

**EXT. TRAIN STATION - DAY**

Michael sits on a bench. He is confused and looks around. He walks the length of the platform. A train passes through. He checks his pockets; they are empty. A woman enters the platform and walks toward him. Michael approaches her.

MICHAEL

Excuse me, could you...

The woman ignores him and passes him.

MICHAEL (CONT'D)

(scoffs)

What the

He gives her a dirty look behind her back. The woman buys a ticket at the dispenser, sits on a bench, and waits. Michael hesitates, walks over to the woman, and sits beside her. She faces forward, takes out her phone, and checks the time.

MICHAEL (CONT'D)

Excuse me, I don't mean to bother you, but I really need some help. I've seem to have lost my phone and...

The woman's phone rings. She answers.

CHERYL

Hi, I am at the station now.

MICHAEL

(frustrated pause)  
my wallet.

Michael gets up and walks to the end of the platform. He looks into the distance, confused and insulted.

CHERYL

Yes I should be arriving by two.  
(beat)  
I heard, isn't she so adorable. Oh,  
I can't wait to see her. How is  
Tom?

He hears Cheryl blabbing in the distance. Cheryl cackles with the most annoying laugh.

CHERYL (CONT'D)

That's Tom. Remember the time we had to carry him out of the theater cause he was so drunk.

(MORE)

CHERYL (CONT'D)

(beat)  
I wasn't drunk.

Loud laughter

CHERYL (CONT'D)

Oh, we were just having fun. I'm the bad influence? He was the one ordering all of the shots. I'll tell ya.

MICHAEL

What is wrong with people?

CHERYL

Then he dropped a bomb, and I thought I was gonna die. I don't know what he ate, but the smell was just...

A train horn sounds.

CHERYL (CONT'D)

Oh, that's my train. See you soon.  
Love ya.

Michael sees the train and hurries over to the center of the platform. He approaches another passenger.

MICHAEL

Sir, can you help me?

The man ignores him like he's not there. He approaches another.

MICHAEL (CONT'D)

Ma'am, I just need a little...

He touches her shoulder, but his hand passes right through her. He looks at his hand and turns back. The train stops, and Cheryl and the others board. Michael shouts as the train leaves.

MICHAEL (CONT'D)

Wait! Wait! Damn it.

Michael sits on the bench, bewildered and shocked. He scopes the station again. Panic.

MICHAEL (CONT'D)

I gotta get out of here.

Michael walks out of the station and immediately enters on the other side. He looks confused. He tries to leave from the other side and reenters the station.

MICHAEL (CONT'D)

No, no, no, no.

Michael runs several times with no luck. He trips and twists his ankle. Michael screams with frustration.

MICHAEL (CONT'D)

Are you kidding me!?

Michael limps to the bench and sits. He examines his foot and grunts in pain. He sits, night falls, "LAST TRAIN" text appears on the LED sign, and Michael falls asleep on the bench. Clock reads 00:00.

Morning arrives, and Michael wakes up to a loud train as it speeds by. He sees a man across the platform between the cars. The man looks like Michael. He notices it is a real-life reflection of himself.

He stands to get a better look at his reflection, which gives him an evil smile. The train clears the station, and the man disappears. Michael, exhausted, rests on the bench.

MICHAEL (CONT'D)

What the hell is going on?

Michael nods off. He awakens and sees a figure in the distance. The figure gets closer, and his movement becomes more aggressive. Michael sees that it is the same man from across the platform. The man reaches him.

BAD MICHAEL

Good morning Michael.

Bad Michael punches him in the face repeatedly.

Harsh sound effect. Michael awakens and abruptly jumps up. The blood on his face is gone. He feels the pain in his ankle and sits. He bends over to rub his ankle.

Michael sits up, out of nowhere, an attractive middle-aged woman appears and sits next to him. Michael is startled. He cautiously waves his hand in front of her face to check if she can see him.

GRACE

Pardon me?

MICHAEL

You can see me?

GRACE

That was rude. Of course I can see you.

MICHAEL

(confused)

I was trying to get the attention of those other people, and it seemed like they...

(beat)

Forget it.

MICHAEL (CONT'D)

Do you have the time?

GRACE

No.

Michael looks at her watch. She notices him look.

GRACE (CONT'D)

It's broken.

MICHAEL

Then why wear it?

GRACE

It's pretty.

MICHAEL

Can I borrow your phone?

GRACE

I'm sorry. I don't have a phone.

MICHAEL

Of course you don't.

Michael rises and paces back and forth.

GRACE

I don't think a phone would do you much good anyway.

MICHAEL

Yeah? Why is that?

GRACE

There isn't any service here.

MICHAEL

We're in the middle of the city. I can see a cell tower from here.

Grace shrugs her shoulders and smiles.

GRACE  
Who do you want to call?

MICHAEL  
I don't know. I guess nobody.

Michael sits next to Grace.

GRACE  
(singing sarcasm)  
Ok.

MICHAEL  
(stutters)  
I just don't recall how I got here,  
and I can't seem to...leave. I  
think I'm stuck here.

**CUT TO:**

**INT. HOSPITAL ROOM - NIGHT**

Michael is on life support. He is in a coma. Doctor Mian and his nurse stand over his body.

NURSE  
What do you think?

DOCTOR  
It doesn't look good.

The doctor hands the nurse his chart and exits the room.

**CUT TO:**

**EXT. TRAIN STATION - DAY**

Grace addresses Michael.

GRACE  
Are you always this rude?

MICHAEL  
Excuse me?

GRACE  
Do you hear yourself? You're just  
babbling on and on and you haven't  
even properly introduced yourself.

Michael pauses and holds out his hand.

MICHAEL  
My apologies, I'm Michael.

GRACE  
I'm Grace. My father always told me  
how important good manners are.

**CUT TO:**

**EXT. PLAYGROUND - DAY**

FLASHBACK: Michael and his daughter play in the park together. Michael pushes her on the swings.

HANNAH  
Daddy more, more, more.

MICHAEL  
What do you say?

HANNAH  
Pleeeeeeeassse.

MICHAEL  
That's a girl. What do we always  
say?

HANNAH  
Please and thank you.

MICHAEL  
And?

HANNAH  
You're welcome.

**CUT TO:**

**EXT. TRAIN STATION - DAY**

Michael is visibly upset.

MICHAEL  
Your father sounds like a good man.

GRACE  
He was.  
(beat)  
So, where are you headed?

MICHAEL  
(sighs)  
I guess nowhere.

GRACE  
You're funny.

Grace giggles.

MICHAEL  
How's that?

GRACE  
You want a phone but have no one to call, you sit in a train station with nowhere to go, and you wonder why you're stuck.

Michael laughs.

MICHAEL  
When you put it like that. Where are you headed?

GRACE  
Here.

MICHAEL  
(sarcasm)  
Here?

GRACE  
Yes. I like to come here sometimes and watch people.

MICHAEL  
(with judgment)  
And I'm the funny one.

GRACE  
I think about where they are going, what they are doing. What kind of lives they are living. I wonder what it would be like to be different people on different days.

MICHAEL  
That sounds depressing.

GRACE  
Come on, don't you ever wonder what it would be like if you could live a different life?

MICHAEL  
Sometimes.

**CUT TO:**

**EXT. COMMUNITY POOL - DAY**

FLASHBACK: Hannah plays by the pool. Michael watches her.

HANNAH  
Daddy look. My mermaid is walking  
on the water.

Michael's phone buzzes. It displays BROKER. Michael answers.

MICHAEL  
Talk to me.

**CUT TO:**

**EXT. TRAIN STATION - DAY**

Michael is tense.

GRACE  
Then why depressing?

MICHAEL  
You wouldn't understand.

GRACE  
(sarcastic curiosity)  
Don't be so sure.

Michael gets up from the bench and looks down the tracks, and internally debates how much to reveal.

MICHAEL  
Don't you have any regrets?

He looks back, and Grace is gone. Michael scoffs. Night falls. Michael lays down on the bench and falls asleep. Michael dreams of how his daughter died.

**DISSOLVE TO:**

**EXT. COMMUNITY POOL - DAY**

Hannah is face down in the pool. Michael runs and jumps in and pulls her out of the water. He tries to give her CPR, and she dies. He holds her in his arms and cries out.



MICHAEL  
 God, No!

**DISSOLVE TO:**

**EXT. TRAIN STATION - MORNING**

Michael lies on the and awakens. He sits up, rubs his eyes, and winces from his ankle-pain. He bends down and rubs his ankle. He sits back, and Bad Michael appears. He stands over Michael with an evil look on his face.

BAD MICHAEL  
 Bad dreams?

Bad Michael taunts him, and Michael flinches.

BAD MICHAEL (CONT'D)  
 Coward.

MICHAEL  
 What do you want?

BAD MICHAEL  
 Look at you, so pathetic.

MICHAEL  
 Where am I?

Bad Michael puts some leather gloves on, pulls out brass knuckles, and puts them on his hand.

BAD MICHAEL  
 Exactly where you belong. Nowhere.

MICHAEL  
 Oh, please, no.

Michael gets up and limps backward. Bad Michael grabs him by the shoulder and punches him in the stomach. Michael falls to the ground and looks up at Bad Michael, who lifts him to his feet.

BAD MICHAEL  
 You might as well have drowned her yourself.

MICHAEL  
 No

BAD MICHAEL  
 And for what?

MICHAEL

Please, no.

Bad Michael punches Michael in the stomach, and Michael hits the ground.

BAD MICHAEL

I'd kill you if I could.

Michael looks up at Bad Michael. Bad Michael punches Michael in the face with the brass knuckles and knocks him out.

**CUT TO:**

**EXT. COMMUNITY POOL - DAY**

Hannah plays by the shallow end of the pool. Michael watches her. His phone rings. Broker displays on the screen. He answers it.

MICHAEL

Talk to me.

BROKER

I'm sorry, but I have some bad news.

MICHAEL

I'm listening.

BROKER

That tip I gave you.

MICHAEL

Yeah...

BROKER

Well, the stock is underperforming, to say the least.

Michael is alarmed and gets up.

MICHAEL

Underperforming?

BROKER

Yeah, we're down.

MICHAEL

How down?

BROKER

Way down.

Michael paces back and forth.

MICHAEL

You told me this was a sure thing.

BROKER

I know. I have no idea what happened. The info was solid, I...

Hannah splashes and makes lots of noise. Michael leaves the pool area.

MICHAEL

Hey man I put our whole life savings into this—Hannah's college fund. I mean everything.

Michael hears Hannah play in the background.

BROKER

Hang tight. It's not over.

Hanna walks to the deep end and falls into the pool. She tries to climb the ladder, but her swimsuit gets caught on it. She gets stuck and drowns.

MICHAEL

Hang tight?! What am I going to tell Laura?

BROKER

I know you're scared, but you have to trust me.

Michael looks around; he hears silence.

MICHAEL

Wait.

He runs, enters the pool area, and sees Hannah floating face down. He jumps in and carries her out. He puts her on the ground and tries to revive her. He calls 911, and Hannah dies in Michael's arms.

**CUT TO:**

**EXT. TRAIN STATION**

Michael awakens. Grace sits on the bench.

MICHAEL

What happened?

Michael gets up and dusts himself off.

GRACE

Other than you sleeping on the  
ground like some sort of vagrant?  
Nothing.

Michael looks at her with desperation and disappointment.

MICHAEL

You didn't see that other man? He  
looks just like me.

Grace looks at him like he's crazy.

MICHAEL (CONT'D)

You didn't see anyone?

GRACE

Only you.

Michael limps around the station with frustration. A train  
passes through. Michael screams. Grace looks on. Michael sits  
next to Grace. He makes nervous small talk.

MICHAEL

You come here every day?

GRACE

No, not really. I just started  
coming here recently.

MICHAEL

Incredible.

GRACE

What's incredible?

MICHAEL

You come here to dream in the  
middle of my nightmare.

GRACE

When you put it like that.

The two giggle.

MICHAEL

I just can't seem to remember how I  
got here. Nothing makes sense.

GRACE

Maybe I can help. What's the last  
thing you remember?

MICHAEL  
(sarcasm)  
Really?

GRACE  
(frustration)  
Will you just try it?

MICHAEL  
Fine. It was a really bad day. My wife and I were fighting. She had left me for good. So, I decided to have a cocktail by the pool.

**CUT TO:**

**EXT. COMMUNITY POOL - NIGHT**

Michael stumbles by the pool with a mostly empty bottle of Jack Daniels. He screams out.

MICHAEL  
Why. Why!

Michael throws the bottle, slips, hits his head on the ladder, and falls into the pool.

**CUT TO:**

**EXT. TRAIN STATION - DAY**

GRACE  
What happened after that?

MICHAEL  
I don't remember. I just want to get out of here.

GRACE  
You can leave anytime you want.

MICHAEL  
Really? Every time I try to leave this station, I end up right back here.

Grace looks at Michael with doubt.

MICHAEL (CONT'D)  
You don't believe me? Watch.

Michael exits the train station and immediately reenters.

MICHAEL (CONT'D)  
See? I'll try the other way.

He exits and enters again.

GRACE  
Wait!

MICHAEL  
See? I end up right back here every  
time.

Grace laughs.

MICHAEL (CONT'D)  
I'm trapped. I'm glad you're  
enjoying yourself.

Grace composes herself.

GRACE  
That's not the exit.

MICHAEL  
What?

GRACE  
There's nothing out there.

MICHAEL  
What are you talking about? I see  
other people enter the station. I  
am looking at the highway right  
now.

GRACE  
I know it's hard to understand. But  
it's not real.

MICHAEL  
What the hell does that mean? I can  
see with my own eyes. The people I  
can see them and  
(beat)  
touch them...

FLASHBACK: Michael passes his hand through a woman's  
shoulder.

Michael's doubt weakens.

MICHAEL (CONT'D)  
How is this even possible?

GRACE  
You have created this place.

MICHAEL  
(singing sarcasm)  
You're telling me it's all in my  
mind?

GRACE  
It's more than that. What were you  
wearing when you hit your head?

MICHAEL  
Shorts and tee-shirt.

Michael looks at the black suit he wears.

MICHAEL (CONT'D)  
This was the suit I wore at the  
funeral.

GRACE  
Hmmm, such an odd coincidence?

MICHAEL  
I was in the pool.

FLASHBACK TO POOL.

GRACE  
This is a place where we can choose  
our own form. You have chosen this  
form for a reason.

MICHAEL  
Did you choose your own form?

GRACE  
Yes, and if we can get past this  
for a moment, I can help you free  
yourself from this loop you're in.

MICHAEL  
(reluctant acceptance)  
I don't even know what that means,  
but ok.

GRACE  
When a person ruminates in a series  
of thoughts attached to extreme  
emotion for too long, they create a  
thought loop.

(beat)  
(MORE)

GRACE (CONT'D)

The thought pathway becomes so strong in our minds no other thoughts can get in.

MICHAEL

Like a bad song that you can't get out of your head.

GRACE

Yes! Only it's more like putting a microphone next to a loudspeaker, creating that awful feedback sound.

MICHAEL

I know what feedback is.

GRACE

If you don't move the microphone, the sound gets louder and louder and more and more painful until...

MICHAEL

Until what?

GRACE

The speaker blows.

MICHAEL

Yeah, but everyone always moves the microphone.

GRACE

Do they?

(beat)

If you want to leave, you have to interrupt the feedback loop.

MICHAEL

(sarcasm)

Ok, how do I do that?

GRACE

Imagine the place where you want to be and connect with the feelings you would have if you were there.

MICHAEL

Ok.

Michael closes his eyes.

MICHAEL (CONT'D)

Nothing's happening.



Grace giggles with empathy.

GRACE  
You're thinking, not feeling. See  
the place you want to be and feel  
it.

Michael slowly opens his eyes and saddens.

MICHAEL  
That place no longer exists.

Grace saddens.

GRACE  
That says a lot.

MICHAEL  
(frustration)  
At this point I just want to be  
anywhere but here.

FLASHBACK: Michael sees his daughter float in the pool.

GRACE  
Careful. Let's try this. Share a  
good memory.

MICHAEL  
A memory?

GRACE  
Yes something that makes you happy.

MICHAEL  
You're killing me.

GRACE  
Just shut up and just do it.

MICHAEL  
I had a beautiful family. An  
amazing wife and a beautiful  
daughter. We really had it all.

**CUT TO:**

**INT. MICHAELS HOUSE - NIGHT**

Michael, Laura and Hannah sit around the dining room table and play operation. It's Hanna's turn. She goes in for the heart. The game buzzes. Everyone laughs.

HANNAH  
That's not fair.

MICHAEL  
My turn, my turn.

Michael goes in for the heart. Hannah bumps the game, and it buzzes.

MICHAEL (CONT'D)  
Hey that's cheating.

LAURA  
My turn.

MICHAEL  
Hey she's cheating.

LAURA  
Oh don't be such a baby.

MICHAEL  
I can't win.

LAURA  
That's right, but I can.

Mom goes in for the heart and gets it. Everyone cheers.

MICHAEL  
Oh I see how it is.

LAURA  
You might have lost his heart, but  
you'll always have mine.

Laura kisses Michael on the cheek.

**CUT TO:**

**EXT. TRAIN STATION - DAY**

GRACE  
That sounds beautiful.

MICHAEL  
We were so in love. Everything was  
perfect. Then I ruined all.

GRACE  
What happened?

MICHAEL

About a year ago my daughter  
drowned in an accident. I couldn't  
handle it. Everything just fell  
apart.

**CUT TO:**

**INT. MICHAELS HOUSE - NIGHT**

Michael sits on the couch and drinks out of a bottle of  
whiskey. Laura enters the room with a suitcase.

LAURA

Not even a glass anymore?

MICHAEL

Will you please, get off my back?

Laura gathers her things.

MICHAEL (CONT'D)

Where are you going?

LAURA

My mothers.

MICHAEL

Oh so I guess that's it.

LAURA

What did you expect?

MICHAEL

Nothing. I guess I expected  
nothing.

LAURA

I can't do this anymore.

MICHAEL

Do what?

LAURA

Watch you deteriorate in front of  
my eyes.

MICHAEL

Deteriorate?! Is that what you  
think is happening? I'm grieving.  
Our daughter is dead, Laura!

Laura holds up a stack of bills.

LAURA  
Have you even looked at these?

MICHAEL  
You're worried about the bills?

LAURA  
Yes! Yes! I'm worried, and I'm  
scared. We've lost everything we've  
built together. Now, our home?

Michael is dismissive.

MICHAEL  
Don't worry about it. I'll take  
care of it.

LAURA  
Take care of it; You can't even  
take care of yourself.

Laura looks for her keys as she cries.

LAURA (CONT'D)  
(to her self)  
Where's my keys?

MICHAEL  
Just sue me for grieving.

Laura stops.

LAURA  
You act as if you're the only one  
going through this!

MICHAEL  
And you act as if you have ice in  
your veins.

Laura cries.

LAURA  
How could you?

MICHAEL  
I'm sorry. I didn't mean that.

LAURA  
Is it so bad to just want to wake  
up and have a day where we can feel  
just the slightest bit of relief?

MICHAEL

I know. I know you're right.

LAURA

I don't want to be right! I want to live!

MICHAEL

You weren't there! You didn't have to watch her...

He can't say it. Michael breaks down and cries.

LAURA

It doesn't make me hurt any less. Look at me. Nothing will bring her back.

MICHAEL

I know.

LAURA

I don't want to spend the rest of my life choosing to relive the death of my daughter.

Laura puts her hand on the top of his head.

MICHAEL

Please don't go. I'll change.

MICHAEL (CONT'D)

You've already changed. I hope one day you can forgive yourself and find peace. Goodbye Michael.

Laura walks out the front door with her suitcase and things.

**CUT TO:**

**EXT. TRAIN STATION - DAY**

Michael and Grace speak.

GRACE

I'm so sorry. No one should have to bury their child.

MICHAEL

It's more than I can bear.

Michael cries.

**CUT TO:**

**EXT. CEMETERY - DAY**

Michael, on his knees, cries at his daughter's tombstone.

**CUT TO:**

**EXT. TRAIN STATION - DAY**

Grace consoles Michael.

GRACE

It's ok. I'm sure she is with you  
right now.

MICHAEL

Really, I don't know. You think so?

GRACE

Yes.

MICHAEL

I really failed her. I don't how  
she could ever forgive me.

GRACE

Hey, you're daughter loves you.

MICHAEL

How can you say these things. A  
father is supposed to protect his  
children. Not  
(inconsolable)  
Let them die.

Grace embraces Michael. Michael composes himself.

GRACE

You know, you remind me of my  
father.

MICHAEL

Really? I'll take that as a  
compliment. I mean, you're still  
alive.

They both laugh.

(MORE)

MICHAEL (CONT'D)

My father was so filled with life and love. He used to tell me bedtime stories every night. He and my mother would come into my bed together, and we would have family storytime together.

MICHAEL (CONT'D)

That sounds wonderful. We used to do the same.

GRACE

My dad was the best storyteller. My favorite story was The Moonstone and the Forest. Do you know it?

MICHAEL

I do. I used to tell it to my little girl.

**CUT TO:**

**INT. HANNA'S BEDROOM - NIGHT**

Michael, Laura, and little Hannah lie in bed. (POSSIBLE CUTAWAYS OF HANNAH OF THE STORY)

MICHAEL

Lilly and her best friend Oliver loved to walk in the forest. Every night before they went home, they looked at The Moonstone, a bright blue crystal that gave the forest its magic. One night, Oliver rushes over to Lily's house and tells her the moonstone is missing. Lily became very worried and slipped on her boots and followed Oliver into the forest. With the moonstone missing, the forest was unusually dark, so a group of large fireflies glowed and lit a path for them through the trees. Lily and Oliver soon discovered the moonstone was taken by the mischievous goblin, Groucho, who lives in the Cave of Sorrows. Groucho stole the stone because he thought it would make him happy since no one in the forest like him.

(MORE)

## MICHAEL (CONT'D)

Inside the cave, they found Groucho, a small goblin with a grumpy expression and an angry face. He was holding the Moonstone, which glowed faintly in his hands. Lily pleaded to Groucho, please give us the moonstone. We need to return it to the forest everything will disappear.

Grumble frowned. "Why should I? No one ever visits me, and I am very lonely."

Lily thought for a moment and then smiled kindly. "Groucho, if you give us the Moonstone, I promise to visit you every week and bring you delicious cookies. You don't have to be lonely anymore. Groucho's eyes softened. "Do you really mean it?" "Of course," Lily said.

"Friends keep their promises."

Moved by Lily's kindness, Grumble handed over the Moonstone. Twinkle and Lily thanked him and promised to return soon with cookies and stories. As they placed the Moonstone back in its rightful spot in the heart of the forest, a brilliant light spread through the trees, and the magic was restored. The flowers glowed brighter, the trees whispered happily, and the fireflies danced with joy.

From that day on, Lily and Twinkle visited Grumble every week. They brought him cookies, shared stories, and became the best of friends. The forest remained a place of wonder and magic, all thanks to the kindness and bravery of a little girl named Lily. And every night, as Lily lay in bed, she looked out her window at the twinkling stars, knowing that her forest was safe and magical because of the power of friendship.

**CUT TO:**

**EXT. TRAIN STATION - DAY**

The two speak.



GRACE

I just loved the idea that the forest was magical.

MICHAEL

We had to buy my daughter one of those crystal ball night lights that lit up the entire room.

CUTAWAY TO BEDROOM:

HANNAH

Leave the light on daddy.

Michael blows Hanna kiss. She blows one back and he closes her bedroom door.

CUT TO TRAIN STATION:

GRACE

The one where the stars would rotate around the room?

MICHAEL

That's the one.

GRACE

(excitement)

Oh, I had the same thing. I loved that nightlight.

MICHAEL

Yeah, so did she. Actually her mother did too.

Michael gets emotional and tears up.

GRACE

I'm sorry. I didn't mean to upset you.

MICHAEL

It's ok. I just miss them so much.

Train horn sounds from the distance. Michael stands and looks down the tracks. A speeding train passes through. He turns around and Grace is gone. He turns back and Bad Michael appears.

Bad Michael smiles, Michael backs up. Bad Michael reveals a metal pipe from underneath his jacket sleeve. He slowly walks toward Michael as he backs up.

MICHAEL (CONT'D)  
Please, what do you want?

BAD MICHAEL  
To watch you suffer.

MICHAEL  
There's nothing that you can do or  
take from me.

BAD MICHAEL  
You haven't figured it out.

MICHAEL  
Figured what out.

BAD MICHAEL  
Think.

QUICK CUTAWAY TO THE HOSPITAL

Michael remembers a glimpse. Bad Michael walks Michael down.

MICHAEL  
Stay away from me.

BAD MICHAEL  
That's it. Now you see.

MICHAEL  
You're insane.

Bad Michael taunts Michael with the metal pipe.

BAD MICHAEL  
There is no hell like the one in  
your head, and you can't escape it.

Bad Michael yells and charges Michael and swings the pipe.  
Michael screams.

**CUT TO:**

**EXT. COMMUNITY POOL - NIGHT**

Michael slips, hits his head on the metal ladder, and falls  
into the pool. His head bleeds. He struggles to tread water.  
SLOW MOTION. The water becomes rough, and now he is in a  
suit. He sinks underwater. Heartbeat sound.

**CUT TO:**

**INT. HOSPITAL ROOM - NIGHT**

Michael lies in the bed. The heart monitor beeps.

**CUT TO:**

**MONTAGE**

Michael enters the hospital room and sees himself, heart monitor flatlines.

Train horn blends into the flatline sound -train speeds by.

Michael drinks by the pool and cries.

MICHAEL

Why!?

Michael holds Hannah as she dies.

Michael slips and falls in to the pool.

Laura leaves Michael.

LAURA

Goodbye, Michael.

Michael kneels at Hanna's grave.

Hannah wins the Operation game.

Hannah laughs on the swings.

Bad Michael taunts. His face distorts

BAD MICHAEL

I am here to punish you.

Grace's conversation.

GRACE

Feel the feeling of where you want  
to be.

Hannah shakes Michael in bed.

HANNAH

Wake up, Daddy, wake up?

**END MONTAGE  
CRASH CUT:**

**EXT. TRAIN STATION - DAY**

Michael sits on the bench and abruptly opens his eyes. He stands at the end of the platform and tears up.

MICHAEL

I just don't understand.

QUICK CUTAWAY TO HANNAH IN THE PARK

MICHAEL (CONT'D)

Hannah, somebody help me.

Michael turns around and sees Grace. She sits on the bench. Michael wipes his tears, walks over to the bench, and sits. Michael takes a few moments and looks straight ahead.

MICHAEL (CONT'D)

What is this place? Is it true? Am I trapped here forever?

GRACE

That's up to you.

MICHAEL

I don't get it.

GRACE

You're stuck in between worlds. You're not quite alive, but you are unable to transition.

MICHAEL

Why?

GRACE

You have to break the loop.

MICHAEL

What if I can't?

Grace changes the subject.

GRACE

When I was a little girl, I loved going into my parents' room on Saturdays. I would play this little game with my dad.

MICHAEL

Or what Grace?

Grace puts her hand on Michael's hand. He calms.

GRACE  
I would find my dad asleep.

**CUT TO:**

**INT. MICHAELS HOUSE - DAY**

Michael lays in bed and Hannah shakes her father.

HANNAH  
Wake up Daddy, wake up.

Michael turns over quickly and makes a loud, scary noise.  
Hanna screams.

HANNAH (CONT'D)  
You scared me. I don't like it when  
you act like a monster.

Michael reaches over to the night table and grabs a small  
box. He opens the box, and there is a little necklace with a  
blue crystal ball.

MICHAEL  
Come here, I want to show you  
something. It's very special.

HANNAH  
What is that?

MICHAEL  
You know how Lilly always protects  
the forest by saving the moonstone?

HANNAH  
She saves the forest from monsters.

MICHAEL  
That's right, and how does the  
moonstone protect the forest?

HANNAH  
Because it's magic.

MICHAEL  
That's right. You see this little  
crystal? This crystal has some of  
the moonstone's magic in it.

HANNAH  
It does?

MICHAEL

And when you wear it. It will keep you safe, and no monsters can ever get you.

HANNAH

Ever.

MICHAEL

Ever.

Michael puts the necklace on Hannah and kisses the back of her head.

**CUT TO:**

**EXT. TRAIN STATION - DAY**

Michael looks at Grace and realizes she is Hannah in another form. Grace holds back her tears.

MICHAEL

I'm so sorry I couldn't save you Hannah.

Fast zoom on Grace's face. Grace lifts the necklace with the crystal from under her shirt and shows it to Michael. The two hug and cry.

MICHAEL (CONT'D)

I am so sorry. I should have never left you alone. I'll never leave you again.

The two embrace.

GRACE

I was afraid you wouldn't recognize me like this.

(beat)

I remember I saw you looking at a magazine. The woman in the picture looked like this.

Grace points to herself.

GRACE (CONT'D)

She was so glamorous and beautiful. I asked you if you thought she was pretty.

**CUT TO:**

**INT. MICHAELS HOUSE - DAY**

Michael looks at a magazine and sees a beautiful model.

HANNAH

Do you think she's pretty Daddy?

MICHAEL

Yes, but Mommy is the prettiest.

**CUT TO:**

**EXT. TRAIN STATION - DAY**

Grace speaks

GRACE

I could see it in his eyes. He looked at that photo in a way I had never seen before.

MICHAEL

Oh Hannah, I didn't mean.

GRACE

I told myself that I grew up I would be just like her. Because I wanted you to look at me the same way.

The two embrace and cry. Bad Michael suddenly appears, and in a playground tone, he mocks the two.

BAD MICHAEL

I just wanted to be like the girl on the photo.

MICHAEL

You monster.

BAD MICHAEL

Takes one to know one. Murderer.

GRACE

Don't listen to him.

MICHAEL

He's right this was all my fault.

GRACE

No, it was just my time, and you have to believe that.

Michael looks long and hard at Grace.

GRACE (CONT'D)

It was just my time. One other thing.

MICHAEL

What.

GRACE

You have to defeat him, or you will trapped here with him forever.

MICHAEL

How?

Grace gives Michael her necklace.

GRACE

Magic.

Michael hangs his head.

BAD MICHAEL

Oh please.

Grace disappears. Michael turns around and charges Bad Michael. Bad Michael dodges the charge. Michael stands his ground, holds the necklace and kisses it. Bad Michael was taken aback.

BAD MICHAEL (CONT'D)

You think that little trinket is gonna help you?

Michael punches Bad Michael in the face. Bad Michael retaliates. The two trade blows.

BAD MICHAEL (CONT'D)

I'm not letting you go.

MICHAEL

It's over. You heard her. It's over.

BAD MICHAEL

Never, you're mine.

Bad Michael advances. Michael blocks his punches. Bad Michael gets even more aggressive and becomes too much for Michael. Bad Michael pins Michael up against the wall and chokes him.



BAD MICHAEL (CONT'D)  
 You killed our daughter. You ruined  
 our life.

MICHAEL  
 It was an accident!

BAD MICHAEL  
 No, you were careless!

BAD MICHAEL (CONT'D)

FLASHBACK: Michael on the phone. - Hannah floats in the water  
 - Michael at her grave. - Laura leaves.

MICHAEL  
 I'm sorry!

Bad Michael backs off.

BAD MICHAEL  
 What did you say?

Bad Michael cries. Michael walks up to him and touches him on  
 the shoulder. Michael cries.

MICHAEL  
 I'm sorry. You're right. I was  
 careless. But still, this wasn't my  
 fault.

BAD MICHAEL  
 You left her alone. If you had  
 stayed, this would have never  
 happened.

MICHAEL  
 I shouldn't have left her alone.  
 But this wasn't anyone's fault.

BAD MICHAEL  
 No, no, no. You did this.

MICHAEL  
 Listen, it was a freak accident,  
 and you know it.

Bad Michael cries. Michael consoles him.

MICHAEL (CONT'D)  
 It was just her time.

BAD MICHAEL  
I miss her so much.

MICHAEL  
I know, me too. But look, she's not  
gone. She's here.

Grace looks on -the two embrace.

MICHAEL (CONT'D)  
It's time we let this go. Time to  
move on. It's time to forgive  
ourselves.

BAD MICHAEL  
Time to move on to the next place.

The men cry and nod their heads. W

MICHAEL  
I love you.

Bad Michael walks backward and vanishes into thin air. A  
bright light fills the train station, and little Hannah takes  
her father's hand.

HANNAH  
Let's go Daddy.

The two walk off into the light.

**THE END...**