

Screenplay

Cast/Character List:

- **Brenda McCann: Caroline Gatesman**
- *A young woman who's recently became a mother.*
Portrayed originally as a young, ordinary woman with a newborn child but later progresses to show her true self as being insane due to the loss of her first child making her so desperate for her child that she embodies the memory of her child into the form of a doll making her extremely delusional and unstable. Revealed to be in rehabilitation in a psychiatric hospital and visiting the museum as a field trip with the hospital.
- **Brenda McCann: Carol Gatesman**
- *Seemingly identical to Caroline but from the 1940s.*
Seen throughout Caroline's flashbacks but never revealed her true relation to her until the end. Seeming far more normal than Caroline but revealed to be as mentally disturbed as Caroline due to Caroline being her granddaughter. Unable to cope with losing her child, developed a mental disorder of hysteria as a result, which genetically gets passed onto Caroline who returns to the Museum to re-create her grandmother's experience while believing it to be her own.
- **Adam Corrigan: Mischevious Child**
- *A troublesome young child.*
Seen to be watching and following Caroline and the baby. He later snatches the baby/doll from Caroline before being revealed to be a figment of Caroline's imagination.
- **Ciara Corrigan: Narrator/Nurse**
- *Caroline's personal psychiatric Nurse.*
Firstly only heard as the Narrator but later is revealed to of been monitoring and supervising Caroline throughout her trip to the Museum. Her role is summarised as she escorts Caroline out of the museum.
- **Aaron McCann: Baby Girl**
- *Caroline's first new born baby.*
Caroline's POVs show her as a real human baby but later discovered to just of been a doll portrayed as human through Caroline deranged need for her child after it's death.
- **Extras [6 – 12] [TBD & Given Copyright Forms on Day of Filming]: Spectators**
- *Ghostly figures from the past who visited the museum*
First revealed to be the Ghostly Figures that appeared with Caroline in the present but later revealed to be spectators of the Museum during the day Carol knocked her "Baby Girl" off the balcony in the 1940s.

A few Notes:

1. **Be careful** not to showcase the head or limbs of the Baby onto the camera as it could reveal it's a doll.
2. Discuss with Director what I am intending you to achieve emotionally each shot. It is **essential** for convincingness.
3. **Improvise** if you forget your lines & **Stay in Character** always.

"Taken..."

SCENE ONE: THE END

FADE IN:

INT. ULSTER MUSUEM: MAIN EXHIBITION ROOM — AFTERNOON
1. ECU to C/U [Arc] (Zoom Out) (Dutch ang.) (Long tk.) {Fade In}

CAROLINE GATESMAN lies in the exhibition room in the Ulster Musuem, she lies in the foetal position, seeming disturbed and troubled. CAROLINE rocks whist giving no sign of facial expression. The audience feels the sense of devastation that CAROLINE portrays. A voice-over can be heard throughout. The lights intensify as we seem to enter a *flashback* to discover what happened to CAROLINE in order to leave her like this.

NARRATOR

This is Caroline...

SCENE TWO: BLAST FROM THE PAST

FLASHBACK TO:

INT. ULSTER MUSUEM: ENTRANCE — MORNING
2. C/U to MLS [Track] (Est. Shot) (Long tk.)

It seems we enter into the 1960s as CAROL BATES, a seemingly identical person to CAROLINE enters an olden-styled Musuem through the olden-styled doors with her new-born BABY GIRL in a vintage, blood-red PRAM. CAROL BATES pushes her BABY through the Entrance into the Opening Corridor.

INT. ULSTER MUSUEM: GROUND FLOOR CORRIDOR — MORNING
3. C/U [Rev. Track] (Rev. POV)

CAROL features a relaxed look of optimism as she pushes her BABY'S pram through into the Ground Floor Corridor of the musuem. CAROL takes tender care of her baby in it's pram as she walks onwards while observing.

As she ventures to the Ground Floor Corridor of the Museum it becomes apparent we're in a Musuem as she makes her way towards the ground floor exhibitions. As CAROL travels onwards with her child, the atmpshere suddenly turns cold as CAROL walks past the end of the corridor. A YOUNG CHILD sneaks out and begins to walk up the corridor as if to follow CAROL and the BABY. His attention seems solely on CAROL and the BABY as he eerily chases after them.

INT. ULSTER MUSUEM: LOWER ELEVATOR CORRIDOR — MORNING
11. MCU [Track] {Transistion}

CAROLINE continues walking through a corridor in the Musuem. However, soon we see a CHILD's footsteps following in her footsteps. As CAROLINE turns round the coridor we see an elevator with a bronze surface, cold and dark in apperance, it has a haunted, spooky appearance. CAROLINE enters the elevator with her BABY.

As the elevator begins to close. The YOUNG CHILD sneaks out from the corner with his interest solely on CAROL and the BABY. We feel a sense of disturbance from the child as he makes his way towards the mother & child silently without haste. As he reaches the edge of the elevator door, he gives a massive grin before the elevator doors finally close off sending feelings of fear into the hearts and minds of the audience.

SCENE THREE: COMOTOSE MATERNITY

BACK TO PRESENT

INT. ULSTER MUSUEM: MAIN EXHIBITION ROOM — AFTERNOON
15. C/U to MS [Arc] [Tilt] (Zoom Out) (Dutch ang.) (Long tk.) {Fade In}

CAROLINE remains in the same stance as before with no change of expression noticeable. As more of the room is now shown, the audience can finally recognise that CAROLINE is in a Musuem room. As the camera arcs around CAROLINE we realise that she is carrying... a baby. NARRATOR continues her dialogue throughout.

NARRATOR

...

FLASHBACK TO:

SCENE FOUR: FINDER'S KEEPERS

INT. ULSTER MUSUEM: UPPER CORRIDOR — MIDDAY
18. C/U to MLS [Static]

The elevator opens on the higher floor. CAROL still slightly traumatised by the events downstairs leaves the elevator along with the BABY in the pram. She begins to walk down the lonesome corridor to enter in the room at the end of the corridor. CAROL enters the doorway leading her into the Main Exhibition Room.

INT. ULSTER MUSUEM: MAIN EXHIBITION ROOM — MIDDAY
22. MLS (Dutch ang.)

CAROL enters the Main Exhibition Room as it features it's artefacts and displays across the room. Soon we discover that in fact we are in the room that the mysterious CAROLINE lays comotose in, in the flash-forwards. The NARRATOR continues her dialogue critically analysing CAROLINE throughout.

As we gradually enter the room, CAROL remains observant of the room, curious of it's content but perhaps slightly vulnerable and innocent in her body language. Once she reaches inside the room, she stops her movement with the Pram and decides to observe the empty room by herself. CAROL speaks to her child in a loving voice before ascending off to examine the room's displays.

CAROL

I won't be long, Molly...
Don't worry you're in safe hands.

Smiles

As CAROL ventures in the Exhibition Room, we see a mysterious figure enter the room unnoticed. As the small person makes his way towards the BABY it becomes apparant it is actually the CHILD from previous endeavours.

The CHILD smiles and grins mischevously as he stands directly in front of the pram to see the BABY. It's as if the pram is his property as he shows no fear or shame to disturb and invade into CAROL's life. CAROL sees and hears nothing as the CHILD begins to lift the BABY out of it's pram, to the shock of the audience.

Now, holding CAROL's off-spring he gives a smirk of evilness before walking off carrying the baby with slight strain. He doesn't seem too bothered in the BABY's safety which is noticeable when he starts to walk out the door shaking the BABY's body wrapped around in it's blanket about. He leaves the room leaving nothing but an echo of it's childish, slightly evil laugh.

MISCHIEVIOUS CHILD

Laughs (echos...)

INT. ULSTER MUSUEM: MAIN EXHIBITION ROOM — MIDDAY

30. C/U [Track] (High Ang.) (Dutch ang.) {Slow Motion}

As we notice the bare Pram, we feel for CAROL who is still not aware her child has just been abducted. She remains with an optimistic expression on her face. After a silent, pause, CAROL finally turns around to check up on her child again and realises that her BABY girl has vanished.

As the shock coarses through her blood to the realisation her BABY has been abducted, CAROL freezes as if to think of what has just happened and justify it as being real or a figment of her imagination. As she stands petrified staring blankly towards the empty pram. Reality finally hits her and the panic seeps into her mind.

CAROL runs over to the pram, unable to speak. She examines the pram frantically, incase her BABY was actually there. She gradually gets more violent and rough as she examines the pram, realising more and more that her precious BABY is no longer with her.

CAROL stop examining and takes a few seconds to think in deep though while hyperventilating. She looks heart-broken and seems to be losing her sanity as she finally expresses her emotions and screams from the top of her lungs out to the world.

CAROL cannot control the pain and agony she feels and runs out of the Main Exhibition Room, determined to find her child and whoever stole her child from her. We fade back into the present...

SCENE FIVE: YOU CAN'T CATCH ME!

INT. ULSTER MUSUEM: UNDEFINED LOCATION I – MIDDAY
38. LS {Rapid Editing}

CAROL hysterically runs through unknown areas within the musuem, hoping for a chance to find her BABY. She shouts Molly with desperation in her voice, but nonetheless she has no luck and moves on in a race against time.

CAROL
slightly shouts Molly?

INT. ULSTER MUSUEM: UNDEFINED LOCATION II – MIDDAY
39. LS (Dutch ang.) {Rapid Editing}

She enters another area she has previously visited on this day. She repeats her actions from the first room search but still has no success.

CAROL
shouts slightly louder Molly??

INT. ULSTER MUSUEM: UNDEFINED LOCATION III – MIDDAY
40. LS (Dutch ang.) {Rapid Editing}

The search continues for CAROL. Shouting Molly with more and more desperation in her voice, but no matter how hard she tries it seems she's more and more less likely of being re-acquainted with her offspring.

CAROL
shouts with more force Molly?!?

INT. ULSTER MUSUEM: UNDEFINED LOCATION IV – MIDDAY
41. LS (Dutch ang.) {Rapid Editing}

Reaching yet another area in the Musuem, she is near breaking point as her search for her BABY GIRL still seems hopeless, her determination is weakening as she becomes more and more instable.

CAROL

strains her voice while shouting louder Molly!?!

INT. ULSTER MUSUEM: UNDEFINED LOCATION V — MIDDAY

42. LS (POV) (Zoom Out) {Gradual Decrease in Pace} {Transistion}

As CAROL tries for one last time to search the Musuem, it is clear that she has broken down and become very extremely unstable as she screams her BABY's name.

CAROL

screams with full force MOLLY!!!

It's as if it's to the world to give her back to her. All the previous and current search attempts run together in her mind at once, showcasing how CAROL is near breaking point of having a nervous breakdown.

SCENE SIX: ROOM FILLED WITH LIVING CORPSES

BACK TO PRESENT

INT. ULSTER MUSUEM: MAIN EXHIBITION ROOM — AFTERNOON

43. MS - LMS [Arc] [Rev. Track & Tilt] (Dutch ang.) (Long tk.) {Fade Out}

As we return to the mysterious Exhibition room. CAROLINE remains comotose as ever. However ghostly figures begin to appear around CAROLINE making no sign of interaction with each other. As the narrator continues her dialogue, bright light appears again as we flashback once again.

NARRATOR

...

SCENE SEVEN: MUMMY WILL KEEP YOU SAFE

FLASHBACK TO:

EXT. ULSTER MUSUEM: UPPER LOOK-OUT AREA — MIDDAY

44. MLS (Low Ang.) (Dutch ang.)

CAROL ends up high above the Musuem's artefacts on the Upper look-out area facing a balcony, perhaps feeling suicidal due to her loss of hope to be reunited with her BABY.

As she looks out from the balcony, her eyes bulge from their sockets when she sees what she believes is her child it's blanket sitting over a balcony edge. Seeing

the amount of danger her BABY is in, she begins to run in a race against time, to protect her daughter.

EXT. ULSTER MUSUEM: LOWER BALCONY AREA W/ WINDOW — MIDDAY
46. MLS (POV) (Pan) {Slow Motion}

CAROLS runs to the Lower Balcony area where she saw her BABY girl. As she looks out towards the area a feeling of deep shock enters her face.

We see the CHILD with her baby seeming not interested in her BABY anymore. CAROL fills with frustration and anger because of the CHILD for it's horid actions to her family. CAROL & the CHILD remain in tension with each other.

CAROL controls her bitter resentment of the CHILD to ask the CHILD what and why he did his actions.

CAROL

What have you been doing to my child?! **Angrily**

The child acts casual as if her defensiveness means nothing to him or he doesn't understand how his actions like it's all just a game. He replies to her in a tone we cannot understand if it's geniune confusion or sarcasm.

MISCHIEVIOUS CHILD

What child? **Smiles**

Seeing the CHILD's reply, CAROL speaks her feelings before thinking the worst and decides to run to protect her BABY GIRL from him.

CAROL

I want MY Molly back!!

As CAROL runs for her BABY, the CHILD watches as she runs and realised her intentions. He becomes sightly angry and jealous of CAROL getting back her BABY and looks evilly while he plans his next move to get "revenge".

CAROL runs towards to her BABY but the CHILD runs to her and trips CAROL up while she runs as a result CAROL begins to descend downwards as she's close to the balcony. CAROL falls on top of the balcony ledge and knocks her BABY off the balcony!

CAROL

Ahhhhhh!!! **screams in despair**

As the baby falls mid-air downwards to the bottom of the Musuem. CAROL regains control of her balance and throws her hand & arm over the balcony in an attempt to catch her BABY who's about to be murdered. CAROL fails to catch

her BABY and as a result must watch it plummet to the bottom where we hear a thudding sound far below sending screaming voices throughout the museum.

SPECTATORS

Ahhh!

Oh My God!!

Is she dead!!!

multiple screams below

The realisation that her baby has just been killed begins to break CAROL apart inside. Truly devastated to have watched her own BABY GIRL fall to her death. Reality soon hits CAROL with brute force as she begins entering in a comotose state as she slides down onto the floor of the Lower Look-Out Area with her back against the Balcony wall.

As CAROL takes a long pause to adjust what has just happened, the audience feels for her pain she is experiencing. After her long pause, she lifts her head and looks directly at the CHILD with a look of blame & avengement. She asks the CHILD bitterly.

CAROL

You... you just made me kill my baby...

As the CHILD looks at her puzzled as if not to understand, he doesn't take any hesitation to reply to her.

MISCHIEVIOUS CHILD

You can have it back.

I don't want it anymore...

The CHILD begins to run away, not able to face and accept the consequences of his actions. CAROL is too heart-broken to make chase and lays there becoming similar in style to the comotose CAROLINE.

CAROL finally finds the strength to stand up, remaining emotionless with an expression of tragedy has struck for the mother. She walks with bare strength towards the stairway area in order to be reacquainted with the remains of her BABY who met it's end on the Foyer of the Museum. CAROL begins her descend down the museum stairways.

SCENE EIGHT: IT MUST BE DEJA VU?

BACK TO PRESENT

INT. ULSTER MUSEUM: MAIN EXHIBITION ROOM — AFTERNOON

66. MCU to C/U [Dw. Track] (Dutch ang.) (Zoom In) {Slow Motion}

The entire room of the Exhibition Room can now be seen and recognised. We now track inwards on CAROLINE as she lays in her constant fetal position.

As we look at CAROLINE through a different angle, it's revealed that Caroline seems to be carrying a baby with the same blanket that CAROL had! The narrator continues as always to talk throughout. We flash into another flashback.

NARRATOR

...

SCENE NINE: MOTHER KNOWS BEST

FLASHBACK TO:

EXT. ULSTER MUSUEM: ENTRANCE — MIDDAY

67. MS (Worm's eye view) (Dutch ang.)

CAROL walks down to scene of her "BABY's" death. CAROL pushes past Spectactors still gasping over what just happened. SPECTATORS are lined in in a circle around the remains. They look similar to the ghost figures but less ghost-like. Carol remaining broken inside looks at her baby's remains on the ground and seems to feature positive shock.

CAROL believes her BABY is still alive and starts to show thanks as she lifts up the "BABY" to full disbelief of the spectators who can't comment on her actions.

CAROL

Molly... **pauses**
You're... You're Alive!
smiles massively

It is finally revealed that it was never a "BABY" but in fact a **BABY DOLL**. CAROL is now confirmed to be mentally disturbed as she lifts and cuddles what clearly is seen as the DOLL she calls her "Molly".

CAROL

Oh Molly...
Don't you ever go wandering off again!
You had me worried there!
laughs slightly
The main thing is you're back my baby!
smiles...

SCENE TEN: SHE GETS THAT FROM HER GRANNY

BACK TO PRESENT

INT. ULSTER MUSUEM: MAIN EXHIBITION ROOM — AFTERNOON

70. **MCU to C/U** [Dw. Track] (Dutch ang.) (Zoom In) {Slow Motion}

Returning to the previous shot of CAROLINE with her "BABY" where we examine more closely on the "BABY" and it's revealed that the "BABY" she's carrying with the seemingly identical blanket she's carrying is in fact yet another DOLL.

CAROLINE drops a crumpled, aged photograph from her hands which have been covered which reveals to be her a picture of her grandmother in a mental asylum with a strait jacket on... who is revealed to be CAROL!

A mysterious unknown woman enters the Main Exhibition Room, unnoticeable at the moment. She seems unphased by CAROLINE at all and walks without interruption towards her. An ID badge can be seen suggesting that this woman... is a nurse?

CAROLINE finally begins to react and show signs of life as the WOMAN approaches her. The MYSTERIOUS WOMAN walks directly up to CAROLINE and taps her shoulder before beginning to speak to her.

Mysterious Woman

Come on Caroline, it's time to go now.

The voice sounds very familiar revealing that the Narrator/Voiceover is in fact the WOMAN. CAROLINE shows through her expressions that she recognises this person and it's revealed that the woman is in fact CAROLINE'S Mental Institute NURSE.

The NURSE lifts CAROLINE from the floor and begins to escort her out of the Musuem. CAROLINE hastily looks at her location as if she doesn't trust where she is. After she looks at her "Baby" again, she calms down.

As they become more vague in the distance, it's became apparant that history has repeated itself in a fitting location to match.

The screen fades to white as the story of CAROL & CAROLINE's personal stuggle with the loss of their "baby" was in fact really to do with the loss of their minds. Whatever happens to CAROL & CAROLINE now is history.

80. **C/U to LS** {Fade Out}

FADE OUT.

THE END.