

F1: High-angle shot, looking down on NATLIE from directly above as she lays in her asylum bed. NATALIE's sheets are creased and the white cloth more than a little stained, said stains and creases forming similar intermittent patterns to those seen in the previous frame (through the train window). Also, NATALIE lies in the foetal position, so she has almost retained the 'sitting' pose seen in the aforementioned frame. The most marked transition is the light: as NATALIE lays in her bed, she is lit from above by a dim 40 Watt bulb. NATALIE is scared, she herself seems to have noticed the change of surroundings – the hand in front of her face grips the bed sheets, feeling the cloth as if for the first time.

The distance of the shot depends directly on how you drew **F6** of the previous page.

NATALIE: Oh God...

F2: Close-up of a padded door amidst a padded wall, vibrating as it is manipulated from outside: a key being pressed into the stiff lock and turned. The padding is stained yellow through years of use – who knows who has beaten their head against this wall before the current occupant – and is ripped at more than one point, leaking perished stuffing as a result of the vibrations.

S/FX: C-CHACK.....RATTLE..... CLICKT

VOICE (from behind door): Ready for lights out!

F3: Lights out has been signalled just as the door is opened, plunging the cell into near darkness and changing the primary light source to that coming from the landing beyond. Gripping the door, silhouetted by the outside light, stands the vast figure of an ORDERLY. Holding the door handle with one hand and placing the other on his hip, he is an imposing figure: broad shouldered with muscle bound arms (almost certainly housing some tattoos), the only area of ill repair is his big belly – probably resulting from one too many beers now and then.

F4: Mid-shot of the ORDERLY as he turns half in the light to check that the coast is clear, simultaneously beginning to undo his belt. He is grinning – an evil grin that reminds us of the photograph of NATALIE's father that we saw on page one. Indeed, this man could almost be her father, he has the build, the grin and there are facial similarities. He could almost be the man though, he is not exactly the same.

ORDERLY: Natalie Ryan? Doc. Greenwood said I should check on you...

F5: Rear shot of the ORDERLY as he walks towards NATALIE's bed (the cell is quite small and the bed is opposite the door), the ORDERLY has let his trousers fall to the ground and by the light let in through the door, we can see his boxers. NATALIE is also partially illuminated, sitting up in her bed, pressing herself against the cell wall, shrinking from this madman. She holds her covers up around her neck as if they might offer some protection; she's terrified.

NATALIE: But... but... I don't need checking on. I'm ready for lights out. Look, I'm going to bed!

F6: The ORDERLY shoves NATALIE down onto the bed with one effortless push, raising one leg as if he's about to get on top of her.

ORDERLY: Yeah, lights out hon' ...

F7: Shot from the front, at the same height as the bed, looking from head to foot: The ORDERLY wraps his arm around the bottom of NATALIE's jaw, gripping her head in order to keep her mouth shut. He presses his head on top of her's and grins evilly from ear to ear. NATALIE's features are creased with anguish, she is trying with all her pathetic might to break free, but cannot escape this grip of iron. The shot is close enough in so that the focal point is the two heads, we cannot really see what is going on behind. It is quite dark and both parties are only lit from one side, leaving half of each face in shadow.

ORDERLY:

Lights...*huh*...out

NATALIE:

No...