

FADE IN:

INT./EXT. MCCARTHY MANSION - NIGHT - 1813

GUESTS dance in a ballroom. LADY JESSICA MCCARTHY and LORD WILLIAM MCCARTHY sit with LORD RUDOLPH CAMPBELL and LADY MARGUERITE CAMPBELL. Her daughter REBECCA CAMPBELL sits with them.

LADY MCCARTHY
How is miss Angela?

LADY CAMPBELL
She is fine. We are thankful
that she is a very strong child.

CHARLOTTE MCCARTHY approaches the table.
Rebecca waves a fan in front of her face.

CHARLOTTE
Hello Rebecca, you look so lovely.

REBECCA
(shyly)
Thank you, Charlie.

Charlotte picks up the fan. Revealing Rebecca scar on her lips. Rebecca run behind the bushes

REBECCA
Have you seen my sister lately?
She is the most beautiful girl,
I am this thing.

CHARLOTTE
Come with me, let's enjoy
this party.

DISSOLVE TO:

INT. MCCARTHY MANSION - NIGHT

ANTHONY MCCARTHY drinks brandy.
Lady Jessica approaches him

LADY MCCARTHY
I haven't seen you join the party,
my son.

ANTHONY
What good will that do, mother.
We will not be able do this anymore.

LADY MCCARTHY
You are mistaken, my son.
I want you to get acquainted
with someone who will save us all
from our misery.

ANTHONY
What are you talking about,
mother?

LADY MCCARTHY
Follow me, my son.

DISSOLVE TO:

EXT. MCCARTHY MANSION - NIGHT

Rebecca and Charlotte sit at the table. Lady McCarthy and Anthony approach. Lady McCarthy speaks something inaudible to Anthony then leaves, Anthony approaches Charlotte and Rebecca who looks at Anthony.

ANTHONY
My dear sister, aren't you going
to introduce your beautiful friend?

Rebecca blushes.

CHARLOTE
(serious expression)
This is Rebecca Campbell,
my brother Anthony McCarthy.

ANTHONY
(kissing Rebecca's hands)
I didn't recognize you.
It is nice to see you again.
May I have a pleasure of the dance?

Rebecca looks at Charlotte who fakes a smile.

REBECCA

Yes.

Anthony and Rebecca dance and he walks with her through the garden. He picks up a flower. Rebecca turns around and places her hand over the scar; he moves her hands away.

ANTHONY

Why are you hiding from me?

REBECCA

I am sorry, I don't like this thing on my face.

ANTHONY

This scar is nothing,
beauty is in the eye of the
beholder.

He embraces Rebecca and kisses her.

CUT TO:

INT. MCCARTHY'S MANSION - NIGHT

Charlotte walks fast towards Lady McCarthy.
Lady McCarthy was drinking among GUESTS.

CHARLOTTE

Excuse me mother, may I have
a word with you?

LADY MCCARTHY

(to the guests)
Excuse me.

Charlotte walks away from the guests.
Lady McCarthy follows.

LADY MCCARTHY

What is it, my daughter?

CHARLOTTE

It is Anthony he is courting Rebecca,
I don't like it.

LADY MCCARTHY

(frowns)

Since when you got interested
in your brother's affairs?

CHARLOTTE

Mother, I don't care if he hurts
the feelings of the other courtesans
but Rebecca is totally different.
She is my friend and very sensitive
person. I. . .

Lady McCarthy interrupts.

LADY MCCARTHY

It was I, who encouraged him to meet her,
and you, my daughter, should be
thankful that your brother had agreed
to help us.

CHARLOTTE

Mother, what are you talking about?

LADY MCCARTHY

I have discussed with your father,
it would be beneficial for our family
to arrange a marriage of your brother
and Rebecca Campbell.

CHARLOTTE

(surprised)

My God! What are you saying, mother!
An arranged marriage?

LADY MCCARTHY

An arranged marriage that will save our
lives, keep quiet and enjoy the party.

Lady McCarthy walks away.

CUT TO:

EXT. MCCARTHY'S GARDEN - NIGHT

Rebecca and Anthony walk through the garden.
Anthony holds Rebecca's hands.

ANTHONY

Would you please stop turning your
face from me.

REBECCA
I am ashamed of this scar.

ANTHONY
You are beautiful and I don't care
about this scar.

Anthony places a kiss on her mouth.

ANTHONY
Will I see you again, Rebecca?

Rebecca stops and turns away, nervous.

REBECCA
I don't know.

ANTHONY
I'll be going away for a while,
but it would please me greatly
if I could write to each other.

REBECCA
I would love to.

Anthony embraces Rebecca and kisses. Charlotte
observes them from a distance with disapproval.

CUT TO:

INT. CAMPBELL MANSION - DAY

ANGELA CAMPBELL rests reading a book.
Her leg is resting on the bed. Lady Campbell enters.

LADY CAMPBELL
How are you feeling today,
my dear?

Angela sets the book down, Lady Campbell kisses
Angela's forehead.

ANGELA
I am tired of being here,
mother.

LADY CAMPBELL
You have a visitor, my dear.

LADY PAMELA HENDERSON enters the room.

ANGELA
(smiling)
Milady, what a surprise!

Pamela kisses Angela in the forehead.

LADY HENDERSON
How is my favorite niece doing?

ANGELA
I am very bored, but not
until you came.

LADY HENDERSON
How would you like to spent
some time with me?

ANGELA
I would love, aunt Pam!

LADY MCCARTHY
I will have your things packed.

CUT TO:

INT. REBECCA'S ROOM - DAY

Rebecca sits on her bed reading a letter.

INSERT LETTER

MY DEAR REBECCA
I WILL RETURN SOON FROM MY BUSINESS TRIP
AND WE WILL BE ABLE TO ARRANGE A MEETING.
I DREAMT OF YOU SINCE YOU LEFT MY HOUSE,
I HOPE WE WILL BE ABLE TO SEE EACH OTHER SOON.

YOUR ADMIRER.

Rebecca kisses the letter and smiles.
She picks up a journal and begins to write.

CUT TO:

INT. LADY HENDERSON'S HOME - DAY

Angela is having lunch with her cousin ANNE HENDERSON,
LORD JOHN HENDERSON and Lady Henderson. The BUTLER
arrives with a letter.

BUTLER

Forgive me, my lord, this came as
an urgent message.

Lord Henderson picks up message

LORD HENDERSON

(saddened)

I am sorry my dear,
it is about Phil.

LADY HENDERSON

What is it?

LORD HENDERSON

He has passed away.

Lady Henderson starts to cry. Angela embraces her.

LADY HENDERSON

My brother.

ANGELA

I am so sorry aunt Pam.

LADY HENDERSON

You may stay here during
the time I am away.

ANGELA

Nonsense aunt Pam, I am coming
with you.

CUT TO:

INT. MCCARTHY'S HOME - DAY

The McCarthy Family prepare to leave, Anthony stays.

LORD MCCARTHY

Where is your brother?

CHARLOTTE

He said he wasn't coming.

Anthony walks in the living room.

LORD MCCARTHY

Why are you not ready?

ANTHONY

Father, why do we have to go?
He was ruining you life!

LORD MCCARTHY

He was a businessman, he knew what
he was doing, don't you dare to argue with
me now, you are getting ready and coming
with us to pay the respects!

Anthony sighs.

ANTHONY

Yes father, I'll be ready soon.

CUT TO:

EXT. CEMETERY - DAY

MOURNERS gather, Lady Henderson arrives and Angela holds her aunt's hand. The McCarthy's arrive, Anthony approaches the Henderson's to give condolences and he immediately looks at Angela who also notices him. Angela walks away slowly, Anthony follows.

ANTHONY

Sorry, miss. I'm Anthony McCarthy,
are you a member of the family?

ANGELA

Don't you recognize me?

ANTHONY

I am sorry, should I?

ANGELA

Angela Marie Campbell.

ANTHONY

(surprised)
Angie? It's been so long.

ANGELA

I believe you remember throwing
mud at me and Charlotte.

ANTHONY

I was eight and you and Charlotte were
six, I am sorry.

ANGELA

We were just children, besides
I enjoyed throwing you down on the lake.

They laugh.

ANTHONY

I've noticed that you are having
difficulty walking, are you hurt?

ANGELA

Horseback accident, it's better now.

ANTHONY

I'll be staying for a few days,
I could make up for my past behavior.

ANGELA

Can I throw mud at you?

ANTHONY

Only if you let me throw
you back in the lake.

They laugh.

CUT TO:

INT. CAMPBELL HOME - DAY

Rebecca paces around the house nervous.
The butler approaches.

BUTLER

Do you need anything, miss?

REBECCA

No letters today?

BUTLER

No miss, there had no letters today.

REBECCA

That's all. I don't need anything,
I will retire for a while.

BUTLER

Very well, miss.

CUT TO:

EXT. HENDERSON ESTATE - STOCK - DAY

On the fields, Angela and Anthony ride horses.
They stop; he helps her to get off the horse.

ANTHONY
You look so beautiful

ANGELA
(smiling)
Tell me something I don't know.

ANTHONY
I think I'll have some trouble.

ANGELA
What kind of trouble?

ANTHONY
Convincing you that I am falling in love.

ANGELA
Convince me.

They embrace in a long kiss and lie on the field.

CUT TO:

EXT./INT. CAMPBELL HOME - DAY

Rebecca stands in the front porch and enters the house.
Lady Campbell observes her.

LADY CAMPBELL
What is bothering you my dear?

REBECCA
Nothing mother, I am not feeling well today.

LADY CAMPBELL
Your sister is returning today,
we shall have a party.

REBECCA
I think I'll have some tea and rest
Before the party starts.

LADY CAMPBELL
Very well, my dear. It would be
a good idea.

CUT TO:

INT. MCCARTHY HOME - DAY

Anthony enters the house and sees the Lord McCarthy sitting at the table with Lady McCarthy and Charlotte.

LORD MCCARTHY

Where have you been?
we've been looking for you.

ANTHONY

I was just riding my horse,
but I need to talk to you, father.

LORD MCCARTHY

Whatever it is it may wait until
after supper.

ANTHONY

It's very serious, father.

Lord McCarthy looks at his wife, she nods.

LORD MCCARTHY

Excuse me, my lady.

Lord McCarthy stands up and leaves the table.
Anthony follows.

CHARLOTTE

Mother, I think I know what this is about.

LADY MCCARTHY

Tell me then.

CHARLOTTE

I think he will ask Rebecca to marry him,
as you have planned.

LADY MCCARTHY

It is about time.

CHARLOTTE

I hope he knows what he is doing.

CUT TO:

EXT. MCCARTHY HOME - DAY

Anthony and Lord McCarthy walk through the garden.

ANTHONY

Father, I want to ask Lord Campbell
Angela's hand in marriage.

LORD MCCARTHY

Angela? What happened to Rebecca?

ANTHONY

(frowns)
How did you know?

LORD MCCARTHY

At the ball, you and Miss Rebecca were
dancing I thought it meant something.

ANTHONY

I met Angela later, and we fell in love.

LORD MCCARTHY

(smiling)
You have my support, my son.
I hope you didn't give any hope
to miss Rebecca.

ANTHONY

Of course not, it was just a dance.

LORD MCCARTHY

In this case, congratulations,
and there will be no need to worry.

ANTHONY

Worry about what, father?

LORD MCCARTHY

I know you too well, son.
I hope you are not lying about this.
I've noticed she was rather
enthralled by you.

ANTHONY

(smirks)
Well, father, from the ladies
on this part of the kingdom,
a few of them were.

LORD MCCARTHY
 (smiles)
 Let's join the others.

They walk towards the house; Anthony stops suddenly.

ANTHONY
 Father, why did you say that
 there was no need to worry?

LORD MCCARTHY
 Because hell hath no fury as a woman scorned.

DISSOLVE TO:

INT./ EXT. MCCARTHY'S HOME - DAY

Lord McCarthy and Anthony enter the dining room
 and join Lady McCarthy and Charlotte.

LORD MCCARTHY
 We have a toast to make.

Lord McCarthy picks up the wine glass,
 looks at Anthony.

ANTHONY
 I am getting married.

CHARLOTTE
 (sighs)
 Married?

LADY MCCARTHY
 This is wonderful, my dear.
 Who is the lucky lady
 who conquered your heart?

ANTHONY
 Miss Angela Marie Campbell.

CHARLOTTE
 (frowns)
 Angela?

LORD MCCARTHY
 (lifting up cup)
 To yours and Angela's happiness.

Charlotte gets up and walks away.

LADY MCCARTHY

Charlie!

Anthony gets up and waives to his mother to stay.

ANTHONY

I will bring her back.

LORD MCCARTHY

What happened to her?

LADY MCCARTHY

I don't think is anything important,
my dear.

Charlotte walks towards the garden. Anthony follows.

ANTHONY

Charlie, wait!

CHARLOTTE

How could you? I know about
your letters!

ANTHONY

What letters?

CHARLOTTE

The ones you have been sending Rebecca!

ANTHONY

The letters I never had signed
my name, right?

CHARLOTTE

You lied to her! You lie to them all!

ANTHONY

I love Angela.

CHARLOTTE

If Angela knew about your letters.

ANTHONY

But she will never know.

CHARLOTTE

You are mistaken my dear brother,
she will know.

ANTHONY

My dear sister, what would our father say about your meetings with our butler's son?

CHARLOTTE

You wouldn't dare!

ANTHONY

You will come and toast with us, as long as my secret is kept, so will be yours.

CHARLOTTE

I will keep your secret, but you have no idea what you have done to that poor girl! She loves you!

ANTHONY

I gave her some moments of happiness.

CHARLOTTE

You care for no one, my brother.

Charlotte walks back to the house following Anthony.

CUT TO:

INT.CAMPBELL ESTATE - DAY

Charlotte walks in and finds Rebecca writing on a journal

REBECCA

Charlie! What a great surprise.

CHARLOTTE

(looking sad)

Hello Rebecca. How are you doing?

REBECCA

I am so glad to see you!
Did you come alone?

CHARLOTTE

No, my family is with me.

Rebecca gets up fast.
Charlotte holds her by the arm.

CHARLOTTE

I need to talk to you, Becky.

REBECCA

What is it? You seem so nervous.

CHARLOTTE

I don't know how to make this any easier.
Well, my brother Anthony came to ask for
Angela's hand in marriage.

REBECCA

(drops the journal)

What did you say?

CHARLOTTE

Becky... My brother and Angela are lovers.

REBECCA

I don't believe you! He wouldn't do
this to me! He loves me!

CHARLOTTE

I am sorry, dear friend. It is true!

Rebecca runs towards the house. She sees Lady and Lord
McCarthy, Angela and Anthony together.
All raise champagne glasses.

CUT TO:

INT. REBECCA'S ROOM - DAY

Rebecca opens a box containing her journal and several
letters. She places them on the bed and cries.

CUT TO:

INT. CAMPBELL HOME - DAY

GUESTS gathered for the engagement party.
Angela and Anthony arrive and guests smile.
Rebecca arrives wearing black clothing and black veil
over her head.

AD LIB GUESTS chatter.

LADY CAMPBELL

Rebecca, you will go back to the house at once and put on something proper for the occasion!

REBECCA

This is proper, mother.

Charlotte approaches Rebecca.

CHARLOTTE

Let's go Rebecca, you shouldn't be here, come with me.

Rebecca looks at the guests staring at her and she walks away with Charlotte.

CUT TO:

INT. CAMPBELL HOME - DAY

SERVANTS arrange gifts and flowers. Angela stares at a large mirror. Lady Henderson stands by her. Rebecca walks with Charlotte and looks at the gifts.

LADY HENDERSON

This is for you to enjoy your beauty, my dear. The beauty that has finally brought senses to Anthony.

Angela looks at the mirror's detailed frame artwork

ANGELA

Thank you, aunt Pam, it is so beautiful.

Anthony joins them.

ANTHONY

Not as beautiful as your reflection on it.

He kissed Angela, hugging her and staring at the mirror. Rebecca approached and observed the mirror.

ANGELA

(sarcastically)
Don't look too much my dear sister.
You might break it.

Rebecca runs upstairs. Charlotte frowns at Angela.

CHARLOTTE

How could you? You hurt her feelings Angie,
you should apologize!

ANGELA

It is her who owes me an apology, Charlie.
Her behavior on my engagement party was
pathetic!

CHARLOTTE

(stares at Anthony)

She probably had a good reason to acted
like she did.

ANGELA

Tell me then, Charlie what reason could be?

Charlotte eyed Anthony.

CHARLOTTE

Ask your fiancée.

Charlotte turned around and run upstairs.

ANGELA

What does she mean by that?

ANTHONY

I have no idea, my dear. She is just
trying to protect her friend.

Anthony embraces Angela and kisses her,
their reflection is shown in the mirror.

CUT TO:

EXT. CAMPBELL ESTATE - DAY

The WEDDING PARTY takes place.
Rebecca sits with Charlotte. Rebecca wears black dress
and veil. Angela watches her from a distance and
approaches Lady Campbell.

ANGELA

Mother, Rebecca cannot do this to me,
please make her change her dress.

LADY CAMPBELL
 I've tried, my dear.
 She is not being too noticeable.
 Enjoy your day, my dear.

GUESTS greet Angela.

REBECCA
 Charlie, I want to leave.

CHARLOTTE
 I believe you must have
 read my thoughts,
 where do you want to go?

REBECCA
 I can't stand this.
 First I have something
 for you.

Rebecca walks towards the house.
 Charlotte walks beside her.

CUT TO:

INT. REBECCA'S ROOM - DAY

Charlotte stands by the door; Rebecca enters the room
 and picks up a box giving it to Charlotte

REBECCA
 You are the only friend I ever had,
 Charlie, I want you to have this.

Charlotte tries to open the box but it is locked.

CHARLOTTE
 Where is the key?

REBECCA
 This box contains my deepest secrets,
 I want you to keep it for me, as a
 token of our friendship. As for the key
 you will have it when the time is right.

CHARLOTTE
 Becky, you are being so mysterious.
 I am so sorry that my brother deceived you.
 I want to see you happy.

REBECCA

(very serious expression)
I am only going to be happy when
I have my revenge.

CHARLOTTE

Becky, don't talk like that!

REBECCA

Just take this box, keep it safe
and please, let me rest.
I am not feeling well.

CHARLOTTE

Should I call your mother?

REBECCA

No, I just want to be left alone.

Charlotte observes the box. She tries to open.

CHARLOTTE

It is locked.

REBECCA

I just want you to have the box.
I trust you will not try to open,
you get the key.

CHARLOTTE

I will not open if it is what you want.

REBECCA

Thank you Charlie, I need to rest.

Charlotte hugs Rebecca and leaves with the box.
Rebecca looks at her reflection in the mirror and
placed her hands over her scars by her mouth.
She begins to cry and pounds her hand against the
Reflection of the mirror. The glass shatters and
she stares at her bloodied hand.

CUT TO:

INT. CAMPBELL HOUSE - NIGHT

Lady Campbell and Lord Campbell dine.
The GOVERNESS serves the food.

LADY CAMPBELL
Where is Rebecca?

GOVERNESS
She is in her room, milady.

LADY CAMPBELL
She hasn't had any supper with us
for days, has she been eating properly?

GOVERNESS
I take food to her,
but she hardly eats, milady.

LADY CAMPBELL
You should have informed me about this.

GOVERNESS
Sorry, milady. She insisted that
I wouldn't tell you.

Lady Campbell gets up and walks to Rebecca's bedroom.
KNOCKS on door.

LADY CAMPBELL
Rebecca! Rebecca!

REBECCA (O.S.)
I am tired, mother.

LADY CAMPBELL
Very well my dear.
Tomorrow we must talk.

REBECCA (O.S.)
Tomorrow, mother.

CUT TO:

INT. ANTHONY AND ANGELA'S HOME - NIGHT

Angela and Anthony sit by the fireplace.

ANTHONY
What are so serious today, my love,
What is in your mind?

ANGELA
My mother sent me a letter today,
She mentioned that Rebecca has been acting
very peculiar. She only wears black.

ANTHONY

But hasn't this her normal behavior,
lately?

ANGELA

I think you are right.

They embrace and kiss.

CUT TO:

INT. MCCARTHY HOME - DAY

Lady Campbell sits with Charlotte.

LADY CAMPBELL

I'd appreciate you could
talk to Rebecca, you are
the only person she listens to.

CHARLOTTE

I will talk to her, milady,
I don't know what to say
to her to keep her from
acting as she is.

LADY CAMPBELL

Are you aware what
could be the cause
of her erratic behavior?

CHARLOTTE

(clearing throat)
No. I have no idea. But I will
talk to her.

LADY CAMPBELL

I do thank you for any help.

CHARLOTTE

You are welcome, milady.

Lady Campbell leaves, Charlotte sighs.

CUT TO:

EXT./INT. ANGELA AND ANTHONY'S HOME - NIGHT

Only the light of the moon shines the house's path. Angela and Anthony sleep. A shadow is cast upon them, holding a dagger. Rebecca attacks Anthony and Angela wakes up but Rebecca fast attacks Angela. With Angela already unconscious she struggle with the weakened man.

REBECCA

Traitor! Deceiver!

Rebecca continues to stab him. She stops and looks horrified with the gruesome scene of murder. She steps back and as she turns she sees herself bloodied. She approaches the Victorian mirror and looks at her reflection in horror. She stabs herself in the heart and she takes her hands off the dagger, her hands are filled with her own blood and she is slowly falling. She holds herself by placing her bloodied hand on the mirror and it gets smeared in red as she descends to her death.

CUT TO:

EXT. MCCARTHY ESTATE - DAY

Charlotte sits on the veranda. She is dressed in black. The mail courier approaches with a letter. The butler brings her a letter.

MAILMAN

Miss, this came for you.

Charlotte nods, picks up the envelope and opens it. She sees a letter and a small key. She starts to read the letter.

REBECCA (O.S.)

Dear Charlie. If you received this it is because I am not longer amongst the living. I hope one day you have in your heart to forgive me the pain I caused you, with Love, Rebecca. Dear Charlie. I am so sorry for I will be bringing misfortune to you. You have been my true friend. I pray that you have a happy life and all yours be equally blessed. I am about to do something you might hate me, I pray that you find in your heart to forgive me. May you be happy and all your descendants free of any evil. Good bye, dear friend. Rebecca

Charlotte sobs as she reads the letter.
She takes the key and run to her room.

CUT TO:

INT. CHARLOTTE'S ROOM.- DAY

Charlotte opens the box and shuffles through the diary.
She reads the diary.

REBECCA(O.S.)

Today aunt Pam gave Angela a mirror.
Angela had told me not to look at it because
I could destroy it with my fearsome looks.
How dare her! She took my love from me!
She keeps staring at that mirror like she is
the perfect picture of beauty! I hate to
admit that she is. Cursed mirror! One day I
shall break that mirror! Cursed are also
those whose reflection befall upon it!
I shall seal this curse with blood!
No one should have the right to be happy if
I have no right to happiness!

Charlotte places the diary into the box and locks it.

FLASHBACK
CHARLOTTE'S POV

Charlotte entered McCarthy's home.

CHARLOTTE
Anthony! Angie!

She walks in as she sees the door open.
She takes the stairs and walks towards the couple's
room. Charlotte sees the bodies of Angela and Anthony
on the bed covered with blood, she sees Rebecca lying
in front of the mirror smeared in blood.

RETURN TO SCENE

CHARLOTTE
My God! The mirror!

CUT TO:

INT. AUCTION HOUSE - DAY

The belongings of the McCarthy newlyweds are being auctioned. The mirror comes into view.

ACTIONEER
One hundred Schillings, do I hear more?

CHARLOTTE
One thousand!

People CHATTER.

ACTIONEER
One thousand schillings once,
One thousand schillings twice...
Sold! To the young lady.

Charlotte pays for the mirror.

CUT TO:

INT. MC CARTHY'S HOME - DAY

Charlotte reads Rebecca's diary.
The governess approaches.

GOVERNESS
You requested for me, milady?

CHARLOTTE
Where is Mr. Smith?

GOVERNESS
I believe he went to take care
of the business of the auction.

CHARLOTTE
Oh, yes. My parents must not know.

GOVERNESS
They will not, miss. I assure you.

The governess leaves.
Charlotte keeps reading the diary.

SHOT ON DIARY (Rebecca's voice O.S.)

My moment of love was destroyed because he replaced my true love for beauty. All those who place their lives into vain vanities should be punished. I don't have the beauty to look upon a mirror and smile. I inherited a scar in my face, perhaps I have been accursed by misfortune. I lost my love, I will not allow their happiness to consume my soul. No one deserves to be happy if I am not! This may be my last entry in this journal, but the beginning of my revenge.
October 26, 1814

CUT TO:

INT. MCCARTHY HOME - NIGHT

Charlotte oversees the mirror being placed hidden under the basement, covered with a cloth by the Butler.

CHARLOTTE

Thank you for keeping this a secret from my parents. Please make sure this mirror is never taken from here.

MR. SMITH

Don't you worry, miss McCarthy, this mirror will never leave here.

CUT TO:

EXT. STREETS OF LONDON - DAY 1977

BRIAN HUNTER, run the rainy London street with his 9-year-old son JOHN MICHAEL. They stop by an Antique store for cover.

BRIAN

Look Johnny, since we are here let's see if we can get something for mom.

JOHN MICHAEL

(frowns)

Here?

BRIAN

Why not?

JOHN MICHAEL

OK.

MATCH CUT TO:

INT. ANTIQUE STORE DAY

THE STORE OWNER, MR. TRASK approaches Brian and John.

MR. TRASK

I am Mr. Trask, how may I be
of your assistance, sir?

John Michael walks away from his father and reaches the other side of the store; he makes funny faces at the items. John walks further and goes through some furniture. He stumbles and holds onto a piece of cloth to stop his fall, but he falls and the cloth uncovers a mirror, The Victorian Mirror.

MR. TRASK

Are you all right?

Brian stares at the mirror John had uncovered.

BRIAN

This is wonderful!

Mr. Trask picks up the cloth on the ground and covers the mirror, Brian pulls the cloth back out and keeps looking at it.

MR. TRASK

Oh, sir. This is not for sale.

BRIAN

Not for sale? I love it! Name
your price.

Mr. Trask pondered.

MR. TRASK

Five Thousand American dollars.

BRIAN

I really want it.

MR. TRASK

(Surprised)

But it doesn't cover the price
of shipment.

BRIAN

I don't care, I really want it.
It is very beautiful.

MR. TRASK

Let me get the papers, would you care
for some refreshments?

Mr. Trask looks at John Michael.

MR. TRASK

Are you all right, lad?

JOHN MICHAEL

I'm fine, thanks...
sorry.

MR. TRASK

Don't worry. My daughter,
Abigail, has done a few
of these accidents.

Mr. Trask walks away, Brian looks around. John Michael
is walks towards the end of the store. Mr. Trask passes
by him, smiles and enters a room and closes the door.
John Michael stops and eavesdrops.

WOMAN(O.S.)

Are you out of your mind?
You know that you can't sell that mirror!

MR. TRASK (O.S.)

That is a very exquisite mirror,
He is paying 5,000 American dollars
for it.

WOMAN (O.S.)

Did you tell him the story of it?

MR. TRASK (O.S.)

Of course not! This is ridiculous.

WOMAN(O.S.)

He has the right to know.

MR. TRASK (O.S.)

I am not telling him anything,
and neither are you, Elizabeth!

John walks towards his father.
Mr. Trask brings some papers.

MR. TRASK
(giving papers to Brian)
Complete this form and I will be
glad to arrange the shipment.

John looks at the door and sees A WOMAN.
Mr. Trask glances at the door, the woman immediately
closes the door.

CUT TO:

INT. HOTEL - DAY

MARIANNE HUNTER, a young teenager dressed up in
colorful clothing and highlighted hair is dancing the
disco music "STAYING ALIVE" of the "BEE GEES"
PATRICIA HUNTER enters the room wearing robe and towel
on top of her head.

PATRICIA
Did your father call?

MARIANNE
(dancing)
No, mom.

PATRICIA
You don't want to go out with me?

MARIANNE
(stops dancing)
It's raining, mom. You know
I hate when it rains. I need sunshine!

PATRICIA
Come on, dear. We are leaving tomorrow,
let's enjoy a little.

MARIANNE
Mom, I have to practice.

PATRICIA
With disco music? Are you going to
perform SWAN LAKE with water skis?

MARIANNE
(starts dancing)
Come on, mom. Dance is dance.

Patricia leaves; Marianne continues dancing.

CUT TO:

INT. HUNTER'S ESTATE - DAY

Marianne practices dancing "SWAN LAKE" of Tchaikovsky in the ballroom. Patricia is on the phone and the housekeeper MARIA LOPEZ is cleaning the house.
DOOR BELL RINGS.

MARIA
(answers door)
May I help you?

DELIVERY MAN
Delivery for Mr. Hunter.

MARIA
Senora, there is a package for
Senor Hunter.

Patricia walks out the house.

PATRICIA
Let's take to my ballroom.

TWO DELIVERY COMPANY EMPLOYEES take the large package to the ballroom. Marianne stops dancing and looks at the package.

MARIANNE
What is it, mom?

PATRICIA
Something your father got in London.

MARIANNE
Can we open?

PATRICIA
Let's wait until he gets home.

MARIANNE
(turns off music)
I'm sleeping over Katie's home.

PATRICIA
Don't forget that I need
your help tomorrow morning
I want to go to the mall.

MARIANNE
Afternoon, mom, afternoon.

PATRICIA
Ok, afternoon.

MARIANNE
(kiss her mother on the forehead)
Bye, mom!

PATRICIA
Are you leaving now?

MARIANNE
Dad called me to pick up Johnny.

PATRICIA
Drive carefully.

Marianne mimes funny faces.

MARIANNE
Mom, I am a responsible sixteen!

Patricia laughs.

PATRICIA
Drive careful.

CUT TO:

EXT. ELEMENTARY SCHOOL GROUNDS - DAY

John Michael walks to the pick up line with his classmate VICTORIA PIKES. CHILDREN on the background leaving school.

VICTORIA
Did you like England?

JOHN
I guess it was all right.
It was raining too much.

VICTORIA
You should've stayed here.
Didn't rain at all.

JOHN
Don't be silly Vicky.
Where would I stay?

VICTORIA
(smiling)
At my house, of course.

John Michael smiles. He sees Marianne's car.

JOHN MICHAEL
Marianne is here. Bye, Vicky.

VICTORIA
Bye!

John enters the car.

JOHN MICHAEL
Can I have an ice cream?

MARIANNE
Sure, why not?

Marianne parks the car and walks to the ice-cream parlor. John grabs a table, Marianne buys with two ice creams.

MARIANNE
So I didn't know you had a girlfriend.

JOHN MICHAEL
Vicky is only my friend.

MARIANNE
(smiling)
I won't tell mom, Johnny.

JOHN MICHAEL
(smiling)
Well, I kind have a crush on her and I think she has a crush on me too.

MARIANNE
I'm going to see the new movie coming up next week, it is Sci-Fi, something Wars. I think it will be fun, why don't you invite her?

JOHN MICHAEL
Gee, thanks sis. I am crazy to see that movie!

MARIANNE
 Don't forget to invite her too,
 I'm sure she will like too.

CUT TO:

INT. THEATHER - NIGHT

Marianne Hunter performs SWAN LAKE.
 We see the end of the dance and the crowd CHEER.
 Marianne bows to the crowd and looks at her parents and
 Johnny sitting in the front row clapping.

CUT TO:

INT. HUNTER HOME - DAY

Johnny watches TV. Marianne arrives with MELANNIE and
 CYNTHIA, they walk with shopping bags and go to the
 ballroom. Johnny walks up to Marianne and picks up one
 of the bags.

MARIANNE
 No, Johnny, you are not suppose
 to look at it.

JOHN MICHAEL
 It's my party too, sis!

MARIANNE
 (taking the bag away)
 It is our party, did you forget?
 You can come after we are done, OK?

JOHN MICHAEL
 Okay.

Johnny leaves the ballroom.

CYNTHIA
 (observing the room)
 Marianne, this is great!

Maria walks in.

MARIA
 Do you need help?

MARIANNE

Thanks, Maria. We are OK,
but we could use some drinks.

MARIA

Juice or soda?

MELANIE

Soda is OK.

CYNTHIA

Same here.

Maria walks out the room.
The three unpack the bags and start decorating the
ballroom with ballons.

MELANIE

Did you invite Tom?

MARIANNE

I did, but I don't believe he is coming.

MELANIE

Did he say he is not coming?

MARIANNE

You know him. He is always busy.

CYNTHIA

That's no excuse; the party is in two weeks.

MELANIE

Marianne, how did you mother manage
to have two children in the same date
but different years?

MARIANNE

I always tell her she planned
to make easier on birthday celebrations.

Melanie and Cynthia laugh and continue to decorate the
room.

DISSOLVE TO:

INT. BALLROOM - NIGHT

Marianne is alone hanging paper decorations on the wall. Patricia walks in.

PATRICIA
This is wonderful, Marianne,
you've done a great job. Aren't you tired?

MARIANNE
I will be up in a minute, mom.

PATRICIA
Good night.

MARIANNE
Good night, mom.

Patricia leaves. Marianne picks up some papers and place on bags. Her reflection is shown through the mirror. She is cleaning up and suddenly stops. She looks at the mirror and walks slowly towards it. The reflection on the mirror changes, Marianne stares at Rebecca. Marianne places her palm over the mirror, then she places one hand over her head. She looks at the mirror with a horrified expression, she gasps then faints.

CUT TO:

INT. HOSPITAL - DAY

Marianne wakes up and sees Patricia and John Michael by her bed.

MARIANNE
What happened, mom?

PATRICIA
(smiling)
You've fainted.

DOCTOR FONG entering room.

DR. FONG
The young lady here will
need iron, how are you eating?

MARIANNE
OK, I guess.

Doctor smiles and checks the IV.

MARIANNE
How long do I have to stay here, doctor?

DR. FONG
Not long. You will be home soon.

The NURSE enters the room.

NURSE
Excuse me, Mrs. McCarthy, it seems
there was some problems with your
insurance, would come up to the front?

PATRICIA
Certainly.

Patricia kisses Marianne in the forehead.

PATRICIA
I'll be back, John keep your sister
some company, OK?

JOHN MICHAEL
Sure, mom.

Patricia walks out of the room and the nurse is
by her side. Dr. Fong waits at the end of
the corridor.

DR. FONG
Forgive me the small deception, Mrs. Hunter,
nothing is wrong with your insurance.
I only requested the nurse to tell that
because I need to talk to you.

PATRICIA
(concerned)
What's wrong doctor?

DR. FONG
How long have your daughter been like that?

PATRICIA
Like what?

DR. FONG

Mrs. Hunter it seems that your daughter has not been eating for a long time. She has a severe malnutrition.

PATRICIA

My daughter has an eating disorder? It is not possible.

DR. FONG

Your daughter fainted from malnutrition. I recommend that you keep a close eye on her. When she returns home, I'll have the nurse prepare a list of specialists on this type of case.

PATRICIA

What are you talking about, doctor?

DR. FONG

Your daughter is anorexic, Mrs. Hunter, she needs but psychiatric help. She might be in need of something that is causing her depression.

PATRICIA

It is not possible, how can she? We have everything, doctor, she is a wonderful dancer, world famous ballerina.

DR. FONG

You must understand, Mrs. Hunter, anorexia can affect anyone, my specialty is not psychiatry but I assure you that this is a condition that can be remedied.

WOMAN'S VOICE (V.O.)

Doctor Fong, please come to ER.
Doctor Fong, please come to ER.

DR. FONG

I must go now, Mrs. Hunter, I will make sure that she will get the best treatment.

PATRICIA

Thank you, doctor.

Dr. Fong leaves. Patricia picks up the cell phone.

PATRICIA
Honey, we need to talk.

CUT TO:

INT. HUNTER'S HOME - DAY

Marianne, wearing black, sits on the computer desk reading her emails. Patricia walks in.

PATRICIA
Don't you want to see the decoration?

MARIANNE
I'm catching up with my emails.

PATRICIA
You've been looking forward
to this party, honey.

MARIANNE
(with her eyes on the computer)
I'll be right down.

CLOSE SHOT ON COMPUTER SCREEN
Marianne deletes the emails without reading.

CUT TO:

INT./EXT. - HUNTER'S HOME - DAY

PEOPLE walk around the house. Marianne is wearing black and she is in front of the bathroom mirror, applying make up over a scar on her lips. Guests continue arriving, tables are decorated on the grass by the swimming pool, John Michael run with his friend Victoria. Patricia walks in the house and approaches Maria.

PATRICIA
Where is Marianne?

MARIA
She is in her room, senora.

Patricia goes upstairs and knocks on Marianne's door.

PATRICIA
Honey, your guests are here.

MARIANNE (O.S.)
I'll be right down, mother.

John Michael and Victoria gather around the pool.
Guests stop chattering and look surprised. Marianne
arrives wearing all black and a scarf around her head.

PATRICIA
Marianne, you should wear
something else. You have not worn
anything besides black.

MARIANNE
This is my birthday, mother,
I wear whatever I want.

Marianne walks and Cynthia approaches.

CYNTHIA
Marianne, Tom is here.

MARIANNE
Really? I'm surprised that he came.

CYNTHIA
Aren't you going to talk to him?

MARIANNE
He can come to me if he wants.

CYNTHIA
(surprised)
Marianne, we are talking about Tom,
remember?

MARIANNE
(coldly)
So what?

CYNTHIA
I'm going to get a drink,
I'll be right back.

Marianne sits on a chair and stares at the sky.

CUT TO:

INT. HUNTER'S HOME - NIGHT

John Michael is sleeping. He wakes up with a SCREAM. He jumps out of the bed and opens the door just enough to see part of the hall. He sees his sister Marianne carrying a bloodied knife and she is walking towards his room. He panicks, he crawls under the bed and get out through the window. Marianne pushes the door and looks into the empty room. She looks hypnotized John Michael climbs out and gets to his parent's room and gasps as he sees them both dead, bloodied. He SCREAMS. Marianne hears his screams and run holding the knife, she goes back to the parents' room. John Michael's run downstairs and goes through the ballroom. He hides behind a piece of furniture. Marianne enters the ballroom and stops in front of the mirror and stares at herself bloodied. She screams terrified and turns the knife towards her. She stabs herself in the heart in front of the mirror. John Michael watches the scene unfold from his hiding place. As he witness his sister stabbing herself John Michael SCREAMS terrified.

CUT TO:

INT. CEMETERY - RAINNY DAY

John Michael sits by his uncle BEAU HUNTER.
A MAN APPROACHES. Beau walks away.

BEAU
Couldn't you wait?

MAN
Sorry, sir. The Captain is on the line.

BEAU
(over phone)
What is it, Captain?

MAN (V.O.)
I know you are going through a hard time,
We have the masked murder under custody.

BEAU
(over phone)
Thanks for letting me know, captain,
Right now I am finishing burying my
Brother, my niece and my sister-in-law.

CUT TO:

INT. BEAU HUNTER'S HOME - NIGHT

JOHN'S NIGHTMARE

Marianne is holding a bloodied knife
John enters his parents' room and looks at their
bloodied bodies. He runs. Marianne runs after him.

JOHN SCREAMS

END OF NIGHTMARE

CUT TO:

INT. JOHN MICHAEL'S HOME - NIGHT - YEAR 2006

VICTORIA HUNTER shakes JOHN MICHAEL

VICTORIA
John! John! Wake up!

John Michael wakes up.

VICTORIA
It is a nightmare, honey.
It is over.

John Michael hugs Victoria.

JOHN MICHAEL
It is never over, Vicky.

VICTORIA
I think you need to change your
medication honey, they suppose to
stop these nightmares.

JOHN MICHAEL
I'll be OK, I don't want to deal
with more medications.

VICTORIA
But this is the third in a month.
I still think you should consider.

JOHN MICHAEL
No, I think I just need to
relax.

+

Victoria walks away and returns with a bottle of medicine, pours a glass of water and gives it to John who is recovering from his nightmare. John picks up the medication places the pill on his mouth and drinks water, Victoria hugs him. Victoria picks up the glass and walks away, John Michael picks up the pill from under his tongue and throws it through the open window when Victoria turns her face from him.

VICTORIA

Should I call doctor Miles?

JOHN MICHAEL

No, I'll be fine. I need some rest.

VICTORIA

Stay home today, John.

JOHN MICHAEL

It is Ok. You know that I can't call in sick that would raise suspicious about my sanity. They can't know, Vicky.

VICTORIA

But why, John?
You could do anything, but not work like this.

JOHN MICHAEL

Criminals must be punished, honey.

VICTORIA

Honey, just call doctor Miles.

JOHN MICHAEL

If will make you feel better
I'll call him after work.

John kisses Victoria and they go to sleep.

CUT TO:

INT. POLICE STATION - DAY

John Michael enters the office and greets the SECRETARY, PAULA SWAN. She sits with a receptionist MARGIE LOPEZ.

PAULA
Good morning, Detective Hunter.
This is our new receptionist
Margie Lopez.

JOHN MICHAEL
(shaking hands)
Nice meeting you.

MARGIE
Likewise.

DETECTIVE CODY MARTIN arrives.

MARTIN
Hey Paula.

PAULA
Good morning, detective Martin.

MARTIN
Is she the new girl?

PAULA
Yes, this is Margie Lopez,
Detective Cody Martin.

MARTIN
Nice meeting you, this may
be a homicide division, but
we try to make it a good
working environment, we throw
some parties from time to time.

JOHN MICHAEL
Hey Cody, we got to move.

MARTIN
See you later, Margie.

John Michael and Martin leaves.

MARGIE
What does he mean by parties?

PAULA
They kind of order some pizza,
Cake, and even ballons, like on Christmas,
New Years..you know.But Detective Hunter
never stays in our parties.

MARGIE

Why?

PAULA

Nobody knows, as far as I can remember from all the parties that we had he never attended one.

MARGIE

Is he married?

PAULA

(sighs)

Unfortunately.

CUT TO:

INT. HOUSE - DAY

Detective Cody Martin and detective John Michael Hunter survey the crime scene. A YOUNG WOMAN'S BODY lies on the ground. FORENSIC personnel looks at the body.

JOHN MICHAEL

Overdose?

Looking at bruises on the arms.

PATHOLOGIST

Doesn't seem like. These were done after she was already dead.

SFX. MARTIN CELL PHONE RINGS

JOHN MICHAEL

I guess we are just about done here.

MARTIN

(over phone)

Can't you send Rodriguez for that? (beat)

MARTIN

(over phone)

All right...we are on the way.

JOHN MICHAEL
What is it Cody?

MARTIN
We got a fresh call,
Pacific Palisades.

JOHN MICHAEL
Let's go, then.

CUT TO:

EXT./INT. MANSION - DAY

JOHN MICHAEL
Isn't this the art guy home?

MARTIN
Everett Foxworth.

THREE EMPLOYEES are standing by the door, TWO MEN ONE WOMAN.
The Woman is crying. REPORTERS wait outside the house.
Cody and John Michael enter the bedroom, the body is
covered with a sheet. John Michael approaches one employee.

JOHN MICHAEL
What kind did you do for
Mr. Foxworth?

MAN
I am a butler, sir.

JOHN MICHAEL
Tell me, what happened.

BUTLER
Gabriela, our governess
found him when she went to
serve him breakfast in bed.

John Michael and Cody Martin approaches GABRIELA who is
crying, a PARAMEDIC is by her side.

MARTIN
Miss Gabriela, can you tell
me what happened?

GABRIELA (In Spanish, subtitled)
She was like a crazy, she
had knife, he was dead, she stared at
the mirror and put the knife on her heart.

Gabriela breaks in tears.
Paramedic nods.

PARAMEDIC
I don't think she can speak yet, sir.

MARTIN
What did she say?

PARAMEDIC
My Spanish is not that great but
from what I could understand
she said that the lady had a
knife and he was dead. And she looked
at the mirror and something about
a knife on her heart.

John Michael and Martin leave Gabriela with the paramedic
and approach JOSEPH, THE HOUSEKEEPER.

JOHN MICHAEL
Did he always get his breakfast
in bed?

JOSEPH
Recently.

JOHN MICHAEL
How so?

JOSEPH
He got ill last week,
Mrs. Foxworth requested that
his meals be taken to the
room.

JOHN MICHAEL
Was he very sick?

JOSEPH
He was, he was taken to
the hospital last week.

MARTIN
What was wrong with him?

JOSEPH

I am not sure, sir,
The ambulance was called.

JOHN MICHAEL

(to Martin)

Can you finish up, here?
I want to check on something.

John Michael walks towards the bathroom; opens the
Medicine cabinet and looks at the medicine bottles.
John Michael picks up one bottle.

INSERT. BOTTLE
LOXAPINE
DR. S. PARKER
EVERETT FOXWORTH

John Michael picks up the bottle and walks back
towards the crime scene.

MARTIN

What did you find Johnny?

JOHN MICHAEL

Nothing, I think we must
pay a visit to the family
doctor.

John approaches the covered body and lifts up the
sheet. He startles as he sees the multiple stab wounds.

JOHN'S FLASHBACK

The bodies of his parents are on the bed.
Marianne is running towards him with the knife.

END OF FLASHBACK

John Michael wakes up from the daydream,
Cody shakes him and paramedics surround him.

MARTIN

Are you all right?

JOHN MICHAEL

Yes, I think we had a long day.

MARTIN

Go get something to drink and
get a hold of yourself, just go
I'll wrap up here.

JOHN MICHAEL

I'll be all right,
I just need some fresh air.

John leaves the bedroom.

MARTIN

Did he have any children?

BUTLER

One daughter, Miss Francine.

MARTIN

Was she notified?

BUTLER

Yes, sir.

CUT TO:

EXT./INT. - FOXWORTH HOME - DAY

John Michael stands outside panting.
He take deep breaths, looks around and observes the
Flashing lights of the police cars.

JOHN'S FLASHBACK

John Michael as a young boy, sitting on the porch,
Police cars, Beau Hunter arrives running towards him.
POLICE OFFICER stops him.

POLICE OFFICER

Excuse me, sir. Are you a member
of the family?

BEAU

(showing a badge)
I am Lieutenant Hunter,
Phoenix Police Department,
This is my brother's home.

POLICE OFFICER

Yes, sir. You may pass.

END OF FLASHBACK

John Michael returns to the house.
He sees a MAN dressed as a CHOFER.

JOHN MICHAEL
Is there a place I can get
some water?

CHOFER
Yes, sir. You may go through
The stairs, there is a kitchen there,
downstairs at the end of the hall.

John continues walking around the house and takes the stairs. He goes down through the spiral stairs and observes the pictures. John follows him through the hall; he finds the kitchen, opens the cabinet and pours a glass of water. He drinks water, walks to the other side through another long hall leading to another room. He turns the light on, under the dim light he looks around and sees pieces of art, sculptures; the place is surround by candleholders. John Michael still holds the glass of water and continues walking through the house observing. He stops and gasps. He drops the glass on the ground, shattering.

JOHN MICHAEL
It can't be!

He looks at the Victorian Mirror. He walks towards it. Looks at the frame, places his hands around.

JOHN'S FLASHBACK

MR. TRASK
Are you all right?

Brian stares at the mirror John had uncovered.

BRIAN
This is wonderful!

MR. TRASK
Oh, sir. This is not for sale.

BRIAN
Not for sale? I love it! Name
your price.

END OF FLASHBACK

John Michael steps away from the mirror.
He places his hands over his head and faints.

CUT TO:

INT. HOSPITAL - DAY

John Michael wakes up.
Victoria sits by his side.

JOHN MICHAEL
What happened?

VICTORIA
You fainted, John.

Cory Martin enters.

MARTIN
How do you feel?

JOHN MICHAEL
I maybe a little tired.

MARTIN
I'll be right back.

Martin leaves.

VICTORIA
You had the visions again,
didn't you?

JOHN MICHAEL
I did.

VICTORIA
I know why, Johnny.

JOHN MICHAEL
You do?

VICTORIA
Our gardener found something
That isn't a flower,
Would you care to tell me, John?

JOHN MICHAEL
I stopped taking those medications
a long time ago, Vicky.

VICTORIA

But why?

JOHN MICHAEL

I am sick of depending on that,
I need to free myself from
the medications.

VICTORIA

I thought we've talked about
that before, honey.

Cody Martin returns.

MARTIN

Look Johnny, the captain put
you on leave of absence
for a month.

JOHN MICHAEL

A month! Why?

MARTIN

Listen, partner. You have to
take care of yourself first.

JOHN MICHAEL

Who will be taking care of the
Foxworth Case?

MARTIN

I am, but Rodriguez was assigned
to help me.

JOHN MICHAEL

That's not fair, I will be OK.

MARTIN

I have to go, Johnny.
I'll talk you later.

CUT TO:

INT. POLICE STATION - DAY

John Michael sits with CAPTAIN SOLIS.

CPT. SOLIS

It will be for your own good, John.
You are one of our best here,
I've been in the force for over
twenty years, I've seen this happen
many times. A time off and counseling
will do the trick.

JOHN MICHAEL

I want to work on the Foxworth case
when I come back.

CPT. SOLIS

The case is practically closed,
Mrs. Foxworth is guilty, John.

JOHN MICHAEL

Four weeks, then.

CPT. SOLIS

(frowns)

Who said that?

JOHN MICHAEL

Cody.

CPT. SOLIS

It depends on your evaluation,
John.

JOHN MICHAEL

What are you talking about?

CPT. SOLIS

You must have doctor clearance
in order to resume your duties.

JOHN MICHAEL

Fine, then.

John Michael gets up and starts to walk away.

CPT. SOLIS

Take care, detective Hunter.

CUT TO:

INT. JOHN MICHAEL'S HOME - NIGHT

John Michael and Victoria are sleeping.

JOHN'S DREAM

John walks around the Foxworth home and sees the mirror and its reflection shows the body of Foxworth lying on the bed.

The scene inside the mirror changes to the bodies his parents.

The VOICE OF A WOMAN and a MAN arguing.

WOMAN (O.S.)

You can't sell that mirror!
Are you crazy!

MAN(O.S.)

That is a very exquisite mirror,
He is paying five thousand American dollars
for it.

WOMAN (O.S.)

Did you tell him the story of it?

MR. TRASK (O.S.)

Of course not! This is ridiculous.

WOMAN (O.S.)

He has the right to know.

MR. TRASK (O.S)

I am not telling him anything,
and neither are you, Elizabeth!

John gets up sweating. Victoria remains sleeping.
He goes to another room and sits in front of the
computer.

INSERT COMPUTER SCREEN

ANTIQUA STORES IN LONDON

CUT TO:

EXT. POLICE STATION - DAY

Cody Martin reads a file.

SFX PHONE RINGS

MARTIN
(Over phone)
Johnny? How are you, partner?

Martin pauses and listens.

MARTIN
Really? That's good, send a big
kiss to Vicky for me.

Martin hangs up the phone.
FRANCINE FOXWORTH approaches the detective.

MARTIN
May I help you?

FRANCINE
Are you Detective Martin?

MARTIN
Yes, I am.

FRANCINE
My name is Francine Foxworth,
I was told you are in charge
of my father's case.

Francine falters she starts crying.
Detective Martin picks up a paper tissue on top of the
desk and offers to her and she accepts it.

FRANCINE
(wiping tears)
I am sorry.

MARTIN
Can I get you anything?

FRANCINE
Water will be fine.

MARTIN
Have a seat, please.

Detective Martin walks to Captain Solis' office and enters the office.

MARTIN

Excuse me, sir. Mrs. Francine Foxworth is here.

Detective Martin picks up a cup and fills with water, Captain Solis gets up and follows Detective Martin towards Francine. Detective Martin gives the cup with water to Francine.

CPT. SOLIS

Miss Foxworth, I am Captain Solis, what can we do for you?

FRANCINE

It's about my mother. Why are you holding her?

CPT. SOLIS

Miss Foxworth, you have to understand, we are sympathetic to your tragedy. You have lost a father, but we have to follow the procedures in regards to the evidences.

FRANCINE

You don't understand, sir. My mother is the sweetest person you can ever meet. She wouldn't hurt a fly. She was always against violence of any kind. Tell me, Captain, she wouldn't let me watch a violent movie, how could she do that?

CPT. SOLIS

I am sorry, miss. I understand.

FRANCINE

No, you don't. It was a mistake coming here.

Francine walks away.

CUT TO:

EXT. FOXWORTH ESTATE - DAY

John Michael sits inside his car watching the house.
He gets out of his car and approaches the house.
He looks at the gate and observes the cameras.
He walks away, returns to his car and drives away.

CUT TO:

INT. JOHN MICHAEL'S HOME - NIGHT

Victoria finishes packing the luggage, she has the TV on.

VICTORIA

Are you sure you want to go to London?
Can't we go to Paris instead?

JOHN MICHAEL

We can go anywhere in Europe, honey.

VICTORIA

I am not sure it is a good idea
going to London. You were there before.

JOHN MICHAEL

That was the best vacation of
my life, Vicky.

VICTORIA

(smiling)

Do you remember? Back then I missed
you so much that I told you could stay
in my house.

John Michael hugs and kisses her. Victoria starts
putting items inside the luggage; John Michael helps.

INSERT TV SCREEN

REPORTER (V.O.)

The latest news on the
Everett Foxworth murder case.
The Tycoon's daughter, Francine Foxworth has
arrived to California and gave an statement
today.

John Michael stops helping Victoria, stares at the TV.

INSERT TV SCREEN

FRANCINE(V.O.)

I am going to prove my
mother's innocence.
That's all I have to say.

Victoria turns off TV.

JOHN MICHAEL

Why did you do that?

VICTORIA

Forget about that case, Johnny.

JOHN MICHAEL

I can't Vicky.
I just can't.

Victoria hugs him.

VICTORIA

I will help you. We'd better
Get some sleep, tomorrow
Will be busy day for us.

Victoria takes John by the hand and leads him
towards the bedroom. John Michael sits on the
bed, Victoria enters the bathroom.

VICTORIA (O.S.)

I have a surprise for you,
just close your eyes.

John Michael closes his eyes.
Victoria approaches wearing a red nightgown.

VICTORIA

(smiling)
Hello, Johnny.

They embrace and fall on the bed.

CUT TO:

EXT. STREETS OF LONDON - ESTABLISHING - DAY

John Michael and Victoria walk and observe the surround buildings. He points at the BIG BEN.

JOHN MICHAEL
Did you know this is the most
accurate clock in the world?

VICTORIA
Compared to what?

JOHN MICHAEL
(looks at his watch)
Not my watch.

John Michael sets his watch London time.

VICTORIA
I want to go shopping,
but I want to make it a surprise,
why don't we meet at the hotel,
let's say, by 6:00 P.M.?

Victoria walks away. John Michael smiles as she leaves.
He starts to walk the opposite direction and turns into
another street.
He sees a CAFÉ and he stops.

JOHN'S FLASHBACK

BRIAN HUNTER AND JOHN LEAVE THE CAFÉ AND STARTS
RAINING, THEY RUN TURN THE STREET AND ENTER AN ANTIQUE
SHOP "TRASK'S ANTIQUES"

END OF FLASHBACK

John turns the corner and looks around.
He looks around the street and sees an antique store.
"BEST OF LONDON ANTIQUES"

John walks into the store.

CUT TO:

INT. MENTAL FACILITY - NIGHT

DR. NILSON talks to MRS. FOXWORTH.

DR. NILSON
How are you feeling today?

MRS. FOXWORTH
I am not sure. Why am I here?

DR. NILSON
Don't you remember?

MRS. FOXWORTH
Not much. But they told me.

Mrs. Foxworth burst into sobs.

MRS. FOXWORTH
That I killed him!

DR. NILSON
Remain calm, Mrs. Foxworth,
I am sure we will find
the answers for that. I am only
trying to focus on what you
remember.

MRS. FOXWORTH
I don't feel like talking about it.

DR. NILSON
How about we talk tomorrow.

MRS. FOXWORTH
Yes, may be tomorrow. I am tired now.

Mrs. Foxworth rests her head on the pillow.
Dr. Nilson walks out of the room and meets DR. FALKNER,

DR. FALKNER
Would this behavior corroborate
that she is not fit to stand trial?

DR. NILSON
Perhaps, your question would rather be
if she were in a sound mind at the time
of the crime.

CUT TO:

INT. ANTIQUE STORE - DAY

John Michael observes the items then he approaches
A YOUNG WOMAN at the counter.

WOMAN

How may I help you, sir?

JOHN MICHAEL

I am not sure if this is the
correct place, but I am looking
for information.

WOMAN

What information?

JOHN MICHAEL

Did this store had a different
name?

WOMAN

Many years ago, why?

JOHN MICHAEL

What was the previous name?

WOMAN

Trask Antiques.

JOHN MICHAEL

I think my father purchased an
item here, I wanted some information
about.

WOMAN

An item? May I inquire why?
Was there a problem with it?

JOHN MICHAEL

No. It is just a personal issue.

The woman walks by the computer at the counter.

WOMAN

What item was it, and do you remember
the year, sir?

JOHN MICHAEL

A mirror that was bought in
nineteen ninety-seven.

WOMAN

What kind of mirror,
We have sold many of mirrors.

JOHN MICHAEL

This one was Victorian.

The woman pauses, watching the computer screen.

WOMAN

Would you care to wait a moment?

JOHN MICHAEL

I can wait.

The woman leaves the counter and enters a door.
John observes the items.

JOHN'S FLASHBACK

Young John Michael walking and looking at the items.

END OF FLASHBACK

BACK TO SCENE

The woman returns with AN ELDERLY WOMAN in wheelchair.

WOMAN

This is my grandmother,
Mrs. Elizabeth Trask.

JOHN MICHAEL

(shaking hands)
I am John Michael Hunter,
I am glad to meet you.

The woman walks towards the counter. Elizabeth rolls
the wheelchair through the store. John Michael walks by
her side.

ELIZABETH

My granddaughter told me you wanted
to know about a mirror.

JOHN MICHAEL

I don't know how to explain this
at least rationally. I've been
intrigued by something.

(beat)

My father, bought a Victorian
Mirror years ago.

ELIZABETH'S FLASHBACK

She opens the door and sees a young boy with a man.

END OF FLASHBACK

ELIZABETH

I see. Tell me what is
this intrigue you speak of?

JOHN MICHAEL

I had a dream. I don't know how
to explain this. After my father bought
the mirror something terrible happened.
Recently I saw that same mirror again linked
to another tragedy. I know this sounds crazy,
but I had a dream involving that mirror.
It keeps driving me crazy. I need your help.

ELIZABETH

If you would like to talk about
this issue come to my home tomorrow
night.

JOHN MICHAEL

Then can you tell me I am not crazy?

ELIZABETH

Lad, come to visit me; my granddaughter,
Abigail can give you directions.
When you come, you will learn
that it is I whom you will be helping.

CUT TO:

INT. MENTAL FACILITY - DAY

Francine enters a room escorted by PRISON GUARD.
Mrs. Foxworth comes in by to the other side of the
room, on a wheelchair. A NURSE pushes the wheelchair
in. Francine picks up the wall phone, Mrs. Foxworth
picks the phone on the other side of the room.

FRANCINE
Mother, how are you doing?

MRS. FOXWORTH
I... am not so well

Mrs. Foxworth starts to cry.

FRANCINE
Mother, please, it will be all right.
We will get to the truth.

MRS. FOXWORTH
I would never kill your father,
believe me, my dear. I don't remember.

FRANCINE
Mother, did you get hurt?

MRS. FOXWORTH
No, my dear.

FRANCINE
What is that scar on your lower lip?

MRS. FOXWORTH
I'm not sure what happened.
It is good to see you, dear,
but I must go now. I am tired.

FRANCINE
Please, mother. Don't lose hope.
I'll get you out of here.

MRS. FOXWORTH
Thank you, Francine.

Mrs. Foxworth is taken back and Francine cries.

CUT TO:

INT. ELIZABETH TRASK'S HOME - NIGHT

The BUTLER greets John Michael and Victoria leading them inside the Trask home. Elizabeth waits for him along her granddaughter Abigail who holds a four-year-old child on her arms.

ELIZABETH

I am glad you could come, Mr. Hunter.
And this must be Mrs. Hunter.

Victoria smiles.

VICTORIA

It's a pleasure meeting you.

ELIZABETH

This is my granddaughter Abigail and
my great-grandson Anthony.

Elizabeth rolls the wheelchair; Abigail, John Michael
and Victoria walk by her. Abigail kisses Anthony, and
Elizabeth also kisses the boy. THE GOVERNESS takes him
away.

ABIGAIL

Good night, my love.

ELIZABETH

(to Victoria)

How do you like our country, Miss?

VICTORIA

It is very beautiful.

Butler enters.

BUTLER

Dinner is served.

John, Abigail and Elizabeth go to the dinning room.

ELIZABETH

How long do you plan to stay
in Europe?

JOHN MICHAEL

A month. We are also going to
France, Spain and Germany.

ELIZABETH

I hope you enjoy your stay.

VICTORIA

Thank you.

ELIZABETH

What do you do in America?

JOHN MICHAEL
I am a police officer.

ELIZABETH
A very challenging and dangerous
profession on these days.

ELIZABETH
(To Victoria)
And you my dear?

VICTORIA
I am a photographer and I like
to paint.

JOHN MICHAEL
She is a great artist,
her oil paintings are wonderful

ELIZABETH
Is that a fact? I hope you
Can make a portrait of my garden,
Would you do that for me?

VICTORIA
I would be glad to do it.

Elizabeth looks at Victoria's empty plate.

ELIZABETH
Would you care for more dessert?

VICTORIA
Oh, no thank you.

ELIZABETH
(to Abigail)
Why don't you show her around, my dear.
I want to discuss a matter with Mr. Hunter.

ABIGAIL
Of course, let's go.

Abigail and Victoria get up. The Governess returns with
Anthony.

GOVERNESS
I am sorry my lady, he wants you.

Abigail picks Anthony up.

ABIGAIL

It is all right. I'll take him.

Abigail, stands up.

ELIZABETH

My dear, would you bring
the album? I left in
Anthony's room.

ABIGAIL

Of course, grandmother.

ABIGAIL

(to Victoria)

Come with me, my dear.

Abigail holds her son on her arms; Victoria walks by her out of the room. The butler helps Elizabeth to the wheelchair. She rolls the wheelchair and John Michael follows.

ELIZABETH

He can be a handful sometimes,
my granddaughter is divorced and
she takes care of me, her son and
the family business.

JOHN MICHAEL

What do you know about that mirror?

ELIZABETH

More than you can imagine.

The butler pushes the wheelchair; John follows.

CUT TO:

INT. LIBRARY - NIGHT

ELIZABETH

(pointing up)

Would you get the box, please?

BUTLER

Certainly.

The butler walks away and shortly returns carrying a box. He handles box to Elizabeth, she picks up a key on the side and opens it taking a book.

CLOSE ON BOOK

REBECCA'S JOURNAL

ELIZABETH

This book was a gift to my Great-grandmother. Her name was Charlotte McStuart.

I may be an old woman, lad, but the story I will tell you has been in my family through generations. After I tell you the story you may read this diary and make your own conclusions.

CUT TO:

INT. LITTLE ANTHONY'S BEDROOM - NIGHT

Abigail places little Anthony on the bed and kisses his forehead. She places a teddy bear by his side, Victoria watches at a distance.

ABIGAIL

Are you planning in having children soon?

VICTORIA

We have been trying, but hasn't happened yet.

ABIGAIL

Don't worry. It will happen when you least expect.

Abigail picks up an old photo album and walks out of the room, but sits on a couch next to the bedroom. The governess arrives.

GOVERNESS

Should I wait here?

ABIGAIL

Don't worry, Emma, just enjoy the rest of the evening, I'll stay here.

GOVERNESS

Thank you, milady.

The governess leaves.

ABIGAIL

(opening the photo album)
Emma always waits here to make sure he is
sleeping. He tends to wonder about
at night.

VICTORIA

(looking at the album)
This is a nice album.

ABIGAIL

It is a family heirloom.
My grandmother's ancestors.

Victoria flips through the pages.

VICTORIA

This lady looks so sad,
who was she?

ABIGAIL

I don't know how many greats I
should use, but she is my grandmother's
great-grandmother, her name was Rebecca.

VICTORIA

Rebecca... That is a beautiful name.

CUT TO:

INT. ELIZABETH TRASK'S LIBRARY - NIGHT

John Michael reads the book and starts crying.

ELIZABETH

Something has happened, hasn't it?

JOHN MICHAEL

My sister.

John pauses and continues.

JOHN MICHAEL

My sister killed my parents, just like
Rebecca had killed her sister.

ELIZABETH

I am so sorry. I really need your help.

JOHN MICHAEL

What kind of help?

ELIZABETH

I want to buy the mirror back.

JOHN MICHAEL

I don't have it anymore, but if this mirror is cursed, why would you buy?

CUT TO:

Elizabeth picks up a letter from the box and gives to John Michael. He reads letter.

REBECCA(O.S.)

Dear Charlie.

I am so sorry for I will be bringing misfortune to you,

You have been my true friend.

I pray that you have a happy life and all yours be equally blessed.

I am about to do something you might hate me,

I pray that you find in your heart

to forgive me. May you be happy and all your descendants free of any evil.

Good bye, dear friend. Rebecca

ELIZABETH

As you can see, my family is immune to the curse, that's why my great-grandmother bought it.

JOHN MICHAEL

If this is a curse, it wasn't my sister who killed my parents.

ELIZABETH

It was her, lad, Rebecca.

Help me to bring me that mirror back where it belongs.

JOHN MICHAEL

I don't own it anymore

ELIZABETH

You've mentioned you have seen it,
then you must know who owns it.

JOHN MICHAEL

I do.

ELIZABETH

Then help me, lad.

CUT TO:

INT. POLICE STATION - ONE MONTH LATER - DAY

John Michael sits with Captain Solis and Cody Martin.

CPT. SOLIS

It is good to see you back, John.
I have to make sure that you
continue to report to your doctor
and stay away the Foxworth case,
understood?

JOHN MICHAEL

Yes, sir.

MARTIN

Captain, I may have another
lead on the Filmore Case,
may be Johnny here can help
me out on that today.

CPT. SOLIS

Sure, go ahead.

John Michael and Cody Martin walk out of Captain Solis'
Office. John Michael types on his computer.

JOHN MICHAEL

Hey Cody, something is wrong
with this thing, can I use
your computer for a second?

MARTIN

Sure, I am going to get a cup
of coffee, want some?

JOHN MICHAEL

If you drink that coffee I wonder
why I am the one who needs therapy.

MARTIN
 (laughing)
 That's all we got Johnny,
 you should have brought some Swiss
 chocolate.

John Michael sits on Cody's desk and types on the
 computer.

INSERT

COMPUTER SCREEN

Folders.
 The pointer clicks on Folder name Fox Case.
 Opens folder.

John looks at Cody returning he leaves the desk.

MARTIN
 (drinking coffee)
 What's wrong with your computer?

JOHN MICHAEL
 I think I lost my password,
 I'll get a new one soon.

MARTIN
 Let's get some action, Johnny.

John Michael and Cody walk out of the station.

CUT TO:

EXT. HOUSE - NIGHT

John Michael sits inside his car observing a house.
 Francine Foxworth arrives.
 John Michael gets off his car and approaches her.

JOHN MICHAEL
 (showing badge)
 Miss Foxworth, may I talk to you?

FRANCINE
 I don't think we have anything
 to talk about.

Francine walks toward the house.

JOHN MICHAEL
I believe your mother is innocent!

Francine stops and turns back.

FRANCINE
You do?

JOHN MICHAEL
I am risking my career for coming
here, please listen to what
I have to say, then you make your
own conclusions.

FRANCINE
All right, come in.

CUT TO:

INT. THE HUNTER'S HOME - NIGHT

Victoria is cooking and talks on the cell phone.

VICTORIA
(over phone)
Spain was so exciting, then
we went to Paris, you have to.
(beat)
Could you hold on for a second?

Victoria puts the phone down and runs to the bathroom.
She throws up, washes her face and picks up the cell
phone.

VICTORIA
(over phone)
Something came up,
I'll talk to you later.

Victoria turns off the stove and lies on the couch.

CUT TO:

INT. FRANCINE'S HOUSE - NIGHT

John sits drinking pink lemonade.

FRANCINE

You must be out of your mind,
You are telling me that the mirror
is cursed and turned my mother
into a murderer?

JOHN MICHAEL

It happened to my sister.

FRANCINE

I am sorry for your loss also,
but this is absurd. I am surprised
you come here to say something
so impossible to believe.

JOHN MICHAEL

I heard your interview, you believe
your mother is innocent. It is Rebecca
that should be placed on trial not
your mother.

FRANCINE

Detective, I thank you for coming,
but please, you should leave.

John Michael gets up; walks out, he holds the door
open.

JOHN MICHAEL

Please consider it.

FRANCINE

You really believe this don't you?

JOHN MICHAEL

That is something I forgot to mention.

FRANCINE

What is it?

JOHN MICHAEL

My sister developed a small
scar on her lower lip,
just like Rebecca had.

FRANCINE
(surprised)
A scar?

JOHN MICHEAL
It means something to you,
doesn't it?

Francine walks out of the house.

FRANCINE
My mother, she has a scar.
My God! You don't mean.

JOHN MICHAEL
Your mother has been possessed
by Rebecca's soul, Ms. Foxworth,
just like my sister was.
I can prove it.

FRANCINE
I want to believe you, more
than anything. Let's meet tomorrow
after I think about this new
information.

JOHN MICHAEL
Where do you want to meet?

FRANCINE
I will call you, detective.

CUT TO:

INT. HUNTER'S HOME - NIGHT

Victoria sleeps on the couch, John Michael arrives and
kisses her on the forehead.
Victoria wakes up.

JOHN MICHAEL
What are you doing here?

VICTORIA
I was waiting for you, how was your
return to work?

JOHN MICHAEL

The same, I'm glad to be back
in action. Let's go back to
bed.

VICTORIA

Not yet. I'm comfortable now.

Victoria lies on John's lap, he embraces her.

CUT TO:

INT. POLICE STATION - DAY

John Michael reads the newspaper.

INSERT.

FOXWORTH MURDER TRIAL BEGINS

Cody Martin approaches. John Michael tosses the paper
aside.

MARTIN

Let's grab some lunch
today?

JOHN MICHAEL

I can't. I have something to do.

MARTIN

What have you being doing lately?
We haven't had lunch for the last
two weeks.

JOHN MICHAEL

It is just a surprise I am preparing
for Vicky.

MARTIN

OK, partner. See you later.

John Michael leaves. Cody picks up the newspaper and
reads the headline.

CUT TO:

INT. RESTAURANT - DAY

Francine and John Michael sit at the table.

FRANCINE

Doctor Falkner is not pleased with my argument, but since this new story will Corroborate with my mother state of mind he agreed upon reenacting the scene of the murder. I convinced him to use the mirror in the courtroom.

JOHN MICHAEL

That mirror should be destroyed.

FRANCINE

You will have a chance to do it, I accept your offer in selling it.

JOHN MICHAEL

Thank you. I wished I could destroy it, but I've made a promise to Mrs. Trask and I will return it to her.

FRANCINE

We have to wait until the end of the trial.

JOHN MICHAEL

Of course, I understand.

Cody Martin, at a distance, observes Francine and John Michael.

CUT TO:

INT. DR. FALKNER'S OFFICE - DAY

Dr. Falkner sits with Francine.

FRANCINE

Have you had any progress about what I asked?

DR. FALKNER

I have.

FRANCINE
Tell me.

DR. FALKNER
I may have a plausible argument
involving supernatural phenomena.
This idea about the mirror is
farfetched but it falls under
this premise, and for what I
have learned about it, I am
willing to pursue it.

FRANCINE
Thank you doctor

CUT TO:

INT. POLICE STATION - DAY

Cody Martin looks at John Michael's personnel data in
the computer.

INSERT - COMPUTER SCREEN

Photo displayed.
Name: John Michael Hunter
DOB: 07/12/1968
Birth City: Los Angeles, CA

Admitted: PHOENIX POLICE DEPARTMENT
Date: 08/25/1985

Transfer: LOS ANGELES POLICE DEPARTMENT
Date: 11/03/1996

Cody opens a new browser and types
PHOENIX POLICE DEPARTMENT
He types in search Hunter and reads the headlines.

CAPTAIN BEAU HUNTER RECEIVES AWARD.

CAPTAIN BEAU HUNTER'S NEPHEW JOINS FORCE.

John Michael returns.
Cody Martin turns off the screen.

MARTIN
How is Vicky's surprise going?

JOHN MICHAEL
Just fine, what do we have today?

MARTIN

Captain Solis wants us to follow
the lead of the Souza's case.

JOHN MICHAEL

Let's go then.

MARTIN

Is anything you want to tell me?

JOHN MICHAEL

No, why?

MARTIN

Nothing. Let's go, then.

CUT TO:

INT - MARTIN'S HOME - NIGHT

Cody Martin researches the Internet.

INSERT - COMPUTER SCREEN

Search engine - Google Search.

Phoenix Police Hunter.

Martin stares at screen.

INSERT COMPUTER SCREEN.

PHOENIX NEWS - LIEUTENANT BEAU HUNTER'S BROTHER FOUND DEAD AT
HIS LOS ANGELES HOME.

BRIAN HUNTER AND HIS WIFE PATRICIA ALONG HIS 15-YEAR- OLD
DAUGHTER WHERE FOUND DEAD AT THEIR POMONA HOME, THEIR 9 YEAR
OLD CHILD IS THE SOLE SURVIVOR. LIEUTENANT HUNTER IS WELL
KNOWN AT THE PHOENIX POLICE HE HAD NO COMMENT ON THE ISSUE...

Cody Martin leaves the house.

CUT TO:

INT. POLICE STATION - DAY

Captain Solis sits with John Michael.

CPT. SOLIS

Johnny, I believe you have some
explaining to do.

JOHN MICHAEL
About what?

CPT. SOLIS
You have been seen with
Miss Francine Foxworth, may
I inquire why?

JOHN MICHAEL
(surprised)
Who told you that?

CPT. SOLIS
Who told me is not relevant,
I want to hear from you.

JOHN MICHAEL
(sighs)
I talked to her, that's true.

CPT. SOLIS
I am all ears.

JOHN MICHAEL
I can't tell you right now.

CPT. SOLIS
You are one inch from insubordination.

JOHN MICHAEL
Captain, let's say it is
a private matter.

CPT. SOLIS
I am not buying it.
What is going on.

JOHN MICHAEL
(standing up)
It is a private matter, sir.
That's all I can say.

John Michael storms out Cpt. Solis' office.
Captain Solis picks up the intercom.

CPT. SOLIS
Miss Lopez, would you send detective Martin
herehen he gets in, please?

CUT TO:

Cody Martin enters Captain Solis' room.

MARTIN
What is up with Johnny, sir?

CPT. SOLIS
I think you might know more
than you think, why don't you
tell me?

MARTIN
I guess nothing escapes you.
I did some snooping around,
after I saw him with Miss Foxworth.

CPT. SOLIS
You didn't have to do it.
I found out some intriguing facts
about him.

Captain Solis picks up a folder inside the drawer
and gives it to Cody Martin. Cody opens folder.

INSERT. NEWSPAPER

MURDER IN POMONA.

MARTIN
You knew about this?

CPT. SOLIS
Not until recently. I guess this explains
your partner's obsession about the Foxworth
Case.

MARTIN
He is a good detective, sir.

CPT. SOLIS
However, he has been insubordinate.

MARTIN
Let me talk to him.

CPT. SOLIS
I'll give you a last try.

MARTIN
Thank you, Captain.

CUT TO:

INT. OFFICE OF THE DISTRICT ATTORNEY - DAY

District Attorney CHARLES FILLMORE sits with his assistant HARRIET THOMPSON.

CHARLES
I guess we are going to
be on TV on this one.

HARRIET
The Foxworth Case is been
widely mentioned in the press,
do you think that the defense
will ask for a change of venue?

CHARLES
It doesn't matter. It will be
the easiest famous case we
are to handle.

HARRIET
I like your confidence.

KNOCK ON DOOR.

A WOMAN enters and gives Charles a paper and then she
leaves. Charles reads the paper.

CHARLES
Speaking of the devil.

HARRIET
What is it?

CHARLES
You are not going to believe this.

Charles Fillmore gives the papers to Harriet.

HARRIET
I wouldn't believe if I hadn't
seen it.

CUT TO:

INT. JUDGE O'HARA CHAMBERS - DAY

JUDGE PATRICK O'HARA sits with Charles Fillmore and Defense Attorney Dr. Falkner.

CHARLES

This is preposterous, your honor,
it is a mockery to this court,
I can't believe that the
Court can even consider this.
A claim that Mrs. Foxworth was
influenced by a haunted mirror?

DR. FALKNER

Your honor, I have enough evidence
to present my case, my client is
entitled to the best defense she
can have, and I have elements to
prove that indeed she might have
been influenced by a supernatural
phenomena.

JUDGE O'HARA

You want the Court to accept that
the mirror is haunted?

DR. FALKNER

No, your honor. I want the jury to
decide. I am only asking that the
court to allow to me to present
this evidence.

CHARLES

I protest to this motion, your honor,
We are not in a fictional world,
evidence must be factual and not
fictitious.

DR. FALKNER

Your honor, the court has to only
allow that the evidence is acceptable
not decide its vality. In 1991 on Stambovsky
V. Ackey US Supreme Court Case ruled that the
fact a house was haunted it was to be known
by the purchaser.

CHARLES

I am aware of that case,
your honor such haunting was
not based on facts but
on speculations of the local media
about the property being haunted.

JUDGE O'HARA

I am going to take your evidence
under further consideration,
I will make a decision by Monday.

CHARLES

Are you still going to
consider this nonsense, your honor?

JUDGE O'HARA (to Charles)

Mr. Fillmore, may I remind you
that a matter was presented to me
and I have the power to make
a decision, it is not you who
you decide its relevancy, do I
make myself clear?

CHARLES

Yes, your honor.
My apologies.

DR. FALKNER

Thank you, your honor.

JUDGE O'HARA

Don't thank me yet, Counselor,
I am not quite familiar to
that case, but I will take it
under further review.

Judge O'Hara stands up.

JUDGE O'HARA

Have a nice weekend, sirs.

CUT TO:

INT. POLICE STATION - DAY

Captain Solis sits with John Michael.

CPT. SOLIS
Johnny, you are a very good
detective, I would hate to lose
you.

JOHN MICHAEL
What are you saying?

CPT. SOLIS
You have been interfering with
the Foxworth Case.

JOHN MICHAEL
I have not interfered, I just
think there is more to be presented.

CPT. SOLIS
Johnny, that case is closed.
Mrs. Foxworth will stand trial
and you will stay away from it.

JOHN MICHAEL
Captain, I can't.

Captain Solis picks up a folder and gives to John.

CPT. SOLIS
I know why, but this
must stop now.

John Michael opens folder.

JOHN MICHAEL
You had no right to do this.

CPT. SOLIS
I am very sorry what happened
to your family, Johnny.
I am recommending that you
be placed under leave of
absence. You will return to
see your doctor as the condition
of your continuing employment
with the force.

John Michael gets up, places the badge and gun on top of Captain Solis' desk.

JOHN MICHAEL
I will save you the trouble,
Captain. I quit!

The Captain gets up, John Michael storms out of the room almost hitting Cody Martin that walks in.

MARTIN
What's going on, Captain?

CPT. SOLIS
Your partner has just quit.

Cody Martin runs after John Michael.

DISSOLVE TO:

EXT. STREET - DAY

John Michael approaches his car.

MARTIN (O.S.)
Wait, Johnny!

John Michael turns to Cody Martin.

JOHN MICHAEL
I hate farewells, partner.

MARTIN
What do you think you
are doing? You can't quit!

JOHN MICHAEL
I just did, besides it will
be for the best, Cody.

MARTIN
I'm sorry, John. It is kind of
my fault, I was the one who
told the Captain about you
been with Miss Foxworth.

JOHN MICHAEL
It's OK, partner. I know you
meant well.

John Michael enters his car. Starts engine.

MARTIN
What are you going to do now?

JOHN MICHAEL
I am going to catch a real
killer, my friend.

John Michael drives off.

CUT TO:

INT. JUDGE O'HARA'S CHAMBERS - DAY

Charles Fillmore and Dr. Falkner sit waiting for the Judge.

CHARLES
It was a nice try, counselor. Your stunt
about this spooky business. I am sure Judge
O'Hara will lecture you on this matter,
as he usually does.

DR. FALKNER
Why do you have a habit to jump into
conclusions?

CHARLES
I'm being realistic, counselor.

Judge O'Hara enters the room.

JUDGE O'HARA
Good morning, gentlemen.

CHARLES
Good morning, your Honor.

DR. FALKNER
Good morning, your Honor.

JUDGE O'HARA (to Dr. Falkner)
I have carefully reviewed your
petition. Your sanity plea is based on
paranormal influence. I understand that a
mirror in particular had influence
Mrs. Foxworth to kill her husband.

DR. FALKNER
Yes, your Honor.

JUDGE O'HARA
Give me more specifics, counselor.

DR. FALKNER
Your Honor, I will present character witnesses to show my client's demeanor, after Mr. Foxworth had purchased a Victorian Mirror.

CHARLES
Your Honor!

Judge O'Hara waives his hands. Charles Fillmore silences.

DR. FALKNER
That same mirror belonged to two other families whose fate were striking similar details to the Foxworth tragedy.

JUDGE O'HARA
Is this fact known?

CHARLES
I can't believe you are even considering this.

Judge O'Hara frowns at Charles Fillmore, waives his hand silencing him.

DR. FALKNER
I have extensive documentation to present that the previous owners had been victims of stabbing followed by suicide of the stabber. It is also known that the house employee hustled with Mrs. Foxworth to avoid her to killing herself.

JUDGE O'HARA
Very interesting.

CHARLES

Your Honor, such nonsense cannot
be allowed in a Court of Law!
It is totally irrelevant!

JUDGE O'HARA

You are trying to prove that, if
Mrs. Foxworth didn't have the mirror
Would that be unlikely she would kill
her husband?

DR. FALKNER

Yes, your Honor. My client was
in fact, possessed by a ghost.

CHARLES

(snickers)

I suppose you intend to
interrogate this alleged ghost?

DR. FALKNER

Your Honor, I also presented to
you details about the similarities
of the cases.

JUDGE O'HARA

How did you learn about this alleged
haunting?

DR. FALKNER

It was presented by former Detective
John Michael Hunter who was previously
in charge of the Foxworth Case.

CHARLES

Your Honor, please. I don't have
to listen to this.

JUDGE O'HARA

Wait, counselor. I didn't find in
any law supporting your views of
paranormal evidence, however,
I have not found any law prohibiting either,
therefore I am granting your request to
present your evidence.

CHARLES

I can't believe, your honor!

JUDGE O'HARA

The sanity of Mrs. Foxworth is your burden of proof, the reason for which she is committed the crime also a matter of decision that the jury will consider its relevancy. Mr. Fillmore, I have rendered my decision, it is your duty to prepare your case, have a good day!

DR. FALKNER

Thank you, your Honor.

CUT TO:

INT. OFFICE OF THE DISTRICT ATTORNEY - DAY

Harriet sits with Charles Fillmore researching the Foxworth Case. Charles walks in.

CHARLES

Can you believe this?
He actually is going to allow the Defense Attorney to present a hocus-pocus evidence!

HARRIET

I am not surprised.

CHARLES

How come?

HARRIET

Sir, did you forget Judge O'Hara's background?

CHARLES

I am not sure where you are going.

HARRIET

He is Irish, sir.
He probably believes in leprechauns.

CHARLES

I could try to disqualify him.

HARRIET

Based on what? Superstitious belief?
You are talking your own disqualification
for violating his Civil Rights.

CHARLES

If the Judge is biased, how can
I compete?

HARRIET

I'm quite sure you are going
to find a way to discredit
the defense.

CHARLES

What do you mean by
finding a way?

HARRIET

I was reading the evidence
and I am sorry to say sir,
it did creep me out.

CUT TO:

INT. JOHN HUNTER'S HOME - NIGHT

Victoria and John sit at the dinner table.

VICTORIA

You know that I respect your
decision, I just hope you
can handle the trial, after
all you are going to replay
those dark moments.

JOHN MICHAEL

Honey, I will be OK, I am
convinced that my sister
was innocent. I can live better
knowing that she wasn't a
cold blood murderer that I thought
her to be.

VICTORIA

I wish I could be there with
you tomorrow, but I have
an appointment I can't miss.

JOHN MICHAEL
An appointment? What kind of
appointment?

VICTORIA
It is kind of a surprise,
I think. But I will try to
make to the courtroom as soon
as I can.

JOHN MICHAEL
You are right, I am a little
nervous, but just knowing
you will be there will
make me feel better.

Victoria gets up and approaches him and gives him a kiss.

VICTORIA
I can make you feel
better now.

They kiss passionately.

CUT TO:

INT. JOHN HUNTER'S HOME - LATE NIGHT

John Michael picks up the phone and dials.

JOHN MICHAEL
This is John Hunter, from the U.S.
May I speak with Mrs. Elizabeth Trask?

CUT TO:

INT. COURTROOM - DAY

Judge Patrick O'Hara sits on the bench. TWELVE JURORS sit
and prepare to listen to District Attorney Charles Fillmore.
Charles Fillmore reads a paper and Harriet sits by his side.

JUDGE O'HARA
Mr. Fillmore, are you ready
to proceed?

CHARLES
Yes, your honor.

Charles gets up and walks towards the jurors.

CHARLES

Ladies and gentlemen of the jury.
On the night of March 13, 2005, Mr. Everet
Foxworth was sleeping. In cold blood,
Mrs. Barbara Foxworth stabbed him,
multiple times. The evidence the People will
present is that Mrs. Foxworth has
deliberately killed her husband and not
the fabrication the defense will
try to portray. You will hear
the defense to play the insanity
card and moreover, the causes of
this alleged insanity which are
far beyond preposterous.
Members of the jury, I ask you
to consider the real facts I will
present and after that I am sure
that the only justice is to
find her guilty, beyond reasonable
doubt, of Murder in the First Degree.
Thank you.

Charles Fillmore sits by Harriet.
Defense Attorney Dr. Falkner gets up and addresses the
jurors.

DR. FALKNER

Members of the jury, Mrs. Foxworth
has been a devoted wife of twenty years,
She raised a daughter and continuously
to serve her community by participating
of Charities. We are going to prove that
something happened to her to change her
good and exemplar behavior, she
suffered serious changes on her
psyche, it is unfortunate that such change
led her to stab her loving husband, but the
reasons behind this heinous act will be
explained and to better serve Justice, you
will find her innocent, thank you.

Defense Attorney Falkner sits by Barbara Foxworth.
She starts crying, he handles her a paper napkin.

JUDGE O'HARA

Is the People ready to
call the first witness?

CHARLES
 Yes, your Honor. The People
 Calls Gabriela Vazquez.

BAILIFF approaches.

BAILIFF
 Raise your right hand.

Gabriela raises her right hand.

BAILIFF
 Do you swear to tell the truth,
 the whole truth, so help you God?

GABRIELA
 I do.

JUDGE O'HARA
 Ms. Vazquez, do you
 need a translator?

GABRIELA (Spanish accent)
 No, sir. I speak English,
 Thank you.

JUDGE O'HARA
 (to Charles)
 You may proceed.

CHARLES
 Thank you, your Honor.

Charles gets up.

CHARLES
 Miss Vazquez, tell the court
 What do you remember the day
 Mr. Foxworth died?

CUT TO:

INT. DOCTOR'S OFFICE - DAY

Victoria sits with DOCTOR.

VICTORIA
 So, doctor, what is wrong
 with me?

DOCTOR
Mrs. Hunter, there is nothing
wrong with you, you are perfect healthy for...

VICTORIA
(interrupting doctor)
I keep having this nausea, I. . .

Doctor waives his hand, interrupting.

DOCTOR
May I finish, Mrs. Hunter?

VICTORIA
Sorry, doctor. I am a little nervous
about a lot of things.

SFX. PHONE RINGS

DOCTOR
(answering phone)
Sorry, just a moment.

DOCTOR
(over phone)
What is it?

Doctor listens.

DOCTOR
(over phone)
I am sorry, Mrs. Hunter, What I was
saying is that you very healthy for a
pregnant woman.

CUT TO:

MONTAGE

A series of five or six disparate WITNESSES respond MOS to
questioning and testify in Barbara Foxworth trial.

[END]

CHARLES
Your Honor, the people rest.

JUDGE O'HARA
The Court will recess until
tomorrow at 9:00 a.m.

CUT TO:

INT. JOHN HUNTER'S HOME - NIGHT

Victoria sets the table for two.
John Michael arrives, looks at the table.

JOHN MICHAEL
Vicky?

VICTORIA (O.S.)
I'll be right there!

JOHN MICHAEL
I thought you were going
to the court today, what
happened at the doctor,
it is everything OK?

Victoria enters the room dressed up.
John Michael stares at her.

VICTORIA
Everything is OK, I am
sorry I kind of got
held up.

John Michael embraces her and kisses her.

JOHN MICHAEL
May I ask what is the occasion?

VICTORIA
I just want to cheer you up.

JOHN MICHAEL
Smells good, what's cooking?

Victoria leaves the living room and returns holding a dish.

VICTORIA
Lasagna.

JOHN MICHAEL
This is wonderful, honey,
Thank you. But I need you
tomorrow, can you come?

VICTORIA
I will. I got some freelance
for a magazine but they are

not so pressured by deadline.

John Michael leaves the room and returns shortly, he pulls back a chair for Victoria to sit, he lights two candles on the middle of the table and sits down.

VICTORIA
Bon Appetite, mon cher...

CUT TO:

INT. JOHN HUNTER'S HOME - LATE NIGHT.

John Michael comes to the bedroom and finds Victoria sitting on the bed.

JOHN MICHAEL
I thought you were sleeping.

VICTORIA
I feel as if I were dreaming.

JOHN MICHAEL
You are so mysterious today,
tell me, what is going on?

VICTORIA
Johnny, we'd better look for
a bigger place.

JOHN MICHAEL
(surprised)
Oh, honey!

John Michael embraces Victoria and they kiss passionately.

CUT TO:

INT. COURTROOM - DAY

Jurors arrive, John Michael arrives with Victoria, Barbara Foxworth looks at John Michael and Victoria, she stares at Victoria and places her hand on her scar. She nods at Victoria and smiles. Victoria frowns at the gesture but remains silent. Barbara stares at her a little longer and then turns her face away.
Judge Patrick O'Hara enters, everybody stand up.

BAILIFF

This court is now in session!
Your honorable Judge Patrick O'Hara presides.
You may be seated.

Everyone sits.

JUDGE O'HARA

Is the defense ready?

DR. FALKNER

Yes, your Honour.
The defense calls Francine Foxworth.

Francine steps in the witness stand.

BAILIFF

Raise your right hand.

Francine complies.

BAILIFF

Do you swear to tell the truth,
And not but the truth, so help you God?

FRANCINE

I do.

DR. FALKNER

Miss Foxworth, can you tell the
court your relationship with the
defendant?

FRANCINE

I am her daughter.

DR. FALKNER

How did your mother and father
got along?

CHARLES

Objection! I don't see any relevancy
in this line of questioning.

DR. FALKNER

Your Honor, it goes for character,
Miss Foxworth is the closest living
relative and she can give a background
of my client's behavior prior to the
incident.

JUDGE O'HARA
(to Francine)
Overhauled. You may answer the question,
Miss Foxworth.

Charles Fillmore frowns.

FRANCINE
My parents loved each other very
much. They traveled every year and
I used to visit them at least ever six
months, besides Christmas and my birthday
which is on February.

FALKNER
Have your mother changed her
behavior?

CHARLES
Objection! Speculating.

JUDGE O'HARA
Sustained.

DR. FALKNER
When was the last time you
spent with your parents?

FRANCINE
Last summer, July.

DR. FALKNER
You mentioned before you
always visited him, how about
your birthday, why didn't you go to see them?

FRANCINE
My birthday was on the 5th of
February, I saw no point in
going there, my parents were
just arriving from a long trip
and they needed rest.

DR. FALKNER
Did your parents ever contacted
you while they were in Europe?

FRANCINE

My father called me a few times and I spoke to him and my mother. She said she was having a good time and she missed me.

DR. FALKNER

How long did you wait to see your parents again after they return from Europe?

FRANCINE

I went to see my father at the hospital, He was hyperventilating, that was what the doctor said.

DR. FALKNER

Thank you Miss Foxworth.

Charles Fillmore approaches the witness stand.

CHARLES

Miss Foxworth, you mentioned that you went to the hospital to see your father, tell me when you were at the hospital did you speak to your mother then?

FRANCINE

I didn't see her.

CHARLES

Wasn't she there?
By your father's side?

DR. FALKNER

Objection!

JUDGE O'HARA

Overhauled, you may answer the question.

FRANCINE

She was not there.

CHARLES

You are telling this court that your mother wasn't at the hospital

when your father was sick?

DR. FALKNER
Objection, speculating!

JUDGE O'HARA
Sustained. Counselor, you must
watch out about this line of
questioning.

CHARLES
No further questions.

CUT TO:

INT. DR. FALKNER'S OFFICE - DAY

John Michael arrives and sees A RECEPTIONIST
sitting on a desk.

RECEPTIONIST
May I help you?

JOHN MICHAEL
I have an appointment with
Dr. Falkner, I am John Michael Hunter.

RECEPTIONIST
Mr. Hunter, he is waiting for you.

Receptionist stands up, knocks on door and opens door.

RECEPTIONIST
Mr. Hunter, sir.

Dr. Falkner waives for John to enter.

DR. FALKNER
Are you really ready for this?
It is going to be hard to hide
this issue once you testify.

JOHN MICHAEL
I have another witness you may
consider.

DR. FALKNER
Another witness? You know that
I must submit this for discovery.

JOHN MICHAEL
Mrs. Elizabeth Trask is on a plane
to the U.S. as we speak.

DR. FALKNER
You mean she agreed to testify?

JOHN MICHAEL
Yes, and she is also coming
here to buy the mirror.

DR. FALKNER
This is great news, detective.

JOHN MICHAEL
I am not a detective anymore.

DR. FALKNER
I have to write a convincing
statement for this witness to
be allowed. You know, this will
be a spitting contest between
me and Charles Fillmore.

JOHN MICHAEL
Her testimony will help your
theory about the haunting.

DR. FALKNER
Mr. Hunter, why did you put
your career in line for this?

JOHN MICHAEL
For years I have blamed my sister
for killing my parents, it is
now time that the real killer
must pay. Your client is as much
as a victim as my sister was,
this is not about justice,
it is a personal vendetta.

DR. FALKNER
I wouldn't show that personal
trait when you testify next week.

JOHN MICHAEL
I am sorry, Mr. Falkner,
I just got a little carried away,
When I testify I will only state
the facts as I know.

DR. FALKNER
Thank you for coming, John,
and congratulations.

JOHN MICHAEL
Congratulations?

DR. FALKNER
I was told you are going to
be a father.

JOHN MICHAEL
Who told you that?

DR. FALKNER
My client, Mrs. Foxworth.

JOHN MICHAEL
(frowns)
How would she know that?

SFX PHONE RINGS

DR. FALKNER
Excuse me.

Dr. Falkner picks up phone.

DR. FALKNER
(over phone)
Yes, I will be there in
thirty minutes.

DR. FALKNER
(to John)
I will call you. Mr. Hunter.

John Michael gets up and walks out of the office.

CUT TO:

INT. COURTROOM - DAY

Judge Patrick O'Hara enters the full courtroom.

BAILIFF

Remain seated, this court is
now in session, honorable Judge
Patrick O'Hara presides.

JUDGE O'HARA

The defense may proceed.

DR. FALKNER

The defense calls Gabriela Vazquez.

Gabriela sits in the witness stand.

JUDGE O'HARA

May I remind you that you are
still under oath.

GABRIELA

Yes, sir.

DR. FALKNER

Can you testify about what happened?

GABRIELA

I saw Senora Foxworth holding a knife
and her clothes were full of blood,
she was staring at the mirror and
she tried to stab herself on the heart.

DR. FALKNER

What happened, then?

GABRIELA

Mr. Rodriguez, the butler has stopped
her before she hurt herself.

DR. FALKNER

No further questions.

JUDGE O'HARA

(to Charles)

Your witness.

CHARLES

I have no questions, your honor.

DR. FALKNER
The defense calls, John Michael Hunter.

John Michael sits on the witness stand.

JUDGE O'HARA
May I remind you that you
are still under oath.

JOHN MICHAEL
Yes, your honor.

JUDGE O'HARA
(to Falkner)
You may proceed.

DR. FALKNER
Thank you. (Beat) Detective Hunter,
I'm sorry, you quit the force,
didn't you?

JOHN MICHAEL
Yes.

DR. FALKNER
Mr. Hunter, what was the last
case you worked while on duty
for the Los Angeles Police Dept?

JOHN MICHAEL
The Foxworth Case.

DR. FALKNER
Tell the court what were your
findings during the beginning
of your investigations on
the Foxworth Case.

CHARLES
Objection, your honor the
Police has already given the
relevant details of the investigation.

DR. FALKNER
Your Honor, Mr. Hunter was the detective
first assigned to this case and
his report of the incident was not
presented by the people.

JUDGE O'HARA
Overhauled. (to John Michael)
You may answer the question.

JOHN MICHAEL
I observed the scene of the crime,
with detective Cody Martin.

DR. FALKNER
When you were observing the scene,
have you notice anything unusual?

JOHN MICHAEL
I did.

DR. FALKNER
What was it?

JOHN MICHAEL
An object.

FALKNER
What object?

JOHN MICHAEL
A Victorian Mirror.

CHARLES
Objection! Relevancy.

DR. FALKNER
I beg the court's indulgence
to link this object to a
relevant issue.

JUDGE O'HARA
Overhauled.

DR. FALKNER
What was so peculiar about
This mirror?

JOHN MICHAEL
It belonged to another family
almost twenty years ago.

DR. FALKNER
What happened when you
saw the mirror?

JOHN MICHAEL
I fainted.

CHARLES
Objection, Mr. Hunter's health
is not relevant to this proceedings.

JUDGE O'HARA
Sustained.

DR. FALKNER
About the mirror, was this the
only peculiarity you found?

JOHN MICHAEL
No, I just thought it was very
intriguing that the mirror was in a scene of
a second crime of similar fashion.

DR. FALKNER
Second crime? Can you clarify?

JOHN MICHAEL
Mr. Foxworth was stabbed with a
knife, according to the statement
by Miss Gabriela Vazquez Mrs.
Foxworth tried to kill herself
in front of the mirror.

Courtroom chatter.

FALKNER
You talk that his was a second
crime, can you tell the court
what is the first crime you
are talking?

JOHN MICHAEL
A crime that happened almost
twenty years ago, when that
mirror was also in a scene of
a crime where the weapon was
also a knife and the murderer
had killed herself in front
of the mirror.

FALKNER
How do you have knowledge of this?

JOHN MICHAEL
(sighs)
I was there.

People in the courtroom chatters aloud.
Judge O'Hara pounds on his desk.

JUDGE O'HARA
Order!

DR. FALKNER
Who was the victim of the first crime?

JOHN MICHAEL
My parents.

People in the courtroom chatters loudly.

JUDGE O'HARA
Order!

DR. FALKNER
Your honor I have no further
questions at this moment but
I would like to reserve the
right to recall this witness.

JUDGE O'HARA
You may call the witness at
later time.

Charles Fillmore looks at Harriet and walks towards the
witness stand holding a folder.

CHARLES
Mr. Hunter. How long have you
been with the LAPD?

JOHN MICHAEL
About ten months.

CHARLES
Before that you were a member of
the Phoenix Police Department,
were you not?

JOHN MICHAEL
I was.

CHARLES

You transferred here right after the death of your guardian, Captain Beau Hunter, right?

JOHN MICHAEL

Yes, he was my uncle.

CHARLES

You mentioned the tragic death of your family, tell me Mr. Hunter, after witnessing your sister killing your parents how did you end up working as a homicide detective?

DR. FALKNER

Objection!

JUDGE O'HARA

Sustained.

CHARLES

Isn't that true that you had to undergo psychiatric treatment after the tragedy?

DR. FALKNER

Your Honor!

JUDGE O'HARA

This court is in recess until Tomorrow at 9:00 a.m. and you both in my chambers, now!

CUT TO:

INT. JUDGE PATRICK O'HARA'S CHAMBER - DAY

Charles Fillmore and Dr. Falkner sit in front of Judge O'Hara.

DR. FALKNER

Your honor, Mr. Fillmore is breaking confidential information about the witness health condition.

JUDGE O'HARA

That is the reason I stopped you, counselor. What was that all about?

CHARLES

Your honor, the defense is going to present a case of a hocus pocus mirror based on the beliefs of a psychotic Detective whose family was murdered. His uncle was responsible for placing him in the police force, he has proven to be unstable, your honor, he was taking medication to control his nightmares.

JUDGE O'HARA

How did you get this information?

CHARLES

The housekeeper in Arizona.

JUDGE O'HARA

(frowns)

The housekeeper. And you expect this court to admit a hearsay evidence of an issue that is protected under the doctor patient confidentiality?

CHARLES

Your Honor, the man was controlled by medications! He is insane!

DR. FALKNER

Your Honor, the people already has established that Mr. John Hunter's health is not relevant for this proceedings.

CHARLES

(sighs)

But.

JUDGE O'HARA

He is right, Counselor, you will refrain to mention anything about Mr. Hunter's health history, do you understand?

CHARLES

But, your Honor!

JUDGE O'HARA

Don't try to pull another one of this, Mr. Fillmore unless you want to be cited

in contempt!

CHARLES
Yes, your honor.

CUT TO:

EXT. LAX - ESTABLISHING - DAY

Aerial view of the Airport.

MATCH CUT TO:

INT. RESTAURANT - NIGHT

Elizabeth Trask sits with John Michael and Victoria,
Abigail, Little Anthony and the Emma.

ABIGAIL
If you excuse, I am going
to take Anthony to bed, Victoria,
would you like to come up with me?

VICTORIA
Sure.

Victoria, Abigail and the governess leave.
John Michael drinks.

ELIZABETH
Once I take that mirror back
I will feel much better. I am so sorry
that I didn't stop my husband from
selling it to your father.

JOHN MICHAEL
It is not your fault, Mrs. Trask.

ELIZABETH
I feel responsible, tell me, how
is the trial going?

JOHN MICHAEL
I am being interrogated by the
prosecution, they are trying to
say that I am crazy.

ELIZABETH
They have no idea. Don't worry, lad,
the truth always comes to light.

Francine Foxworth approaches the table.
John Michael stands up.

JOHN MICHAEL
Mrs. Trask, this is Francine Foxworth.

ELIZABETH
I am glad to meet you.

FRANCINE
Likewise, I believe I have
something that is yours.

CUT TO:

INT. COURTROOM - DAY

John Michael sits in the witness stand. Charles Fillmore
approaches him.

CHARLES
Mr. Hunter, how long did you work
for the Foxworth case?

JOHN MICHAEL
One day.

CHARLES
One day? Tell me Mr. Hunter,
How can you give this court
a full report about this case
based upon only one day?

DR. FALKNER
Objection, argumentative!

JUDGE O'HARA
Sustained.

CHARLES
You were taken out of the
case, were you not?

JOHN MICHAEL
Yes, I was.

CHARLES
Can you tell the court why
you were taken out of the case?

DR. FALKNER
Objection!

JUDGE O'HARA
Overhauled.

JOHN MICHAEL
Captain Solis felt that I was
too personal.

CHARLES
Did he mention about your family's
tragedy?

JOHN MICHAEL
Yes, he did.

CHARLES
How did you feel?

DR. FALKNER
Objection!

JUDGE O'HARA
I will allow this answer,
Overhauled.

JOHN MICHAEL
I was upset.

CHARLES
After you were taken off
of the case did you try
to investigate on your own?

JOHN MICHAEL
Yes, I did.

CHARLES
So, you went against your
Department policy, did you not?

FALKNER
Objection, argumentative.

JUDGE O'HARA
Sustained.

CHARLES
Going back to your own investigation,
did you talk to anyone?

JOHN MICHAEL
Yes.

CHARLES
Who did you talk to?

JOHN MICHAEL
Miss Francine Foxworth

CHARLES
What did you talk to Miss Foxworth?

JOHN MICHAEL
(looks at the Elizabeth)
I told her that I believed her mother
was innocent.

People in the courtroom reacts surprised.
Charles Fillmore looks at the defense attorney and looks at
John Michael.

CHARLES
Can you tell this court why
you believe that?

JOHN MICHAEL
I told Miss Foxworth that I believed
that her mother was possessed.
by an evil spirit.

People in the courtroom reacts.

JUDGE O'HARA
Order!

LIGHTS FLICKER SLOWLY, Bailiff checks the light switch.
Barbara Foxworth stares at John Michael with an angered
expression.

CHARLES
What make you think of such an
absurd remark?

JOHN MICHAEL

I think it was because of what happened to my family. The M.O. was similar to my family's case, and in both occasions, the mirror was present.

CHARLES

So you think this evil spirit from the mirror has possessed Mrs. Foxworth?

LIGHTS FLICKER, TABLES SHAKES. Bailiff tries to open door but is locked. Barbara Foxworth stands up and stands in the middle of the courtroom, staring at John Michael.

MRS. FOXWORTH (English accent)

How dare you call me an evil spirit!

Bailiff starts to walk towards her; Judge O'Hara shakes his hands for him to stay.

MRS. FOXWORTH (English accent)

I never had the right for happiness, for I was cursed all my life, while others enjoy their love and happiness and you call me evil?

JUDGE O'HARA

Lady, what is your name?

MRS. FOXWORTH (English accent)

Rebecca.

JUDGE O'HARA

Why are you here?

MR. FOXWORTH (English accent)

I want to tell that vanities are delusions! The true beauty is within our hearts! Flesh decays and wither with time, but spirit remains.

Courtroom is in turmoil, the lights continue to flicker as well as the chairs remain shaking faster, jurors are terrified, Elizabeth Trask gets up of her wheelchair.

ELIZABETH (younger voice)

Becky!

MRS. FOXWORTH (English accent)
 (looks at Elizabeth)
 Charlie! Is that you?

ELIZABETH (younger voice)
 Yes, Becky. Come with me.
 You don't have to suffer anymore.

MRS. FOXWORTH (English accent)
 (looking at Victoria)
 I can't undo what I done,
 Will you forgive me?

VICTORIA
 What is to forgive?

MRS. FOXWORTH (English accent)
 (to John Michael)
 Do you forgive me?

JOHN MICHAEL
 (crying)
 Yes, I do.

MRS. FOXWORTH (to Elizabeth)
 Don't forget my pledge...

Barbara touches Elizabeth's hands. Elizabeth and Barbara fall into the ground, Barbara is unconscious, Abigail rushes to aid her grandmother.

ELIZABETH (her own voice)
 Protect them...

ABIGAIL
 Grandmother!

ELIZABETH
 Read her journal.

Elizabeth dies.
 Lights stop flickering, furniture stop moving, the doors open suddenly. Some of the ATTENDEES run out of the court Harriet stares at Charles who remains standing by the witness stand. PARAMEDIC PERSONNEL arrive to assist Barbara Foxworth and Elizabeth Trask on the ground.

CHARLES

In view of special circumstances,
Your Honor, the People would like
To withdraw the charges against the
defendant.

JUDGE O'HARA
(to Dr. Falkner)
Counselor?

DR. FALKNER
No objection, your honor.

JUDGE O'HARA
Case dismissed. I would like to ask
all here present to refrain talking to
the media about these unusual events
that has just transpired here, there
are many mysteries that we still do not
comprehend, and if these events are revealed
may cause certain panic.
This court is adjourned.

DISSOLVE TO:

INT. JOHN HUNTER'S OFFICE- DAY

INSERT - DOOR SIGN
JOHN MICHAEL HUNTER, P.I.

John Michael types in the keyboard looking at the screen,
Cell phone rings.

JOHN MICHAEL
(over phone)
Hunter investigations.

John Michael gets up in a hurry.

CUT TO:

INT. HOSPITAL - DAY

Victoria holds a baby, John Michael arrives and kisses the
baby.

JONH MICHAEL
What is her name?

VICTORIA
Rebecca Marianne Hunter.

CUT TO:

INT. JOHN HUNTER'S HOME - YEARS LATER - DAY

INSERT - COMPUTER SCREEN

TO: Atrask@yahoo.com.uk
FROM: Beckyhunter@msn.com
RE: TRIP TO LONDON

I AM FINALLY GOING TO MEET YOU. I AM SO GLAD THAT I WAS
ACCEPTED AT THE UNIVERSITY AND I AM SURE THAT YOU WILL HELP
ME.

LOVE
REBECCA.

CUT TO:

INT. TRASK MANSION - NIGHT
TO: Beckyhunter@msn.com.
FROM: Atrask@yahoo.com.uk

BECKY,

I AM VERY HAPPY TO MEET YOU, I WILL PICK YOU UP AT THE
AIRPORT, IT IS BEEN TEN YEARS THAT WE DON'T SEE EACH OTHER,
I MISS YOU.

LOVE
ANTHONY.

CUT TO:

EXT./INT. HOTEL - LONDON AERIAL VIEW - NIGHT

REBECCA HUNTER is combing her hair, CLOSE SHOT on back of
the head, she turns around and a scar on her face is
revealed.

SFX. CELL PHONE RINGS

REBECCA
I'll be right down.

CUT TO:

ANTHONY TRASK waits, Rebecca approaches, she places a scarf over her mouth. The young man smiles.

ANTHONY
You are prettier than the
pictures.

REBECCA
Stop that, I know I am not.

He removes her scarf.

ANTHONY
You are very beautiful,
and beauty is in the eye of the beholder.

He embraces and kisses her.
Rebecca slowly moves places her hands over her mouth.

CUT TO:

INT. BASEMENT - TRASK MANSION

The Victorian Mirror shows the reflection of the young couple kissing.

REBECCA (O.S.)
May you be happy and all
your descendants free of any evil.

The Victorian Mirror SHATTERS.

FADE OUT

