

The Twilight Zone

MIRROR IMAGE

Airdate: 2-26-1960

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PRODUCTION CREDITS

Writer: Rod Serling
Source: Original teleplay
Director: John Brahm
Producer: Buck Houghton
Director of Photography: George T. Clemens, A.S.C.
Production Manager: Ralph W. Nelson
Art Direction: George W. Davis, William Ferrari
Film Editor: Bill Mosher
Assistant Director: Edward Denault
Set Decorations: Henry Grace, Budd S. Friend
Casting: Mildred Gusse
Sound: Frank Milton, Jean Valentino
Animated Title: U.P.A.
Filmed at Metro-Goldwyn-Mayer Studios.

CAST

Millicent Barnes: Vera Miles
Paul Grinstead: Martin Milner
Ticket Agent: Joe Hamilton
Woman Attendant: Naomi Stevens
Old Woman: Terese Lyon
Husband: Ferris Taylor
Bus Driver: Edwin Rand

THE TWILIGHT ZONE
(SCRIPT TWENTY-THREE)

"MIRROR IMAGE"

by

ROD SERLING

September 30, 1959

FADE IN:

1. EXT. SKY - NIGHT

1.

Shot of the sky...the various nebulae, and planet bodies stand out in sharp, sparkling relief. As the CAMERA begins a SLOW PAN across the Heavens -

NARRATOR'S VOICE (O.S.)

There is a fifth dimension beyond that which is known to man. It is a dimension as vast as space, and as timeless as infinity. It is the middle ground between light and shadow - between science and superstition. And it lies between the pit of man's fears and the summit of his knowledge. This is the dimension of imagination. It is an area which we call the Twilight Zone.

The CAMERA has begun to PAN DOWN until it passes the horizon and is flush on the OPENING SHOT (EACH WEEK THE OPENING SHOT OF THE PLAY)

2. INT. BUS STATION - NIGHT - FULL SHOT THE ROOM

2.

A typical waiting room of a small city bus terminal. Ticket cage at one end and alongside it a baggage receiving section. In the center of the room are straight backed, uncomfortable wooden benches, and all around the walls are various vending machines for coffee, cigarettes, candy, et al. An elderly couple sits at the far end of the room and a young girl, Millicent Barnes, sits alone at the opposite end. These are the only people in the room. Behind the ticket window is an elderly gaffer reading a magazine,, the sound of his turning pages punctuating what is a complete silence in the room.

3. TRACK SHOT - MILLICENT

3.

As she looks at her watch and compares it to a large clock on the wall, leaves her single, heavy bag by the bench and walks over to the ticket window. The old man looks up at her over the page but doesn't acknowledge. She stands there a moment and finally addresses him.

MILLICENT

Excuse me.

OLD MAN

Hmmm?

MILLICENT

The bus to Cortland.

CONTINUED

3. CONTINUED

3.

OLD MAN
(without looking up
from the magazine)
What about her?

MILLICENT
It was due in a half hour ago.

OLD MAN
Yup. A half hour ago.

MILLICENT
When will it be in?

OLD MAN
Kinda hard to say. Been raining
so hard. Road's slick. Maybe a
bridge or two out. That'll play
hob with the schedule.

MILLICENT
(impatient but hiding
it) -
Do you have any idea when it'll
be in?

OLD MAN
(low looks at her over
the magazine, slowly closes
it, puts it down, stares at
the girl coldly)
She'll be in when she'll be in,
that's all. I told you that the
last time you asked, miss.

MILLICENT
The last time I asked? The last
time I asked was right now.
(her voice rises an
octave)
Look, all I want is a civil answer
from you -

OLD MAN
You're getting a civil answer, miss.
Trouble is - every ten minutes you're
up here requirin' one. The situation
just don't change that rapidly. You
want to know about the Cortland bus?
It's late. It was late when you first
asked me a half hour ago. Late when
you come back fifteen minutes later.
And it's late now! And all the askin'
in the world ain't gonna push it none.

CONTINUED

3. CONTINUED

3.

MILLICENT
(more taken by the
total irrationality
of the man than by
anger now)

This is the first time I've been
at this window to ask. The first
time. Either your eyes are bad,
mister, or else -

She stops abruptly, staring at something..

4. LONG SHOT - OVER THE OLD MAN'S SHOULDER TO THE BAGGAGE ROOM BEYOND 4.

Sitting all by itself in the middle of the room is a heavy, battered suitcase.

5. CLOSE SHOT - MILLICENT 5.

As her eyes narrow, staring at it. She whirls around to look back toward the bench where she's been sitting.

6. LONG SHOT - THE BENCH 6.

Alongside of it is a suitcase identical to the one in the baggage room. It is the sameness that extends not only to color, size and style, but even to the baggage ticket hanging from it; even to the handle which has been partly pulled off and is now attached to the suitcase by a piece of rope.

7. TWO SHOT 7.

The old man looks back toward the room then to the girl.

OLD MAN
Now what's the matter?

MILLICENT
Nothing. Nothing's the matter.

She turns and walks slowly back toward the bench and sits down. She closes her eyes, presses her fingers against them for a moment.

NARRATOR'S VOICE
Millicent Barnes, age twenty five,
young woman waiting for a bus on a
rainy November night.
(a pause)

(MORE)

CONTINUED