

# **The Phantom Bomb**



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**Dieter Mooijer**

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**This one is for:**

C.D.K.

Always around even when not around.

\* \* \* // \* \* \*

Remember all:

*Peace and love is inside you,  
even if the world falls apart.*



Dear reader,

The Format of this book is like that of a movie-script.

It's easy to read and understand, but still some hindsights:

- INT = Interior = Inside.
- EXT = Exterior = Outside.
- Continued = the scene goes on, on the next page.
- (o/s) = "off screen" (you can hear the character in the scene, but not see – like the voice through a mobile. You're capable of identifying the person, but not see).
- (v/o) = "voice over" (you can hear the voice of somebody telling something about the scene or in general – it can be the voice of a character from the story, but it can also be just anybody. In general, the person behind the voice has some kind of genuine authority).

You wonder why this Format? Because it came this way into my life. That's it.

I hope you enjoy it.

With Gratitude,  
Dieter Mooijer





*“Be not deceived,  
for The Divine has many faces,  
for all I know,  
it could be your neighbor’s.”*  
**(free, from the Bible)**

*“I could tell you a tale,  
of a man and a woman,  
of noble decent.*

*But hell,  
I really like a badass attitude.  
So this man and woman,  
aren’t anything like that.*

*Are you still in for the ride?  
Yeah?  
Buckle your seatbelts,  
check your gear,  
and hit the gas!  
AWESOME”*

**(the lonesome devil)**



# PROLOGUE



1. EXT. ROAD - DAY

*Snow is lying on trees and on the ground (about 10 centimeters high). It is still snowing, lightly. A RED CAR is riding carefully over a hill and through a small wood. The RED CAR is passed by, from behind, a speeding AMBULANCE with lights and sirens on. After the ambulance comes a speeding POLICE-CAR and a FIRE ENGINE, both with lights and sirens on.*

2. INT. RED CAR - DAY

*ELIZABETH MOUNTAIN is behind the steeringwheel. ELIZABETH smokes a cigarette. Next to her sits her 13 years old daughter PAULA-MARIANNE and in the backseat sits her 12 years old son JEAN.*

JEAN

*(pointing to the disappearing cars with lights and sirens)*

Jesus, did you see that? Wow, they were fast! Cool man.

ELIZABETH

*(pulling on her wheel nervously)*

Shut your mouth! They almost took me off the road! There's nothing cool about that!

PAULA-MARIANNE

Where are they going? An accident? A fire?

JEAN

Of course there is a fire! What do you think the fire engine is for?

PAULA-MARIANNE

*(insecure)*

But there is only one house in about 10 miles. Ours! Mom?

*ELIZABETH puts her cigarette out and takes a package of chewing gum out of her pocket, puts one chewing gum in her mouth and chews it frantically.*

ELIZABETH

I want both of you to shut your mouth! Our house is fine! You'll see. Daddy is there and your older sister Luka! Everybody is fine. Understand? I had a rough day and don't want any more complications in my life, especially not from two young gypsy-fortunetellers.

*Jean and Paula-Marianne are looking at each other. They both know that their mom is near a nervous break down. Again.*

### 3. EXT. HOUSE OF THE MOUNTAINS – DAY/SNOWING

*The HOUSE OF THE MOUNTAINS is built on an open spot, just outside the wood. It is a big house. From the back of the house the sea is visible, about 100 meters below. Parts of the house are on FIRE! SMOKE is coming from all over the house. Cars stand before the FENCE (low, steal and expensive looking): police, fire engines, an ambulance. A second and third police-car (with light and sirens) are coming from the road, out of the wood, to the fence. Some people stand behind the fence, watching the house on fire. Policemen and firemen are standing before the closed entrance of the fence. A FIRE CHIEF and A YOUNG AGENT are arguing together before the entrance.*

FIRE CHIEF

The gate is closed? Nice you tell me something I already know! Now, I want it pulled away so I can do my job!

YOUNG AGENT

*(slightly nervous)*

I have to get permission from my superior for that.

FIRE CHIEF

*(agitated)*

For Christ sake, where did they get you – kindergarten? We don't have time for protocols freshman. We are talking about possible casualties. Let me do my job! And trust me, I know your superior.

YOUNG AGENT

*(sees a red car approaching fast)*

Shit! Jump!

*Both the YOUNG AGENT and the FIRE CHIEF jump for their life to either way, just before a RED CAR can hit them. The RED CAR stops, near the fence-entrance. Inside the car are ELIZABETH, PAULA-MARIANNE and JEAN. ELIZABETH jumps out of the RED CAR and walks to the entrance, looking bewildered, chewing, searching her cloths with her hands. She shouts to the children inside the car.*

ELIZABETH

Stay in the car. Just fucking stay in the car!

*An OLDER AGENT and a FIREMAN are walking to her.*

OLDER AGENT

Miss, you have to go back... It is not save... Please leave.

(CONTINUED)

(CONTINUED)

ELIZABETH

*(to the older agent)*

This is my house. My fence. You don't have the rights to stop me! I have to go in!  
Are you the mother and the wife? I am!

*ELIZABETH turns her head and looks at the FIRE CHIEF.*

ELIZABETH (cont'd)

*(her eyes are shooting fire)*

You need me to go through the gate, fireman!

*ELIZABETH pulls an ELECTRONIC KEY out of one of her pockets, and hits the button. With an awkward noise, and very slowly, the gate opens (the burning and smoking house is visible).*

ELIZABETH

*(to the older agent)*

What the fuck has happened to my house? Why is it burning?

OLDER AGENT

*(looking bewildered)*

Miss...

ELIZABETH

Did you see my husband? What about my daughter Luka?

*(screaming)*

Tell me something!

*At that moment a GUNSHOT is heard, from the direction of the house. And a SECOND GUNSHOT. After that, the sound of a breaking window is heard. And a THIRD GUNSHOT. Everybody behind the fence is ducking and looking at the house and to each other. Policemen are pulling their gun out of their holster. People are screaming out of panic.*

*The door at the main entrance of the house opens with a 'bang', and a man (JOSHUA MOUNTAIN) stumbles out of it. He has difficulty breathing and his clothes are burning. He falls over something and rolls down the stairs into the grass of the lawn, which is covered with snow, before the house. He tries to get up, but can not. He starts to just crawl, away from the house. People are screaming when they see him. ELIZABETH is running to him, through the open fence entrance, followed by TWO PARAMEDICS and the OLDER POLICEMAN.*

(CONTINUED)

(CONTINUED)

ELIZABETH  
(Yelling wildly)

Joshua! Joshua! Josh...

OLDER POLICEMAN

Shit.

PARAMEDIC  
(to his partner)

You grab him. I grab her. And then run back! Fucking run!

(to Elizabeth, loudly)

Miss! Throw your coat over him. And stay away!

*The moment ELIZABETH arrives at JOSHUA, a terrible harsh noise is heard, from the house. There is a big flame in the center and to the back of the house, followed by an ear-deafening explosion. Parts of the house are flying around, threatening people and cars. The rest of the house is collapsing and burning like hell. People are running for shelter.*

*JOSHUA and ELIZABETH are lifted by the shock wave of the explosion and land on top of each other. The OLDER POLICEMAN and the TWO PARAMEDICS stop running and put their hands before their eyes to defend themselves for flying parts of the house and the light of the explosion. They look frightened.*

PARAMEDIC

Jesus-motherfucking-christ!

#### 4. EXT. HOUSE OF THE MOUNTAINS - DAY/SNOWING – AMBULANCE

*JOSHUA is heavy wounded and burned. He is put on an ambulance stretcher. Two PARAMEDICS are trying to lift the stretcher into the ambulance (parked before the fence). Trying, because ELIZABETH is more or less lying on top of JOSHUA.*

ELIZABETH  
(to Joshua, crying)

Where is Luka? Where is Luka? What happened to my girl?

JOSHUA  
(mumbling)

Forgive me. Please forgive me!

(CONTINUED)



(CONTINUED)

ELIZABETH  
(crying louder)

Where is my girl Luka? Where..?

*A POLICEMAN takes her gently from the stretcher and away from the ambulance. ELIZABETH collapses on her feet, sobbing in the arms of the POLICEMAN.*

*The stretcher is put in the ambulance and the backdoors are closed. One of the PARAMEDICS is walking to the front, while the other turns to the POLICEMAN with ELIZABETH.*

PARAMEDIC  
(to the policeman)

She O.K.? She can come with us in the ambulance, with her husband.

POLICEMAN  
(to the ambulance-man, softly)

No. I'll follow you with her.

*The PARAMEDIC gets in the ambulance, through the backdoors. The ambulance starts pulling away with lights on.*

*ELIZABETH is suddenly looking up in the air. Then stands up. The policeman is caught off-guard for a moment. He also stands up and grabs her shoulders to comfort her.*

ELIZABETH  
(Yelling desperately)

Luka! Luka! Luka..!

*Next to ELIZABETH stands her RED CAR with PAULA-MARIANNE and JEAN inside. The driver's door is open, with a POLICEWOMAN in front of it. The two kids are looking frightened and sad. When PAULA-MARIANNE hears her mother yelling for LUKA, she begins to cry. JEAN appears numb.*

*The smoldering remains of the house are visible in the background. FIREMEN are busy with putting out the last flames. POLICEMEN are shielding the scene from nosy people. A reporter is asking questions to one of the policeman.*

*Then all this becomes smaller and smaller, and darker. Until a total darkness...*

*Then the theme-song is heard.*

(CONTINUED)

(CONTINUED)

*The song is sung/played until the end of the initial movie credentials.*

*During the song are images visible from dolls, mirrors and clocks (ticking away) - in shaded characters.*

*Names of Crew (Director, writer etc.) and actors appear and disappear.*

*At the end of the song the song begins again.*

*With the repeated song, the characters "10 YEARS LATER" appear and after some seconds the characters and music fade away.*

10 YEARS LATER:  
The Now  
(part 1)



## 5. INT. HOTEL – DAWN

*Darkness. A GUNSHOT is heard. Followed by the hard noise of an ALARM CLOCK on a dresser, next to a bed. A woman's hand reaches out to the clock and knocks it, by accident, on the ground. The clock continues with its noise. REBECCA TAWNY lights a candle – a breast is visible from under her blanket - and reaches again for the clock, and grabs it. She gives a little handle on the clock a twist, and the noise is gone.*

REBECCA TAWNY  
(softly)

Shit.

*REBECCA is coming out of the bed, nude, and is walking in the direction of the bathroom. Before she reaches the door of the bathroom, a mobile phone is ringing on her dresser. REBECCA walks in a hurry back and gets the phone on the third ring. While sitting and pulling some blankets over her, she looks on the little screen, it shows: "Peter QuanMob". She presses a button.*

REBECCA TAWNY

Yes?

PETER QUANTEROS  
(o/s, unsure)

Hay. It's me.

REBECCA TAWNY  
(tired)

I know it is you, Peter. Okay!

PETER QUANTEROS (o/s)

Okay. Listen, I know you are mad, but I have someone here who desperately wants to talk to you.

*REBECCA wants to say something, but realizes that she now only hears noises at the other side of the phone, like from a kitchen.*

PETER QUANTEROS  
(o/s, soft)

Here, your turn.

LUKA TAWNY (o/s)

Hay mommy.

(CONTINUED)

(CONTINUED)

*REBECCA puts a little smile on her face, when she recognizes the voice of her 5 years old daughter on the phone. REBECCA's eyes soften.*

REBECCA TAWNY

Hello little darling. Did you have nice dreams last night?

LUKA TAWNY (o/s)

No. I was dreaming badly. I did cry a little. But grandma was there for me. She is really nice. She made hot chocolate. Especially for me!

REBECCA TAWNY

*(a little worried, but still smiling)*

Yes, that's very nice of grandma. Say hi to her. Will you do that for mommy?

LUKA TAWNY (o/s)

Yes mommy.

REBECCA TAWNY

Mommy has to go now. Mommy love you, you know that?

LUKA TAWNY (o/s)

I love mommy too! I want to see you mommy!

REBECCA TAWNY

Me too, sweetie. Mommy wants to see you too! I will see you soon. Kisses. Give mommy a kiss.

LUKA TAWNY(o/s)

Kisses.

*Over the phone REBECCA hears kissing noises made by LUKA. REBECCA smiles with sad eyes.*

REBECCA TAWNY

Those were very big kisses! Very big, from a very big girl.

*REBECCA hears LUKA giggling on the phone.*

REBECCA TAWNY

*(soft, but serious)*

Luka, can you put daddy on the phone again?

(CONTINUED)