

ST. ANNE'S

Written by

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EXT. PARKING GARAGE - NIGHT

A car is parked on top of a garage. Its engine is idle. A young woman sits inside.

INT. CAR - NIGHT

A young girl, MOLLY KNIGHT (21), sits in the driver's seat highlighting a piece of paper.

An older man, PAUL KNIGHT (40), narrates. Molly is the only one who can hear his voice.

PAUL (V.O.)

(solemnly)

So, I am doing what seems the best thing to do. You have given me the greatest possible happiness. You have been in every way all that anyone could be...

ANGLE ON: a droplet of water hits Molly's notebook resembling a tear.

PAUL (V.O.)

What I want to say is, I owe all the happiness of my life to you. You have been entirely patient with me and incredibly good.

ANGLE ON: Molly's slushee causes more droplets to fall, they all resemble tears.

MOLLY

Now tell me, *why* did I choose suicide notes as a primary source?

Molly closes her notebook and takes a long slurp of her slushee. She looks around.

ANGLE ON: notebook hitting a large binder labeled "PSYCH FINAL PROJECT"

MOLLY (CONT'D)

Also maybe not the best place to read these...

EXT. PARKING GARAGE - NIGHT

Molly exits her car and leans against the driver side door. She experiences a moment of contemplation. Her phone rings.

SFX: "Friday" by Rebecca Black

The sound of the awful song causes Molly to drop, and then kick, her phone out onto the ledge.

MOLLY  
Why haven't I changed that damn  
song yet?!

Molly climbs over the safety rail and onto the ledge where she can still barely reach her phone.

FRAT BOY (O.S.)  
HEY!

A FRAT BOY (20) dressed in sweats, a two sizes too small under armor shirt, and slides calls out to Molly from the street.

MOLLY  
YEAH?

FRAT BOY  
You gonna do a flip on your way  
down?

MOLLY  
Oh yeah because in the process of  
killing myself, I *also* wanna keep  
you entertained.

FRAT BOY  
Do it! You won't! You don't have  
the balls to.

Molly crawls towards the phone and grabs it. The phone stops ringing.

FRAT BOY (CONT'D)  
So... if you're not gonna kill  
yourself... can I get your snap?

Molly takes a deep breath. She contemplates jumping just to get out of this conversation. The phone starts ringing again.

MOLLY  
(to herself)  
Well, it's a good story I guess.

TITLE SEQUENCE

ACT ONE

EXT. PARKING GARAGE ROOF - NIGHT

The frat boy takes out his phone.

FRAT BOY  
What is it?!

MOLLY  
Guacamolly...

FRAT BOY  
(groans)  
Ugh, never mind.

He walks away.

PAUL (V.O.)  
I don't blame him... what the hell?

Molly rolls her eyes at Paul's comment and gets on her stomach. She reaches her arm through the handrail towards her phone. Her fingers barely reach the phone which causes it to skid further away. It stops ringing.

MOLLY  
Goddamn it!

PAUL (V.O.)  
Language!

Molly stands up and stares at the phone. It starts ringing again.

MOLLY  
This better be important!

Molly climbs over the handrail. She loses her footing but catches herself from almost falling over. She grabs her phone and answers it. It's her mom, VERONICA (55).

MOLLY (CONT'D)  
(uninterested)  
Oh, it's you.

VERONICA (O.S.)  
Molly Mae Knight!

PAUL (V.O.)  
Wow, your full government name.

MOLLY  
Yeah, mom?

VERONICA (O.S.)  
Where the hell are you?

Molly takes a second and looks around.

MOLLY  
Uh... the parking garage?

VERONICA (O.S.)  
THE PARKING?! I told you about the surprise birthday party, now why aren't you there?

MOLLY  
I don't need to go to the surprise party.

VERONICA (O.S.)  
Yes you do!

Molly rolls her eyes and drops the phone down by her side. She doesn't want to hear her mom talk. We can hear muffled talking coming from the phone.

VERONICA (O.S.) (CONT'D)  
Molly Mae Knight.

Molly brings the phone back up to her ear.

MOLLY  
YES?

VERONICA (O.S.)  
The birthday girl *HAS* to go to her surprise birthday party.

MOLLY  
I hate birthdays.

VERONICA (O.S.)  
You only turn twenty-one once!

Molly doesn't respond.

VERONICA (O.S.) (CONT'D)  
And it's not polite to keep your friends-

MOLLY  
(interrupts)  
Sorority sisters.

VERONICA (O.S.)  
I'm sorry?

MOLLY

They're my sorority sisters.

Molly climbs back over the ledge and walks back to the car.

VERONICA

What's the difference?

INT. CAR - NIGHT

Molly sits in the driver's seat. She puts on her seatbelt.

PAUL (V.O.)

Well seeing as how you paid three thousand dollars to meet them I'd actually consider them mail order friends.

VERONICA (O.S.)

Hello?

MOLLY

Mom, they're not my friends...  
they're my sisters.

Molly rolls her eyes at her own comment. She silently gags.

VERONICA

I always knew you'd love the Chi  
Lambda life.

MOLLY

Alright, mom.

Molly starts the car.

MOLLY (CONT'D)

Listen I have to go now.

VERONICA

Just try to have fun at the party!

Molly hangs up the phone.

MOLLY

(laughing)  
Yeah, that's not happening!

EXT. MOLLY'S APARTMENT BUILDING - NIGHT

An old brick building with five floors is lit up by two street lamps. Molly parks next to a cop car. She exits her car.

INT. APARTMENT BUILDING HALLWAY - MOMENTS LATER

Molly runs to the elevator. Before the doors can shut, a hand reaches out to stop them.

POLICE OFFICER #1  
Going up?

PAUL (V.O.)  
Strippers? Maybe tonight won't be all that bad.

MOLLY  
Uh yeah, thanks. Fourth floor!

INT. ELEVATOR

Molly stands awkwardly between two police officers in uniform. POLICE OFFICER #1 is a lanky, tall man who still has adult acne. POLICE OFFICER #2 is a tall man with a pornstache. He's beginning to grow a beer belly.

MOLLY  
I'm guessing the mustache is part of the job description?

POLICE OFFICER #2  
Excuse me, ma'am?

MOLLY  
Do you actually use that?

She points to his baton.

POLICE OFFICER #1  
We try not to. Unless brute force is necessary.

MOLLY  
I can tell you right now, brute force is *always* necessary with me.

POLICE OFFICER #2  
Just please stop talking.

## INT. HALLWAY

The elevator stops on Molly's floor. The cops follow her. She stops at her apartment door. The cops are still behind her.

MOLLY

Let me guess... apartment four D  
huh?

POLICE OFFICER #1

We're really not allowed to  
disclose that information.

PAUL (V.O.)

These are the most boring strippers  
I've ever met.

MOLLY

Well let's not keep the birthday  
girl waiting!

POLICE OFFICER #2

It's her birthday?

MOLLY

Uh yeah?

POLICE OFFICER #1

How sad.

Police Officer #2 cleans his ear with his pinky.

PAUL (V.O.)

Maybe you should have jumped, you  
could have been with a hot trauma  
doctor right now.

## INT. MOLLY'S APARTMENT

The kitchen is filled with sorority sisters dressed in tight skirts and crop tops. They all pour out their *Red Solo* cups as soon as the cops walk in. The sisters all shout "happy birthday!"

MOLLY

(sarcastic)

Wow. A surprise birthday party...  
for me? That's so crazy!

The girls anxiously smile at one another. Molly's roommate, DAPHNE, speaks.

DAPHNE  
Well not exactly...

Molly looks confused, an older woman, LILY (62) approaches her. She's dressed in a professional pantsuit.

LILY  
It's an intervention.

MOLLY  
Oh damn...

Molly goes to EMILY, a sorority sister.

MOLLY (CONT'D)  
I'm really *really* happy you're finally getting the help you need.

DAPHNE  
No, Molly-

MOLLY  
(to Daphne)  
Daphne, please.  
(to Emily)  
We didn't say anything when you first started downing those fireballs, or when you invited Brad the mailman to our skinny dipping mixer. And then we pretended to ignore the white lines on our furniture. But now-

LILY  
Molly, this is *your* intervention.

Everyone is silent. A sorority sister blows a kazoo.

CUT TO:

Molly sits on the living room couch between two police officers. Her sorority sisters, roommate, and Lily stand in front.

MOLLY  
This has got to be a prank.

LILY  
Now remember, we can only use "I" statements when discussing Molly's mental health and attempted suicide.

DAPHNE

Well when we- *I* saw this video...

MOLLY

What video?!

INTERCUT: Video of Molly climbing over the ledge set to the song, "Bad Day" by Daniel Powter.

MOLLY (CONT'D)

When did you have time to plan this in the last thirty minutes?

LILY

Molly, your friends have had this planned for the past month. They have been so worried for you.

MOLLY

What the hell?

Molly looks around the room.

MOLLY (CONT'D)

Yeah this is a prank. Where are the hidden cameras?

DAPHNE

Listen! It all started when you kept asking to borrow our razors-

MOLLY

Do you *know* how expensive female razors are?

SORORITY SISTER #2

Or what about when you kept getting blackout drunk saying "this is going be the last night of my life?"

MOLLY

Yeah because if my mom found out she'd kill me.

LILY

That is exactly the type of language we're looking to avoid.

SORORITY SISTER #3

Personally, I knew we needed an intervention when you wore sweats to our last social mixer... that's like... basically social suicide.

Molly rolls her eyes. Her sorority sisters gather around her in a half circle.

EMILY

(deep breath)

Okay I'll start... *I* was so worried because... what was *I* gonna do if you died?

PAUL (V.O.)

Hey that's kind of... sweet actually. I thought sorority sisters didn't care?

EMILY

I would never be able to afford the rent without a roommate and Chi Lambda would have to hold another election for your position.

PAUL (V.O.)

That's not... great.

DAPHNE

Okay that's not exactly the energy we're looking for right now, Emily.

Molly sighs. She's not surprised.

MOLLY

Listen I wasn't going to kill myself. And if I was... the parking garage? Really? That's so lame. Now death by carbon monoxide... that's a little less messy!

LILY

Molly!

PAUL (V.O.)

Maybe less messy but your mother sure didn't seem to appreciate it.

MOLLY

Can we just forget this and let these kind men do their strip routine?

Molly motions towards the cops. Daphne stifles a laugh.

MOLLY (CONT'D)

(confused)

What?

POLICE OFFICER #1  
Ma'am we're here to take you to St.  
Anne's.

PAUL (V.O.)  
Damn, that's a serious buzzkill.

POLICE OFFICER #2  
You either come quietly or go  
forcefully.

MOLLY  
Are you sure you're not strippers  
because that sounded pretty sexual.

Police Officer #1 brings out handcuffs.

EMILY  
Wait... maybe they are strippers!

DAPHNE  
Emily! These are real policemen.  
Like the kind that actually arrest  
the bad guys.

EMILY  
Oh, like the one's who put my uncle  
away for insider trading?

DAPHNE  
Sure, Emily.

Molly rolls her eyes. The officer puts the handcuffs away.

MOLLY  
You really think this guy passed  
the physical exam?

Police Officer #1 grabs Molly by the shoulder and leads her  
to the door.

POLICE OFFICER #1  
Alright, we're going.

MOLLY  
WAIT!

Molly cranes her neck to look at Police Officer #2.

MOLLY (CONT'D)  
Tell the truth. Did you pass the  
physical?

POLICE OFFICER #2  
God, you talk too much.

EXT. ST. ANNE'S - NIGHT

The cop car sits out front. We see a large hospital in a rural setting. A fountain is illuminated outside by lights.

INT. COP CAR - SAME TIME

Molly sits in the back.

MOLLY  
Hey, this place is kind of nice.

A beat.

MOLLY (CONT'D)  
You know, I once rode in a cop car. When I was sixteen these cops came to my house and gave me a ride to the station. They put on the lights and everything.

POLICE OFFICER #1  
Let me guess, petty theft?

MOLLY  
No.

POLICE OFFICER #2  
DUI?

MOLLY  
You know, I don't appreciate how you're stereotyping me right now.

Molly clears her throat and laughs to herself.

MOLLY (CONT'D)  
You guys really wanna know?

POLICE OFFICER #1  
I actually really couldn't care less.

EXT. ST. ANNE'S PARKING LOT - NIGHT

The cops and Molly exit the car.

MOLLY

So, this was just a scare tactic,  
right? I'm not *actually* being  
admitted.

INT. ST. ANNE'S INTAKE ROOM - MOMENTS LATER

The cops and Molly stand at the receptionist desk.

POLICE OFFICER #1

Hi, we're here to admit Molly  
Knight.

MOLLY

(to herself)  
Dammit, spoke too soon.

RECEPTIONIST

Lovely, if you could just sign  
these papers proving you brought  
her in, then you'll be good to go!

Police Officer #1 signs the sheet and passes it to Police  
Officer #2.

POLICE OFFICER #2

So once we sign this, we're good to  
go?

RECEPTIONIST

Absolutely.

Police Officer #2 scribbles an illegible signature.

POLICE OFFICER #2

And we're out of here!

MOLLY

So this is the end to the Molly/cop  
story.

POLICE OFFICER #1

I'm sure we'll meet again.

MOLLY

Really?

POLICE OFFICER #1

Not a chance.

INT. DOCTOR'S OFFICE - LATER

Molly sits on top of an exam table and swings her legs like a child. A cheerful, young female doctor, DR. NERSE, enters.

DR. NERSE  
Molly Mae?

MOLLY  
Molly.

DR. NERSE  
I'm sorry?

MOLLY  
It's just Molly. Only my mom uses  
the second name.

DR. NERSE  
Well hello, Molly. I'm Dr. Nerse.

MOLLY  
I'm sorry?

DR. NERSE  
You know, Nurse with an e.

MOLLY  
That's kinda ironic considering-

DR. NERSE  
(interrupts)  
So Molly, I understand you're here  
because your mother and friends  
Baker Acted you?

PAUL (V.O.)  
Ugh, I hate it when they do that.

MOLLY  
THEY WHAT?

DR. NERSE  
Which means for the next seventy-  
two hours you will have to remain  
under our supervision unless we  
deem you unfit to leave. In that  
case, we'll evaluate what length of  
stay is necessary.

Dr. Nerse places a comforting hand on Molly's shoulder. Molly gives up trying to explain her situation.

DR. NERSE (CONT'D)

I'm just going to ask you a few questions to evaluate what we need to do in order for you to feel better.

MOLLY

Well I'd feel a lot better going home.

DR. NERSE

And you can... in seventy-two hours.

A beat.

DR. NERSE (CONT'D)

Are you on any medication at the moment?

MOLLY

No.

DR. NERSE

Do you smoke?

MOLLY

No.

DR. NERSE

Do you drink any alcohol?

MOLLY

Oh, like a fish.

DR. NERSE

Excuse me?

MOLLY

That was a joke.

DR. NERSE

I'd suggest we stop with the jokes. Does your family have a history of any mental illness?

MOLLY

No more than the average American family.

DR. NERSE

Sure, Molly.

(a beat)

(MORE)

DR. NERSE (CONT'D)

Now I need you to undress for the physical portion of the exam.

CUT TO:

Molly stands naked. We only see her bare shoulders and up.

DR. NERSE (CONT'D)

Well, it appears you're in perfect physical health. Now we just need to focus on that mental health!

Molly steps into her jeans but Dr. Nerse stops her.

DR. NERSE (CONT'D)

All of our St. Anne patients wear the same set of clothes to grant a sense of community. We like to think of ourselves as one big family.

Dr. Nerse opens a cabinet under the sink. She takes out a gown and a pair of socks.

DR. NERSE (CONT'D)

Now, they usually get a pair of sweats but we're fresh out at the moment. So, I'm afraid this will have to do.

Molly takes the gown and unwraps it, it's two sizes too big.

MOLLY

So, I actually wore a thong today and-

DR. NERSE

No worries. We've seen it all.

Molly puts the gown on.

MOLLY

Wait... where's the string to tie this thing?

DR. NERSE

We don't permit strings because they pose a potential safety hazard if used in the wrong manner.

MOLLY

So how does the gown stay on?

DR. NERSE  
There's little buttons, don't  
worry!

Molly buttons the gown, it's still insanely huge... and open  
in the back.

MOLLY  
How lovely, a little night time  
breeze.

Dr. Nerse hands Molly her socks.

MOLLY (CONT'D)  
I take it my shoes pose a potential  
safety hazard too?

DR. NERSE  
These socks are extremely comfy.

MOLLY  
Even more lovely.

CUT TO:

Molly wears her gown, Dr. Nerse holds a wristband.

DR. NERSE  
May I have your right arm?

MOLLY  
Is this another *family* thing?

DR. NERSE  
This just has your general  
information on it in case anything  
happens. Plus, it helps to show the  
separation between workers and  
patients.

MOLLY  
Ooo, it's blue and has my name on  
it! How exciting.

INT. ST. ANNE'S HALLWAY - LATER

Molly walks with Dr. Nerse.

ANGLE ON: Molly's bare ass.

INT. ST. ANNE'S NURSE DESK - CONTINUOUS

Dr. Nerse and Molly approach MILDRED (42) and ISABELLA (31).

DR. NERSE  
Nurses.

MILDRED  
Doctor.

ISABELLA  
Dr. Nerse.

DR. NERSE  
This is Molly Mae Knight.

Molly opens her mouth to say something.

DR. NERSE (CONT'D)  
But please, call her Molly.

She closes her mouth, pleased.

ISABELLA  
Welcome to St. Anne's, Miss Knight.

MILDRED  
(to Dr. Nerse)  
You get her checked in?

DR. NERSE  
Yes, she's all yours!

Mildred tosses a set of keys to Isabella.

MILDRED  
Isabella, take her to Esther's  
room.

ISABELLA  
(to Molly)  
Oh, you're just gonna love Esther.

INT./EXT. ESTHER AND MOLLY'S ROOM - LATER

Molly and Isabella stand outside. They hear ESTHER (90) yell.

ESTHER (O.S.)  
I DON'T WANT HER! LET ME GO BACK TO  
BED.

ISABELLA  
 She's the sweetest old lady, I  
 promise.

PAUL (V.O.)  
 Oh this is gonna be fun...

INT. ESTHER AND MOLLY'S ROOM - CONTINUOUS

Molly and Isabella enter, Esther sits politely on her bed  
 next to an orderly.

ORDERLY  
 Esther is *really* looking forward to  
 having another roommate.

MOLLY  
 Another? What happened to the last  
 one?

Molly suspiciously eyes Esther.

ISABELLA  
 Unfortunately, they all passed in  
 the middle of the night.

MOLLY  
 They all?

ISABELLA  
 Yes! All eight of them

PAUL (V.O.)  
 I take it back. You're gonna die,  
 Molly. It was nice watching you  
 grow up and all but this is the end  
 of the line.

ORDERLY  
 Am I good to go, nurse?

ISABELLA  
 Yes, of course. Thank you!

The orderly leaves.

ESTHER  
 Izzy, I don't want a roommate.

ISABELLA  
 Mrs. Harris, Molly is supposed to  
 only be here for seventy-two hours.  
 (MORE)

ISABELLA (CONT'D)

That is unless any extenuating  
circumstances occur.

ESTHER

(to herself)

If she lasts that long...

MOLLY

You heard that, right?

ISABELLA

Well, I'll leave you two to get  
acquainted. It's almost three so  
it's way past your bedtime.

Isabella leaves and shuts the door.

Molly examines the room.

MOLLY

Esther, is it? It's nice to meet  
you.

Esther crawls under her sheets and turns the light off.

ISABELLA

No worries, I didn't need the  
light.

Molly awkwardly laughs. She gets into her bed.

MOLLY

So... eight roommates huh?

Esther turns and faces Molly.

ESTHER

They all snored too loud.

MOLLY

Oh, I assure you, I-

ESTHER

So, I had to make them quiet.

Esther turns away.

MOLLY

Well that's...

Molly has no more words. She stares at the ceiling.

ESTHER

They kicked their feet too.

MOLLY  
I'm sorry?

ESTHER  
When I put the pillow over them.

PAUL (V.O.)  
So this is new!

MONTAGE:

-ANGLE ON: alarm clock showing 3:00 AM

Molly, wide awake, stares at the ceiling

-ANGLE ON: alarm clock showing 4:30 AM

Molly stares at the ceiling

-ANGLE ON: alarm clock showing 5:00 AM

Molly turns to look at Esther, she stares back. Molly quickly looks back at the ceiling.

INT. ESTHER AND MOLLY'S ROOM - MORNING

Molly wakes to an alarm clock going off.

MOLLY  
(eyes closed)  
Please be my apartment. Please be  
my apartment.  
(opens eyes)  
DAMMIT!

ESTHER (O.S.)  
That's strike one.

Esther stands in the doorway.

ESTHER (CONT'D)  
The Lord is always watching...

A beat.

ESTHER (CONT'D)  
As am I.

She leaves. Molly gets out of bed and looks around the room.

MOLLY  
Okay... new plan: don't get  
murdered by Esther.

PAUL (V.O.)  
Easier said than done.

INT. CAFETERIA - MID MORNING

Molly goes through the food line. A CAFETERIA WORKER talks to her.

CAFETERIA WORKER  
Eggs 'n bacon or pancakes?

MOLLY  
Is there any chance you could make them chocolate chip pancakes?

CAFETERIA WORKER  
You tryna' be funny?

MOLLY  
Eggs 'n bacon then.

She moves further down the line collecting more food.

CUT TO:

Molly sits down at a table of elderly women, Esther with them.

MOLLY (CONT'D)  
Hey, girls!

The women stop talking and stare down Molly.

OLD WOMAN #1  
What do you want, slut?

MOLLY  
E-excuse me?

Molly looks at Esther, waiting for her to call out the cuss word.

ESTHER  
You heard her.

MOLLY  
What happened to "the Lord is always watching?"

ESTHER  
It's his lunch break, now beat it.

OLD WOMAN #2  
Yeah! You can't sit with us!

Molly hesitantly turns away.

MOLLY  
(to herself)  
And yet I could have sworn I left  
the sorority house.

Molly finds a table full of guys, she pulls out a chair to sit down.

MOLLY (CONT'D)  
Uh, hey guys!

GUY #1  
That seat's taken.

MOLLY  
Oh, I didn't see any-

GUY #2  
If my buddy says there's a guy  
sitting there then there's a guy  
sitting there.

Molly looks at the empty seat.

MOLLY  
(to the seat)  
I'm sorry... sir?

The guys nod.

GUY #1  
But thanks for the view though.

He motions to her open back gown, she groans and walks away.

GUY #1 (CONT'D)  
(to the seat)  
Sorry about that bro.

Finally- Molly sees a young man, CHARLIE (25) in a LAB COAT sitting in the corner. She approaches him.

MOLLY  
Is this seat taken?

CHARLIE  
Yes, it is actually.

Molly turns away.

MOLLY  
(to herself)  
Great, another one.

CHARLIE  
NO! Sorry, I meant to say it's now  
taken by you.

Molly smiles and sits down.

CHARLIE (CONT'D)  
(re: the gown)  
I see they're out of sweats again?

MOLLY  
Yeah, you should mention it to your  
boss. Not feeling super *included*  
when everyone's staring at my ass  
all the time.

Charlie looks confused but Molly gestures to his lab coat.

CHARLIE  
Yeah, I'll make sure to get on that  
right away.

Charlie reaches out his hand. Molly shakes it.

CHARLIE (CONT'D)  
Charlie Miller.

MOLLY  
Molly Knight.

CHARLIE  
The newest patient!

MOLLY  
Not for long, I'll be out of here  
in forty-eight hours.

CHARLIE  
That's a shame. We don't normally  
get such pretty girls here.

MOLLY  
Aren't you a little too young to be  
a doctor?

CHARLIE  
Or am I a little too smart for my  
age?

Molly feels a developing crush but ignores it.

PAUL (V.O.)  
Looks like we might get a doctor in  
the family after all!

Charlie dramatically crosses his legs and folds his arms to emulate the stereotypical doctor.

CHARLIE  
So, what seems to be the problem,  
Miss Knight?

MOLLY  
My insane mother and even crazier  
friends Baker Acted me.

CHARLIE  
Let me get this straight, *you* got  
Baker Acted but your *mom* and  
*friends* are the insane ones?

Molly takes a bite out of her eggs and bacon.

MOLLY  
Exactly- hey! These aren't half  
bad.

Charlie laughs, he reaches out his hand to shake Molly's.

MOLLY (CONT'D)  
Are you going to be my doctor?

CHARLIE  
Only if you want me to.  
(a beat)  
It was nice meeting you, Molly.

He collects his empty plate, smiles, and leaves.

PAUL (V.O.)  
This is good! No, this is very  
good. He can get us out of here.

INT. THERAPY ROOM - MOMENTS LATER

Molly sits in a circle. Other patients, PATRICK (22), CARL (19), DAVID (34), JANET (52), and LIAM (16) pile into their seats around her. Everyone knows each other except Molly.

PATRICK  
Carl, how many milligrams of  
Lexapro are you currently taking  
now?

CARL

Thirty.

Patrick and Carl sit on opposite sides of Molly.

PATRICK.

Damn, you got me beat.

CARL

(to Molly)

Hey, newbie.

MOLLY

Hi.

PATRICK

How many are you taking?

MOLLY

I'm sorry?

CARL

Lexapro? Celexa? Prozac?

PATRICK

Maybe she's a Zoloft girl?

CARL

Oh you *definitely* give Zoloft  
vibes.

MOLLY

I'm not actually on any medication.

PATRICK

Damn, so you're just raw dogging  
life right now?

MOLLY

Yeah, and apparently I'm not doing  
a really good job at it.

A woman, DR. ALVAREZ (35), enters the room with Charlie.  
They're both in white coats.

DR. ALVAREZ

Alright everyone, settle down.

CHARLIE

Is everyone ready for another  
therapy session?

Those left standing sit in their chairs.

DR. ALVAREZ

I'm sure everyone has noticed we have a new member today.

Molly looks around, everyone stares her down.

DR. ALVAREZ (CONT'D)

So, how about everyone goes around and says their name and maybe a fun fact? Molly you can go last.

DAVID

Hey guys, I'm David. A fun fact is that dolphins actually sleep with one eye open!

PAUL (V.O.)

I like this guy.

DR. NERSE

Okay so I love the energy, Dave, but what about a fun fact about you?

DAVID

My favorite color is eggshell white.

PAUL (V.O.)

That's not really... fun.

JANET

Hello my lovelies, my name is Janet and my fun fact is I've seen Justin Bieber perform in concert 23 times.

No one says anything.

JANET (CONT'D)

He's my everything.

PAUL (V.O.)

That's... a little outdated.

LIAM

What's up? My name's Liam and I like books.

DR. ALVAREZ

Are we a Harry Potter fan?

LIAM

(stern)

No, War and Peace.

PAUL (V.O.)  
High achiever over here!

MOLLY  
(to herself)  
I know right.

DR. ALVAREZ  
What was that?

MOLLY  
Uh, nothing.

PAUL (V.O.)  
Close one.

CARL  
My name's Carl and I'm a twin!

PATRICK  
I'm Patrick and I once had a pet  
squirrel...

FLASHBACK:

Patrick is in his hospital room holding a squirrel who's  
trying to get away. He's covered in scratches.

PATRICK (CONT'D)  
JUST LET ME LOVE YOU.

END FLASHBACK.

DR. ALVAREZ  
And what did we learn from that?

PATRICK  
(angry)  
That they're tree rats.

PAUL (V.O.)  
Love the energy.

CHARLIE  
I'm Doctor Miller and I enjoy  
helping you all!

The crowd groans, Molly isn't sure why.

DR. ALVAREZ  
Sure, Charlie.  
(to Molly)  
Molly?

MOLLY

Um, okay. Hi, everyone. My name's Molly.

EVERYONE

Hi, Molly.

MOLLY

A fun fact about me is that I'm actually a psych major in college.

Everyone looks around the room at each other. Patrick laughs.

MOLLY (CONT'D)

What? Does that mean something?

PATRICK

It's just- well it makes sense is all. Diagnosing others without recognizing yourself.

PAUL (V.O.)

Ugh, this guy sucks!

Dr. Alvarez writes something down on her clipboard.

MOLLY

Hey, there's nothing to diagnose me with.

Charlie also writes something down.

MOLLY (CONT'D)

Is that even worthy of writing?

CHARLIE

Everything you say is worthy of writing.

PAUL (V.O.)

Ugh, that's so lame!

ANGLE ON: Charlie's clipboard. He's drawn a photo of a dolphin and squirrel holding hands.

DR. ALVAREZ

Well, thank you everyone for sharing those fun facts. In this group, Molly, we're all extremely open about our current mental health and our plans for the future.

MOLLY

Cool.

DR. ALVAREZ

So, Molly, are you okay with sharing how you ended up here?

MOLLY

Uh, a nurse came and got me and brought me here.

There are scattered laughs among the patients.

MOLLY (CONT'D)

My sorority sisters Baker Acted me.

DR. ALVAREZ

And how did that make you feel?

MOLLY

That they're insane.

The group gasps. Charlie laughs.

DR. ALVAREZ

We try not to use words like "crazy" or "insane" or "psychotic."

MOLLY

Of course, my apologies.

(a beat)

They're *lunatics*. They thought my suicide letters were proof of me wanting to kill myself.

The group is silent.

MOLLY (CONT'D)

Crazy, right?

PAUL (V.O.)

No, that makes a lot of sense.

PATRICK

Isn't that what they're typically used for?

MOLLY

Yeah, but-

PATRICK

But what?

MOLLY  
Well, if you'd let me talk-

DR. ALVAREZ  
How about we pivot this  
conversation from one of *suicide* to  
one of *resurrection*?

Isabella enters the room.

ISABELLA  
I'm so sorry to interrupt, Dr.  
Alvarez, but there's a telephone  
call for Miss Knight.

INT. ST. ANNE'S HALLWAY

Mildred hands Molly a phone.

MILDRED  
Take it so I don't have to listen  
to her anymore.

MOLLY  
(into phone)  
Hello?

INT. LAUREN'S BEACH HOUSE - DAY

We see Molly's aunt, LAUREN (60), in a beach coverup. She's clearly stuck in the eighties with how high her hair is and how big her sunglasses are.

LAUREN  
Molly Mae, it's just so horrible!

MOLLY (O.S.)  
Aunt Lauren? What's going on?

LAUREN  
I've just had the *worst* day.

MOLLY (O.S.)  
Oh *you've* had the worst day?!  
Everyone here knows what my bare  
ass looks like.

LAUREN  
What are you talking about?

Lauren stirs her Long Island Iced Tea.

MOLLY (O.C)  
 You're the one calling me inside  
 the nut house, what do you think?

INT. ST. ANNE'S NURSE DESK

An OLDER MALE PATIENT walks by.

MOLLY  
 (to OLDER MALE PATIENT)  
 No offense, sir...

OLDER MALE PATIENT  
 None taken, little miss.

He pauses.

OLDER MALE PATIENT (CONT'D)  
 (winks)  
 Thanks for the view.

He leaves.

MOLLY  
 (to Lauren)  
 You heard that, right? That's the  
 second one today!

PAUL (V.O.)  
 She definitely did and there's a  
 high chance she's jealous.

INT. LAUREN'S BEACH HOUSE

Lauren sips her drink.

LAUREN  
 At least you're meeting men! My  
 dating pool is drier than my-

MOLLY (O.S.)  
 I really don't need to know.

PAUL (V.O.)  
 Called it.

LAUREN  
 Would you stop complaining and  
 listen if I told you I'm coming to  
 get you?

MOLLY (O.S.)  
REALLY?!

LAUREN  
No. But I'll visit you!

Lauren tiptoes to the front door.

LAUREN (CONT'D)  
I can't come until I know my home  
is safe.

MOLLY (O.S.)  
What happened now?

LAUREN  
Oh it was so terrifying, Molly Mae.  
He was six foot and so gross  
looking.

MOLLY (O.S.)  
SOMEONE-

INT. ST. ANNE'S NURSE DESK

Heads turn to Molly because of her volume.

MOLLY  
Someone broke in?

LAUREN (O.S.)  
That's what I've been trying to  
tell you!

MOLLY  
Did you call the cops?

PAUL (V.O.)  
Oh yeah, 'cause they've always been  
so helpful to our family.

LAUREN (O.S.)  
No, I called Tommy.

FLASHBACK:

TOMMY (42), a tall, scrawny man with no teeth dressed in cutoff jean shorts and a white tank top, holds up a baby alligator to a baby crib.

END FLASHBACK.

## INT. LAUREN'S BEACH HOUSE

Through the window we see the same man and another one wrestle an alligator into their truck bed. The truck has the words "GATOR BOYS" printed in big letters on the side.

MOLLY (O.S.)

Ugh, not him! You know how many times he almost got me killed as a baby?

LAUREN

Well this one almost killed *me*.

MOLLY (O.S.)

Are you- are you actually calling your niece in the mental hospital to complain about an alligator in the house?

LAUREN

Who else was I gonna call?

Molly hangs up.

LAUREN (CONT'D)

Molly Mae? Hello?

Lauren opens her front door.

LAUREN (CONT'D)

(to Tommy)

Thanks a million you sexy hunk!

ANGLE ON: Tommy's toothless grin.

LAUREN (CONT'D)

(to herself)

Ugh, what a man!

## INT. ST. ANNE'S NURSE DESK

Molly hands the phone back to Mildred with a sigh.

MILDRED

Mom?

MOLLY

Worse. Her sister.

Charlie walks over.

CHARLIE  
Everything okay, Molly?

MOLLY  
Just another beautiful day!

CHARLIE  
Well, I'm here if you ever want to talk.

He moves a piece of hair out of her face and tucks it behind her ear. He leaves.

MOLLY  
(to Mildred)  
This has been the weirdest twenty-four hours.

MILDRED  
(re: Charlie)  
Tell me about it...

Molly looks around and then leans over to Mildred.

MOLLY  
You know I'm not... crazy right?

MILDRED  
Weren't you told not to use that word?

MOLLY  
That doesn't answer the question.

Now Mildred looks around before leaning closer.

MILDRED  
We live in Florida... we're all batshit crazy.

INT. MOLLY'S APARTMENT - LATER

Daphne and the other sorority sister go through Molly's belongings in search of a mixer flyer.

Daphne triumphantly holds up a piece of paper she found in a drawer.

DAPHNE  
I found it!

ANNE  
Yay!

EMILY

You're my personal God, Daphne

DAPHNE

Shit, never mind. It's just an old certificate from her high school.

ANGLE ON: "MOST LIKELY TO SUCCEED: MOLLY MAE KNIGHT"

ANNE

How did you get those two confused?

DAPHNE

It's really decorative!

(a beat)

But, good for her, right?

EMILY

I'm just gonna throw it out.

ANGLE ON: certificate hits garbage bin

ANNE

You know, she was supposed to have had these done this morning.

DAPHNE

She was probably just planning on doing them last night. We should probably check in on her, I'm sure she's lonely.

EMILY

Do the three of us not know how to make a flyer?

DAPHNE

Obviously we do.

EMILY

So why call her?

DAPHNE

Do you not remember we committed her last night?

There's a pause amongst the girls.

ANNE

Oh yeah, those lame strippers took her.

EMILY

(sighs)

Molly is in charge of social events, this was *her* responsibility.

DAPHNE

Then let's just call her and ask if she put them somewhere.

Anne pulls out her phone but pauses.

ANNE

Where did we send her again?

EMILY

Where the ugly girls volunteer.

ANNE

Right!

She dials a number.

ISABELLA (O.S.)

St. Anne's Mental Hospital. How can I help you?

ANNE

Hey, I need to speak with Molly. She's new there. She just transferred.

DAPHNE

Jesus.

ISABELLA (O.S.)

I'm afraid you're going to have to be more specific.

Daphne takes the phone and puts it on speaker phone.

DAPHNE

Her name is Molly Mae Knight. Her birthday was yesterday.

ISABELLA (O.S.)

Just give me one moment.

A beat.

ISABELLA (CONT'D)

I'm afraid Miss Knight already used her one social call for the day. You'll have to call back tomorrow.

Daphne hangs up.

EMILY  
That's so selfish of her!

Emily and Anne leave the room.

Daphne sits on the side of Molly's bed. On the nightstand sits a framed photo of the two of them smiling. She sadly smiles at it.

INT. ESTHER AND MOLLY'S ROOM - LATE NIGHT

Molly lies asleep in her bed. Esther stares at a snoring Molly.

ESTHER  
You said you didn't snore.

She rises and grabs a pillow.

ESTHER (CONT'D)  
I need my sleep.

Molly doesn't wake up. Esther moves slowly towards her with the pillow. She hovers it a mere five inches above Molly's face.

ESTHER (CONT'D)  
Go into the light, little one. It's your time.

DREAM SEQUENCE:

YOUNG MOLLY (12) sits at the kitchen table. YOUNGER PAUL (31) turns from the stove and holds a stack of pancakes. He places them in front of Molly.

YOUNG MOLLY  
Thanks, Dad!

YOUNGER PAUL  
No problem, kiddo.

YOUNG MOLLY  
No chocolate chips?

YOUNGER PAUL  
Sorry, hun. We're out.

YOUNG MOLLY  
I can't eat them without chocolate chips!

YOUNGER PAUL  
Molly.

YOUNG MOLLY  
I can't!

YOUNGER PAUL  
MOLLY!

END DREAM SEQUENCE.

Esther holds the pillow over Molly's face.

PAUL (V.O.)  
MOLLY!

Molly wakes with a jolt.

MOLLY  
What the fuck, lady!

Molly shoves Esther off her, she stumbles back.

MOLLY (CONT'D)  
You're a fucking psycho!

ESTHER  
Language! We're not allowed to use  
the p-word here. Plus, God doesn't  
appreciate that tone of voice.

MOLLY  
I don't think he's too fond of  
*murder* either!

Molly catches her breath.

MOLLY (CONT'D)  
You need to be in prison!

INT. ST. ANNE'S NURSE DESK - MOMENTS LATER

Molly runs to Mildred and Isabella.

MILDRED  
Listen, if you peed the bed, I-

MOLLY  
ESTHER FUCKING TRIED TO MURDER ME!

No response.

MOLLY (CONT'D)  
HELLO?! DID YOU HEAR ME? YOU PLACED  
ME WITH A MURDERER!

PAUL (V.O.)  
Maybe she's just embarrassed at the  
mistake, Molly.

MILDRED  
She's ninety, Molly. She can barely  
eat her jello or wash her ass. So,  
I doubt she's capable of committing  
homicide.

MOLLY  
No, you don't understand. I woke up  
to her trying to smother me with a  
pillow.

MILDRED  
She can't even lift a spoon to her  
mouth without breaking a sweat.  
(a beat)  
Here, I'll walk you back to your  
room.

MOLLY  
Over my dead body.

PAUL (V.O.)  
Did you not just complain about  
potentially becoming one?

INT. ESTHER AND MOLLY'S ROOM - MOMENTS LATER

Mildred and Molly enter the room.

ANGLE ON: Esther sleeps with drool coming out of her mouth  
onto her pillow.

MILDRED  
She's so peaceful.

MOLLY  
That's what God said about Lucifer  
and we all saw how that turned out.

MILDRED  
Goodnight, Miss Knight.

Mildred leaves and shuts the door.

MOLLY  
I'm not afraid to cut a bitch,  
Esther.

Mildred responds without opening her eyes.

ESTHER  
You think I haven't?

INT. ST. ANNE'S HALLWAY

Molly sits on a plastic chair. There's bags under her eyes from lack of sleep. Another nurse, BECKY (31), approaches her.

BECKY  
Miss Knight?

MOLLY  
Yes?

BECKY  
Doctor Bradley will see you now.

INT. DOCTOR BRADLEY'S OFFICE

DOCTOR COOPER BRADLEY (52) sits at his ornate wooden desk. He's a silver fox.

COOPER BRADLEY  
Molly Mae?

MOLLY  
Hi, you can actually just call me  
Molly.

COOPER BRADLEY  
Please take a seat, Molly.

ANGLE ON: Molly looks small in the large black, leather chair.

COOPER BRADLEY (CONT'D)  
First, I'd like to formally welcome  
you to St. Anne's. I apologize it's  
taken so long for us to officially  
meet.

MOLLY  
I thought Doctor Nerse was my  
doctor?

COOPER BRADLEY  
 She just does the intake  
 appointments. I now get the  
 pleasure of building a partnership  
 with you!

MOLLY  
 Uh, huh.

PAUL (V.O.)  
 Molly, check out his name tag.

Molly glances at Cooper Bradley's desk.

MOLLY  
 That's funny.

COOPER BRADLEY  
 Pardon?

MOLLY  
 Your name, it's like Bradley  
 Cooper...  
 (a beat)  
 The actor?

COOPER BRADLEY  
 I'm afraid I don't know what you're  
 referencing.

He leans forward in his chair and opens a file.

COOPER BRADLEY (CONT'D)  
 Which brings me to our first topic:  
 have you ever had any  
 hallucinations?

MOLLY  
 Hallucin- no, never.

PAUL (V.O.)  
 Yeah! She only hears voices in her  
 head.

COOPER BRADLEY  
 You told Nurse Mildred that Mrs.  
 Harris tried to  
 (reads off file)  
 "fucking murder you in your sleep?"

MOLLY  
 Exactly, your honor.

COOPER BRADLEY  
Oh, that's not necessary.

PAUL (V.O.)  
I object!

COOPER BRADLEY  
Molly, I'm gonna be honest with you. I've heard a few claims of you appearing to react to something that no one has said. Do you hear other people in your head?

PAUL (V.O.)  
That would mean she's crazy, she just hears one person. Not multiple!

MOLLY  
No, that's-

COOPER BRADLEY  
Is there a history of mental illness in your family?

Molly doesn't answer.

COOPER BRADLEY (CONT'D)  
I hope you don't mind, but I took the liberty of doing a little research.

He brings out another file, the name PAUL KNIGHT on the label.

PAUL (V.O.)  
Damn.

COOPER BRADLEY  
Are you saying you have no relation to Paul Knight?

MOLLY  
How did you-

COOPER BRADLEY  
He stayed here, Molly.

MOLLY  
He's- he was my dad.

COOPER BRADLEY

I'm sorry for your loss. He was before my time here. May I ask how he passed?

MOLLY

He died, okay? It's not that deep. One day he was here and one day he wasn't.

A beat.

COOPER BRADLEY

I understand, Molly. When you want to open up-

MOLLY

It was suicide.  
(a beat)  
Carbon monoxide in the garage.

COOPER BRADLEY

I'm really sorry to hear that. I wish we could have helped him more.

MOLLY

Like you're trying to help me?

A long beat.

COOPER BRADLEY

Molly, I'm going to be completely upfront and honest with you. I've elected to *not* release you in the next twenty-four hours.

MOLLY

WHAT?

COOPER BRADLEY

There's a lot of factors at play and I think-

MOLLY

This is ridiculous!

She stands.

MOLLY (CONT'D)

I'm *not* supposed to be in here. I'm not crazy.

COOPER BRADLEY

Molly, no one is saying you're-

The door opens, it's Charlie.

MOLLY  
Doctor Miller?

CHARLIE  
Hey, Molly...

Cooper Bradley sighs.

MOLLY  
Are you joining our meeting?

COOPER BRADLEY  
Mr. Miller, I thought we spoke  
about you pretending to be a  
doctor?

Molly looks between the two men.

MOLLY  
You're joking.

Charlie slowly lifts his long sleeve, under it is a matching  
blue wristband to Molly's.

MOLLY (CONT'D)  
This whole place is fucking  
unbelievable.

Molly runs out of the office.

INT. ST. ANNE'S HALLWAY

Molly runs down the hallway.

COOPER BRADLEY (O.S.)  
MOLLY!

PAUL (V.O.)  
So... what now, Molly?

MOLLY  
We break out.

ANGLE ON: Molly's *still* bare ass running down the hall.