

Land of Pretty

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BEGIN OPENING TITLES: The Little Girl

In slow motion you see the back of a little 8 year old GIRL with dark curly hair, wearing a pink ruffled dress on a freeway BRIDGE (over water) walking against moving traffic.

She begins to climb on the bridge rail and traffic starts to stop as drivers screech to a halt in shock - some leap out to run for her - fearing for this child. The DRIVERS shout and scream - lips moving to stop as--

The GIRL CLIMBS up on top of the railing. She turns around almost losing balance, her lips are moving - singing a song we cannot hear.

She lifts her arms up like wings.

A MAN is inches away from grabbing her, but he is too late. The little girl throws herself off the bridge. Drivers/people outside of their cars screaming/crying.

END OPENING TITLES

OVER BLACK:

SOUND: The CLICK of a tape recorder. A VOICE is heard:

LINDY (V.O.)
This is tape 26, session 26.
Subject Molly Smith...

CLICK - the sound of the TAPE RECORDER BEING STOPPED.

FADE IN:

1 INT. LINDY'S COUNSELING OFFICE - DAY.

SUPERIMPOSITION: 8 MONTHS EARLIER

MOLLY, the little girl in the opening title scene, is seated on a couch. 8 years old girl in another ruffled dress, rosy blush cheeks, ribbons in her hair and looks more like a dressed up play doll than an actual child. She sits on the counseling couch and faces LINDY (28), a young doctor of psychology who sits in her therapist's chair.

LINDY
What are you thinking about?

MOLLY
I dunno...

LINDY

We can talk about whatever you want. I'm just here to listen.

MOLLY

But you ask a lotta questions too? You got your notebook out.

LINDY

Well, I like to keep track of everything you say. It helps me learn more about you.

MOLLY

Okay.

LINDY

I don't have to ask any questions. Why don't you ask me one?

Molly screws up her little face and thinks. Lindy waits with a patient smile. Finally--

MOLLY

Why does God make bad people?

LINDY

(taken off guard)

Oh... That's an interesting question, Molly. What do you mean by that?

MOLLY

Well, I know there's lots a bad people, and if God is good, and he makes us all, why are there bad people?

LINDY

(being careful)

Well... people believe that God gave us free will. We can choose to do what we want, and some people choose to do things that are bad.

MOLLY

That's not nice.

LINDY

No, it's not. Sometimes, people aren't nice. But sometimes... it's not that simple.

MOLLY
 (pouting)
 It should be.

Lindy wants to write in her notebook, but she restrains herself. Molly looks out the window.

MOLLY
 Momma used to tell me God makes bad people so we remember to be good people.

LINDY
 That's an interesting idea. What do you think?

MOLLY
 (darkly)
 I think God can kill them all now.
 I can remember to be good.

Lindy is stunned by this. She opens her mouth to reply but she cannot find the words.

CLICK - The recorder STOPPING.

CUT TO:

2 INT. LINDY'S HOME OFFICE - NIGHT

It is PRESENT DAY, years later.

Lindy is sitting in her home office where there are notes, folders and cassette tapes scattered all over. Lindy is in her pajamas looking tired and slightly unkempt.

She has her hand on the cassette player having just stopped the playback. She leans back in her chair and rubs her face tiredly.

The DOOR behind her opens and a man peeks in - PETE, (29) and Lindy's boyfriend.

PETE
 Burning the midnight oil?

Lindy turns to face him. Pete enters. He is an attractive, husky man who stands 6'2 with sandy blonde hair, broad shoulders. He has a disheveled, just woke up look about him. He yawns and kisses Lindy on the forehead.

PETE

It's one A.M., babe. How much longer are you going to listen to those tapes?

LINDY

I don't know. I just... I need to know if I missed something. If I could've done something differently...

PETE

You took this break to mourn. You've mourned. Caroline won't cover your clients forever. You should get back to work. Find something new to focus on.

Pete touches her shoulder comfortingly. He looks at her desktop. It is a mountain of files and papers, A folder with "MOLLY" handwritten across it sits open.

PETE

(softly)

She's gone, Lindy. It's not your fault.

Lindy can't be placated. She faces Pete. She flares.

LINDY

Yes, it is. I was her counselor, Peter. I could have done something.

Pete waits a few seconds in order to not participate in Lindy wanting to have an argument.

PETE

(sighs softly)

You need sleep. Come to bed.

Lindy swings her chair back around to her desk and pulls the cassette from the player.

LINDY

You don't understand. I can't.

Pete lowers his head sadly.

PETE

Okay... Okay. Just... maybe eat something.

LINDY
 (shortly)
 Fine.

Pete looks at her one last time, leaves and shuts the door.

Lindy rolls her eyes frustrated. Searches through the pile of cassette tapes until she finds one labeled: "Molly - 27."

Lindy puts the cassette into the recorder and pushes play.

FADE TO:

3 INT. LINDY'S COUNSELING OFFICE - DAY: FLASHBACK

MOLLY sits on the counseling couch and faces Lindy who sits in the therapist's chair. Molly is happy as she bebops her head back and forth smiling.

MOLLY
 --and after that, we had pumpkin pie. I really liked it. 'Specially because I got lots of whip cream on top. It was so good!

LINDY
 That's so great, Molly. It sounds like you had a really nice time.

MOLLY
 Yes! I did! And you know what else?

LINDY
 What?

MOLLY
 Christmas is next!

LINDY
 That's right. It is. Do you know what you're going to ask Santa for?

MOLLY
 I do! A doll!

LINDY
 (smiling)
 Oh yeah?

MOLLY
 Yep. I got lots of dolls already. Twenty-eight of them. And they're all pretty and small, like me.

LINDY

Wow. That's a lot of dolls.

MOLLY

Uh huh! I get one every Christmas!
I love them!

LINDY

Are you going to ask for anything
else?

Molly's disposition suddenly changes to annoyed.

MOLLY

Why would I want something
different?

LINDY

Well, what about a doll house?

MOLLY

My dolls live in my house. They
don't need another house.

Lindy can see the dramatic change in Molly's demeanor. The little girl has folded her arms and is frowning - mad.

LINDY

I see. What about things for your
dolls like new dresses or
furniture?

MOLLY

(snipping)

They use my furniture. And my bed.
And they stay in their dresses. I
don't let my dolls be naked. It's
not appr...appro...priate.

Lindy pauses and taps her pen on the pad in her lap.

LINDY

I see. Well, what kind of doll are
you asking Santa for?

MOLLY

(softening)

More like the ones I got. I like
the way they look -all the same,
like me. And I just give them their
own names, and we play.

LINDY
You remember all their names?

MOLLY
Yes!
(thinking)
Um, sometimes not. But I write the name on their back in black marker to remember.

LINDY
Very clever.

Molly giggles.

MOLLY
I already have a name for my new doll.

LINDY
You do?

MOLLY
Yep. I am going to name her Lindy. But not Miss Lindy, because that's you.

LINDY
Well, I am quite flattered that you're naming a doll after me, Molly. Thank you.

MOLLY
You are so nice to me, Miss Lindy. Adults are never nice to me. I don't know what I do wrong, but adults are mean. I don't ever want to be an adult!

LINDY
Me neither!

Molly giggles. Lindy tries to stand strong in changing the subject to get the 'therapy' session in the intended direction.

LINDY
Molly, can we talk about mean people for a second?

MOLLY
I dunno. I don't really wanna talk about that. I want to talk about my dolls.

LINDY
 Okay, we can talk about those too,
 but, who is mean to you--

MOLLY
 (snapping)
 NO! Dolls first!

Lindy pauses - let's Molly settle down for a beat.

LINDY
 (gently)
 Molly, if someone is being mean to
 you, I want to help.

Molly goes from pouting to sad and begins to softly cry.

MOLLY
 (tears forming)
 I'm sorry, Miss Lindy. I'm sorry
 I'm a bad girl.

Molly silently cries. Lindy reaches over and touches the little girl's shoulder. Molly moves her lips silently in some wordless conversation with herself.

LINDY
 Shh. It's okay, Molly. You are not
 a bad girl. Shh. Molly talk to me.

Molly continues to move her lips silently and doesn't hear Lindy.

LINDY
 What's going on, what are you
 doing? Molly?

The little girl just keeps crying and speaking wordlessly to herself.

CLICK.

4 INT. LINDY'S HOME OFFICE - DAY: PRESENT

Lindy has pushed the stop button and stares at the recorder. She stares at it, miserable. Lindy speaks to the pile of records, sadly and low.

LINDY
 Far, far away in the Land of Pretty
 away from the bad. That's where you
 were. Oh God, Molly. You and your
 worlds.

Lindy mulls in her thoughts. She presses FAST FORWARD on the player - numbers cycle by - STOP. PLAY.

LINDY (V.O.)
 (out of the player)
 Subject retreats to a private internal world she has dubbed "The Land of Pretty". This disassociation from reality is troublesome. I worry that she is closing herself off more and more, and if I can't get through--

CLICK - Lindy stops the player and stares.

LINDY
 Dammit.

Lindy swings her hand and hits a tape that falls to the floor. Lindy picks it up. On it is written: Subject: "Pen".

Lindy considers the tape - glances to the recorder.

Then she puts in the tape and slowly shuts the lid. She stares at the recorder then barely puts her finger on the play button and carefully presses down.

A young MALE VOICE, wicked and young.

PEN (V.O.)
 I will be rid you before you're ever rid of me, Lin-dell.

Lindy quickly pushes the STOP button and pops out of her chair.

LINDY
 I can't. I can't do this.

Lindy moves to the door, pauses for a moment, shakes her head, then walks out the door.

CUT TO:

5 INT. LINDY'S BEDROOM - NIGHT

Lindy walks in and looks at the clock. It reads "4:00 a.m."

She takes off her clothes and, realizing she does not want to wake up Pete, doesn't get into pajamas. She crawls into bed and faces away from Pete. He shifts. His arm falls gently over her. He kisses her neck.

Her eyes are wide open. Pete rolls over and climbs out of bed. He goes to the bathroom. He has to begin his day.

PETE
(tiredly)
Good night and good morning.

He leaves the room.

Lindy sits up. She wants to apologize, but he is already out the door. Lindy sighs then gets up to put her pajamas on. She debates for a moment to go into the living but instead lays back down in bed. She shuts her eyes and goes to sleep.

CUT TO:

6 EXT. COLLEGE CAMPUS - DAY

SUBTITLE: 5 Years Ago

Lindy, now 24, sits on the grass under a tree on the campus grounds. She is nose deep in her books. Pete (24), spots her and strolls over to her.

PETE
Excuse me, may I?

Pete points to the ground next to her. Lindy looks up oblivious.

LINDY
Hm? Oh, yeah, sure.

PETE
(plopping down)
It's a good looking patch of grass.
I mean, you look pretty comfy here.
Figured I'd try it out.

LINDY
(eyes in her book)
That's nice.

PETE
But for the record, I just want to
try this spot out for studying
purposes only. I have no interest
in talking to you. Gotta focus on
school.

Lindy looks up from her book to the obvious Peter. She blinks, offers him a perfunctory smile, and then returns to studying.

LINDY

Okay.

PETE

I mean, unless of course you WANT to talk or something. Idle chit chat seems like your specialty.

LINDY

Does it?

PETE

Maybe. I won't find out. Like I said, I came here to study.

LINDY

Hm. Yeah. As you can see, that's what I'm doing too, so...

PETE

Yeah, I can't be bothered either. Tough stuff.

Pete holds up a SINGLE BOOK.

Lindy goes back to reading her text book.

Pete leans back and looks at his book. He tilts it and begins working it like a puppet.

PETE

(in silly voice)

Hey, Pete, stop wasting time with this chick. Wes gots work to do.

(faux shock)

Hey now, Drafting and Design book, don't be rude.

Lindy makes no indication that she even hears him.

PETE

(in book voice)

I'ms just sayin', pal. She looks way outta your league.

The corner of Lindy's mouth twitches just a little - a smile.

PETE

Well, Mr. Book, it's a good thing I'm not even interested in her.

(book voice)

PETE
 Not even a little? Like maybe what
 her name is? I bet it's something
 weird, like Ursula or Juniper.

Lindy puts the one book down and turns to Pete looking at
 his book.

LINDY
 Mr. Draft and Design book

PETE
 (turning the book to her)
 What's up, toots?

LINDY
 (smiling)
 I'm Lindy.

PETE
 (book voice)
 Can I call ya Ursula?

Lindy shakes her head smiling. Pete lowers the book and
 grins at this pretty girl before him. He offers his hand.

PETE
 Pete. Nice to meet you, Lindy.

Lindy shakes his hand.

LINDY
 Nice to meet you, Pete.
 (adding)
 And your friend there.

PETE
 (scoffing)
 Pfft! Him? I don't even know that
 guy?
 (book voice)
 Hey! Why I oughta!

Peter tosses the book and it lands near Lindy's books. Pete
 can see they are psychology text books.

PETE
 Uh oh. You're a psych major, aren't
 you? My split personalities is
 gonna be a problem.

LINDY

No, no. I'm actually majoring in Botany. the Master Art of Floral Arrangement.

PETE

Whew, good. Those psych majors are crazy.

LINDY

So I've heard.

They smile at one another. Pete glances around, encouraged.

PETE

So, uh... Do I need to worry about any Botany study partners or sorority sister or... boyfriends showing up and wanting to sit in this very comfortable study spot? You know, cause I really can't be bothered right now. Big test coming up.

LINDY

(gives a smile)

Don't worry. You won't be interrupted.

Lindy goes back to her book, and as Pete smiles.

CUT TO:

7 INT. LINDY'S BEDROOM -MORNING

Lindy's eyes open. She is in bed. Peter is already gone for the day. The clock reads "8:48 a.m." She gets up and leaves the room.

8 INT. LINDY'S KITCHEN - CONTINUOUS

Lindy walks in and makes herself a cup of coffee. She takes a sip and then heads out.

9 INT. FRONT OF OFFICE DOOR - CONTINUOUS

Lindy stops for a second at the door and takes a deep breath. She enters.

10

INT. LINDY'S HOME OFFICE - CONTINUOUS

She eyes the tape recorder as she walks in and sits down. She picks up the cassette marked "Pen".

LINDY
 (to the tape)
 If I can't find answers through
 you, so be it.

Lindy puts her coffee cup down and hits rewind until the tape stops she takes a deep breath then presses PLAY.

INT. LINDY'S COUNSELING OFFICE - DAY: FLASHBACK

Molly sits on the couch and faces Lindy who sits in a chair. Molly is smiling and scanning around Lindy's counseling office as if she is trying to avoid eye contact with Lindy.

LINDY
 How have you been since our last
 session, Molly?

MOLLY
 Fine, I guess.

LINDY
 Fine?

MOLLY
 Some days good. Some bad.

LINDY
 What makes for a bad day?

MOLLY
 I don't want to talk about that.

LINDY
 What makes for a good day?

MOLLY
 I don't want to talk about that
 either.

Lindy realizes Molly is trying to avoid interacting and tries another approach.

LINDY
 What would you like to talk about?

MOLLY
I don't know.

LINDY
(directly)
Molly, I am here to help. You know you're here to just chat and tell me about your day. I can't help you if won't let me. Molly, what exactly would like to get from these sessions?

Molly squirms and looks at her tiny hands.

MOLLY
To get better.

LINDY
Okay. Good. Better than what?

MOLLY
Better than me.

Lindy sits in silence and waits. Molly finally looks at Lindy.

MOLLY
I don't wanna be bad anymore. I wanna be good. I wanna be better. I'm wrong, and I wanna be not wrong.

LINDY
Well, I think you are wonderful, and I don't see anything wrong with the cute, beautiful little girl in front of me. But if you think you need to change something, that's what I'm here to do. To help, right? What kinds of things are wrong with you? Molly?

Molly's head drops to look at her shoes which are now slightly banging the couch.

MOLLY
I'm not a good girl, Miss Lindy.

LINDY
What makes you think you're not a good girl?

MOLLY

I know I'm not. I think bad thoughts.

LINDY

What kind of bad thoughts?

MOLLY

(rising anger)

I...I don't want to tell you.

LINDY

(calmly)

It's okay, Molly. It's okay. You can tell me whatever you'd like to tell me.

MOLLY

I might tell you really bad things.

LINDY

In my job, I've heard lots of things. Good, bad, and everything in between. I'm not here to judge. I'm just here to listen.

Molly carefully looks at Lindy with hope in her eyes.

MOLLY

Like... like maybe my bad thoughts aren't so bad?

LINDY

(kindly)

Yeah.

MOLLY

What kinda things have you heard?

LINDY

(hesitant)

They aren't really things you should hear. I'm supposed to keep what people tell me to myself. Just like our conversations stay between you and me. But people think and say mean or bad things sometimes, but that doesn't make them mean or bad.

MOLLY

(disappointed)

Oh.

LINDY

What are some of those bad thoughts?

Molly stares at her hands, her feet swinging and banging the couch. She sighs deeply and shrugs.

MOLLY

Well... yesterday... I was trying real hard to open up a pickle jar. But it was so hard to open, Miss Lindy. I just... COULDN'T. I just wanted a pickle, but it wouldn't let me, and I wanted to throw it -- throw that stupid jar as hard as I could at the wall so I could get a stupid pickle!

Lindy waits a beat expecting more. But that's it.

MOLLY

(muttering)

Stupid pickle.

Lindy is relieved and even smiles at Molly's cute story.

LINDY

Molly, that's actually a normal stress response in that situation. That's not a bad thought. That's an okay thought to have. Plus you stopped yourself from following through with a response to anger. That's amazing.

MOLLY

There are other thoughts, Miss Lindy. Really bad kinds... I can't make them stop. But I don't want to be bad, so I need help to be a good girl. I don't want Pen to be right. I want to be the kind of girl who doesn't think bad thoughts.

Lindy's relief has now turned to concern.

LINDY

Pen? Molly, who is Pen?

Molly begins to wring her hands - realizes what she has said and begins to shut herself down.

MOLLY
I don't want to talk about this
anymore.

LINDY
It's okay, Molly. I just... You
said "Pen" tells you things, and I
just want to know who--

MOLLY
(ferociously)
I don't want to talk about this
anymore!

Molly leaps to her feet, her face contorts into a primal
sneer.

CLICK

11 INT. LINDY'S HOME OFFICE - DAY

Lindy leans back in her chair staring at the recorder.

SOUND: BUZZING - her cell on her desk vibrates. She picks it
up.

LINDY
(professionally)
Dr. Wellbrook.

PETE (V.O.)
What's up, Doc?

Lindy sighs with an appreciative smile.

LINDY
Hey you.

PETE (V.O.)
Thought I'd check in. See how
you're doing. I don't want to find
out you fell asleep behind the
wheel and drove into a ditch.
(playfully)
I really like that car.

LINDY
(laughing despite herself)
Very funny.

PETE (V.O.)
How's work today?

LINDY
 (embarrassed)
 I... didn't go in today.

PETE (V.O.)
 Aw, Lin. Hun, you gotta let this
 go. You know this isn't healthy.

LINDY
 You don't understand. Pete.

PETE (V.O.)
 (disappointed)
 You're right. I don't. I just want
 you to be okay. And I see what this
 is doing to you and I get it, I
 guess. You care, but...

He doesn't know what else to say.

PETE (V.O.)
 Okay, I gotta go.

LINDY
 Thank you got checking in. You're
 sweet.

PETE (V.O.)
 It's true.

The call ends. Lindy sets the phone aside. She sits in
 thought, but her thoughts are not for Peter. They are for
 Molly.

Lindy picks up one of the files. She looks it over. Her eyes
 drift to the recorder. She presses PLAY--

12 INT. LINDY'S COUNSELING OFFICE - DAY

Resumes back to where Lindy and Molly left off.

LINDY
 (firmly)
 Molly, please sit back down.

Molly's eyes well with tears, her lip trembling.

MOLLY
 I'm sorry, Miss Lindy. I'm sorry.

Lindy looks into Molly's face with kindness to show that she
 is not upset.

LINDY

It's okay. If you want to yell, you go right ahead and yell. But I want you to stay on the couch, okay?

Molly nods and sits back down.

MOLLY

Pen tells me that it's bad for me to think those thoughts.

LINDY

Can you tell me who Pen is, please?

Molly shakes her head, fear in her eyes. She won't look at Lindy.

MOLLY

I can't.

LINDY

And why is that?

MOLLY

(rapidly)

Cause I can't, even though I wanna, and Pen says I can't, and that makes me mad at him and makes me think bad thoughts, and I want to tell you those thoughts, but Pen tells me that it's bad for me to think those thoughts.

LINDY

If you want to tell me, you can tell me. I won't tell anyone. Not Pen, not anyone.

Molly twitches. She turns her head away as if hearing something she doesn't want to but can't help but listen to.

MOLLY

Pen says I shouldn't trust you with my words. He says... he says I shouldn't tell you things.

(pauses, listening)

Pen says you're gonna lock me up for forever.

Lindy licks her lips, her mouth suddenly dry. She proceeds carefully. She talks softly and slowly to Molly.

LINDY

I am not going to have you locked up, Molly. I don't want you locked up at all. I want you to feel better. That's why I am here: to help you get better. That's why you come to see me.

Molly is unsure who to trust - whoever she is listening to or Lindy. Molly's face grows tight, anger rising, disgruntled.

MOLLY

Pen says you will lie just to get me to tell you things. You have to get me to say things so then I get locked up.

Molly begins to slowly rock back and forth. Lindy presses softly and slowly.

LINDY

Molly, who is Pen? Is he a friend of yours, or a relative?

MOLLY

(rocking)

He's...he's my friend.

LINDY

Does he live near you?

Molly shakes her head.

MOLLY

No.

LINDY

Does he visit you sometimes?

MOLLY

(shaking her head)

Pen is always with me.

LINDY

Is... Is Pen here right now?

MOLLY

(squeezing her eyes tight)

I don't want to talk about this anymore.

LINDY

Pen is always with you, isn't he?

Molly is hugging herself and rocking back and forth, her feet swinging and banging the couch.

MOLLY

Pen keeps me safe from bad people.

Lindy tries to keep her voice soft and compassionate as Molly seems to become more and more upset.

LINDY

Well, it's very good to have someone do that or you. I'm glad you have him to keep you safe. Do you think Pen would talk to me?

Molly shakes her head vigorously.

MOLLY

No, no, no. Pen doesn't like adults. We can't bug him.

LINDY

Oh, I don't want to bug him. I just want to let Pen know that you are safe here, and that I want to protect you like he does. Maybe he and I can work together to keep you safe.

ABRUPTLY, Molly's body stop moving, she relaxes and stops hugging herself. She leans back on the couch and slowly she looks up at Lindy glaring with eyes that have turned dark, an evil grin comes over her face as the demeanor suddenly changes from female to male.

Molly's legs move to an open position, chest puffed out and hands grip her knees and a male sounding voice comes from her mouth.

Molly has become Pen.

PEN

Leave Molly alone.

(evil glare)

or I will MAKE you leave her alone.

The transformation of Molly to Pen is disturbing, but Lindy tries to keep her composure.

LINDY
You must be Pen?

PEN
Well aren't you the fucking genius
Molly thinks you are.
(voice turns more wicked)
You hear me? Leave Molly alone or
we're gonna have a problem.

LINDY
Pen, I can understand that--

Pen points a sharp finger.

PEN
No you don't understand. Your
Cracker Jack degree doesn't make
you an expert on Molly. I'm the
expert! I'm the one looking out for
her! Open your fucking ears: LEAVE
HER ALONE!

Lindy sits a moment staring at the fuming person coming out
of this child's body. Lindy clears her throat and continues.

LINDY
Maybe you aren't aware, so let me
make something perfectly clear to
you, Pen. It was Molly's choice to
come here. She came to me for help.
Maybe you don't know her as well as
you think you know her.

PEN
(a deep chuckle)
Molly also chooses to play with
dolls. She doesn't know what she
wants. She's a child.

LINDY
I want to help Molly. Maybe not
like you help her, but that's all I
want.

PEN
And why Miss Lin-dell do you think
YOU could do shit for Molly? No
one's ever done shit for her but
me. Oh I know why: Because this
isn't about helping Molly. This is
about you isn't? You are the one
who really needs help, isn't that
so?

(evil smirk)
 Did daddy come in the middle of the night without any pants and make his way inside you? Huh? Maybe its you that needs the shrink!

LINDY
 (unfazed)
 Is that what happened to Molly? IS that why you came to be?

PEN
 Ha! Oh, that's rich! Haha!

LINDY
 You're deflecting, Pen.

PEN
 I ain't deflecting! I just don't wanna hear your psycho babble bullshit anymore!

LINDY
 Well, since you aren't willing to participate in this therapy, this session is done.

Lindy rises and turns her back on Pen. He laughs cruelly and loudly for a moment and then--

The laughing ceases. Lindy turns and watches Pen's face soften and the body revert back into a female demeanor. Molly has returned.

Molly's hands cover her face as she begins to cry.

MOLLY
 I'm so sorry, Miss Lindy! I'm so sorry! I shoulda told you. I wanted to, but I was scared!

Lindy leans over handing Molly a tissue.

LINDY
 It's alright, Molly. He doesn't scare me.

Molly slowly stops crying and looks up at Lindy.

MOLLY
 He can get real mean, Miss Lindy. You don't know the things he's done.

LINDY

Don't worry. I can handle him. He's just a lot of bark. I know how to handle tough guys like that. He's not fooling me.

MOLLY

What are we gonna do?

LINDY

(sitting back down)

Molly, I want to keep having these sessions. Is that okay?

MOLLY

(nodding)

Uh huh.

LINDY

You'll keep coming, even though Pen doesn't want you to?

MOLLY

Yes, I'll keep coming. I like you. I like how you talk to me and listen to me more than... than he does.

Lindy nods, encouraged. She rises, and Molly does too.

Molly leaves the office. Lindy goes over to her desk and puts the notebook down. Lindy lets out a trembled breath and her hands shake.

CUT TO:

13 INT. LINDY'S KITCHEN - DAY

Lindy is standing in the kitchen drinking tea. She is staring out at the yard, her mind turning.

LINDY (V.O.)

(a tape recording)

There is no knowing when this secondary personality developed. Not without further sessions. It is clear that this fracture of identity is from abuse or violence, and I... I need to dig deeper...

(a heavy sigh)

God, what am I doing? These cases are so rare. I don't... Nothing in school prepared me for this. Not

LINDY (V.O.)
 like this. Everything was so much
 simpler...
 (pause, composes herself)
 Subject is a victim of dissociative
 identity disorder. I will continue
 to probe...

The recording fades away. Lindy sets her tea down and stares
 out the window.

LINDY
 Everything was so much simpler...

14 EXT. COLLEGE CAMPUS - DAY: 5 YEARS AGO

Lindy is seated at a table, studying as always.

Pete plops down suddenly causing her to jump, startled.

PETE
 Hey! What's your favorite color?

LINDY
 (breathless)
 Jeez! Peter!

PETE
 It's a standard question. What's
 your favorite color?

LINDY
 I am in the middle of something
 here.

PETE
 You're always in the middle of
 something. I am trying to be cute
 in a pathetic attempt to try and
 get you into me.

She raises an eyebrow at the phrasing.

PETE
 (Catching himself)
 Okay! Poor phrasing! Maybe it was a
 Freudian slip. You tell me.
 Favorite color.

LINDY
 (placating him)
 Razzmatazz.

PETE

Is that even a color?

Lindy stops and hands Pete her dictionary and goes back to her book. Pete looks up the word. She tries not to smile.

PETE

I'll be damned; it is a color. So what's your favorite...

LINDY

SHHH! I am trying to study here.

Lindy hides her amusement and keeps her head down in her book.

Pete grabs up a bunch of her text books and puts them on the other side of his body. Lindy tries to grab for them but he is too quick.

LINDY

Hey! Give those back! I have to have those. I have tests...

PETE

Nope. Not until you answer my questions.

He pulls out a pencil and notepad.

LINDY

Are you taking a survey?

PETE

Kinda.

Lindy gives Pete a fake glare with a slight smile.

LINDY

Okay, fine. I will answer your questions, psycho. Just give me my books back!

PETE

Thank you. What is your social security number please.

LINDY

What!

PETE

I kid! I kid! Hee hee. Okay, so, what's your favorite food?

LINDY
Chocolate chip cookies.

PETE
No, a real food. Like lasagna.

LINDY
I like lasagna.

PETE
Is it your favorite?

LINDY
Sure.

PETE
You're telling me you don't have a favorite food?

LINDY
Do you have a brand of clothes?

PETE
That's not the same; you have to eat.

LINDY
You have to wear clothes.

PETE
Sure, yes, you have to.... But it's... okay, ya got me, miss smarty pants. Your illogical logic eludes me.

LINDY
Maybe because I spend more time studying than taking ridiculous surveys.

PETE
Hey, my surveys are not ridiculous. And besides, I'm majoring in surveys.

LINDY
Oh really?

He turns the pad around to show a page of doodles. He smiles, turns it back around and points at it seriously, resuming his survey.

PETE

What's your favorite kind of date?

LINDY

(sarcastic smile)

Um, the kind where I'm alone.

PETE

Interesting. Interesting. And...
where do you like to go on your
alone dates?

LINDY

The bookstore... or the park.

PETE

Hm. I notice you like to go be
alone to places where there are
people? Very interesting...

Lindy smiles and Pete shakes his head in mock seriousness.

PETE

Favorite animal?

LINDY

Cats.

PETE

Cats?

LINDY

Yes, cats. Four legs, fur, makes a
meowy noise?

PETE

I know what a cat is. I just
expected you to say something
like... aardvark.

LINDY

Aardvark? Whose favorite animal
would be an aardvark?

PETE

Someone whose favorite food is
chocolate chips and lasagna and
goes on dates alone to places with
crowds.

Lindy goes to make a remark back but Pete interrupts her.

PETE
 Favorite season? And you have to
 pick one.

LINDY
 (sarcastic smile)
 Hunting.

PETE
 Hunting is not a... Okay, I like
 that. Let me just make a note of
 that right here by the picks nose.

LINDY
 (reaching for the pad)
 I do not!

Pete pulls away laughing - fending her off.

PETE
 Almost done! Easy now! Favorite
 sport?

LINDY
 Mmmm...that would be none.

PETE
 None? How can you not like at least
 one sport? Don't answer. I don't
 need some analogy question about my
 favorite Barbie doll.

Pete hands her back her books.

PETE
 (professionally)
 Thank you, Miss Wellbrook. That is
 all I have today. We will have your
 results within the week.

Lindy smiles grabbing her books back and puts them in her
 book bag for safe keeping.

LINDY
 Thank you.

Lindy looks at the time. Pete sits there still relaxed
 watching her.

PETE
 Oh, just one more question.

Lindy looks at him.

PETE
 Would you let me take you out
 sometime?

Lindy pretends to think about it as she stands and shoulders
 her backpack.

LINDY
 (big smile)
 Yes.

PETE
 (surprised)
 Really?

LINDY
 Yes, Peter, I will really go on a
 date with you.

Pete looks surprised, then composes himself. His face glows
 in happiness. Lindy walks off to class.

15 INT. LINDY'S DINING ROOM - NIGHT: PRESENT

Lindy and Pete are eating dinner but neither one of them are
 talking to each other. They don't make eye contact. Lindy
 has her laptop with research. Peter glances up from his
 plate. He is beginning to grow concerned with how much she's
 thrown herself into this closed case.

LINDY
 I was going through a portion of
 the tapes today that I've been
 avoiding going through, and I think
 I'm on the right track. Starting
 from the beginning and working to
 the last few sessions...

PETE
 (attempting)
 Got a new sweater today. Best color
 they had: razzmatazz.

Lindy keeps looking at his laptop but answers her.

LINDY
 (not hearing him)
 That's nice.

PETE
 (hamming it up)
 And then, you won't believe this,
 Greg was wearing the same sweater

PETE
today. Everyone thought we were
twins.

She nods. She isn't listening.

PETE
So we've decided to switch
identities, and as you can see, I'm
actually Greg. Pete's probably
sleeping with my wife by now.

LINDY
I'm sorry, hun. What did you say?

PETE
(a sad smile)
Don't worry about it.

She nods and returns to the computer. Trying to have
conversation would be futile. Peter sadly goes back to his
plate.

CUT TO:

16 INT. LINDY'S COUNSELING OFFICE - DAY: FLASHBACK
Molly is seated on the couch, Lindy opposite her.

LINDY
You look tired.

MOLLY
Pen's mad at me.
(now pouting)
I'm mad at him too, though. He
wasn't going to let me come today,
but I told him I was gonna, and I
wanna get better. So I told him to
just let me.

LINDY
That's so great, Molly. I' glad
these visits have been encouraging
you to be in control.

MOLLY
(happy)
I'm doing real good! And Pen hasn't
been being as bossy all week!

LINDY

Good. Very, very good. Let's see how far we can get today, without any interruptions from Pen.

MOLLY

Okay.

LINDY

I think the best thing to do would be to talk about something that makes you happy.

MOLLY

(big smile)

Oh, my dolls!

LINDY

Yes, that's right; we were going to talk about your dolls. Tell me about them.

Molly sits up all excited.

MOLLY

Oh, Miss Lindy, they are all so beautiful. They have brown hair like me with white skin, but theirs is hard. Mine's soft skin. Oh, and most of them have curls and brown eyes like me, too. I have twenty-eight dolls, you know.

LINDY

I remember. That is a lot of dolls.

Molly giggles.

MOLLY

I LOVE my dolls, Miss Lindy.

LINDY

Do you have a favorite doll?

MOLLY

Oh yes. Tabitha. I've had her since I was a little, little girl. She and I talk all the time.

LINDY

Does she talk back?

MOLLY

(laughing)

No, Miss Lindy. She's a doll. Dolls don't talk. They just listen, and I pretend she talks back.

LINDY

I see. What kinds of things do you tell Tabitha?

MOLLY

Ummm, I dunno. Lots of things. We plan parties and tell stories and I talk to her about my dreams and she listens. And I talk to her about bad people sometimes, but mostly we go on adventures in the Land of Pretty. And she always listens to me and makes me laugh. And I can always give her hugs, like Momma used to hug me. And Tabitha always says nice things to me. She is the best doll ever, Miss Lindy!

LINDY

Well, I can see why Tabitha is your favorite. May I ask what Pen thinks of Tabitha?

Molly's demeanor changes to seeming perturbed.

MOLLY

He says we act stupid.

LINDY

That's not very nice.

MOLLY

I just tell him he's being mean. And...

(she bites her lip)

And last time, I told him he was being stupid.

LINDY

Oh? And how did he like that?

MOLLY

Oh, he didn't, but I don't care. We're in control, right Miss Lindy? I tell him, "No!" And he gets all mad and yells at me--

(she gets sad)

MOLLY
And then he takes control back.

Lindy nods, considering the girl.

LINDY
Molly, can you control Pen at all?

MOLLY
I don't think so. I've been trying, but... I think he just lets me win sometimes to fool me. And to fool you into thinking this is working.

LINDY
So, Pen still just arrives whenever he feels like it?

MOLLY
I don't ask him to come. He's just there. But it's okay, I guess. He comes sometimes when I need help.

LINDY
I understand. He's like a bodyguard, right?

MOLLY
Like a knight in the stories.

LINDY
What does he do?

MOLLY
When people are mean to me, he scares them away.

LINDY
That's very good of him.

MOLLY
Yeah. Sometimes I feel bad, though, because he can be really, really mean when he chases people away, and they don't know.

LINDY
They don't know?

MOLLY
The words I'm speaking are Pen's.

LINDY

I see. So then people think it was Molly saying those mean words, they get upset with you?

MOLLY

Yeah.

LINDY

That must make it hard to have friends.

MOLLY

Oh, I don't have friends, Miss Lindy. Pen says not to trust anyone. Don't have friends.

LINDY

And what does Molly say?

Molly stops to think about how to form her own opinion.

MOLLY

I don't know. I...I see other people have friends, and they smile and laugh. But Pen says they're just pretending.

LINDY

Do you smile and laugh with Pen?

MOLLY

No. We don't do that. I do with Tabitha though!

LINDY

I was thinking. Maybe you could bring Tabitha next time and that could make you feel better if we talk about sad things?

MOLLY

Yes! Oh, Tabitha would love that. She is so much fun. We laugh. You will see, Miss Lindy, she is the most beautiful doll ever!

LINDY

I look forward to meeting her.

MOLLY

It'll be so much fun! You two can be friends, and then you'll be

MOLLY
 friends with me and Tabitha, and
 we'll all be friends together!
 And... and...
 (she trails off)
 Uh oh.

Molly looks scared and looks around her body as if looking for something lost.

LINDY
 What's wrong, Molly?

MOLLY
 It's Pen. He's... mad

LINDY
 Why is he mad?

MOLLY
 Because you're trying to take me
 away from him and pretending to be
 my friend and - and - and...
 (to herself)
 I'm sorry, Pen...
 (she shudders)
 He's not talking to me.
 (calls out)
 Pen! I'm sorry! I'm not trying to
 replace you! Where are you! Talk to
 me!

Molly is in hysterics. Lindy reaches out to settle her down
 - to keep her on the couch.

LINDY
 Molly, relax. It's okay. Just take
 a breath.

MOLLY
 PEN!!

CLICK

17 INT. LINDY'S HOME OFFICE - DAY: PRESENT

Lindy sits at her desk and holds the tape recorder button
 down. Pete is standing at the door.

PETE
 Hey.

She didn't know he was there. She starts and looks to him

LINDY

Hi.

PETE

That was some pretty intense stuff.

LINDY

Yeah.

PETE

I'm sorry this is consuming you. I wish you could find closure.

Lindy shakes her head.

LINDY

I don't understand her. Each session she would get a little closer to recovery and farther away from Pen. I thought...

PETE

You could fix her.

Lindy leans onto the desk, irritated.

LINDY

I was getting through to her, but she was so damn dependent on that son of a bitch.

PETE

Whoever that guy was, he's to blame for that poor little girl's condition. You have to stop blaming yourself.

Lindy rubs her face. She is exhausted.

PETE

Can I get you dinner?

She looks at the time. It is past 8pm.

LINDY

(apologetic)

It's so late. Did you eat?

Pete shrugs he walks to Lindy and touches her cheek.

PETE

I tried getting your attention about two hours ago, but I don't think you heard me.

She grips his hand.

LINDY
I'm sorry, Peter. This case and
everything going on, I...

PETE
(sad but supportive)
I know.

LINDY
(trying)
How was your day?

PETE
It was fine. Lin...

She looks up at him. He is nervous, but he has to say it..

PETE
Why didn't you give those tapes to
the Mental Health Board for their
investigation?

Lindy freezes and is obviously shocked at the question - a question she knows is completely valid. She takes her hand away slowly. She is ashamed.

LINDY
I gave them all her files. It's the
same information.

Pete knows it's not true.

PETE
Really?

LINDY
(she knows it;s not true)
Yes.

Lindy stumbles for thoughts and then blurts out defensive, rationalizing--

LINDY
The files are cut and dry. These
recordings... I don't know. I may
have missed something. I may have
missed something that I didn't
catch the first time around, but
they will, and then what? I LOSE
everything I have worked so damn
hard for! If I can figure out what

LINDY
 happened - figure out why she did
 it, then I'll hand over the tapes.
 I can say I had them in storage and
 say that I only just found them.

Lindy looks at Pete desperate for empathy. Pete looks down
 at his feet.

PETE
 It wasn't your fault. You know
 that. The Board knows it. It was
 just something that happened. No
 one blames you. Her suicide was not
 your fault.

Lindy's face turns to shame and she sinks in her chair.

LINDY
 I need to know for sure.

Pete looks away sadly. She's obsessed. He's losing her to
 this thing. He doesn't know what to say anymore.

PETE
 I'm heading to bed. Try to get a
 little sleep, okay?

LINDY
 Peter...

He walks out of the room leaving her alone with the
 mountains of papers and materials. She stares at it all.

FADE TO:

18 INT. LINDY'S COUNSELING OFFICE - DAY: FLASHBACK

Lindy sits ready in the counselors chair as Molly walks
 in. She holds a porcelain doll tight to her chest that looks
 remarkably like Molly. Molly plops on the couch with an
 exaggerated pout making sure to not look at Lindy.

Off near the wall is a small table and a play TEA SET.

LINDY
 This must be Tabitha?

Molly doesn't respond.

LINDY
 She is beautiful. Can I see all of
 her?

Molly still not looking at Lindy. She holds the doll with both hands and holds the doll out towards Lindy.

LINDY

Wow, you two look like sisters.

Molly gives a slight smile. Molly pulls the doll back and kisses the top of it's head.

LINDY

Molly why don't you put Tabitha next to you, and then we will start our session. Is that okay?

Molly places the doll to the right of her.

MOLLY

(whispering)

Sit right here, Tabitha. Behave.

Lindy waits for Molly to get situated.

LINDY

Molly what's going on?

MOLLY

Miss Lindy, I want him to go. I don't like him anymore. He's mean.

LINDY

Pen?

Molly nods,

LINDY

I do agree, Pen does seem to be a little mean at times. Most times.

MOLLY

Now he's being mean all the time.

LINDY

(carefully)

Would you like to make him go away.

MOLLY

Yes please.

LINDY

(very delicately)

Because we can. We can move beyond just compartmentalizing him and what he does for you and try to

LINDY
lock him away for good. But you
have to do a lot of the work,
honey. It's up to you.

Molly sneaks a look at Lindy and nods.

MOLLY
Yes, please.

LINDY
There are some things I can teach
you. Methods you can use so Pen
wouldn't have to protect you. You
can protect yourself. How does that
sound?

Molly looks up at Lindy excited and smiling.

MOLLY
Oh yes! That sounds amazing! How do
we do that?

Lindy pulls a set of notes from under her notebook. She
smooths them out on her lap and clears her throat. She is
ready to accept this monumental step.

LINDY
First we...

PEN
(shouting)
Leave her alone!

Molly has turned into Pen and grips the couch cushion. Lindy
jumps in surprise at his sudden appearance. He is pissed,
but he is also fighting to maintain control of Molly's body.
He lashes out and knocks Tabitha to Lindy's feet.

Lindy is frightened by the aggression of Pen, but she is
determined.

PEN
You hear me, you bitch! You stay
the hell away from her! We're done
with your shit!
(fighting for control)
You - grrrrah - You stay away!

LINDY
Hello Pen. Do you mind? I was
speaking with Molly.

PEN

(struggling still)

About me! And I don't like - nnggh - repeating myself. And honestly, I'm - grrrrrr - getting real sick of having to warn you. Stay away from Molly, or I will keep her away.

LINDY

Molly, are you there? Can you hear me, Molly?

MOLLY

Miss Lindy?

PEN

You can't have her. She's mine. She needs me to stay!

Picking up the doll.

LINDY

Tabitha and I are going to have some tea and cookies. Would you like to join us, Molly?

PEN

Shut up! Shut up! Shut up!

MOLLY

Miss Lindy, help me.

LINDY

Tabitha is so excited about have tea and cookies.

MOLLY

Tabitha!

PEN

You think you're so fucking smart. You - grrrrrr - wont rid of me. They have all tried. Even the meds can't stop me!

(evil smirk)

They just push Molly around. And I don't like that shit! I put an end to that shit! I'm staying. It's you who's going, Doc!

Pen glares at Lindy evilly. Lindy is maintaining composure.

LINDY
Molly, would you like sugar cookies
or peanut butter?

MOLLY
Pen stop it now. Go away!

PEN
Molly, you need me! I can't! Doctor
Lindell will go before I do. You
know how this ends.

MOLLY
No, Pen, stop! Stop it now!

LINDY
Molly do you want sugar in your
tea?

Pen is growing more enraged.

PEN
She doesn't want your piss tea. She
hates you! Molly just pretends.
Don't you get it? She doesn't need
you!
(yelling)
She HATES you!

Suddenly Molly's body falls to the ground convulsing wildly.
uncontrollably as Molly screams. Lindy leaps to her feet and
falls to protect the child from her apparent seizure.

Moll's fit stops, she falls completely still and lays there
unconscious.

LINDY
Molly? Molly can you hear me?

The counseling office door swings open and JORDAN, Lindy's
secretary runs in.

JORDAN
(sacred)
Dr. Wellbrook?

LINDY
I don't know Jordan.

JORDAN
Should I call 911?

LINDY
Just hold on.

Molly's eyes open up and she smiles up at Lindy.

LINDY
Molly, my God. Are you okay?

MOLLY
Oh yes! I'm just fine. May I please
have a sugar cookie?

Lindy gives a huge sigh of relief smiling and helps Molly up. Jordan stand uncertain. Lindy waves him off. Lindy is shaken, but Molly is all smiles and joy.

LINDY
Yeah... yeah, you can have some
cookies.

Molly grabs Tabitha goes and sits at the table with the iced tea and cookies and acts as if nothing happened. Lindy's relief turns to concern.

CUT TO:

19 INT. LINDY'S KITCHEN - NIGHT: PRESENT

Lindy walks into the kitchen as Pete pulls out pots and food to make dinner. Lindy is still in her pajamas and looks exhausted and unkempt.

LINDY
Do you need some help?

Pete scans over the food he has laid out for preparation.

PETE
No, it's fine.

LINDY
Are you sure? Can I cut something
up for you?

Peter looks at her. He smiles a little. He can see she's trying to make an effort.

PETE
Yeah, cool. You wanna make the
salad?

He points to the counter behind him with the food laid out to make a salad. Lindy walks over looking at the food then pulls out a knife from a knife block. As she cuts a tomato it squishes. She gets splattered, Peter looks at her and smiles. She looks cute.

LINDY

Oh.

PETE

(grinning)

That's a paring knife.

He pulls out another knife and lays next to the tomato.

PETE

Try that. Don't lose a finger. I prefer blood in soup, not my salad.

Lindy smiles. They are flirting. It's nice. Pete goes back over to the counter to prepare dinner.

LINDY

Different knives to cut different things.

PETE

Yep.

LINDY

Back in my day, a knife was a knife.

PETE

Yes, but after the dinosaurs went extinct, chefs started developing new knives.

LINDY

(gasping)

Are you calling me old! I am three months older than you, Grandpa!

PETE

(winking)

Still makes you older.

Lindy kicks him in the butt. He jumps with a girlish squeal and keeps making dinner.

She stops to watch Pete who looks like an orchestra conductor as he's throwing spices around.

LINDY
How did you get so good at this
anyway?

PETE
Practice.

LINDY
How have I not noticed before?

PETE
You've been distracted.

LINDY
(to herself)
For how long.

But he's heard her. He shrugs sadly.

PETE
Awhile.

Lindy stands silent and Pete resumes to what he is doing. She goes from sad to irritated. Passive aggression leaks out, slowly ruining the moment.

LINDY
You practice and focus. You want to
get things right... Takes
concentration to make sure you're
doing your job right. Right?

PETE
Yeah... What are you getting at--

LINDY
You care, is all. About what you're
doing. You want to make a good
meal.

Pete stops what he is doing wipes his hands clean and turns off the oven and stove. He faces Lindy.

PETE
I'm not doing this.

LINDY
Not doing what?

PETE
You're frustrated. I get it. But
I'm not going to apologize because
I think you're obsessed with a case
that is closed and done with.

LINDY
I didn't say anything.

PETE
Yeah, you did. And it's so typical
you. I try to get through, and you
just put up your walls. You focus
on the only thing that matters: the
work.

LINDY
I was talking about cooking.

PETE
No, you weren't. And it doesn't
take a psychologist to know passive
aggression when I hear it.

Pete grabs his car keys and heads towards the living room.
Lindy follows him in. She is hyper defensive now.

LINDY
Peter, I'm sorry. It's Molly. Okay
Yeah, I'm obsessed! I admit it. Why
is that a bad thing?

He stops at the door. Shakes his head.

PETE
It's not just this case. It's just
boiling over because of this case.
(sadly)
I'm going for a drive.

Lindy walks over to the window and watches as he pulls out
of their driveway and speeds off.

LINDY
(to herself)
Wow that just happened. I can see
now why you created the Land of
Pretty, Molly...

Lindy's eyes grow wide with realization.

20

INT. LINDY'S HOME OFFICE - CONTINUOUS

She walks in and fumbles through the tapes on her desk. She
picks up one titled "Land of Pretty". Lindy sits down and
puts the tape in the recorder and presses play.

21 INT. LINDY'S COUNSELING OFFICE - DAY: FLASHBACK

Molly wags her feet happily. Lindy has her note pad.

LINDY

Molly, can I ask you about something you've brought up a few times?

MOLLY

Sure.

LINDY

You have mentioned a couple times a place you call "The Land of Pretty." Can you tell me about that?

MOLLY

I don't know. It's my special place. Pen doesn't even know about it.

Molly picks up her doll Tabitha and talks to her silently.

MOLLY

Tabitha said it would be okay to tell you.

LINDY

Thank you, Tabitha.

MOLLY

She said you're welcome. The Land of Pretty is where I go when I need to. I'm the princess there, and there's unicorns. A pink castle. And I rule over the fairies there.

LINDY

That sounds amazing.

MOLLY

It is!

LINDY

Can you maybe tell me about the first time you visited the Land of Pretty?

MOLLY

Oh yes! I don't know how old I was, but it was Momma who told me a

MOLLY
 about it. She bought me my first
 doll. Momma told me how they came
 from the Land of Pretty and could
 take me there whenever I wanted.
 And sometimes, she'd tell me to go
 there too, and I'd go off...

Molly's smile wavers.

LINDY
 Are you okay, Molly?

MOLLY
 Yeah. It's just sometimes I miss my
 Momma a lot.

LINDY
 Do you want to talk about it?

MOLLY
 No. She's dead. I don't want to
 talk about that.

It is blunt, sad. Lindy doesn't want to push.

LINDY
 Okay, we don't have to talk about
 that. So can you go to the Land of
 Pretty any time?

Molly nods her head.

LINDY
 Can you go there now?

Molly nods her head.

LINDY
 Do you think you could go and then
 tell me about it while you are
 there?

MOLLY
 I don't know. I've never done that
 before. I'll try.

Lindy nods to Molly who sits up straight and closes her
 eyes.

MOLLY
 Are you ready Tabitha? Okay... Land
 of Pretty here I am. May I enter

MOLLY
 from where I stand? For I am the
 princess of Pretty Land. Open the
 door and let me in.

Molly's body goes limp, and her mouth begins to move as though she is speaking, though no sound comes out.

LINDY
 Molly? Molly, can you hear me?

Molly is in a complete comatose state. Her eyes move behind her eyelids, and then she smiles and laughs. Lindy sits back discouraged, realizing she can't talk to Molly in this state but decides to try again.

LINDY
 (talking louder)
 Molly can you hear me? Molly?

Molly keeps smiling. There is joy in her face. Innocence.

Lindy watches the serenity on the girl's face and shakes her head. She begins to write notes in her pad.

CUT TO:

22 INT. LINDY'S HOME OFFICE - DAWN: PRESENT

Lindy wakes up on the couch in her office. She has slept there - fallen asleep listening to the cassettes. She rubs her face and stretches. She walks to the hall.

LINDY
 (calls out)
 Pete? You home?

23 INT. LINDY'S KITCHEN - CONTINUOUS

Lindy walks into the kitchen and spots a post-it note on the kitchen counter. She walks over to it and reads.

"Dinner is on a plate in the fridge. Microwave for 2 minutes. Went to watch the game with the guys XO."

LINDY
 "The guys?" Since when do you have
 'guys'?

Lindy grabs her cell phone and scrolls to Pete's number. She hesitates and then decides not to call him.

She grabs the plate from the fridge and microwaves it.

24 INT. LINDY'S LIVING ROOM - LATER

Lindy walks into the living room, full from her meal. She sits down on the couch and eyes a photo album under the coffee table. She pulls it out, opens it and flips through the pages.

The album is filled with pictures of her and Pete smiling and happy during their college days. Lindy flips through the pages and as she flips their smiles become less and less.

She closes the album.

CUT TO:

25 INT. LINDY'S COUNSELING OFFICE - DAY: FLASHBACK

Lindy sits and facing Molly who has become Pen. Lindy's face is stern as she stares down the smirking evil child.

LINDY

Pen, you're time here is limited. You know Molly is growing stronger every session. She's outgrowing you. If you truly care about her, you'll stop fighting this.

PEN

Oh Lindell, you are so wrong.

Pen laughs.

LINDY

Do you thrive on hurting this child?

PEN

I don't hurt her. You're the one who hurts her. So caught up in your obsession with the case. You don't even see it. It's more about you succeeding and less about Molly getting better. Sad really.

LINDY

You can throw all your words at me but they and you are just that words. Nothing more. Molly is more and more capable of suppressing you.

PEN
Go ahead and believe your psycho
babble.

LINDY
I will, and you will not have power
over Molly once I'm done.

PEN
I will always be the power.

LINDY
I'm here to unplug you.

PEN
(sternly)
Over my dead body.

Pen gives Lindy an evil glare.

LINDY
(sternly)
If that's what it takes.

Pen's face turns infuriated and suddenly he lunges at Lindy and grabs her neck and begins to strangle her. Lindy is caught off guard but struggles to wrestle the child off of her.

PEN
You killed her! You killed my
Molly! I'm going to kill you!

The door opens, and Jordan comes sprinting in. He attempts to pull the child off, but she has the strength of an adult--

CUT TO:

26 INT. LINDY'S LIVING ROOM - NIGHT: PRESENT

Lindy sits there touching her neck. She takes a moment to calm herself down.

Lindy reviews notes on her desk and she hears Pete come home from work.

Lindy anticipates him coming thorough the door to talk or say hi, but it is SILENT. Lindy pauses her work and gets up.

27 INT. LINDY'S LIVING ROOM - CONTINUOUS

Lindy walks in and finds Pete on the couch. He types on his laptop, still in his work clothes.

LINDY

Hey.

Pete keeps typing away excitedly.

PETE

Hey. Sorry I have a big meeting tomorrow with a company that may possibly be one of our biggest accounts. They're eyeing us to take over their entire marketing load, and it'll be amazing if we can land this. I'm going to have to go back to work tonight after I get this thing done.

LINDY

Oh. Okay. Is there anything I can do to help?

Pete stops and looks at Lindy confused.

PETE

What? Oh, no-no, I'm good. I guess cross your fingers, toes, eyes, whatever you got!

LINDY

Sorry. I'm not sure what to say. You seem excited.

PETE

I am!

Pete closes the laptop and puts it back in the bag. He hops over to the kitchen.

Pete pulls out a frozen meal. He turns the oven on. Lindy walks in behind him.

PETE

When this thing--
(points to oven)
--beeps that means its ready for this.
(holds up frozen meal)
This goes inside for 30 minutes.
Cool?

LINDY

Ice cold.

Pete gives a thumbs up.

PETE

Wish me luck. And, please don't
burn down this place. This is where
I keep all my stuff.

LINDY

(rolling her eyes)
My hero.

PETE

Don't wait up!

Pete leaves the kitchen and zips out the front door.

Lindy waits a moment then shuts the oven off.

She puts the frozen meal back and makes a bowl of cereal and
heads back to her home office room.

28 INT. LINDY'S HOME OFFICE - CONTINUOUS

Lindy sits in her desk chair and looks at the tape recorder
while eating. Grudgingly she leans forward and pushes the
PLAY.

29 INT. LINDY'S COUNSELING OFFICE - DAY: FLASHBACK

Lindy sits in front of Molly who is now Pen.

LINDY

Pen, I want to have a nice talk
today. This is likely the last time
you'll be allowed to come out so
freely. You know that. I want you
to open up. Let me help you like
I've helped Molly.

PEN

You know it wouldn't be hard for me
to find out where you live.

LINDY

Considering eighty percent of my
life is spent here in my office,
knowing where I live is not that
big of a deal.

PEN

Yeah, but your loved ones don't live here.

Lindy laughs humorlessly.

PEN

It won't be funny when you come home and find them dead.

Lindy offers a banal smiles.

LINDY

If that did happen, which it won't, but if it did they would arrest Molly and lock her away forever.

PEN

It'd be worth it.

LINDY

You know your name, Pen, it's not really a tough boys name.

PEN

My name's Pen because I write my own rules.

LINDY

Well now isn't that clever.

PEN

You think you're so fucking smart. But you don't know nothing about Molly. You don't know about her past.

LINDY

I know I will help her get better.

PEN

No one who's as messed up as Molly gets better, you stupid bitch. We are fine the way we are, and I can only warn you so much.

LINDY

Do you want to share this "past" with me? Let me decide if it's as all consuming as you'd like to believe.

PEN

I ain't telling you shit.

LINDY

Very well. Molly, can you please come back? Pen's not going to work with us. He's not going to help you get better, ever. We tried, but he has to go.

PEN

(beginning to struggle)

She lies you know? Everything she tells you Lindell is a lie, and you are too arrogant to see it.

LINDY

Molly. I'd like to see you now.

PEN

(grunting to hold on)

Errrr... You... stupid...

LINDY

Goodbye, Pen.

The little girl's body shifts. Molly returns.

MOLLY

Hi, Miss Lindy.

LINDY

I'm sorry, but Pen isn't going to cooperate with us.

MOLLY

I know. He had his chance.

LINDY

Are you sure you want him gone?

MOLLY

Yeah, I think so.

LINDY

You think?

MOLLY

I know. Or I think I know. I mean... I don't know. I'm sorry Miss Lindy. It's still confusing.

LINDY
What's confusing?

MOLLY
You've shown me how strong I can be
when I am on my own, but... but
what if something really bad
happens again? I can't have you
there. I can have Pen though.

LINDY
Is this about the past Pen like to
talk about?

MOLLY
I mean, some times he's mean. But
he helped me get away from the bad
man. What if there's another bad
man and I don't know.

Lindy's eye grow wide. This was the truth she's been
seeking.

LINDY
(gently)
Molly what bad man?

MOLLY
I'm not supposed to talk about it.

LINDY
It's okay, It's just you and me.
Who was this bad man?

MOLLY
I, I don't know. We just called him
the Bad Man. Momma and me. He was
bad to Momma. Gave her black eyes.
Yelling. He was always mad.

LINDY
Sounds like a very bad man.

MOLLY
Yeah. Then he got really bad. After
Momma died.

LINDY
How did she die?

MOLLY
I don't know. I think it was
cancer. Momma had been sick all the

MOLLY

time. Then she got really sick one night, and an ambulance took her away. She never came back home, and I never saw my Momma again.

LINDY

Not even at her funeral?

MOLLY

No, no there wasn't one of those. No. I remember there were the police people. They were really nice. They asked me questions about the Bad Man, but I didn't tell the truth. The Bad Man said if I ever told anyone the bad things about him he would kill me, and that scared me.

LINDY

That is scary. He sounds really bad. What happened to the bad man?

MOLLY

Pen made him go away. One day, one of the Bad Man's friends was trying to do bad things to me, and Pen was suddenly there. I didn't know Pen's name or who he was. Pen just showed up and pulled out a knife and stabbed the bad guy, and he was screaming and screaming. There was blood everywhere. Then there was a police man who helped me.

Lindy is staring at Molly with shock and intrigue.

LINDY

Did Pen kill that man, Molly?

MOLLY

No. He just made him stop. That's what Pen does. He makes the bad stop.

LINDY

But then Pen also makes bad happen?

MOLLY

I know. That why it's confusing.

Lindy stares at the little girl.

CLICK.

30 INT. LINDY'S HOME OFFICE - NIGHT: PRESENT

Lindy has finished her last bite of cereal staring at the recorder. Lindy looks at the clock. It reads "2:00am." She checks her phone for a call from Pete who is still out.

Lindy texts Pete.

INSERT SCREEN: Are you still at work?

INSERT SCREEN: Pete: Yeah. You okay?

INSERT SCREEN: Yeah. Just checking in on you.

INSERT SCREEN: I'm good. You get some sleep.

31 INT. LINDY'S BEDROOM - MORNING

Lindy wakes up in the morning and hears Pete making coffee.

She gets out of bed.

32 INT. LINDY'S KITCHEN - CONTINUOUS

Lindy walks in and Pete moves around in an excited pace.

LINDY

So today's the big day huh?

PETE

Oh hey! Look who's up before noon!
 Yep, today's the day. I got a
 million things to check before we
 do it, but we're feeling great.

Pete scurries to grab all his work things, and then heads for the door.

LINDY

Good luck.

He pauses and turns back to her. She is standing there tired and sad. He walks over to her and plants a KISS on her forehead.

PETE

Hey, you good?

She shakes her head.

LINDY
I don't know.

PETE
(tilting her face to his)
Try to do something else today.
Anything else besides that stupid
case. Get out of the house. Get
some sun. Okay? And when I get
home, we'll either celebrate my
success or my dismal defeat. Okay?

She smiles at him and nods.

He kisses her again and heads for the door - gives a slight
wave goodbye and leaves. Lindy's face turns disappointed.
She makes herself a cup of coffee.

33 INT, LINDY'S BATHROOM - MORNING

Lindy stands in front of the mirror and examines herself.
She looks exhausted.

LINDY
(to herself)
Oh good God. When did this happen?
No wonder Pete ran out the door!

34 INT. LINDY'S KITCHEN - EVENING

Lindy has spent the day preparing for a celebratory dinner
for Pete. She is clean and wears makeup and a little black
dress.

The table is set with wine and food and fresh bouquet of
flowers.

Lindy sits at the table and checks her phone. Pete is
running late. Worried, Lindy calls Pete who picks up. There
is a loud NOISY background.

PETE
(shouts)
Hello?

LINDY
Hey, I was worried. What's going
on. How did it go?

PETE
(shouts)
What?

LINDY
How did the thing go?

PETE
Oh, Lin! It went so great! We got
the deal and we're out celebrating!

Lindy says nothing. A hurt look washes over her face.

PETE
Okay I gotta go the guys calling
for me. Don't wait--

Lindy hangs up the phone. She throws her phone on the table
as tears roll down her cheeks.

CUT TO:

35 INT. LINDY'S COUNSELING OFFICE - DAY: FLASHBACK

Molly and Pen are fighting with one another going back and
forth. When Pen talks he looks straight at Lindy. He is
fighting to keep control, but Molly is WINNING--

PEN
Molly doesn't want you knowing the
truth.

MOLLY
Shut up Pen!

PEN
Molly has to keep her secrets!

MOLLY
Shut up!

PEN
She will find out, Molly! She will
learn your lies! She's gonna lock
you away!

MOLLY
You're the liar, Pen. You're mean.

PEN
She will dump you on the curb like
all the rest! People can't handle
you! They don't understand what you
are! It's always been that way!

MOLLY
I can't hear you!

Molly puts her hands over her ears. Pen throws the hands down.

PETE
(struggling to stay)
If you push me away... you'll have no one!... I... I'm the only one who stayed after... after all these years!... I'm always... gonna be here!

MOLLY
I hate you! I hate you and want you to go away!

PEN
You're just the stupid little girl! She just wants you to... boost her fucking career!

Lindy loudly interrupts.

LINDY
(sings)
Land of Pretty here i am. May I enter from where I stand? For I am the princess of Pretty Land. Open castle's door and let me in.

PEN
(screams)
Shut up!

MOLLY/LINDY
(sings loudly)
Land of Pretty here i am. May I enter from where I stand? for I am the princess of Pretty Land. Open castle's door and let me in.

PEN
(screams)
AAA! No! Shut up both of you! I'm going to end this, Molly! I swear to God, I'm... I'm gonna...

Pen tries to cover the ears but Molly throws the hands down.

The two keep singing and Pen vanishes. Molly plops down on the couch. She is breathing heavily, but she is also very happy. She wipes her hair from her sweaty face and beams at Lindy.

LINDY
(worried)
Are you okay, Molly?

MOLLY
(in a tired voice)
Thank you, Miss Lindy.

LINDY
That was quite the break through.

Molly gleefully smiles.

MOLLY
Yes it was! I did it!

LINDY
Yes, you did.

Molly picks up Tabitha and caresses the doll's hair humming the Land of Pretty song.

The SOUND of the CLICK is heard.

36 INT. LINDY'S HOME OFFICE - NIGHT: PRESENT

Lindy sits at her desk still in her black dress but now with her hair down. She writes down some notes and then gives a heavy sigh.

Lindy pulls out the tape that's in the recorder. She digs for another tape until she find's the one and puts it in the recorder.

37 INT. LINDY'S COUNSELING OFFICE - DAY: FLASHBACK

LINDY
How has everything been since our last session, Molly? No relapses? Any unwanted visitors?

MOLLY
Everything has been most delightful.

LINDY
That's great.

MOLLY

Yes. I believe Pen is gone. It has been wonderful; I think your therapy has really made him leave.

Lindy looks at Molly curiously and knows something is off. She narrows her eyes looking at Molly and knows what's going on. She clears her throat and speaks lightly.

LINDY

Well, that is great news. I have to say I knew my advanced skill and intellect would produce an outcome of success. Pen was weak. Weaker than you, and he ever stood a chance against someone like me. I mean, honestly, I wonder if he really knew you at all, Molly.

MOLLY

(Pen's voice)

You don't know anything!

Molly has turned into Pen.

LINDY

Ah, there you are Pen.

Pen gives her a pissed off glare.

LINDY

That was a cute trick. I knew you were still in there. Did you think you could sneak back out and I wouldn't notice. You keep forgetting: I know you.

PEN

You're pathetic. You have such a desperate desire to be special and smart. You wanna prove yourself? Be important? But in the end, if you died, it wouldn't matter to anyone. All would go on unaffected, because you see it's really very clear that not one person needs you at all. Not like Molly. She needs me.

LINDY

No, she doesn't. And I think you know that.

PEN

We'll see.
 (evil smirk)
 We'll fucking see.

CLICK.

38 INT. LINDY'S HOME OFFICE - NIGHT: PRESENT

LINDY

Looks like that little jerk was
 right about something. Little...
 piece of shit... God dammit!

Lindy stares at the tape player - the papers and the mountain of the case. She is overwhelmed, and she begins to cry. She sobs from exhaustion and frustration. It is not a cry of self pity. It is simply everything overwhelming her finally. She slows and stops sobbing - shakes her head feeling dumb.

LINDY

Stupid.

Lindy gets up and leaves out of the home office.

39 INT. LINDY'S BEDROOM - NIGHT

Lindy walks in from the bathroom wearing pajamas. She brushes out her hair humming the Land of Pretty song. She gets into the empty bed and looks at the clock. It reads "3:00 a.m."

40 INT. LINDY'S HOME- MORNING

Lindy wakes up and Pete is sound asleep out cold. He is still in his clothes from the day before on top of the bed covers.

Lindy gets out of bed careful not to wake him.

41 INT. LINDY'S KITCHEN - MORNING LINDY'S KITCHEN - MORNING

Lindy makes coffee. While waiting for the coffee to brew Lindy makes a call. The phone RINGS and then a voice mail picks up.

LINDY

Hi Caroline. It's Lin. I was
 thinking about coming in today. The
 1 o'clock session should still be
 open, so I'll swing by just before
 and... I just want to talk with
 someone...

She ends the call. Lindy pours herself a cup of coffee and gags on how strong it is. She waters it down a little then heads to her home office.

42 INT. LINDY'S HOME OFFICE - CONTINUOUS

Lindy sits down with her coffee and shuffles through the tapes until she finds the one labeled "Molly: Final." She puts it in the recorder and presses fast forward. She stops the tape and presses play.

43 INT. LINDY'S COUNSELING OFFICE - DAY: FLASHBACK

Lindy stands facing Molly who is now Pen. Pen holds a broken glass bottle up, ready to strike Lindy.

Jordan is on the other side of the little girl ready to make a move.

LINDY

Pen, what? What are you doing? Put that down now. This has gone far enough!

PEN

Oh look at you. Not so tough now are you?

LINDY

Pen put the bottle down.

PEN

No, I'm not going to do that. You see, I have told you time and again to leave Molly alone or you'd be sorry. Now, now you're sorry.

LINDY

Molly, can you hear me? I am very unhappy right now! I don't think you are going to be allowed to come to sessions anymore. This is out of hand. No more!

PEN

YOU think you can trick her out?
HAHA! I told you I would win. Don't feel so smart now do you?

He swings the piece of glass. Jordan flinches to move on the little girl. Pen swings the bottle at him.

JORDAN
Dr. Wellbrook?

LINDY
Just hold on, Jordan. Stay back.
(to Pen)
Do you hear me, Molly? I want to
talk to you! Get control! Pen is
trying to ruin our time together!
Pen, you need to LEAVE NOW!

PEN
Maybe I will, maybe I won't. Is it
cold in here or is it just me?

LINDY
Pen no! Don't!

He takes the bottle and moves to shove it in his neck when--

FREEZE

Pen goes rigid - frozen in place by the force of Molly
returning and taking over.

MOLLY
Stop! We are done Pen! No more! I
hate you and I now rid of you
forever!

Molly's face is red with anger, her fists clamped tight. She
stands firm.

MOLLY
I don't need you Pen.

PEN
(struggling)
You'll... be...

MOLLY
No I won't be sorry. I 'm only
sorry I didn't get rid of you a
long time ago. You are dead to me.
Yes! You are Dead.
(screaming)
DO YOU HEAR ME? You are dead to me!

Molly's eyes roll back and she drops to the floor in dead
weight.

Lindy rushes to the little girl. Jordan is still leery of
Pen being around and stays back.

Slowly Molly sits up her hair covering her face. She breathes heavily.

LINDY

Molly? Are you here? Are you okay?

MOLLY

Yes...Miss Lindy... I'm okay.

LINDY

Can you move your hair away from your face?

Molly slowly pulls the hair away that's covering her sweaty face and Lindy is relieved to see it is Molly. Molly's breathing gets to normal and she gives a big smile.

MOLLY

I think he's really gone.

LINDY

You sure?

MOLLY

I think so. I feel so whole. Like a whole person. Like new or something. I can always feel him with me, but he's not, he's not here, Miss Lindy.

Molly looks so happy - relieved and joyous.

MOLLY

Pen...is gone.

Lindy nods, finally able to breathe. She touches the little girl's shoulder.

44 INT. LINDY'S COUNSELING OFFICE - DAY

CAROLINE is a woman in her 50's with dark hair and glasses. She is dressed classy and has a serious and wise demeanor.

Caroline sits in her chair while Lindy is sitting on the couch.

CAROLINE

Your clients miss you.

LINDY

I'm sure you're doing amazing work with them.

CAROLINE

I'd like to think so, but they still miss you. You take as much time as you need, of course. How are you and Peter?

Lindy lowers her gaze. Caroline understands.

CAROLINE

Relationship troubles?

Lindy hesitates then shakes her head yes.

CAROLINE

I could hear it in your voice. How long?

LINDY

I'm pretty sure it started the day I found out about Molly's death..

CAROLINE

Suicides are difficult. They don't prepare us for that, do they? Not really. The weight of it. The feeling of responsibility.

LINDY

He's been trying so hard, but I keep pushing him away. He acts like I betrayed him.

CAROLINE

Did you?

LINDY

No. Not exactly. I just didn't tell him the whole truth. Client confidentially.

CAROLINE

He didn't know she about her personalities?

LINDY

Yes. He knew that. I was enamored with this case when she was alive. It's all I talked about - at the level of confidentially I could. I just referred to her as the "little girl." You know, in essence, she was. I didn't think that would matter. But maybe it did.

45 INT. LINDY'S KITCHEN - MORNING: FLASHBACK

Lindy sits at the kitchen table in her pajamas while Pete makes breakfast. They smile at one another, in love.

Lindy grabs the rolled up newspaper on the table and when reads the headlines she becomes mortified--

LINDY

Oh my God.

PETE

What's wrong? What happened?

LINDY

(stunned)

My client, the little girl,
she...she killed herself.

PETE

Oh my God.

Pete takes the newspaper from Lindy and quickly scans the article.

PETE

Honey, there is no little girl in
this article. This is about a
thirty-six year old woman who
jumped.

LINDY

I know. I know. She..the little
girl was her persona. She wasn't
actually a little girl. She was a
grown woman.

INSERT: FLASHES OF SESSIONS Scenes flash back to the sessions showing Molly as grown WOMAN dressed like a little girl. With make up and hair like a little girl. And her smiling and acting like a little girl with her doll.

46 BACK TO SCENE

PETE

But I overheard your tapes a couple
times. You said she was a little
girl. You told me that she was a
little girl, and that's why this
case was so critical. It was this
woman?

LINDY

(focusing on the paper)

I need to make some calls. The police need to know what I can share with them. And the Mental Heath Board will probably need to speak with me. And the new... I wonder if I should contact the paper.

(suddenly worried)

I'm going to need to go before a Board of review...

Lindy looks at Peter. He's standing there looking at her with a scowl - as if he doesn't recognize the person in front of him.

LINDY

What?

PETE

I'm sorry. I'm just. I don't know what to say.

Lindy shakes her head.

LINDY

What do you mean?

PETE

Lindy, you've thrown yourself into your work as long as I've known you. I always knew I'd come second, but I thought you were fighting for the greater good of people. The way you talked about this little girl - this woman. I just thought... Well, I thought better of you.

LINDY

(offended)

What the hell does that mean? I cared for this little girl! She wasn't just some paper I was going to write! I was trying to help her, not myself!

PETE

Were you?

Lindy look s away. She searches inside herself.

LINDY
 (whispering)
 Peter... I was trying to help her,
 I swear... I... I wanted to help
 her. And I... I...
 (imploringly to Pete)
 Did I kill this poor girl?

She begins to tear up. Peter takes her in his arms and holds her as she starts to cry.

PETE
 It's alright. Shh...

LINDY
 No. No, I did everything I could!
 (flaring)
 I did!

She shoves him away and rushes from the room to her office. Pete stands there confused and sad.

47 INT. LINDY'S COUNSELING OFFICE - DAY: PRESENT

CAROLINE
 Then what happened after that?

LINDY
 I don't know. I started going back
 through the taped sessions with
 Molly to look for answers, and the
 divide between Pete and I just
 became wider each day.

CAROLINE
 Have you spoken to him about this?

LINDY
 No.

CAROLINE
 You were both hurt - hurting.

LINDY
 God, I'm a mess, Carol.

CAROLINE
 We all hurt in different ways, by
 different things. You know this
 Lindy. You two need to talk about
 this.

Lindy's head slightly drops in realizing Caroline is right then she looks back at Caroline.

LINDY

All right. We'll talk. You're right.

CAROLINE

No, Lindy that's not what I'm saying.

(pauses for a moment)

I'm just going to give it to you straight. Pete is hurting too. Drop this whole thing with Molly. It's not about 'solving a suicide', which is ridiculous in of itself. This has been about your guilt. Do you love him? Then tell him. Show him. And drop this case.

Lindy sits in contemplation trying to determine if she really wants to drop the Molly case.

48 INT. LINDY'S CAR - DAY

Lindy drives home with determination on her face. She pulls up in the driveway and gets out.

49 INT. LINDY'S LIVING ROOM - CONTINUOUS

Lindy walks in and finds Pete in the kitchen making dinner.

PETE

(without looking)

Hey, tonight's menu: pork chops and applesauce. And after, I have a surprise for you--

She marches right up to him, turns him around and embraces him with a full, loving, passionate kiss.

PETE

Whoa. What was that for?

LINDY

(beginning to tear up)

For everything, you idiot.

They kiss again.

FADE TO:

50 INT. LINDY'S LIVING ROOM - MORNING

Lindy is asleep on the couch. Peter picks her up gently and sits - places her on his lap and runs his hands through her hair.

She stirs.

LINDY
Mmm... What time is it?

PETE
Morning. You've been asleep for almost 10 hours.

LINDY
That's the most sleep I've gotten in weeks.

PETE
I know. That's why I let you just lay here and snore like a wildebeest.

LINDY
Tsk. Shut up.

She hits him with a pillow.

PETE
I have something for you. I hope it helps.

Lindy looks confused. He presses the remote flipping the TV on. He flips on a video in an old VCR connected to the TV. She sits up and watches with curiosity.

ON THE TV

The video is a series of different news shows surrounding Molly's death and her past. Lindy watches and as a news show featuring the police officer who saved Molly from the abuse comes on.

REPORTER
It happened here over 20 years ago.
An unimaginable abuse endured by a little girl named Molly Cross.

The screen pops up pictures of Molly as a little girl as well as mug shots of her mother and abusive father.

Then it turns to the Reporter who sits with SERGEANT FRANKLIN at his desk at the police station. He is a man in his late 40's and has dark hair, dark eyes and a thick mustache. He has a tough demeanor, voice deep and is definitely a no nonsense man.

FRANKLIN

After her mother died, we came in and questioned the father and the little girl. I knew something wasn't right. Not a damn thing we could do at the time. The house was a disgusting mess, but there were no drugs, no weapons. No obvious signs of abuse, except that Molly looked like she hadn't taken a bath in days. We got Social Services on it, but the system was so backed up at the time... Well, all I could do was keep an eye on it myself.

MONTAGE: The news story goes back to a VOICE OVER and shows a montage of pictures of Molly as a little girl and the house she lived in at the time and the father.

REPORTER (V.O.)

And that's exactly what Sergeant Franklin did. Driving by on every shift, he kept an eye and ear open, but nothing had occurred that legally allowed him to do anything. Then one night, he heard a scream. A man's scream and Sergeant Franklin had the break he had been waiting for.

The news story goes back to the Reporter interviewing Sergeant Franklin.

FRANKLIN

It was pure luck in a way...

REENACTMENT OF THE EVENTS AS THEY UNFOLD

The news story cuts to a reenactment of Officer Franklin's story. The scene show scene by scene how the officers run in the house and save Molly.

FRANKLIN (V.O.)

I had driven by that house as I had been doing when I heard the scream. My partner and I broke in. The father and couple other druggies

FRANKLIN (V.O.)
 were getting high. My partner got
 them down on the ground as I
 followed the sound of the scream,
 which led to Molly's room. I threw
 the door open, and there was a man
 on the floor with no pants on
 screaming and holding his leg.
 Blood was everywhere. I turned and
 saw Molly lying there in the bed...

Scene goes back to interview where Sgt. Franklin has stopped
 and his eyes water up.

FRANKLIN
 Some things you just don't ever
 forget in this job.

Sgt. Franklin's head looks slightly down and falls quiet.

IMAGES CROSS THE SCREEN as the reporter continues the lurid
 tale--

REPORTER
 Sgt. Franklin and other officers
 were able to have the house torn
 down after Mr. Cross had been sent
 to prison. There were enough
 donations at the time to build a
 new house, which eventually became
 a center for wayward kids.

The news story goes back to interviewing Sergeant Franklin
 at his desk at the police station.

FRANKLIN
 Funding has been tough to keep the
 center going...

CORPORAL JONES, 30's, enters the room from off-screen with
 paperwork and doesn't notice the camera at first.

FRANKLIN
 It has been tough to get funding to
 keep the center

CPL. JONES(O.C.)
 Sorry, can you sign this?

Franklin turns out of frame to speak to Jones and sign the
 paperwork. As Jones is making his way out again, Franklin
 turns his attention back to the reporter.

JONES
 (barely audible)
 Thanks, Pen.

FRANKLIN
 I'm sorry-- what was I saying?

REPORTER
 So how did you get that nickname?

FRANKLIN
 Pen? Oh, Chief started calling me
 Pen back when I was a rookie.
 (chuckling)
 He said I "write my own rules."
 Like I was some sort of 80's movie
 cop.

Lindy stops the tape and rewinds back the tape.

FRANKLIN
 Pen? Oh, Chief started calling me
 Pen back when I was a rookie. He
 said I write my own rules--

Lindy rewinds it and plays it again and again then stops the
 tape staring in shock.

PEN (V.O.)
 I write my own rules.

CUT TO:

51 INT. LINDY'S COUNSELING OFFICE - DAY: FLASHBACK

MOLLY - the fully adult Molly - is on the couch and Lindy in
 the chair, but she is not writing notes.

Molly is dressed slightly like a little girl but there is a
 definite change in her looking a more grown-up. They are
 chit chatting then Molly stands up and so does Lindy.

MOLLY
 Thank you, Dr. Wellbrook.

Molly sticks out her hand and they shake hands.

LINDY
 It was you who did this. Molly. I
 just guided the way.

MOLLY

I suppose so.

Molly smiles then turns to leave, but Lindy spots the Tabitha doll.

LINDY

Don't forget to take Tabitha.

Molly turns around smiling.

MOLLY

I think Tabitha should stay with you. She could help others. Like me. Besides, I think it's time the Land of Pretty had a new princess.

Lindy agrees and Molly walks out the door.

52 INT. LINDY'S LIVING ROOM - MORNING

Lindy sits on the couch stunned.

LINDY

Thank you, Peter.

PETE

(worried)

Are you... Are you okay? Did this help at all?

LINDY

It did, yes. It really did. I didn't know any of this. I had no way of knowing. Thank you.

She hugs him tightly. She is uncertain as to what it all means, but a weight has been lifted from her.

She lets go and stands.

LINDY

Can I do something?

PETE

Yeah...

Lindy leaves the room. A short moment later, she returns with something in her hands. She sits down and holds up Tabitha the doll.

LINDY
This was hers, Molly's. This is
Tabitha.

PETE
(kindly)
Hello.

Lindy looks at the doll for a long while, and then softly, sweetly, without a hint of irony, speaks to it.

LINDY
Tabitha. I need to talk to you
about Molly. She went away. And she
didn't go to the Land of Pretty.
She went to an even better place.

Pete watches curiously but quietly. Lindy tears up as she continues--

LINDY
Why? Well that is a great question.
And I'm not really sure why Molly
made the choice she did. But I
think I'm at fault.

PETE
(whispering)
Lin...

She is undeterred and goes on sadly.

LINDY
I thought Pen was the enemy. I
thought he was out to hurt Molly.
But I was wrong.

Lindy stops to try to compose herself from not getting upset. Pete rubs Lindy's back tenderly as she continues her cathartic confession.

LINDY
I don't know what I'm going to do
now. I just know I can't do this
anymore. And you, dear Tabitha, are
going to stay here with me. With
us. And remind me of Molly whenever
I need her in my heart.

Lindy and Peter hold one another for a long while.

SOUND: BUZZING - Lindy's phone.

She reaches for it, and answers.

LINDY
 (sniffing)
 Hello?

CAROLINE (V.O.)
 Lin, it's Caroline.

LINDY
 (weary)
 Hey. What's up?

CAROLINE (V.O.)
 There was a message on the
 answering service this morning. I
 thought you should hear it.

Curious, Lindy sits up.

LINDY
 Okay. Uh, click me over.

CAROLINE (V.O.)
 Have a good morning, Lin. Love.

LINDY
 You two Carol. Thanks.

The phone clicks. Lindy stares into the middle distance listening as the message plays--

An older woman's voice, SUZANNE, plays on the recording.

SUZANNE (V.O.)
 Hello Ms. Wellbrook. I know you
 don't know me. Not sure even if you
 would know who I am, but my name is
 Suzanne Nelson, and I was Molly
 Cross's foster mother years ago. I
 had no idea Molly was seeing you
 until I was given her diary, and I
 just couldn't go through it until
 now.

I just wanted you to know that you
 made a wonderful difference in
 Molly's life.

MONTAGE: During Suzanne's VO a montage of events shows Molly happy and looking 'normal'. Molly happily interacts with people in different scenarios.

SUZANNE (V.O.)

Molly wrote that the last few days of her life, she felt normal for the first time. She talked about how people stopped looking at her funny. They didn't avoid her or turn away. She said it felt so good to be treated normally. But she... she didn't know how long that would last. I just want you to know that because of you, Molly died free of something that had tortured her every second of her life for the past... gosh... 27 years. Before you, Molly was a little girl who never had happiness in her life, and even if it was only for a few days, you helped that poor lost soul find peace.

The voice mail ends. Lindy presses hangs up her phone. She wipes the tears from her face, smiling with joy and sorrow.

PETE

(tenderly)

You okay? That sounded... amazing.

Oh Tabitha

LINDY

Yes. I don't know whether to cry, smile or scream, yes, I'm okay.

Lindy gives a slight smile then begins to look over the doll realizing it's in need of being cleaned up.

LINDY

You know what? I think Tabitha is going to need a dollhouse?

PETER

(grinning)

Oh yeah? If you get to play with dolls now, can I put my XBOX in the living room?

LINDY

(scoffing)

Pfft! I don't think so.

PETER

How is that fair?

LINDY
 (playfully)
 Don't pay any attention to Peter.
 He's just jealous.

Lindy stands and walks away. Peter watches her go. He smiles gratefully after her.

FADE TO:

53 EXT. BACKYARD OF HOUSE - DAY

SUPERIMPOSITION: TWO YEARS LATER

A young woman named TARA, stands with a microphone and talks in front of a big GROUP of smiling people crammed in a fenced in backyard. Tara is in her early 20's looks like she led a hard life but is cleaned up looking. She has short black hair with a couple of piercings and tattoos.

TARA
 Hi. My name is Tara. I was a seventeen year kid who hated the world and everyone in it, including myself. Never in my life had anyone ever smiled at me when they saw me. I had endured abuse at home, bullies at school, and pent time in juvie. When I got out, Chief Franklin took me here and introduced me to Ms. Wellbrook.

Standing near the rear of the group is Lindy, a little older, a deep smile on her face.

TARA
 She actually smiled at me when I walked in and treated me like an equal. So I came back every day and helped her but
 (tearing up)
 But I am the one who was helped.

The group APPLAUDS.

TARA
 For the first time, I felt like I was somebody. Somebody who could make a difference. I began to take part in this wonderful thing that was happening here, helping with the younger kids and even creating the "I am somebody" group, so that

TARA

they would go down a better road than me. I will be forever thankful that she came into my life. All of us here should be thankful that she came into our town and made this house what it is today. Can you all please give a round of applause for Ms. Lindell Wellbrook.

The CROWD goes wild!

Lindy nervously walks up to the microphone looking at the crowd assembled in the backyard of the newly remodeled community center.

There is a sign to the left of the microphone that says "Grand Re-Opening of THE MOLLY CROSS HALFWAY HOUSE FOR WAYWARD KIDS."

Lindy fumbles with the microphone for a second as the crowd waits for her to speak.

LINDY

Hello all. Thank you for coming. I didn't realize the backyard could scrunch this many people. I hope you all like hugging.

The crowd laughs.

LINDY

When I first arrived here, the house was abandoned, and so was its hope. My goal was to bring this house back to life and give life to those like Molly. We, including many of you here today, were a part of that. There are so many to thank and not enough time today to do so. However, I would like to first off thank all of you here who have been graciously supportive of this adventure. I would like to thank Tara for creating and heading the art groups, Jordan for creating and our sports programs, Officer Franklin and fellow officers for the outdoor adventure trips, and Suzanne Nelson for running the Silly Room groups and programs. What I really want to do is to inform you all of some wonderful

LINDY
 news. We will be breaking ground
 next month to begin building the
 new teen center. This will be a
 place for teens to begin to create
 their own destiny, write their own
 path. We will be calling this new
 facility 'The Pen Center.'

Lindy looks at Officer Franklin who's trying not to let his
 eyes tear up. The crowd goes wild again!

LINDY
 I cannot believe the progress that
 has been made and I will be forever
 grateful to all of you here. Thank
 you all so much.

Lindy gives a big smile and applause fills the air. As she
 leaves from the microphone into the crowd Peter walks up.

LINDY
 How'd I do?

PETE
 Amazing! But you didn't use any of
 my jokes!

LINDY
 (kissing him)
 Because they weren't funny. Did you
 take a look at the new blueprints?
 I don't want to get bamboozled.

PETE
 I'd never allow you to be
 bamboozled! No bamboozlement will
 be had!

LINDY
 You're really enjoying say
 bamboozle aren't you?

Pete laughs.

PETE
 It such a good word!

LINDY
 I'm good, actually. This Molly Play
 House revamp was a smart move. I've
 finally found my thing and it just
 feels good, you know?

PETE

Yes, I do know. You sound good.

LINDY

How are things with you?

PETE

Good. Same ole, same ole at work.
But look at you. It sounds like you
have done a great job, Lindy.

LINDY

Thank you, Pete. You are a part of
that, you know. It didn't seem like
that at the time, but I did learn a
lot from you, us.

They look around and the gathered children and volunteers.
It is joy. It is beauty.

PETE

I'm so happy for you, Lin. Should I
let you get back to your adoring
crowd?

LINDY

I don't know about 'adoring', but
yes. Go. Have fun too.

PETE

Absolutely.

Lindy walks off with a huge smile on her face.

54

INT. LINDY'S NEW OFFICE - CONTINUOUS

Inside the Center, on Lindy's office, the celebration
continues through the window.

On Lindy's desk, Tabitha is sitting and a brand new doll
that looks just like Molly sits next to her.

CLICK - the sound of a TAPE RECORDER BEGINS, and Lindy's
voice can be heard--

LINDY (V.O.)

I am so thankful you came in my
life Molly. Out of everything I
thought I was teaching you, it was
you who taught me that we don't
always have to go off to some far
away land. Some times we can look
around us and find we are already

LINDY (V.O.)
standing and existing in our very
own Land of Pretty.

CLICK

MOLLY (V.O.)
(singing)
Land of Pretty here I am. May I
enter from where I stand? for I am
the princess of Pretty Land. Open
castle's door and let me in.

THE END