get some sleep.

BEN (O.S.)
No, I'll wait till the daytime guy
gets here to tell him.

ANGELA
Are you sure?

BEN (O.S.)
Yeah, sure. See you later, Angie.

ANGELA
Be careful... Love you.

BEN
Love you too, sis.

She hangs up the receiver and stays in the dark for a moment,
concerned.

The sound of the pouring bath brings her back to reality.

We follow her into the bathroom. She dips her fingers into the
water to check the temperature. The bathtub is almost full.

Angela undresses in front of the medicine cabinet mirror. When
she turns around to climb into the hot bath, HER REFLECTION
REMAINS MOTIONLESS IN THE MIRROR, STARING BLANKLY AT EACH OF HER
MOVEMENTS.

Unaware, Angela soaks into her hot bath.

The water continues to pour from the tap.

Angela shuts her eyes- It's been a long day.

IN THE MIRROR, ANGELA'S REFLECTION FIXES HER WITH A COLD GLARE-

Without a word, Angela's reflection brings its hands to its face and digs its fingers into its mouth. In a sudden jerk, it pulls open its jaw-

AS IF SHE WERE ELECTROCUTED, ANGELA'S BODY CONTORTS VIOLENTLY FORWARD. HER MOUTH IS DEFORMED, AS IF AN INVISIBLE FORCE WERE WRENCHING IT WIDE OPEN.

IN THE MIRROR, HER EVIL DOUBLE CONTINUES TO PULL OPEN ITS MOUTH, SUDDENLY RIPPING ITS JAW OFF WITH THE SOUND OF CRACKING BONES AND CARTILAGE-

AT THE SAME INSTANT, IN THE BATHTUB, ANGELA HAS NO TIME TO REACT BEFORE SHE UNDERGOES THE SAME AGONIZING TORTURE! *

The mirror cracks by itself. *

The bathtub overflows with red water spilling out on the white tiled bathroom floor.

FADE TO BLACK

66 INT. DAY - APARTMENT QUEENS - THE NEXT MORNING

66 #

The camera flashes illuminate the crime scene.

Angela's body lies afloat in the bathtub. The apartment is entirely flooded.

Two men in police uniforms close off a security zone, to keep the intrusive neighbors away.

A detective is interrogating an old Puerto Rican couple- the downstairs neighbors. They were the ones who alerted the police, after having noticed the water leakage. The old woman explains how "it was raining blood into her living room"...

Amongst the police officers and the legal medical squad, we find Larry. He is in charge of the case. #

Leaning over the bathtub, Larry examines the visible parts of the corpse. Angela's face is concealed by her own long black hair, floating in the murky water. #

Larry slips on an examination glove, pulls up his sleeve and sinks his arm into the blood-red bath. He feels around for the chain of the plug in order to drain the bathtub. #

The water level begins to recede, gradually revealing Angela's naked corpse.

With the tip of his fingers, Larry lifts away the few strands of hair covering Angela's face- #

Taken by surprise, he steps back from the horrifying sight of this JAW-LESS FACE. #

Larry removes his glove, wipes off his bloodied arm and starts to leave the bathroom when something else catches his attention- #

He comes closer to the spiderweb cracked medicine cabinet mirror. A TINY DROP OF BLOOD is dripping from one of the cracks. *

Strange.

A DARK SILHOUETTE PASSES BEHIND HIM IN THE REFLECTION. He turns immediately- The bloodied bathroom is still and silent. Angela's destroyed body lies in the empty bathtub. *

A police inspector in the next room, calls out to him- #

POLICE INSPECTOR O.S.
Larry? Take a look at this... #

LARRY
What is it? #

POLICE INSPECTOR O.S.
Come take a look for yourself. *

Larry exits the bathroom. The police inspector in the living room holds a picture frame in his hands. He turns towards Larry- #

POLICE INSPECTOR
Look... Isn't Ben Carson in the picture? #

CUT TO:

67 INT. DAY - POLICE STATION - INTERROGATION ROOM

67

Still wearing his uniform, Ben is sitting alone in one of the interrogation rooms of the police station. His haggard face expresses great grief. His sister's death has left him distraught. #

He fiddles with an empty plastic cup in his hands.

The classic two-way mirror facing him, throws back his reflection.

Ben knows that he is being watched.

Behind the two-way mirror, Amy observes him. Larry is standing next to her. #

LARRY
The water has obliterated most of the marks. No trace of struggle or broken entry, the entrance door was locked. #
(MORE) #

(CONTINUED)

LARRY (CONT'D)

The person who did this must have had the keys to her apartment, or otherwise it was somebody she knew...

#

AMY

He would never have laid a finger on her. When their father died, Ben took care of his sister. Angela meant the world to him.

#

LARRY

Listen, so far, his statement is pretty consistent with the facts... We checked it out, he did place a call from work at 12:30, and the woman's downstairs neighbors claim they started noticing the water leakage at around two in the morning. The daytime security guard, Lorenzo Sappeli, confirms he came on after Ben's shift at seven a.m. The only strange thing, and it may just be a coincidence, is that Ben told Sappeli that he had decided to quit his job, as if he was planning to go away somewhere... Did he mention anything about it to you?

#

#

AMY

No, lately, communication hasn't quite been our strong point...

(she smiles)

I only found out yesterday that he was staying at his sister's. What are you going to do with him?

#

LARRY

I figure we'll let him go. At this point we haven't got any real reason to keep him here. And, I think he's had his share for the day.

#

AMY

You know what's gonna happen if you let him go. He won't stop here. I know him, he won't stop until he finds who did this to her.

#

LARRY

Listen, where we stand now, we got nothing, not a single clue. I'm sure he can help us.

#

AMY

What kind of friend are you? You are using him. He's not a cop anymore.

#

LARRY

He's still the best one I know, even
if he's one of the suspects.

#

Amy comes closer to the two-way mirror. She looks at her ex-husband on the other side. He seems overcome with grief and confusion. She can see the distress in his eyes.

#

LARRY (CONT'D)

Try to keep an eye on him.

#

CUT TO:

#

68 **EXT. DAY - POLICE STATION**

68

Ben has been released.

Under the pouring rain, on the front steps of the police station, Amy tries to reason with him-

AMY

You have to see someone Ben. You
cannot stay in this situation any
longer. You need help, psychological
support.

*

Ben is not listening. His mind is elsewhere.

AMY (CONT'D)

Why don't you...if you want...come spend a
few days at home, with the kids?

#

BEN

No, I don't want to put them in any
danger.

AMY

What do you mean?

*

BEN

I've got things I need to deal with.

*

AMY

Ben, look at me! I don't want you to
get into any trouble. Think about
Daisy and Michael. You are not going
to solve this case. Please, stay out
of it.

#

BEN

She asked me to quit and they got to
her...

#

AMY

What? Who are you talking about?

#

(CONTINUED)

BEN

I know who did this Amy.

#

AMY

In that case, you have to tell them everything.

#

BEN

They wouldn't believe me and neither would you... Goodbye.

#

Ben walks away, leaving Amy alone on the steps of the police station

AMY

Ben, wait...

Ben does not turn around. The rain is beating down harder and the thunder grumbles in the distance. The first lightning flashes light up the sky.

*
*

Another flash-

68A - **QUEENS APARTMENT** -

68A #

Ben ignores the crime scene's restriction perimeter and enters Angela's apartment. Without turning on the light, he goes straight for a leather pouch stashed among his cardboard boxes.

#

Inside- A .357 MAGNUM, his former cop weapon.

*

Another flash-

*

69 **EXT. NIGHT - MAYFLOWER**

69 *

The lightning bolts illuminate the facade of the department store.

Ben's car is parked in front of the construction fence.

70 **INT. NIGHT - MAYFLOWER**

70

The rainwater pours through the openings in the roof, penetrating the interior of the deserted department store. It dribbles down the cracked walls and over the half-burnt mannequins...

71 **INT. NIGHT - MAYFLOWER BASEMENT- MIRROR ROOM**

71

We hear the echo of the roaring thunder outside, but in the gloom of the flooded basement, there is another blaring sound-

A DULL METALLIC THUD. It gets louder and louder, closer and closer as we advance towards the opening to the mirror room-

Inside, we find Ben, out of his mind, throwing a chair against the mirrors with all his strength, in an attempt to demolish them-

*
*

He's exhausted and he's forced to stop.

Not a single shard of glass, not even a scratch, the mirrors seem completely indestructible...

Ben is not through with them. He drops the chair to the ground and pulls out the gun from his belt.

*

Without a moment's hesitation he opens fire-

THE MIRRORS SHATTER VIOLENTLY, CRACKING WITH THE POWERFUL IMPACT OF THE BULLETS. In the spiderweb-cracked mirror, his image is deformed.

*
*
#

Having found a weak spot, Ben savors his sweet victory when, suddenly, something inconceivable unfolds before his very eyes-

THE BULLET IMPACTS DISSOLVE AS IF BY MAGIC AND THE MIRRORS ARE RECONSTITUTED!

Ben's shock and disbelief give way to rage. He fires, in a fury, emptying the entire clip this time-

Again, the bullet holes vanish, leaving Ben alone, face to face with his own reflection. He breaks down nervously-

BEN

Why did you do it? WHY? WHY DID YOU
HAVE TO KILL HER?

Silence.

BEN (CONT'D)

What is it you want? What do you want
from me? ANSWER ME! WHAT IS IT YOU
WANT?!

Suddenly, one after the other, letters, start appearing in one of the mirrors, as if an invisible finger were tracing them in the dust-

R E K E S S E

Ben turns around, and in the reflection of the opposite mirror he recognizes the inverted word- the same word he found on the note in Gary's wallet, the word Ben himself had traced in his bathroom mirror-

71 CONTINUED: (2)

71

E S S E K E R

CUT TO:

72 INT. NIGHT -QUEENS APARTMENT

72

Back in the Queens apartment, Ben still hasn't gotten any sleep. #
On the wall, he is assembling all the newspaper clippings,
articles and photographs that Gary sent him.

Each and every mirror in Angela's apartment has been covered #
with sheets, blankets, old rags- anything he could find to #
neutralize the reflective surfaces. #

With the phone cradled between his ear and shoulder he is in the
middle of a heated conversation-

BEN

...Look up Esseker... Yes, Echo, Sierra, *
Sierra, Echo, Kilo, Echo, Romeo... *
Esseker. No idea, my guess is that *
it's a name... No, I haven't got a first
name. Yes, in New York. Over the past
five or six years. I know it's hazy
but that's all I've got. I already
looked it up in the phone book. I also
called someone at the IRS and at the
DMV, but nothing there. It's very #
important Larry. You'll call me back? #
Ok...

Ben hangs up the phone and remains in front of the wall covered
with clippings for a moment. Now he can have a clear overview of
Gary's investigative research.

All the articles date back approximately to the same period and
are all related to the fire that ravaged Mayflower five years
ago.

But not a hint of Esseker.

Ben studies the newspaper clippings, trying to piece the story
together-

" *Deadly Fire at Mayflower- 29 dead and 78 wounded* " *

" *Brutal Massacre- Mother and her three daughters slaughtered..*" #

" *...the children, drowned, in the bathtub..* "

" *...the throat slit open..* "

" *Mayflower's security guard taken in for questioning..* "

(CONTINUED)

" The night watchman confesses to setting the fire but firmly denies the accusation of murdering his family... "

" Terrence Berry confesses but claims the mirrors are guilty- The security guard at Mayflower finally confesses. He started the fire in the department store with the intention of destroying the mirrors, responsible, according to him, for the death of his wife and three daughters. "

Ben observes Terrence Berry's face in one of the archive photographs. He looks like a perfectly normal guy, rather kind, surely he was a good father... Ben can't help but empathize with him. #
#

As he looks up, Ben catches a glimpse of his reflection in the window- #
#

What if he too lost his mind and went on to slaughter his family? Or what if the mirrors would do it? #

The phone rings-

BEN (CONT'D)

Yes, so, what'd you find out? Nothing under that name? Shit, shit, shit, shit... Can you look up Berry, Terrence Berry..

Ben holds on the line, for a moment.

BEN (CONT'D)

...Got anything? Great...No, I already know all that. Is he still alive? No... Can you find out where he was committed before his death? Wait, I'm writing it down...

Ben sits down on the bed and scribbles down the address on a piece of paper.

BEN (CONT'D)

...Roosevelt Psychiatric Detention Center... Yeah, I know where it is. Thanks. *
*

He hangs up the phone. Under the blanket, next to him, he spots the T-shirt that his sister was wearing the other night. #

The pain is too strong. He cannot hold back his tears anymore and starts crying. #
#

CUT TO:

73 INT. DAY -NEW JERSEY HOUSE - KITCHEN

73

The next morning -

Heavy-eyed and sleepy, Michael is hypnotized in front of the weather forecast on TV.

The hot chocolate set in front of him is getting cold. His sister Daisy pours herself some more orange juice. Amy, shaking a box of cereal, interrupts the little boy in his dream state-

AMY

Do you want the cereal in your hot chocolate or in a separate bowl?

The little boy does not answer.

AMY (CONT'D)

Michael?

MICHAEL

In the chocolate...

AMY

...In the chocolate, please, mom...

MICHAEL

(repeating after her)

...Please, mom.

She pours the cereal in his hot chocolate.

DAISY

Yuck, that's gross, how can you eat that?

AMY

Come on, come on, let's get going, or you're going to be late for school.

Michael begins to eat his breakfast, his gaze still fixed on the weatherman's forecast on TV. As Amy fills the cat's bowl with pellets, Tiger rushes over to join the rest of the family.

DAISY

Mom?

AMY

What is it sweetheart?

DAISY

Do you know that Michael has a new friend?

(CONTINUED)

MICHAEL

No, that's not true!

AMY

Really, what's his name?

MICHAEL

(to his sister)

You promised not to tell.

AMY

Does he go to your school?

Michael doesn't answer. Daisy shakes her head.

AMY (CONT'D)

(pretending to be
indifferent)

Very well. If you don't want to tell
me about it...

The little boy stays quiet.

MICHAEL

He doesn't want me to talk about him.

Amy suddenly becomes more concerned and sits down next to
Michael-

AMY

Why doesn't he want you to talk about
him? Is he a grown up?

MICHAEL

No...

AMY

So, he's a little boy your age, then?

Michael gives a reluctant nod. Amy is reassured. He finishes his
mug of cereal and goes to place it in the sink. Amy gives Daisy
a questioning look-

AMY (CONT'D)

(to Michael)

Does he live in our street? Is it one
of our neighbors?

Michael remains silent and Daisy answers for him-

DAISY

He lives in the mirror in our room.

Daisy bursts out laughing... Michael glares back at her, furious.

Puzzled, Amy reflects briefly on Daisy's remark-

*

AMY

Is it your father who told you that?

*

Michael remains silent.

*

AMY (CONT'D)

Michael, answer me. Did your father talk to you about the mirrors?

*

*

MICHAEL

No Mommy.

*

Amy questions him with her eyes. Michael lowers his.

*

AMY

*

OK... Come on, come on guys, let's get our teeth brushed, and our coats on. The first one in the car is the winner.

The two kids dash up the stairs. Amy is left alone to clean up breakfast.

She casts a glance at the front hall mirror. Daisy's comment lingers in her thoughts.

Dressed in their coats, Michael and Daisy come running down the stairs and rush out of the house... Amy exits the house. The car drives away.

Daisy's cat leaps onto the kitchen table and directs his gaze to the mirror-

FOR NO APPARENT REASON, THE CAT SUDDENLY STIFFENS INTO A POSITION OF DEFENSE. HE BRISTLES HIS COAT AND HISSES AND SPITS TOWARDS HIS REFLECTION IN THE MIRROR.

CUT TO:

74 EXT. DAY - ROOSEVELT PSYCHIATRIC DETENTION CENTER

Wide shot- The high security psychiatric hospital stands under a leaden sky -

*

DR. MORRIS (V.O.)

*

You know, Mr. Carson, when one starts to perceive one's own reflection as a completely separate being, one is suddenly confronted with two entirely separate egos, two entirely separate worlds that can surface at any given moment-

#

*

75 **INT. DAY - ROOSEVELT PSYCHIATRIC DETENTION CENTER**

75

DR. MORRIS, the doctor who had once been in charge of Terrence Berry, escorts Ben down the corridor-

*

DR. MORRIS

A feeling of self-hatred, generally triggered by a psychological shock can split the personality in two, hence creating two or more personalities with distinct memories or behavior patterns within the same individual. The patient then has a faulty perception of the existence of two distinct worlds, which are principally the "real" world, and the world "inside the mirror".

*

The two men pass a number of guards and security check-points as they head down towards the hospital's film and video archive-

BEN

Did you consider Terrence innocent?

Dr. Morris swipes his magnetic card through the electronic device, unlocking the door to the archives.

DR. MORRIS

In my opinion, he was convinced that he was telling the truth when he claimed he didn't kill his family. I too am convinced that when it happened, Terrence was not himself, but rather his double, his mirror image, one might say.

He enters the archives, followed by Ben-

*

76 **INT. DAY - ARCHIVES- ROOSEVELT PSYCHIATRIC DETENTION CENTER**

76

Dr. Morris' finger glides across several DV-tapes dated 2001 in search of one particular tape-

*

DR. MORRIS

These recordings are from Terrence's trial. You will find that they speak for themselves.

He pushes the tape into the deck. A grainy picture appears on the screen-

We discover TERRENCE BERRY, sitting behind a desk. His hands are cuffed. Facing him, DR. MORRIS is leading the cross-examination.

Terrence is tense and uncomfortable. He keeps his face down, never looking into the camera.

DESPITE HAVING SURVIVED THE FIRE, TERRENCE'S FACE IS NONETHELESS DISFIGURED BY THIRD DEGREE BURNS. HE NO LONGER HAS FACIAL FEATURES, AND HE STRUGGLES WITH HIS SPEECH.

DR. MORRIS (CONT'D)

Why did you set the department store on fire?

TERRENCE

In order to... to destroy the mirrors. Only fire can destroy a mirror, isn't that right, Doctor?

DR. MORRIS

What made you think you absolutely had to destroy those mirrors, Terrence?

Terrence remains silent. Dr. Morris repeats his question-

DR. MORRIS (CONT'D)

What made you want to destroy those mirrors, Terrence?

TERRENCE

They killed Helen and my three little girls...

DR. MORRIS

For what reason? Why would mirrors want to kill your family?

TERRENCE

Because I didn't...

Terrence breaks out in tears.

DR. MORRIS

Didn't do what?

With his eyes fixed on the video monitor, deep inside, Ben already knows the answer that Terrence is about to give...

TERRENCE

They asked me to find Esseker... Like they did with the others...

*
*

DR. MORRIS

Who are the others you're talking about?

*

TERRENCE

I wasn't the first one they asked...

*
*

DR. MORRIS

And what happened?

*

TERRENCE

I didn't succeed. I didn't succeed in finding Esseker...

*

Ben realizes that he's in the exact same situation-

*

BEN

Amy...

(to Dr. Morris)

I have to go.

He stands to leave. The monitor keeps playing the old footage-

*

DR. MORRIS

Tell me about Esseker, Terrence.

*

*

Terrence doesn't speak.

*

DR. MORRIS (CONT'D)

Who is Esseker, Terrence?

*

Suddenly, Terrence's behavior shifts to another extreme. He stands up, and flying into a rage, he becomes brutal and hysterical-

TERRENCE

I DON'T KNOW WHO ESSEKER IS! I DON'T KNOW WHO ESSEKER IS, I DON'T KNOW!!

Terrence becomes uncontrollable. He wrecks the folders lying on the desk and throws himself, head first, against a wall mirror that shatters to pieces.

CUT TO:

77 **EXT. DAY - STREET-NEW JERSEY HOUSE**

77

Ben's car comes to a screeching halt in front of his old house. Ben rushes inside.

78 **INT. DAY -NEW JERSEY HOUSE - CONTINUITY**

78

He is beside himself. After seeing the video footage on Terrence, he has been struck with fear and panic for his family-

*

Before the perplexed gaze of Rosa and his children, Ben agitatedly comes and goes in the hallway of the second floor. He is removing the mirrors from each and every room.

He tears away the bathroom mirror, unhooks the one in the far end of the hallway, and removes some from Amy's room...

(CONTINUED)

Rosa fears more and more for the children and takes them under her protective arms. Amy is not back yet.

The only mirror left that Ben cannot remove, is the one in the children's room.

He rushes down to the basement and comes back with a bucket of old paint. He immediately begins to paint the wall mirror in order to neutralize its reflection.

DAISY

What are you doing dad?

BEN

Don't worry, there's nothing wrong.
Everything is OK...

DAISY

But why are you doing that?

BEN

I'm doing it to protect you.

79 **EXT. DAY NEW JERSEY HOUSE - CONTINUITY**

79

At the same time, Amy's car pulls up in front of the house.

As soon as she sees the front door open, and the mirrors laid out on the landing of the front steps, Amy rushes into the house, panic-stricken.

80 **INT. DAY -NEW JERSEY HOUSE - CONTINUITY**

80

She races up the stairs to the second floor, barging into the children's room where Ben is painting the mirror. She signals Rosa to take the kids out.

AMY

Do you mind telling me what the hell
you're doing?

Focused and determined, Ben does not answer her question.

AMY (CONT'D)

Ben!

BEN

Look Amy, you've got to trust me, I
know what I'm doing... It's for your own
good.

AMY

I want you to stop what you're doing
and get out of our house right now.

(MORE)

80 CONTINUED:

80

AMY (CONT'D)

You're scaring the kids acting like this.

*

Ben continues to paint the mirror.

AMY (CONT'D)

If you don't leave immediately, I'm going to call the police, Ben, and I warn you, you will never see your children again. Do you understand what I'm saying?

Ben stops-

BEN

You have to trust me Amy, I'm not completely crazy... These mirrors are dangerous. At first, I thought it was only the ones at the store, but now I know they can get you anywhere. They got Angela... I promise I'll leave the house once I've taken them all down.

#

AMY

Do you realize what you're saying, Ben? What is wrong with you? I know that what you're going through isn't easy. Angela was a part of our lives too, but you have no right to do this to us... Ever since your obsession with these damn mirrors the kids are scared to death. Your son has nightmares. He's scared Ben... Your behavior is starting to rub off on him. He's only 5 years old... And I have to protect him.

#

Ben can see that she is very upset about the situation. He sets down the paint bucket on the floor-

BEN

Come Amy, come with me, I want to show you something.

He leads her back down, through the first floor, and out on the front steps of the house-

81 **EXT. DAY -NEW JERSEY HOUSE - CONTINUITY**

81

BEN

Look, you'll see...

Ben pulls his Magnum out of his belt and points the gun at one of the mirrors he has dragged outside.

Amy steps back, terrified-

(CONTINUED)

AMY

What are you doing with that gun... Put
it down, BEN... PUT IT DOWN RIGHT NOW!

Without a moment's hesitation, Ben opens fire. The mirror
shatters to pieces-

AMY (CONT'D)

ARE YOU CRAZY BEN? HAVE YOU GONE
COMPLETELY MAD?

Ben smiles, all excited-

BEN

Wait, look, you'll see..

Through the front window, Daisy and Michael witness the scene-

AMY

SEE WHAT, BEN?! WHAT AM I SUPPOSED TO
SEE ?!

Ben keeps a piercing gaze as the bullet impacts the mirror,
waiting for the magic to do its trick and for the cracks to
dissolve again-

BUT NOTHING HAPPENS. THE CRACKS REMAIN, IN A SPIDER WEB PATTERN.

Behind the front door, Ben notices Michael, watching him, in
tears.

Without any evidence, Ben is in over his head.

BEN

But... I swear to you I... I saw...Amy...

The neighbors, alerted by the blast of the gun, come out of
their houses to find out what has happened.

Ben stands alone, looking like a mad man...

Amy holds back her tears and tries to stay in control-

AMY

Get out...now! I don't ever want to see
you here again, Ben. And I'll have the
lawyers make sure the same goes for
the kids. You are insane, Ben, and
dangerous... You've got to get help.

With gun in hand, Ben walks away, dismayed, as he gradually
becomes aware of the situation he has just created.

He enters his car and drives off at top speed.

82 EXT/INT. DAY - ROAD - BEN'S CAR

82

Ben drives nervously. He feels guilty about his conduct in front of the children. A thousand thoughts rush through his head, leaving him in an utter state of confusion. He doesn't know what to do nor what to think anymore.

Ben reaches for his cell phone and dials Larry's number-

BEN

Hello, Larry? It's me... I'm going to need your help again-

LARRY (O.S.)

Come on, Ben... For Christ's sake! What are you doing? #

#

BEN

Mayflower used to be a hospital before it became a department store. St. John's Hospital. Do you have any idea where all the medical records could have ended up after it closed down? *

*

LARRY (O.S.)

How am I supposed to know that?!

BEN

Go to the city hall archives... They must have something considering it was a public hospital.

LARRY (O.S.)

I've got others things to do. I can't go to City Hall today. I've - #

#

BEN

Larry, Larry stop it... If I could go myself, I wouldn't be asking you. Go to the City Hall archives, and ask them to look up Esseker among the former patients. Please. *

*

LARRY (O.S.)

Ben, for god's sake, what are you trying to prove? #

#

BEN

Please, do it for me. #

#

LARRY (O.S.)

You know you're a real pain in the ass. #

#

(CONTINUED)

BEN

Talk to you later.

Ben hangs up.

He glances back at the rear view mirror and sees ANGELA'S CORPSE, SITTING ON THE BACK SEAT!

Startled, he loses control of the vehicle. A truck approaches at full speed in the opposite lane. He barely avoids the collision.

Two other cars appear. Ben zigzags in and out, just barely avoiding a fatal crash.

He stops along the edge of the road.

Ben closes his eyes and rests his head against the steering wheel in an attempt to clear his mind. He looks up into the rear-view mirror again-

ANGELA'S REFLECTION IS STILL THERE. Behind her long black hair, she fixes him with a milky gaze.

Ben flies into a rage. HE SMASHES THE REAR-VIEW MIRROR WITH HIS BARE FIST, REDUCING IT TO SCRAPS...

Ben is alone and lost. #

BEN (CONT'D) #

What have I done? I don't #
understand... What have I done? #

Insert on what is written on the side rear-view mirror- *

"OBJECTS IN MIRROR ARE CLOSER THAN THEY APPEAR" *

83 **EXT. NIGHT -MANHATTAN STREET - NYPD POLICE STATION**

83

Under the pouring rain, the police patrol cars come and go in front of the police station.

A bit further away we recognize Ben's Oldsmobile, parked on an adjacent street. Ben is waiting inside. #

A man approaches, knocks on the car window and enters the vehicle. It's LARRY- #

The rainwater drips down his raincoat. Under his arm he holds a file of documents, wrapped in a plastic bag. #

LARRY #

This ought to make you happy.. #
(handing him the file) #
Anna Esseker... #

Ben nervously tears open the plastic wrapping- #

LARRY (CONT'D) #

I wasn't quite sure what you needed, #
so I got all of her medical records. #

BEN #

Perfect, Larry. That's perfect. #

Ben skims through the pages. He cannot believe that he has #
finally discovered who Esseker is... #

LARRY #

Everyone's real edgy up there. You're #
still a fuckin' murder suspect. #
People are wondering why I let you #
out. You have to tell me more. What #
does the history of the Mayflower have #
to do with the death of your sister? #

BEN #

I don't know exactly. I can't tell #
you, but some really fucked up things #
started happening to me when I took #
the job over there. Nothing makes any #
sense to me either but I have to #
follow my instinct. #

Larry notices the broken rear-view mirror- #

LARRY #

What happened? Did you have an #
accident? #

Ben is too absorbed in the records. He doesn't answer. #

BEN #

Anna Esseker... Where did you find her #
files? Did you go to City Hall? #

LARRY #

No, you were wrong about that, they #
had nothing. All the medical records #
from St. John's Hospital are still up #
there with the unclassified cases. #

Ben squints at him. #

LARRY (CONT'D) #

She was a patient at St. John's in the #
psych ward run by a Dr. Kane, between #
March and September 1952. She was only #
twelve years old when she died... #

Ben freezes- #

BEN

What?

LARRY

When the nurses went on their rounds, first thing on the morning of October 6th, they discovered that all the patients had left their rooms during the night and gathered in the main room. All of them were dead, including the girl. Apparently, they had killed one another... A slaughter house... After that they shut down the place. Nobody ever found out what really happened.

BEN

What about the doctor? Dr. Kane?

LARRY

He was arrested. They found him dead on the first day of his hearing. He had slit his wrists with a piece of his cell mirror!

CUT TO:

84 INT. NIGHT - QUEENS BUILDING- ENTRANCE HALL

84 #

Ben heads home with the file containing Anna's medical records. He walks through the lobby of his building.

85 OMITTED

85 #

86 INT. NIGHT - QUEENS APARTMENT

86 #

Angela's apartment is plunged in total darkness-

Ben lays Anna Esseker's file on the coffee table and aims the desk lamp at his "research corner" on the wall.

He turns the lamp back at the file and sits down to study it.

WHY ARE THE MIRRORS ASKING FOR ANNA IF SHE'S ALREADY DEAD? WHY? IT DOESN'T MAKE ANY SENSE...

On an index card filled in by Anna's parents in September 1952, Ben finds a Pennsylvania home address.

Dr. Kane's first diagnosis is irrevocable - *"Despite her young age, Anna Esseker suffers from severe schizophrenia, leading to withdrawal from reality, delusional and violent behavior."*

He shuffles through the first few pages of various administrative documents. #
#

His eye lands on several photographs of Anna taken at the time she was admitted to the hospital- She is just a child, yet, six male nurses were needed to restrain and immobilize her in front of the photographer. Her face is hardly discernible as she struggles like a wild animal. #

A high-pitched sound of cracking glass is heard from behind. Ben turns around-

Another loud crack - It comes from one of the covered mirrors in the apartment. #
#

Ben rises slowly to his feet and comes closer. He removes the sheet hanging on the frame-

A crack has appeared in the upper corner of the mirror. Ben casts his eyes over the reflection. His glance comes to rest on Anna's file laying on the desk-

He goes to fetch the photograph of the little girl and presents it to the mirror-

KRAAAAACK - the crack in the mirror spreads, as if some kind of pressure were applied on the other side of the mirror as a reaction to the photograph..

BEN #
You're still alive, aren't you? #

All of a sudden, Ben realizes something. He runs back to the file on the table and goes through the documents again, one by one. #

#

He stops on a carbon copy of a hospital release form and checks the date. #
#

BEN (CONT'D) #
You're wrong Larry, you're wrong... #

His eyes light up- #

BEN (CONT'D) #
...she left the hospital on the 4th. #

According to the document, Anna left two days before the massacre! #
#

CUT TO: #

The next morning-

87 CONTINUED:

87

Through the half-opened door at the end of the hallway, we see Daisy brushing her teeth before going to school. The little girl is humming as she watches herself in the mirror... *

Amy comes out of her room-

AMY

Come on, come on... Let's go... Daisy,
Michael?

She passes in front of the children's room and stops- INSIDE, MICHAEL IS TALKING TO SOMEBODY. Amy listens closely, but she can only hear Michael's voice. On the other side of the door, the little boy bursts out in laughter- *
*

#

88 INT. DAY - CHILDREN'S ROOM

88 *

She opens the door and finds her son squatting in front of the mirror, talking to his own reflection.

AMY

What are you doing Michael? Come on,
we're going to be late.

The little boy does as his mother says. He gets up and dashes out of the room.

Amy's glance freezes in horror. Terrified, she almost loses her balance-

MICHAEL'S REFLECTION IS STILL IN THE MIRROR, SITTING IN A SQUATTING POSITION!

HE LOOKS AT AMY WITH A BIG SMILE.

Amy attempts to speak but can't-

The mirror image of her son remains silent.

Amy steps closer to the mirror and, in the reflection, behind the boy, she discovers-

HER MIRROR IMAGE IS THERE TOO, BEARING THE SAME FORCED GRIN...

CUT TO:

89 INT. DAY -QUEENS APARTMENT

89

The phone rings. Ben wakes up in a jolt and picks it up- AMY IS ON THE OTHER END OF THE LINE, IN TEARS. *

BEN

Amy ? What's wrong?

(CONTINUED)

AMY O.S.

...You have to come over... Right away...

*

BEN

What?

Amy cannot get the words out. The convulsive sobs overtake her voice.

AMY O.S.

I'm so scared, Ben...

#

BEN

What's happening?

*

AMY O.S.

There's something in the house...
Something in the mirrors.

*

*

*

BEN

Where are Daisy and Michael? Are the kids all right?

AMY O.S.

They're with me... They're right here with me. Come over, please!

BEN

Get out of the house. I'll be right over...

90 **EXT. DAY -QUEENS' STREET**

90

Ben runs to his car and throws the Esseker file on the passenger seat. He drives off at full speed and disappears at the far end of the road.

CUT TO :

91 **EXT/INT. DAY - MAYFLOWER**

91

On 38th Street, away from the hustle and bustle of Broadway, the Mayflower facade is unsettling and disturbing.

AMIDST THE RUINS OF THE DESERTED DEPARTMENT STORE, THE MIRRORS ARE WAITING PATIENTLY FOR THEIR TIME TO COME...

92 **EXT. DAY - NEW JERSEY HOUSE**

92

When he arrives, Ben finds his wife waiting in front of the house. The kids are playing in the snow. Ben's car pulls up in the driveway.

(CONTINUED)

92 CONTINUED:

92

Amy throws herself into his arms, crying with relief.

#

BEN

I'm right here, Amy. I'm here now...
Thank god you're alright.

*
#

Ben comforts her, holding her tightly with all his strength.

AMY

We can't stay here, we have to leave
the house now... We can go to my
mother's or to a hotel...

*

#

BEN

Anyplace is gonna have mirrors or
windows... Anything you can see your
self in is dangerous. We have to make
the house safe. The only way is to
cover all the reflections. If we keep
them in the dark we can avoid them. We
need paint, we need tape...

*

#

CUT TO :

93 INT. DAY -NEW JERSEY HOUSE - A MOMENT LATER

93

Ben has brought up some more paint from the basement. With Amy's help he paints over all the mirrors in the house. In the face of this hardship, all the arguments seem far away. We can feel a connection between the two of them.

*

The windowpanes and picture frames have been wrapped securely with newspaper and tape.

Every inch of reflective surface in the house, such as the TV-screen and the shiny taps, have been "neutralized" with strips of masking tape..

IN NO TIME, THERE IS NOT A SINGLE SURFACE CAPABLE OF REFLECTING LIGHT LEFT IN THE HOUSE.

CUT TO :

94 EXT. DAY -NEW JERSEY HOUSE

94

The front door of the house opens. On the landing of the front steps, Ben kisses Daisy goodbye.

DAISY

When will you be back, Dad?

(CONTINUED)

BEN

As quickly as I can, sweetheart. I promise.

He kisses Michael who hugs him back-

MICHAEL

I love you, Dad.

He strokes Michael gently on the head and goes to his car. Daisy and Michael watch their father leave.

Amy walks him to the vehicle-

AMY

What if you don't find her? Maybe she doesn't live there anymore? Maybe she's really dead. #

BEN

They want her, I'm gonna find her wherever she is. We don't have any other choice. #

#

Ben holds her tightly in his arms and plants a tender kiss on her forehead.

BEN (CONT'D)

I'm sorry about everything I've put you through... I didn't want to...

Amy interrupts him.

AMY

I know.

Ben gets into the car.

BEN

Amy, I want you to stay here with the kids until all this is over. All the mirrors are covered, there's no more danger. I'll come back as soon as I can. #
#

Tears well up in Amy's eyes. He takes her hand-

BEN (CONT'D)

Hey baby, everything's gonna be fine. I love you.

She smiles tenderly. Ben drives off.

An old farmhouse stands at the very end of the path. If it weren't for the parked pick-up truck and the few piglets running wild, one would think that the farmhouse was abandoned.

Ben gets out of the car and goes to knock on the door.

His shoes sink into the mud. He walks up the steps of the porch and peeks inside the house through the front window. In the dark he discerns the silhouette of a person who is watching TV. He can't help but notice all the mirrors have been covered or turned towards the wall. *

A big dog barks behind the window. Ben steps back, surprised.

The front door opens before Ben has even made his presence known. A young man stares at him in silence.

BEN

Hello.. Is this the Esseker farmhouse?

The young man nods.

A woman's voice is heard from inside-

WOMAN'S VOICE

What is it Jimmy?

JIMMY

I don't know Mom.

(to Ben)

What can I do for you sir?

BEN

I am looking for Anna, Anna Esseker.

The young man looks at Ben questioningly. Apparently he has never heard the name before.

JIMMY

(to his mother inside)

There's a man who's looking for..

(back to Ben)

You said Anna?

(Ben confirms)

Anna Esseker, Mom!

Jimmy's mother, in her fifties, an obese woman who has trouble moving around- shows up in the opening of the door -

JIMMY'S MOTHER

What is it you want with Anna Esseker? #

She catches him unaware. Ben makes up a false identity-

BEN

I huh... I am doing some research for a book on the history of St. John's Hospital, in New York...

Jimmy's mother stares at him for a moment with a suspicious look-

JIMMY'S MOTHER

Jimmy, go tell grandpa that there's a man here who'd like to talk to him about his sister.

101 INT. DAY - FARMHOUSE BASEMENT

101

We are in the dark basement, under the farmhouse. The door to the first floor opens, letting the light in. Ben appears next to the silhouette of an old man- ROBERT ESSEKER, 80 years old, Anna's elder brother. *

Robert walks down the steps, signaling Ben to follow him- *

ROBERT

You know, up to this day, the visions of Anna's fits still haunt me at night. *

They walk through the basement towards an old wooden door. *

ROBERT (CONT'D)

I helped my father fix up this part of the basement, especially for her-

The old man turns the key in the padlock. Slowly, the door swings open, revealing-

ROBERT (CONT'D)

Her fits were too violent. My mother couldn't take her screams anymore.

What's left of a very primitive child's room, SURROUNDED BY DOUBLE WIRE FENCING AND IRON BARS. Rather than a cell, it more resembles a HUMAN-SIZED CAGE, CAPABLE OF RESISTING THE MOST FEROCIOUS BEAST. *

As he's talking, images flash on screen- painful memories from that time come back to him-

*Anna being carried to the basement, her innocent eyes full of hate. It's even hard to recognize the face of a little girl. Her howling screams. Her nails digging into her own flesh. Her unnatural strength and the violent thrashing of her arms and legs. **

ROBERT (CONT'D)

We had every priest, doctor, healer,
coming from all over the state, one
after the other. But no one could help
her.

*

Ben comes closer to the iron bars of the cage. He can see Anna's
scratch marks next to the bed, giving his imagination a taste of
her plight and suffering.

ROBERT (CONT'D)

Finally, Dr. Kane from New York
answered my parents' cry for help. He
rejected the idea of demonic
possession, said he didn't believe in
it. He was convinced that Anna
suffered from a rare form of
personality disorder. He wanted Anna
under his care, at St. John's. My
parents were very poor, but he agreed
to cover all the hospital costs... In
less than five months, Dr. Kane had
cured Anna. It was unbelievable. She
was her old self again. A real miracle
of science.

*

*

BEN

And after the hospital?

#

#

ROBERT

You don't know? She died there with
all of Kane's other patients.

#

#

#

Ben takes the old release form out of his pocket and shows it to
Robert.

#

#

BEN

Anna left the hospital two days before
the massacre. Kane changed the records
to make her disappear.

#

#

#

#

ROBERT

You're not a journalist, are you? What
do you want?

#

#

#

BEN

I want to know. After St. John's,
where did she go?

#

#

#

Robert stares at Ben, unsure of saying what he's about to reveal
to this perfect stranger-

#

#

ROBERT

Anna came back to live with us for a
while...

#

#

#

BEN
For a while?

#

Robert lowers his eyes.

#

BEN (CONT'D)
And after? Why did she leave?

#

ROBERT
Because... Because strange things
started to happen in the house...

#

BEN
With Anna?

#

ROBERT
No, not with Anna...

The old man obviously doesn't want to get into the details. The memories are too painful.

BEN
With the mirrors?

Robert stiffens, eyeing Ben with a dark look- How does he know?

BEN (CONT'D)
Mr. Esseker, tell me where I can find
your sister. It's very important. It's
a matter of life and death.

#

Robert hesitates -

ROBERT
Before he died, Kane sent us a letter
asking us to keep Anna away from
mirrors and that whatever happens she
should be in a place where the mirrors
could never find her.

*

*
*
*

BEN
Where is she now?

#

ROBERT
To protect us, she left the house and
joined the monastic orders, where
mirrors are forbidden... St. Augustine's
monastery, on the road to Midwich.

*
#

Ben's car does a one-eighty turn in front of the farmhouse,
heading back to the main road.

102 CONTINUED:

102

Standing on the porch, with an anxious look on his face, Robert watches him disappear in the distance.

He sits down on the steps, and wipes his glasses.

The crows fly low in the sky- It's a bad sign.

CUT TO :

103 **EXT. DAY - MIDWICH MONASTERY**

103

The nuns come and go under the arches of the monastic courtyard.

A deadly silence prevails over the monastery, where time seems to stand still. All these women have taken vows of poverty, obedience and chastity to serve god.

On the other side of the cloister wall, a small winding road zigzags between the pine trees. Ben's car draws nearer. He parks in front of the entrance to the monastery. *
#

104 **INT. DAY - MIDWICH MONASTERY VESTIBULE**

104

Ben pushes open the heavy front door. The place is dark and silent. He goes to the front desk- #
#

Behind a wooden screen he can barely make out the two nuns in charge of admissions. They are the only nuns granted exposure to the outside world. For the rest, physical and visual contact is strictly prohibited.

SISTER

Yes, how can I help you?

BEN

Hello Sister. I have come to visit a member of your community... Sister Anna? Her real name is Anna Esseker. #
#

SISTER

Is she expecting you?

BEN

No, not really.

SISTER

Are you a relative?

BEN

Listen, Sister, I must see her. *

SISTER

If you are not listed, I cannot help you sir.

(MORE)

(CONTINUED)

104 CONTINUED:

104

SISTER (CONT'D)

We have strict regulations concerning visitations, which are exclusively for family members.

BEN

Please, tell her that I came all the way from New York and that I work with Dr. Kane at St. John's Hospital...

SISTER

Wait here for a moment.

She stands up and escapes through one of the back doors.

The other nun behind the screen, observes Ben with curiosity.

Time goes by, and Ben grows impatient.

107 INT. DAY - HOUSE NEW JERSEY

107

Inside the house in Jersey, Amy has isolated herself with the kids in the parent's bedroom. She's reading them a bedtime story.

Even if all the windows, screens, and TV are covered by newspapers or painting, Amy acts in front of Daisy and Michael as if nothing has happened.

In the rest of the house, everything has been meticulously covered, wrapped, painted or reversed. Still, here and there, a barely audible rustle pierces through the silence-

In the children's room, the paint covering the mirror slowly begins to flake off..

The newspaper wrapped around the windowpanes begins to rip..

THE MIRRORS ARE RESISTING AND ATTEMPTING TO SET THEMSELVES FREE.

107A INT. DAY - MIDWICH MONASTERY VESTIBULE

107A

Ben is losing his calm. Time is running out. The nun reappears behind the wooden screen-

SISTER

Sister Anna has agreed to talk to you, you may proceed to the parlor next door.

Ben crosses the hall and opens the door that the nun gestures him to.

He enters the parlor alone. In the spare room, a chair stands by a wooden screen, fencing him off, once again.

(CONTINUED)

Behind the screen, a silhouette awaits him.

SISTER ANNA

St. John's closed down in 1952. Who are you?

Ben sits down. Even at a short distance he cannot discern the face of Anna Esseker, who is now Sister Anna.

BEN

My name is Benjamin Carson. I work as a night watchman at 1229 West 38th Street in New York City, what used to be St. John's Hospital.

*

SISTER ANNA

What is it you want Mr. Carson?

#

BEN

I need your help.

*

SISTER ANNA

My help? I don't quite see how I could possibly be of any help.

BEN

My wife and children are in danger. What is threatening my family is asking for you...

*

#

For a split second, Ben makes eye contact with Anna behind the screen. She has understood..

BEN (CONT'D)

If you don't help me I may lose the only thing that matters to me.

#

SISTER ANNA

I cannot leave the precincts. It's impossible.

#

BEN

Tell me why are the mirrors from the old hospital so determined to find you?

#

Sister Anna remains silent-

BEN (CONT'D)

I must know, Sister.

#

SISTER ANNA

It is not the wish of the mirrors to find me, but of what is imprisoned inside them. The mirrors are merely windows on our world..

BEN

A window... For what? For whom? *

ANNA

At the time that I was at St. John's, *
 Dr. Kane's therapy for personality #
 disorders consisted of locking the #
 patient up in a mirrored room for *
 several days on end, in order to force *
 him to confront his own image. I spent *
 the darkest days of my life in that *
 room. On the 6th day the nurses found *
 me lifeless, almost dead. Since that *
 day, I have never had another fit. But *
 deep down inside I've always known the *
 truth.

BEN

What truth?

ANNA

There is no cure for schizophrenia, it #
 was something else, Mr. Carson. And #
 whatever it was, it entered the *
 mirror. *

We can feel the emotion in her voice.

ANNA (CONT'D) *

I thought that after fifty years, this *
 would have all gone away. They would *
 have disappeared from the mirrors. I *
 didn't know.... I'm sorry but if I *
 agree to go with you and return to *
 that place, I will make it possible *
 for them to cross the threshold back #
 into the real world. #

Everything is now making sense for Ben- #

BEN *

It entered with you and they need you *
 to get out. #

ANNA

The consequences of such an act, Mr. #
 Carson, would be more devastating than #
 letting them suffer where they are *
 now. I'm going to pray for you and *
 your family. That's all I can do right #
 now, Mr. Carson. God bless you... #

She stands to leave.

BEN

Wait... Please, listen to me- Terence
Berry, Gary Lewis and many others
before me... Those are the people who
died trying to find you. Because they
failed, their families died too. My
sister was murdered two days ago... My
wife and kids will next if you don't
come with me. Look-

*
*
*
*

#

From his wallet Ben takes out a wrinkled photograph of Michael, as a baby, in Amy's arms. Daisy stands next to them in the picture. Ben presses the photograph against the grating for Anna to look at it.

BEN (CONT'D)

My wife and two children. They're all
I've got. They're innocent... Please.

*

Anna stays quiet a moment behind the screen and leaves.

*

BEN (CONT'D)

I KNOW YOU ARE SCARED OF GOING BACK
THERE. IT'S EASIER TO KEEP HIDING BUT
THIS IS NOT THE HOUSE OF GOD ANYMORE.
WHILE YOU'RE PRAYING PEOPLE ARE DYING
ON YOUR TIME!

*
*
*
*

Anna doesn't respond and disappears in the distance.

*

Ben failed. He's desperate and lost. He has a hard time
containing his anger.

*
*

105 **EXT. DAY - MONASTERY**

105

On the horizon, a red sun sets behind the treetops. It's almost
nightfall.

The bells from the monastery begin to toll.

The cross above the monastery reflects upside down in a puddle
of rain water.

Frustrated, Ben walks back to his car and dials his home number
on his cell phone -

*
*

106 **EXT. NIGHT -NEW JERSEY HOUSE**

106

In the distance, the lights of Manhattan sparkle in the night.

In the house, all the lights are off.

All is quiet, too quiet.

*

108 INT. NIGHT - HALLWAY

108

In the hallway, the shiny doorknob leading to Amy's bedroom is the only reflecting surface that has been forgotten.

In the distorted reflection, we see Michael's silhouette approaching. The little boy reaches for the knob but-

IN REALITY, NO HAND TOUCHES IT-

IT'S MICHAEL'S REFLECTION INSIDE THE SHINY KNOB THAT IS OPENING THE DOOR!

Inside the bedroom, Amy fell asleep with Daisy in her arms. *

On the bedside table, THE HOME PHONE STARTS RINGING- She wakes up with a jolt and picks up the cordless receiver- *

AMY *

Hello? Ben... Where are you? Did you find her? Did you talk to... *

She stops speaking as she realizes- Daisy is asleep next to her but MICHAEL IS NO LONGER THERE. *

AMY (CONT'D) *

Michael? MICHAEL!?

(on the phone)

Ben hold on, Michael is gone... *

BEN (O.S.) *

What?

AMY *

(to Ben on the phone) *

I don't know, I fell asleep with the kids on the bed and... *

She sees that THE BEDROOM DOOR IS HALF OPENED.

AMY (CONT'D) *

Michael?

The sound of pouring water is heard, coming from the hallway. Michael must be in the bathroom.

BEN (O.S.) *

Amy, what's going on? Are you alright?

Amy runs to the door, waking Daisy up. *

DAISY

What is it Mom?

(CONTINUED)

AMY

(to her daughter)

You stay right here sweetheart, I'm going to look for your brother. Stay right here.

(to Ben on the phone)

Ben, I have to call you back, I have to find Michael...

BEN (O.S.)

No Amy, stay with me...

109 INT. NIGHT - CORRIDOR/BATHROOM - CONTINUITY

109

Amy comes out of the bedroom and notices that the floor is completely soaked.

She turns on the light in the hallway, only to discover-

The entire upper floor is covered by an inch of water- all the taps in the bathroom are turned on and have transformed the surface of the floor into A LARGE NATURAL MIRROR..

AMY

(to Ben on the phone)

Fuck! There is water everywhere...

Michael? Michael? MICHAEL?!

Amy freezes when she realizes that all the picture frames and all the mirrors in the corridor have been scraped, bringing the reflecting surfaces, once again, to the light...

AMY (CONT'D)

(scared)

Ben, someone scraped all the mirrors... There is someone in the house.

BEN (O.S.)

Where is Michael?

AMY

(panicked)

I don't know where he is. I don't see him. I...

As she turns in the hallway, Amy sees A DARK SHADOW MOVING IN ONE OF THE MIRRORS. Terrified, she steps back and hits the opposite wall. She drops the phone on the flooded floor-

109A EXT. DAY - MONASTERY

109A

At the same moment, Ben, still outside of the monastery, is cut off in his conversation with his wife-

109A CONTINUED:

BEN

Amy? Amy? Answer me?

He tried to redial but that doesn't work. He knows something weird is happening there.

Without hesitation, Ben grabs his gun inside the car and walks back towards the monastery gates.

109B **-BACK IN THE HOUSE-**

109B

Unsure of what she saw, Amy makes a step towards the mirror but only finds her own reflection.

She picks up the phone- The water shorted it out...

AMY

Damn it...

Cautiously, Amy walks up to the bathroom.

AMY (CONT'D)

Michael?

She opens the door- the sink and bathtub are filled with water overflowing onto the tiled floor. Michael is not there.

CUT TO:

109C **INT. NIGHT - MONASTERY CELL**

109C

A hand enters frame to light some candles.

Sister Anna is back in her cell. The way her hand shakes as she carries the match from one candle to the other betrays how upset she is by the confrontation with Ben- It's been too much time that she's carrying the guilt.

She runs the rosary nervously between her fingers and kneels down in front of her bed to pray when-

A loud muted sound followed by a sudden wave of agitation is heard outside the cell. Someone has broken into the monastery. She recognizes Ben's voice- Like a mad man, he's looking for her everywhere and threatens the other nuns to show him the way.

Anna stands up when Ben bursts into her cell with his gun in his hand. Behind him, the other nuns are terrified.

Ben points the gun at Anna-

BEN

My kids are not going to die tonight.
You're coming with me, now.

(CONTINUED)

109C CONTINUED:

Not intimidated by the weapon, Anna steps towards Ben. FOR THE *
FIRST TIME, BEN CAN SEE HER FACE- The old lady seems more *
determined than ever-

ANNA
If I come with you Mr. Carson, you #
have to promise to do everything I
tell you. My way. No questions.

Ben lowers his gun- *

BEN
You have my word. *

CUT TO: *

110 INT. NIGHT- BEDROOM- MEANWHILE 110

Daisy waits patiently in the bed following her mother's
instructions. Suddenly she hears her mother calling her from the
children's bedroom-

AMY (O.S.)
Daisy... Daisy... Come here... *

Daisy steps into the corridor and stops, for a moment, when she
notices the flooding. She enters her bedroom, following the
voice that calls out for her-

AMY (O.S.) (CONT'D)
Daisy... Daisy...

111 INT. NIGHT - CHILDREN'S BEDROOM - CONTINUITY 111

Daisy explores the bedroom. The voice is still calling, but her
mother is not there.

The door shuts behind her.

She walks up to the mirror on the wall. The paint has been
partially scraped off-

THE LITTLE GIRL DISCOVERS HER MOTHER'S REFLECTION ON THE OTHER
SIDE OF THE MIRROR-

112 INT. NIGHT - BATHROOM - MEANWHILE 112

BUT IN REALITY, AMY IS STILL IN THE BATHROOM!

She turns off the tap and sinks her hand into the depths of the
bathtub to pull the plug, when she sees Michael's reflection on
the surface - *

AMY

Micha...

She turns around, but Michael is not behind her. The reflection lied.

SUDDENLY HER ARM IS PULLED INTO THE BATHTUB. *

AN INVISIBLE FORCE PLUNGES HER HEAD INTO THE WATER TO DROWN HER. AMY STRUGGLES FRENETICALLY BUT THE PRESSURE IS TOO STRONG FOR HER TO BREAK FREE.

113 **-BACK IN THE CHILDREN'S BEDROOM-**

113

Daisy walks up to her mother's reflection in the mirror.

AMY'S REFLECTION

Come sweetheart... Come, come closer...
Come...

Daisy is mistrustful. She senses that something is not right. In the mirror, her mother's attitude is different and strange...

DAISY

What are you doing in there, Mom?

AMY'S REFLECTION

Come closer, don't worry... Everything
is all right, sweetheart.

Daisy obeys when, suddenly, she notices that her mother holds a pair of scissors in her hand.

Daisy has no time to react-

THE REFLECTION OF THE MOTHER GRABS THE REFLECTION OF THE LITTLE GIRL, HOLDING HER FIRMLY IN HER ARMS-

BY SOME INVISIBLE FORCE, IN REALITY, DAISY IS SUSPENDED IN THE AIR IN FRONT OF THE MIRROR.

114 **-BACK IN THE BATHROOM -**

114

With her head still submerged in the bathtub, Amy is drowning. She tries to fight back. Unsuccessfully. Her head stays under the water. *

With the tips of her fingers, Amy feels her way to the plug. She pulls it out.

Slowly, the water level begins to go down. Too slowly. Amy struggles to pull her head out of the water to breath again.

The water continues to recede. Amy has reached exhaustion, her hands clutch onto the edge of the bathtub. She is suffocating.

At the last minute, she turns her head to gasp for air.

The remaining water swirls down the drain. The bathtub is now empty and the invisible force seems to have vanished. *

Amy collapses to the ground, spitting and coughing. She comes to her senses, gets back to her feet and dashes out of the bathroom.

AMY
Michael?! Michael?

As she runs past the bedroom, she notices that the door is open-

AMY (CONT'D)
Daisy !?

Daisy is no longer there.

AMY (CONT'D)
Daisy !

Panicked, Amy crosses the corridor and barges into the children's room. Inside she discovers-

115 **INT. NIGHT - CHILDREN'S ROOM**

115

SUSPENDED IN THE AIR, A FEW INCHES OFF THE GROUND, DAISY STRUGGLES TO BREAK FREE.

In the mirror, Amy sees her own reflection bringing the sharp blade of the scissors to her daughter's throat. The blade glides over her skin. *

In reality, A TRICKLE OF BLOOD APPEARS ON DAISY'S THROAT.

Instinctively, Amy throws herself against Daisy, tearing her away from the grip of her own reflection. They land on the floor and crawl to the corner of the room, safe from the danger of the reflections. *

Amy tears off a piece of her clothing, which she presses against Daisy's throat in order to stop the bleeding.

AMY
Oh my god, don't move baby, don't
move...

Amy is out of control, holding Daisy tightly in her arms. She is terror-stricken by the events in the house...

AMY (CONT'D)

Don't move sweetheart...

Fortunately, Daisy's wound is not deep. The blade did not reach the main artery. Amy saved her life at the very last minute.

Daisy is half conscious from the loss of blood. She struggles to speak-

DAISY

Why did you do this, Mom?

AMY

(in tears)

It wasn't me Daisy, it wasn't me... I would never hurt you, you know that.

DAISY

Whe...where is Michael ?

AMY

I don't know where he is... I'm going to take care of you and then we're going to find him..OK But for now, we have to get out of here.

DAISY

Is Daddy coming back soon?

AMY

Yes, he'll be here soon as he can.

A bit further away, in the scraped section of the mirror, we can see Amy's reflection, on its knees above Daisy who lies on the floor-

*
*

IN THIS EVIL VERSION OF THE REALITY, Amy's double has killed her own daughter. Using the scissors, she's "working" on the dead body. What exactly is she doing to the little girl?

*
*
*

She turns toward us, revealing HER FACE AND HANDS COVERED WITH FRESH BLOOD!

*
*

AMY'S REFLECTION COMES CLOSER TO PEEK THROUGH THE MIRROR , WITH HER HANDS PRESSED AGAINST THE GLASS, AS IF IT WERE JUST A WINDOW.

*

IN SEARCH OF THE REAL AMY AND DAISY, the forces of the mirrors are determined to get them.

*

Away from the field of vision of the mirror, Amy crawls on the floor towards the door-

116 INT. NIGHT - BEDROOM

116

Amy comes back to the bedroom, carrying Daisy in her arms.

As she passes the bureau, she grabs the first-aid-kit from one of the drawers. She sets her daughter down in the walk-in closet, away from the mirrors. The little girl has trouble moving. *

Amy examines the cut on Daisy's throat. Quickly, with a professional touch, she disinfects and bandages the wound.

AMY

Listen to me carefully Daisy.. I want you to stay in here and be quiet.

Daisy is terrified and with her remaining strength, she holds on to her mother tightly.

AMY (CONT'D)

You have to be brave, sweetheart... I want you to stay in here and not get out until I come back, no matter what happens. I'm going to find Michael... Do you hear me?

Not quite convinced, Daisy accepts reluctantly.

AMY (CONT'D)

I am so proud of you.

Amy shuts the door of the closet. Through the wooden slats she can see her daughter inside-

AMY (CONT'D)

Don't move...

Amy exits the room.

117 INT. NIGHT - CORRIDOR/STAIRCASE

117

Even though she turned off the taps upstairs Amy can still hear the water pouring downstairs... #

On guard, Amy walks down the stairs, step by step. She is frightened and her heart is pounding.

AMY

Michael ? Michael ?

At the bottom of the stairs, Amy catches sight of Michael at the other end of the living room.

(CONTINUED)

The first floor is completely flooded. ALL THE SPACE IS COVERED BY A THIN LAYER OF WATER THAT'S MIRRORING EVERYTHING IN HOUSE. *

The little boy has climbed up onto a stool and is scraping the paint off the mirror with a sharp knife... It was Michael who had scraped all the mirrors in the house in order to set the force of the mirrors free.

AMY (CONT'D)

Michael !

He doesn't answer. He doesn't seem to hear her.

Amy comes down the last step.

AMY (CONT'D)

Michael ? What are you doing?

The little boy turns around towards his mother with a big smile-
IN THE MIRROR, HIS REFLECTION REMAINS FACING THEM.

MICHAEL

They want to come play with us, Mommy.

Amy moves slowly towards her son.

AMY

Michael, I want you to drop that knife, do you hear me? You know very well you are not allowed to play with that, don't you?

Michael looks at her in confusion and steps down from the stool.

AMY (CONT'D)

That's a good boy, now give me the knife..

Instead of obeying, Michael runs off and disappears into another room on the first floor.

AMY (CONT'D)

MICHAEL !

Amy rushes after him.

Amy's cell phone, laying on the night table, begins to ring. On the display we can see the call is from Ben.

Through the wooden slats of the closet door, Daisy catches sight of the phone. *

118 CONTINUED:

118

She thinks about leaving the closet to answer, but remembers her mother's strict instructions about staying in the hiding place.

The phone continues to ring, but no one answer it.

119 INT. NIGHT - FIRST FLOOR

119

Amy hears the phone ringing upstairs, but she cannot answer it now- She must find Michael first.

CUT TO :

120 EXT/INT. NIGHT - BEN'S CAR - MANHATTAN

120

Ben's car drives down a Manhattan street.

Behind the wheel, Ben is on the phone and gets Amy's voicemail. He dials again-

BEN

Answer! God damn it... Answer the phone..

Once again he gets the voicemail.

BEN (CONT'D)

Fuck...

Ben is losing his calm.

121 EXT. NIGHT - MAYFLOWER DEPARTMENT STORE

121

Ben's car pulls up in front of the department store. Through the windshield, Anna catches sight of the devastated building.

Ben hangs up the phone-

#

BEN

Something's wrong over there, my wife
is not answering.

#

#

Ben is torn - He knows that going back to Amy isn't going to help-

#

#

BEN (CONT'D)

We have to get inside the Mayflower
now.

#

#

#

Anna steps out. She cannot conceal the sudden shiver that runs through her when she stands in front of the former hospital-

ANNA

From now on, I'm going to close my
eyes.

*

#

#

(MORE)

(CONTINUED)

121 CONTINUED:

121

ANNA (CONT'D)

Take me to the basement, to the mirror room. It has to stop where it began...

#

Ben grabs her forcefully-

BEN

Come on, let's go.

*

ANNA

Mr. Carson, no matter what happens in there, I want you to do as I say and make sure I never get out of this place.

*

#

*

Ben pulls out his keys and unlocks the front door. Anna closes her eyes and follows him inside.

*

122 INT. NIGHT - ENTRANCE HALL- MAYFLOWER DEPARTMENT STORE

122

Anna has barely crossed the threshold when the hall mirrors start trembling-

They can feel her presence.

*

She tightens her grip around Ben's hand. She is anxious, and even with her eyes shut, she can sense the threatening vibes sent off by the mirrors.

Ben is focused, gazing straight ahead as they cross the ground floor in the direction of the basement door.

Yet, from the corner of his eye, he cannot help but glimpse the mirrors. What he discovers goes beyond his worst nightmares-

A CROWD OF MEN AND WOMEN, FLAYED ALIVE, CRAWLING AND PRESSING THEMSELVES AGAINST THE GLASS PANES, INSIDE THE MIRRORS. THEY OBSERVE BEN AND ANNA WITH BLANK, LIFELESS GAZES. SOME ARE BANGING THEIR FISTS, THEIR HANDS, AND EVEN THEIR HEADS AGAINST THE GLASS, IN AN ATTEMPT TO BREAK FREE FROM THE MIRROR.

#

SUDDENLY BEHIND HIM, ONE OF THESE VISIONS BASHES AGAINST THE MIRROR! KEEPING ITS WIDE OPENED EYES ON THEM, THE VISION STARTS LICKING THE OTHER SIDE OF THE MIRROR LIKE AN ANIMAL.

*

*

ANNA

They are waiting for me...

*

Ben turns towards Anna and realizes that in the mirror, there's something else-

*

*

Anna's reflection is different- IT'S NOT THE OLD NUN ANYMORE BUT THE 12 YEARS OLD GIRL, EXACTLY AS ANNA WAS IN THE TIME OF ST. JOHNS HOSPITAL!

*

*

*

123 INT. NIGHT -NEW JERSEY HOUSE

123

We are back in the house.

Amy is still searching for Michael. She goes into the kitchen to *
turn off the tap.

Above the sink, the newspaper on the windows had been ripped as #
well and the hot steam is now covering the glass. A HAND PRINT #
APPEARS ON ONE OF THE WINDOW PANES AND SLIDES DOWN AGAINST THE #
GLASS... #

The forces are everywhere. #

Amy steps back and runs out of the kitchen. #

THE THIN LAYER OF WATER ON THE FLOOR HAS TRANSFORMED THE ENTIRE
HOUSE INTO A MIRROR EXTENDING THROUGH EACH ROOM.

AN INESCAPABLE MIRROR...

The sound of rapid, splashing footsteps catches her attention.
Amy turns around and leaves the kitchen-

AMY

Michael ?

Michael's reflection sweeps over the water surface.

Amy runs after him but stops short when she catches sight of #
him. Michael is hiding under the living room couch.

She comes closer and bends over- THERE IS NO ONE UNDER THE *
COUCH! *

Yet, in the reflection of the wet floor, Michael is there... *

He smiles at her, playfully.

IN A QUICK MOVEMENT, THE LITTLE BOY'S REFLECTION BRANDISHES THE
KNIFE IN EXCITEMENT AND TEARS IT THROUGH HIS MOTHER'S FACE-

AMY LETS OUT A CRY OF PAIN AS SHE BRINGS HER HAND TO HER CHEEK-
THE INVISIBLE BLADE HAS SLASHED HER FACE.

The blood gushes between her fingers. Michael's reflection has
disappeared.

She turns around just in time to catch sight of the little boy's
reflection escaping. His invisible footsteps splash in the water
as he moves further away..

She hears Michael run up the stairs to the first floor.

124 INT. NIGHT - STEP-IN CLOSET

124

Protected from the mirrors, in her hiding place in the closet, Daisy inspects the room through the wooden slats.

Suddenly, the bedroom door squeaks open. Daisy curls up in the corner of the closet, overtaken with fear-

It's only the cat who enters the room with a meow.

DAISY

Tiger! Come here kitty, come here..

She opens the door a tiny crack to let him in. The little girl takes the pet in her arms, reassuringly. *

CUT TO :

125 INT. NIGHT -MAYFLOWER BASEMENT

125

In the dark, the surface of the water lies perfectly still. We are no longer in the New Jersey house, but in the subterranean passageways corridors of the department store. *

Ben and Anna's silhouettes appear, walking down the stairs.

Ben turns on his flashlight. The lights along the corridor are too weak. *

BEN

Watch your step, a water pipe has burst, the whole basement is flooded. *

Ben guides Anna, with her eyes still shut, through the tunnels.

The beam of the flashlight sweeps across the walls, and the piping. #

They pass the junction of the two tunnels and arrive at the demolished wall. #

ANNA

You stay outside... *

Anna steps over the rubble as she feels her way into the mirror room.

IN ALL THE MIRRORS IT'S NOT ANNA THE NUN, BUT ANNA THE LITTLE GIRL THAT WE CAN SEE- *

When she places her hand against one of the mirrors, cracks appear instantly. The pressure on the other side is growing stronger and stronger.

(CONTINUED)

125 CONTINUED:

125

Anna positions herself in the center of the room, from where her reflection is multiplied to infinity from all the possible angles. *

She kneels down with her eyes closed. *

CUT TO :

126 INT. NIGHT -NEW JERSEY HOUSE

126

Compared to the gloom of the basement in the department store, the second floor of the house seems to be bathed in light. *

Michael is sitting quietly in front of his room. As Narcissus did, he is observing his reflection, mirrored in the surface of the water that covers the wooden floor. #

AMY

Michael ?

Hypnotized by his mirror image, the little boy does not hear his mother's call.

Amy appears at the top of the stairs and catches sight of him.

AMY (CONT'D)

Michael... Michael, look at me... I'm right here.

Michael doesn't answer. Gently, he caresses his reflection in the surface of the water.

Amy comes up to him slowly, determined to pull him away from his reflection...

She lays her hand on his shoulder.

This time Michael reacts and turns towards her.

Before he can utter a single word- *

THE REFLECTION OF THE HAND BECOMES REAL, GRABBING THE CHILD'S WRISTS. MICHAEL'S REFLECTION PULLS HIM THROUGH ITS SURFACE. MICHAEL DISAPPEARS INTO THE FLOOR. *

Amy throws herself to the ground in an attempt to catch him. Too late, the little boy has been submerged in the thin layer of water covering the floor. MICHAEL HAS BEEN PULLED INTO THE OTHER SIDE OF THE MIRROR!

Amy sees her son struggling under the water, as if he were caught under a coat of ice.

AMY (CONT'D)

Michael, Michael... No, no...

(CONTINUED)

In desperation, Amy beats her fists against the floor with all her strength, trying to break through to the other side.

AMY (CONT'D)
MICHAEL !! NOOOOO...

Flying into a rage, she beats her fists again and again in an attempt to break the surface and save Michael from drowning.

She sees Michael's body sinking into the depths...

CUT TO :

127 INT. NIGHT - MIRROR ROOM

127

Back to the subterranean world of the department store.

Ben is waiting in the corridor with his gun in hand.

In the mirror room, Anna recites a prayer for strength. IN THE REFLECTION, YOUNG ANNA IS DOING THE SAME...

*
*

The mirrors around her shake more and more violently-

Anna remains with her eyes still shut.

*

Ben sees cracks forming on the walls and the surface of the water at his feet trembling...

127A INT. NIGHT - MAYFLOWER

127A

*

SOMETHING IS HAPPENING IN THE REST OF THE STORE AS WELL- ON EACH FLOOR, IN EVERY DEPARTMENT, ALL THE MIRRORS BEGIN TO VIBRATE UNCONTROLLABLY, TO TWIST OUT OF SHAPE, TO SWELL, TO SHRIVEL AND FINALLY-

*

127B BACK IN THE MIRROR ROOM

127B

ANNA OPENS HER EYES-

ALL THE MIRRORS EXPLODE!

FROM ONE AREA TO THE NEXT IN THE DEPARTMENT STORE, THE EXPLOSIONS ARE SPECTACULAR AND APOCALYPTIC.

Anna's eyes freeze- her pupils constrict- thousands of shards of glass are sent flying into the air, piercing through her body like a dozen sharpened daggers.

The blow of the explosion causes the walls to tremble. Instinctively, Ben takes shelter behind the wall.

CUT TO :

128 **INT. NIGHT - NEW JERSEY HOUSE**

128

MICHAEL'S BODY REEMERGES TO THE SURFACE!

Amy clings to him and pulls him out of the water. The little boy is unconscious.

She begins to shake him and to perform mouth-to-mouth resuscitation as she applies rhythmical pressure to his chest.

Amy tries not to lose her head, determined to bring her little boy back to life.

Her eyes fill with tears, blurring her vision. She mustn't lose faith. She mustn't give up..

Cardiac massage, mouth-to-mouth resuscitation, cardiac massage...

MICHAEL REMAINS UNCONSCIOUS...

*

129 **INT. NIGHT - MIRROR ROOM / SUBTERRANEAN PASSAGEWAYS**

129

IN THE BASEMENT, THE CALM HAS BEEN RESTORED.

Ben is still crouching behind the sheltering wall of the mirror room. In the silence, he waits. He must establish beyond a doubt that it's all over.

He aims his flashlight at the surface of the water-

Everything seems to be back to normal. His reflection is deformed by the slight stir of the water, slowly becoming placid.

Ben steps over the rubble to enter the mirror room-

All the mirrors have been pulverized leaving behind only the metal cage that was holding them in place. The floor is covered with thousands of pieces of mirror floating in the water, shimmering in the shadows. #

The beam of the flashlight sweeps the room in search of Anna, or her dead body- #

Nothing..

Ben inspects all the dark corners behind the metal structure - #
The woman has vanished.

He aims his flashlight at the ceiling. The beam of light instantly reveals a dark shape hanging above him-

It's her, or at least what is left of her- A POSSESSED, METAMORPHOSED, HUMAN FRAME. SHE IS BARELY RECOGNIZABLE.

(CONTINUED)

WITH HER EYES ROLLED UPWARD, HER SLASHED FACE AND HER BODY
PIERCED BY THE SHARDS OF GLASS, SHE LOOKS LIKE A DEMON, DEPRIVED
OF ANY HUMAN TRAITS. THE REAL ANNA DISAPPEARED FROM THE MOMENT *
SHE OPENED HER EYES AND RELEASED THE FORCES OF THE MIRROR.

Ben has no time to react before "Anna" charges at him.

He drops his flashlight to the ground, trying to resist her as
much as he can.

HER WAY OF MOVING IS NO LONGER HUMAN. MORE LIKE A STROBOSCOPIC *
CONVULSION, HER MOVEMENTS ARE SOMETHING BETWEEN AN ENRAGED BEAST *
AND THE WORST EPILEPTIC FIT. *

Ben manages to pin the creature against the wall. "Anna" spits *
blood in his face.

He applies all his strength to immobilize her- the shards of
glass dig deeper into the elderly woman's flesh, which only
seems to provide her an intense pleasure...

"Anna" froths at the mouth. Her speech has become a deep,
animalistic, incomprehensible gurgle.

In an effortless movement, "Anna" pushes him away.

Her demonic strength is ten times his. Ben is merely a puppet, a
rag doll that she sends flying into the air, only to crash
violently against the brick walls...

Blood squirts onto the surface of the water.

Ben smashes into the wall separating the mirror room from the
underground passageways.

On the other side, he lands on the ground, in the dark. He *
strives to regain consciousness...

Ben takes advantage of the brief respite to pull out his gun but- *

"Anna" appears from the dark and, in a flash, she strikes a
backhanded blow that sends the gun off into the air.

She lifts Ben up and throws him across the room. He rams into
the wall.

With the absence of light in the basement, Ben is defenseless. *
He cannot see his assailant...

Ben is caught by the leg and dragged backwards. His hand *
struggles to catch on to anything that could hold him back.

Suddenly, under the water, his hand lands on the gun. He grabs
it, turns onto his back, and fires point-blank at "Anna".

The bullets go flying through her body, but they don't stop her.

Ben is being dragged. He manages to grab hold of one pipe after the other, trying to hold on, but the pipe gives way and breaks off from the wall, LETTING OUT A POWERFUL JET OF GAS. *

Once again, Ben is sent flying down the tunnel.

He struggles to get back on his feet- *

Apart from the sound of the flowing gas, a disturbing silence surrounds the subterranean passageways.

Ben makes out "Anna's" silhouette, hiding behind the leaking gas pipe. *

With his bloodied face, Ben is no longer the same man anymore- Something in his eyes has shifted. Rage and violence have replaced the terror and dread. He is determined to put an end to the creature, no matter what happens. *

He slides the weapon in his belt and steps, with his bare hands, towards what once was "Anna"... *

Crouched over in the water, the demon looks up, ready to charge. Ben takes another step forward with the same determination. The creature thrusts itself against him- *

THE CLASH IS EXTREMELY VIOLENT. Ben uses all his strength to keep his assailant's jaw at a distance. *

In a swift movement, Ben turns around AND IMPALES "ANNA" ON THE BROKEN GAS PIPE! *

IN A GUSH OF BLOOD THE SHARP METAL TIP PIERCES THROUGH HER STOMACH BUT- *

Despite being momentarily immobilised, the demon seems unaffected by the near total destruction of its outer shell. On the contrary, it struggles more violently to escape from the trap. *

Ben moves away, keeping an eye on "Anna". He takes his gun and aims it at her. Ben is exhausted. With his arm outstretched, he is ready to shoot, waiting for the right moment. *

The silhouette suddenly emerges from the dark. *

Ben stands by- *

The demon goes through the cloud of gas- Ben fires-

THE EXPLOSION IS INSTANTANEOUS. "ANNA" IS ENGULFED IN FLAMES. THE FIRE SPREADS THROUGH THE TUNNELS.

Ben throws himself to the ground to avoid the flames.

SUDDENLY, IN A DOMINO EFFECT, ONE EXPLOSION FOLLOWS THE OTHER. A BLAST OCCURS A BIT FURTHER DOWN THE TUNNEL, AND ANOTHER INSIDE THE WALLS.

THE SUBTERRANEAN PASSAGEWAYS ARE ABOUT TO COLLAPSE-

Cracks appear everywhere. The brick walls begin to fall apart.

A part of the ceiling at the far end of the corridor caves in.

Ben gets back on his feet and dashes for the stairs.

Totally burnt, flesh charred, "Anna" is enraged by her prey's resistance. The blazing demon runs after Ben.

Behind them, one after the other, sections of the walls collapse.

Ben runs as fast as he can.

"Anna" is coming closer to him, when suddenly -

JUST BEHIND BEN, A SECTION OF THE GROUND FLOOR CAVES IN, BURYING HER UNDER A MASS OF RUBBLE.

Ben narrowly escaped the collapse. He reaches the staircase and catches sight of the exit above when suddenly-

THE ENTIRE FOUNDATION OF THE BUILDING COLLAPSES OVER HIM.

Ben finds himself crushed along the floor and penetrates the mirroring water surface DISAPPEARING ON THE OTHER SIDE OF THE MIRROR.

*
*
*

129A INT. NIGHT - JERSEY HOUSE

129A

*

All of her efforts are in vain. Amy is unable to bring back her son.

*
*

Nonetheless, she continues with the same determination, refusing to accept reality.

*
*

She finally breaks down, pleading with the sky above...

*

129B THE OTHER SIDE OF THE MIRROR

129B

*

Lost and floating in this strange and unfamiliar place, Ben turns and sees Michael's body/soul which is also trapped in this parallel dimension, on the other side of the mirror.

*
*
*

In the distance, he can see the surface leading to the hallway of the New Jersey house. Above it, Amy tries to resuscitate Michael.

*
*
*

Ben grabs his son and holds him tightly in his arms for a moment, then pushes him towards the surface-

*
*

THE CHILD OPENS HIS EYES!-

*

130 **INT. NIGHT -NEW JERSEY HOUSE**

130

*

MICHAEL COMES AROUND, COUGHING OUT THE WATER FROM HIS LUNGS. Amy bursts into tears, sobbing with joy. She holds him tightly in her arms, with all her strength, with all her love.

*

Holding Michael in her arms, Amy comes back for Daisy in the bedroom. She opens the closet door and finds her little girl inside. The child throws herself into her mother's arms-

*

DAISY

It is over, Mom?

Amy throws a glance at her reflection in the mirror. Everything seems back to normal.

AMY

Yes sweetheart, it's over...

Amy holds her two children tightly, savoring this moment of joy and relief.

Through the window, we see the first light of dawn appearing on the horizon.

131 **INT. DAWN - MAYFLOWER**

131

The sunbeams slice through the windowpanes of the glass dome above the entrance hall of the department store.

The pigeons fly in and out...

The burnt mannequins are still standing in the middle of the ruins.

ON THE WALLS, ALL THAT REMAINS FROM THE MIRRORS IS THEIR 1920's GOLD FRAMES.

*

The floor has completely subsided. It looks like there was just an earthquake under the building.

In the middle of the pile of debris, something in the rubble begins to move-

A HAND APPEARS. SOMEBODY SURFACES -

It's Ben. He gasps for air. Wounded and covered in dust, it is a miracle that he has survived.

*

131 CONTINUED:

131

He struggles back to his feet and climbs over the blocks of concrete to regain the ground floor.

Limping, he crosses the entrance hall. His discovery of the absence of mirrors on the walls brings a smile to his face- He has finally triumphed over the mirrors that he once believed to be indestructible...

132 **EXT. DAY - MAYFLOWER** 132 #

Ben steps out of the department store, walks out of the closed off area, and reaches the street. #

Police cars, fire trucks, and ambulances with spinning lights have surrounded the fencing. #

Ben approaches the scene. He needs medical attention. He catches sight of Lorenzo, talking to some policemen. Ben stops dead in his tracks- #

THE NAME LORENZO, EMBROIDERED ON THE UNIFORM, IS WRITTEN BACKWARDS.. #

Ben glances at the police vehicles and their license plates- #

How is it possible? EVERYTHING IS REVERSED. #

Ben steps back in panic. #

As he walks away from the scene we discover something else in the back of the ambulance- #

ANNA'S CHARRED CADAVER, THAT HAS BEEN DUG OUT OF THE RUBBLE. #

CUT TO: #

133 **EXT. DAY - TIME SQUARE** 133 #

Ben walks up west 38th Street to Broadway and stops at the intersection of the streets, paralyzed with fear- #

The activity of Time Square seems normal for an early morning, cars driving by and the eternal hustle and bustle of the pedestrians, but ALL THE SIGNS, ALL THE BILLBOARDS ARE REVERSED. AND SO IS THE DIRECTION OF THE TRAFFIC FLOW.. #

Ben turns around towards a glass building where a homeless person is sleeping- #

His eyes fill with horror- #

HE CAN SEE THE REFLECTION OF THE HOMELESS MAN BUT NOT HIS OWN.. #

(CONTINUED)

Ben presses his hand against the glass. The reflection of the world surrounding him is the right way around in the mirror but he remains invisible. #

#

He removes his hand from the mirror, leaving a clear and well-defined handprint on the reflective surface. #
#

Ben slowly comes to realize what is happening to him - #

IF HIS REFLECTION IS NOT THERE, IT MEANS THAT HE NO LONGER BELONGS TO THE WORLD OF THE LIVING. BEN DID NOT SURVIVE- #
#

HIS SOUL IS NOW A CAPTIVE ON THE OTHER SIDE OF THE MIRROR... #

CUT TO: #

134 **EXT. DAY - MAYFLOWER** 134 #

Back in the ambulance, a paramedic comes to close the back door. #

The vehicle starts and leaves the Mayflower. #

135 **EXT. DAY - NEW-YORK - CONTINUITY** 135 #

The ambulance turns on the avenue. #

136 **INT. DAY - AMBULANCE - MOVING** 136 #

In the back of the ambulance, as the vehicle drives away, we discover that another corpse is laid out next to Anna's- #
#

IT'S BEN'S BODY, COVERED WITH DUST AND DRY BLOOD. #

Its fingers suddenly twitch... #

Was it the bumpy road? #

The dead fingers twitch again and- #

IN THE SHADOW, BEN'S CORPSE SLOWLY BEGINS TO STAND. #

It turns its head- #

BEN'S EYES ARE ROLLED UPWARD, NO LONGER HUMAN... #

EVIL. #

CUT TO : #

BLACK. #