

STOCKHOLM, PENNSYLVANIA

A Film By Nikole Beckwith

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INT CAR LATE AFTERNOON

Leia, early twenties, blond, willowy but strong willed, slight but not subtle, is slouched in the backseat of a car as it drives. She wears a short sleeved mock turtleneck and nondescript pants of no determinate year or fashion. The sedan exits off the highway and onto suburban streets. Trees give way to mailboxes as they pull into more residential roads. It is August in Pennsylvania.

Driving the car is a man in a suit. Beside him is a uniformed police officer. Leia looks out the window with equal parts curiosity and caution. There is a duffle bag beside her.

INT DARGON HOUSE, LATE AFTERNOON.

The soft silence of a carpeted living room. Marcy and Glen sit on a sofa. They are both well dressed, in freshly pressed khaki. There are fresh flowers and a cheese plate. We see photos around the house of the younger happier them. A clock's second hand makes a distant click. A rhythmic sprinkler is heard watering a lawn through the window. They hold hands in the quiet. After a moment...

MARCY

Maybe we should have music playing.

She gets up and clicks on a near by stereo. She sits. She gets back up and changes the radio station. She puts on a jazz CD. She sits.

MARCY

This doesn't seem appropriate.

She gets up and turns it off. Sits back down. A moment. Glen takes her hand. They hold hands on the couch.

INT CAR LATE AFTERNOON

The car turns onto a cul de sac of similar homes, the pace slows. Leia notices the slowing, she takes a new interest in where she is. She looks out the window at nothing in particular and everything there is.

INT DARGON HOUSE, LATE AFTERNOON.

Marcy and Glen hold hands. We hear a car pull up outside, we hear the doors open and close. MARCY and GLEN look at each other. They stand. They straighten out their clothes.

MARCY

Oh my god.

GLEN

Here we go.

EXT DARGON HOUSE LATE AFTERNOON

The sedan has pulled into a driveway behind two modest cars, in front of a modest two level house. Leia doesn't move, the Uniformed Officer opens her door, she takes her bag and looks at the house. They make their way to the front door.

INT DARGON HOUSE, LATE AFTERNOON.

The doorbell rings. Glen opens the door. On the other side stand Detective Timms, a silver haired plain clothes detective and LEIA. The officer has stayed by the sedan.

DETECTIVE TIMMS

Mr. and Mrs. Dargon.

MARCY AND GLEN

Detective.

GLEN

Come in. Please.

MARCY

Both of you.

They enter the room.

DETECTIVE TIMMS

(To Leia) Leanne, do you remember  
Mr. and Mrs. Dargon?

GLEN

(Indicating) Glen and Marcy.

MARCY

Are we doing first names?

(CONTINUED)

LEIA

We talked on the phone, from the hospital. Right?

GLEN

Yes. We called as soon as we heard.

MARCY

We came to see you but, they wouldn't let us in. -Until the test came back. And now it's back. So here you are.

Marcy covers her mouth and her eyes fill with water.

LEIA

Okay. Hi.

DETECTIVE TIMMS

Well, charges have been pressed and McKay will be held without bail. So far, Leanne's hospital records are clean, though she refused a full examination-

LEIA

That's private.

DETECTIVE TIMMS

Of course.

As Detective Timms Speaks we follow Leia's face as she takes in the room around her.

DETECTIVE TIMMS

(To Glen and Marcy) As discussed a court appointed psychologist is to meet with Leanne once a week, or more if needed. Dr. Andrews, her card is here. (He hands Glen a folder) You have my number, should anything else come up. I'd advise to steer clear of the news (He subtly indicates Leia) for a variety of reasons.

GLEN

OK. Thank you.

DETECTIVE TIMMS

I only wish it were sooner. (To Leia) Take care of yourself.

(CONTINUED)

Timms exits, closing the door behind him. Leia is now fully here. In a new place, with new people. Everyone else is gone.

MARCY

Can I hug you?

LEIA

Um. Sure?

Marcy reaches out to LEIA, first grabbing onto her arms as if to confirm she is real and then pulling into a hug. A long strong hug. We see Marcy's face in Leia's hair. Leia's face in Marcy's shoulder. Marcy's hand clasping Leia's shirt fabric, and Leia's arm against her own body as it hangs by her side. Marcy's breathing shifts into repressed tears.

Glen looks at Marcy and Leia. He joins the hug.

MARCY

You're real. You're really here.  
Really really here.

GLEN

We've thought about this moment for years. Welcome home.

The hug lasts a long silent moment.

LEIA

Is it okay if we stop hugging?

GLEN

Yes. Yes. Of course.

Glen Stops first. Guides Marcy out of the hug.

MARCY

You are so tall.

Glen touches Marcy's arm, snapping her back into the room. She wipes her eyes.

MARCY

Can we get you anything to drink?  
We have lemonade.

GLEN

And tea. And a variety of juices.

MARCY

And a variety of teas.

LEIA  
Water?

GLEN  
Coming right up.

Glen exits to the kitchen to get water. Marcy stands with Leia anticipating a change, Leia just stands. Marcy steps back and offers the room to her.

MARCY  
Make yourself comfortable. Please.

Leia walks around the room, slowly. She looks at photos.

LEIA  
Is this you?

A photo of MARCY at 30. Happy. Healthy. With Glen

MARCY  
Yes.

LEIA  
And him? (*Points off in the direction Glen went*)

MARCY  
Yep.

The camera opens a little on the photo. We see an angelic little girl 4 years old.

LEIA  
And. This. This is me, then?

MARCY  
Yes. (*Beat*) We had taken some of the pictures down, after a while. A long while. It was difficult. To see them all the time. And it was difficult not to. But now we put them back.

Glen returns with two glasses of water. He hands Leia a glass, she sips. He hands Marcy a glass, she places it down.

LEIA  
You look so young.

MARCY  
I was.

Leia looks at another string of pictures. One of a tiny smiley girl suited up and on top of a horse, a near by Marcy clapping in the background, with dated hair.

LEIA

I rode horses?

MARCY

You had just started. You were only 4, but you kept asking. And your friend Caroline had taken some lessons, so you just couldn't let it go. Horses this and horses that. Do you remember Caroline?

LEIA

No.

MARCY

Your birthdays were only ten days apart, so we always had joint parties.

GLEN

You two always had a costume party, being so close to Halloween. You insisted on two costumes, you were always a princess for your party and something else for Halloween.

LEIA

Isn't my birthday is March 15th?

MARCY

No. It's October 21st.

LEIA

I celebrate it on March 15th.

Marcy picks up one of the framed photos and shows it to Leia. It is two young girls, one is a princess, another is a cat. They sit smiling in front of a sheet cake, candles lit, various adult bodies hovering around them.

MARCY

See here, that's you and that's Caroline. You're about to blow out the candles. Look at all the pumpkins. The leaves.

LEIA

Oh.

Leia abandons the photos and drinks her water. Glen and Marcy make a move to the couch. They sit.

GLEN

We made a cheese plate, if you're hungry. There is a pie in the oven. Do you still like pie?

LEIA

Sure.

MARCY

Please sit. Be comfortable. Let us know if we can get you anything.

Leia sits in an arm chair. After a moment she eats a piece a cracker. Glen and Marcy sit on the sofa, on the side closest to the chair.

GLEN

You look good. Healthy.

LEIA

I feel healthy.

Marcy smiles with relief. A huge comfort. A lifted weight.

MARCY

Leanne. (To Glen) Leanne is here.

She takes Glen's hand as they sit. Parents again.

LEIA

Actually, my name is Leia.

GLEN/MARCY

What?

LEIA

My name. Is Leia.

MARCY

Leia?

GLEN

You changed your name?

LEIA

No.

MARCY

We named you Leanne. That's what we've always called you.

LEIA

I don't remember that. I only know  
my name is Leia.

GLEN

From the movie?

LEIA

What movie?

GLEN

You don't know?

LEIA

Know what?

MARCY

Your name.

*Beat.*

MARCY

Leia.

LEIA

Yes?

MARCY

No. I was just saying it. Your  
name.

A long moment. Marcy and Glen have adjusted on the couch,  
they no longer look like fawning parents but suddenly like  
they are interviewing a new roommate.

GLEN

So. Tell us about yourself.

LEIA

I'm tired.

MARCY

Would you like to lay down?

LEIA

Yes.

Leia stands but does not know where to go. Marcy and Glen  
also stand.

MARCY

You can go right up to your room.  
We haven't changed a thing.

INT LEIA'S ROOM. MOMENTS LATER.

A bedroom. It is the room of a four year old girl. Pink and full of out-dated toys. Frilly and cute. Piled in a corner there are missing posters with an iconic photo of Leia as a small girl, some boxes labeled "Leanne" with various years on them. The door opens, Leia comes in unsure, she sets her duffel down on the bed, which is small. There are some adult sized pajamas laid out with a note, "Welcome home! Sweet dreams!" She looks around, rummages in a box of toy blocks, finds a green triangular block and wedges it under the door so it can't be opened. She sits on the bed and reaches in to one of the boxes labeled "Leanne 1991", pulls out a small girls t-shirt. She holds it up to her, it sticks to her own shirt. She sits there a moment with this little shirt pinned to her. She takes it off. The room around her and the world outside get dark, sun has fallen and she sits in the grey leftovers. She turns on a bedside lamp, it is a night light and projects sea-creature shapes along the wall and rotates. It plays a lullaby. Leia sits as the music plays and the shapes dance over her.

INT KITCHEN EVENING

Marcy is wearing an apron. She puts a vase of flowers on the table. Looks at it. Moves it a little. Looks. Takes it off the table and puts them on a counter. Looks at the empty table. Puts the flowers back in the center.

INT KITCHEN EVENING

The three of them sit around the dinner table. They eat. Leia watches. She inspects the napkin rings.

MARCY

I made macaroni casserole.  
(Nothing) It's your favorite.

LEIA

Oh.

GLEN

I would like to propose a toast.  
(Marcy raises her glass, Leia catches on) We have waited for this moment for uncountable years. Unknowable hours. To know you are ok, to have you with us, is the most amazing gift. Thank you. A thousand thank you's. My heart is twice the size of the moon tonight  
(MORE)

(CONTINUED)

GLEN (cont'd)  
and our family is three times as  
bright, thanks to you.

They clink glasses and sip, Leia has never done this before. Marcy and Glen start to eat. Leia clasps her hands close to her chest and whispers a little prayer. It starts "Dear Universe" and ends "Sincerely Leia". In the middle somewhere she says "Watch Ben for me. If you can see him through those walls" but we barely barely hear it.

MARGY  
Oh. We're sorry. We are being rude.  
Are you saying Grace?

LEIA  
I'm doing a Dear Universe.  
(Nothing) It's a kind of prayer.  
"Dear Universe, thank you for the  
food I am going to be eating and  
the thoughts I am going to be  
thinking. Thank you for this moment  
we are making." Then you make  
wishes.

GLEN  
Wishes?

LEIA  
Yes. (*She looks up, reiterating her  
wishes to The Universe itself*) I  
wish for you to keep me honest.  
Help me know who I am and ... (*Back  
to the table*) anything else you  
want. Sincerely, Leia. You can add  
a PS if you feel necessary.

MARGY  
What church is that?

LEIA  
No church. Church is for people who  
can't believe in themselves. The  
Universe is for when you believe in  
everything. (*She eats*)

GLEN  
You must be hungry. It's been quite  
a couple of days. The police. The  
hospital. Hospital food can't be  
good.

MARCY

And all the beeping. Who can eat  
with all that beeping.

They eat. Leia uses a napkin with the napkin ring still in place, holding it like a handle.

MARCY

I remember when I was in the hospital after I had you, they brought me some food, this was when they let you stick around more than 45 minutes, you stayed the night. Sometimes two. And they brought me some food and I couldn't identify it. Literally had no idea. It was like astronaut food, I swear. Freeze dried squares in sauce. I only ate the Jello.

GLEN

I remember that. I had some Rolos in my pocket you went just nuts for. (To Leia) She went bananas. I had never seen anyone eat half a tube of Rolos like that before.

MARCY

I was starving. They should have a turkey dinner waiting for you after you give birth, I mean really, it's like body Olympics, except there is only one athlete for the entire thing. A hyperventilating woman in a paper dress.

Marcy and Glen laugh. Leia does not.

MARCY

I guess Olympians eat Power Bars, but we didn't have Power Bars back then. We had barely just discovered Pita Bread.

The laugh fades into a joint sigh. They eat.

MARCY

When we came home your father had made me lasagnas. More than one.

GLEN

My mother made them. I was too nervous, running around putting

(MORE)

(CONTINUED)

GLEN (cont'd)  
safety plugs in the outlets. As  
though you'd be anywhere near the  
outlets. God, what was I, 16?

MARCY  
26.

GLEN  
Was I ever 26?

Marcy and Glen laugh. Leia eats without joining in. The laugh fades into just a feeling Leia's not a part of.

INT KITCHEN LATER

The water runs. Marcy does dishes. Glen puts more dishes in the sink. Marcy shuts the water off. Just the sound of water sloshing as she scrubs. Glen puts dinner rolls back into their plastic bag. She stops washing and just looks at the water. She takes a big breath in. Glen spins the plastic bag closed and fastens it. Marcy smiles and cries. They hug.

INT LEIA'S ROOM NIGHT

Leia Lays in bed and writes in a notebook.

INT LEIA'S ROOM DIFFERENT DAY

Leia gets dressed out of pajamas and then sits on her bed.

INT LIVING ROOM DAY

Marcy sorts mail while Glen reads the newspaper. We hear Leia's bedroom door open and a few footsteps, Marcy stops what she is doing in anticipation. We hear the bathroom door close. Marcy puts the mail down, neatens the pile. Toilet flushes, water runs. We hear the bathroom door open, foot steps and then Leia's door close. Marcy waits. Nothing.

INT LEIA'S ROOM DIFFERENT DAY

Leia looks out the window.

## INT KITCHEN DAY

Marcy, Glen and Leia eat an egg breakfast, Glen is dressed for work. They both smile. Leia, after a moment, smiles back.

## INT DR ANDREWS OFFICE DAY

The sterile yet cluttered interior office of court appointed psychologist DR ANDREWS. Folders, paperwork, two boxes of tissues, one on a side table for her guests, one at her desk for her to reach forward and offer. One window. Mostly bookshelves. DR ANDREWS is a focused and pleasant African American woman in her 40's. She is appropriately patient but in no way maternal. There is a long moment before anyone talks.

DR ANDREWS

Okay. So, would you say that your first week home has been a positive experience?

LEIA

Sure.

DR ANDREWS

I've noticed you say that a lot.  
"Sure".

LEIA

We just met.

DR ANDREWS

But over the last half hour; would you like to sit, can I get you some tea, have you been sleeping on a regular schedule, do you find yourself relating to your new surroundings- these are all things you answered "sure" to.

LEIA

Maybe you should ask different questions.

DR ANDREWS

Maybe you're right. How would you describe your first week home?

LEIA

As a positive experience.

(CONTINUED)

DR ANDREWS  
Do I make you uncomfortable?

LEIA  
No. Do I make you uncomfortable?

DR ANDREWS  
Of course not.

LEIA  
OK.

As Dr Andrews goes on, Leia's focus shifts around the office to the bindings of books about disorders, a model head with half of the skull cut away revealing a plastic labeled brain, a quote-a-day calendar with "It is our light, not our darkness that most frightens us -Marianne Williams" in bold type.

DR ANDREWS  
"Sure" is a noncommittal statement, even as an affirmative. If I say "Do you want some tea" and you say "sure", it says to me that you want tea because I offered it. Not because you want it.

LEIA  
Ok.

DR ANDREWS  
I want you to feel free to express definites. Concrete feelings. This is a safe environment.

LEIA  
Ok. I don't really want this tea.

Leia puts her tea on the desk.

DR ANDREWS  
Everything you say here is confidential.

LEIA  
Really?

DR ANDREWS  
Of course.

LEIA  
But you keep writing things in that folder.

DR ANDREWS  
I keep notes.

LEIA  
It is the same kind of folder they have about me in the police station. And they are the ones making me talk to you.

DR ANDREWS  
I am court appointed. I work for the state. But this is a standard procedure to ensure your mental health. We want to make sure you are okay. This is a very, very difficult transition to make. We want to help you make it.

LEIA  
But there is a trial, right?

DR ANDREWS  
There will eventually be a trial, yes.

LEIA  
Will you talk at it?

DR ANDREWS  
Are you concerned about the trial?

LEIA  
Should I be?

DR ANDREWS  
You haven't done anything wrong, so no. Not at all.

LEIA  
But you'll talk at it?

DR ANDREWS  
If they call me as a witness I have to.

LEIA  
Witness to what? You didn't see anything. No one saw anything.

DR ANDREWS  
How do you feel about that?  
(Silence). My only true concern is how you are doing. How you are feeling. That you feel supported.

LEIA

Ok.

DR ANDREWS

If there is anything I can do to make that clearer to you, do not hesitate to tell me. I am here for you.

LEIA

Ok. (Beat) Can you not call me "Leanne"? Everyone keeps calling me "Leanne".

DR ANDREWS

What should I call you?

LEIA

Leia.

DR ANDREWS

Leia (*She writes in the folder*)  
Done. And why Leia?

LEIA

Because that's my name.

DR ANDREWS

Did Mr. McKay give you that name?

LEIA

I guess so.

DR ANDREWS

(*She writes more, stops*) It's pretty.

LEIA

Thank you. (Beat) Also, can you stop calling it "home", like my "transition back home"

DR ANDREWS

Alright. Does it not feel like home to you?

LEIA

Would a place you don't remember feel like home to you, even if it was supposed to?

DR ANDREWS  
How does it feel?

LEIA  
Like a place I don't remember. Like  
a neighbor's house.

DR ANDREWS  
Did you spend a lot of time at  
neighbor's houses when you were  
with Mr. McKay?

LEIA  
No. I spent time at home.

They look at each other. Andrews writes.

INT CAR LATE AFTERNOON

GLEN drives, LEIA sits in the passenger seat. Cars are still a new experience, she can count the number of times she has been in a car on one and a half hands. She alternates between looking out the window, looking at the mechanics of what Glen is doing (a blinker, a turn, mirrors). Glen talks but only after he realizes Leia isn't going to.

GLEN  
How was it?

LEIA  
Long.

GLEN  
Is she nice?

LEIA  
Sure.

The suburb rolls past them; houses, street lights, kids playing in a park - Leia cranes her neck a little like she might be looking for herself in the group.

EXT ROAD WITH A SMALL SHOPPING CENTER

The car drives and pulls into a shopping center.

INT CAR

GLEN

We just have to stop in here for a sec.

EXT SHOPPING PLAZA

Glen and Leia get out of the car and walk into the store. Glen talks about how he forgot the cloth bags at home and how he should really just keep them in the trunk. We don't really hear him because there is a loud metal sound on the pavement, amplified. A guy in a red uniform vest pushes a long line of carts past them, Leia is confused and fixated. The guy and her make eye contact, Leia's brow furrows into a knot and she looks away immediately nervous.

They walk through the automatic sliding doors, Leia more tentative than Glen.

Once they are inside the grocery store, the sounds, the displays, the enormity of it all seems both muffled and amplified, like a seashell held to your ear. This grocery store is huge. To her. And so well lit. So bright. With so much inside. So many shelves of so many things. What are all these things. What are these wheely carts. Why are so many people wearing red vests. Leia focuses on everything and nothing all at once.

They move through the store, Leia trails slightly behind quietly observing the little details of the store, the music, the packages, the lobster tank. What the fuck is this tank of living things doing here. This is the first time she has seen a lobster in person. She is riveted with a determined restraint not to let on. Glen is oblivious, saturated in the normalcy of it. He holds up a container of ice cream

GLEN

Dessert?

LEIA

(Nods)

As they look around the store we see a customer look at Leia a little longer than a glance. A woman looks and then whispers to her husband who turns to look.

They get to check-out and as they stand in line Leia sees a newspaper, THE PENN GAZETTE with a photo of her as a child and the headline "A Family Reunion Holds Hope Against Heartbreak" and another paper with a large picture of Leia's

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missing poster and BEN's mugshot with the headline "Found Alive; Leanne Dargon Survives 17 Years of Captivity as Her Abductor faces a Lifetime Behind Bars". Leia looks. And looks. GLEN catches her.

GLEN

You don't have to look at that.  
It's just. It's just there.

LEIA

Can I have this?

GLEN

No. Not right now. Okay?

The PERSON ahead of them in line has been stealing glances and finally leans in and whispers..

PERSON

It's just amazing. A miracle.  
Congratulations. God Bless.

GLEN

*(Ending the conversation before it begins)* Thank you.

PERSON

I've been following it on the news and everything. From the very beginning-

GLEN

- Thank you.

PERSON

-So inspiring. *(She leans over Glen trying to get Leia's attention)* You are so inspiring. You must be so happy to be home. Are you holding up ok?

Glen gets their groceries and they nudge past her

GLEN

Have a good day, Ma'am.

They walk out of the store with a small plastic bag of groceries and into the parked car. Once inside...

INT CAR EVEN LATER AFTERNOON

GLEN

Sorry about that. People have a lot of questions. And it gets the better of them sometimes.

LEIA

Questions about what?

GLEN

About you. About how you are doing, what you went through, how you survived.

LEIA

Survived what?

GLEN

....The unknown.

LEIA

I could ask everyone else the same question.

GLEN

Yes. I guess you could.

LEIA

But I don't.

INT KITCHEN, LATER

Marcy stands looking at the wall where there are three paint chips taped, all of them a different shade of the same neutral color. She looks and looks. She takes one down. Looks. Puts it back up. Looks. Glen comes in, puts down his keys and the groceries. Marcy remains involved in her decision making.

GLEN

What's this?

MARCY

I want to paint the kitchen.

GLEN

Ok.

MARCY

Make it nicer. And maybe the living room.

(CONTINUED)

Glen puts ice cream in the freezer, gets something out of the fridge. Nibbles.

GLEN

When?

MARCY

We have to pick colors first.

Glen comes and looks at the colors.

GLEN

I like the middle one.

Marcy takes the other two swatches down. They look. He chews.

GLEN

We should redo Leia's room. She's outgrown what it looks like now. Make her more comfortable.

MARCY

We want to get her out of her room Glen. Not keep her in there.

GLEN

It might make her feel more at home.

MARCY

I don't know.

GLEN

I think it would be nice.

MARCY

Lets worry about down here first.

Glen looks at Marcy. He moves to the back of the kitchen and then out of the room. Marcy puts the other two paint chips back up.

INT LEIA'S ROOM LATER

Leia enters and shuts the door behind her, she lifts up her shirt, revealing a newspaper tucked into her waistband. She takes it out and unfolds it carefully, she reads. She reads. Her eyes fill with water. Her face registers whispers of concern, confusion, surprise, defiance and then defeat. She reads, she looks. Big fat tears hit the print, She wipes them away. One falls on Ben's photo, then another. She tries to blot them off without ruining the picture.

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From off camera we hear a little voice. The voice of a little girl.

"You are ruining it. You are  
ruining everything"

Leia looks up and over, we follow her gaze and there are Ben and a 7 year old Leia. Their clothes are slightly dirty, and out of date. Where they sit on Leia's carpeted floor, it feels slightly different from the rest of the room, the basement bleeding into her present. Ben is younger and less haggard than his mug shot from the paper, he is average looking, not at all creepy. He has a commanding presence but not that of a bully, more of a politician. A politician in blue collar clothes with dirt under his nails. We alternate between watching just them and watching Leia as she watches them too.

BEN  
Don't say that.

YOUNG LEIA  
Ruiner!

BEN  
That's not very nice Leia.

YOUNG LEIA  
You are not very nice.

BEN  
Who do you know that's nicer than me?

YOUNG LEIA  
(Stops crying. Thinks) No one.

BEN  
That's right.

YOUNG LEIA  
Not fair. I only know you.

BEN  
I think it's more than fair. You can only judge niceness comparably. You have nothing to compare to. So you wouldn't know if I was nice or not. However, I know lots of people and I can tell you that you are not being very nice to me right now, at all.

YOUNG LEIA

(Cries again) I don't want to be nice to you! You are hurting him! Let's take him to the hospital! He has to go to the hospital.

BEN

Leia. We all know he can't go to the hospital. And Why?

YOUNG LEIA

But he has to!

BEN

Leia.

LEIA

(Defeated) Hospitals are bad.

BEN

Yes. Why? You can't just say something is bad without knowing why.

YOUNG LEIA

(Reciting) They have no confidence in the nature of things. And no respect for the mystery of life.

BEN

Yes. And part of the mystery of life is death, and part of the nature of things is accepting that.

LEIA

I don't want him to die.

BEN

Well well, look who's lost their confidence in me.

Young Leia pouts with rebellion. Ben finishes what he is working on. It is a teddy bear. A Teddy Ruxbin. Ben has reattached a broken arm.

BEN

There.

Ben holds the bear up, moves the arm. Moves the other arm. Turns the bear on. Both it's arms move. It says something like "Hello, I'm Teddy Ruxbin". Ben shuts the bear off.

YOUNG LEIA  
He's fixed! You fixed him!

BEN  
That's what I told you I was doing.

YOUNG LEIA  
I thought you were hurting him.  
Like a doctor.

BEN  
No. I was fixing him, like a Ben.

YOUNG LEIA  
(Laughs) You are the best Ben ever.

BEN  
I know.

Ben moves some hair out of Leia's face. Wipes her cheeks, they are all wet from crying.

BEN  
You are a mess.

YOUNG LEIA  
You are a mess.

BEN  
You get so worked up.

YOUNG LEIA  
Sorry.

BEN  
You don't have to apologize. We can't help how we feel. But we can help what we think. Why would you think I was hurting Teddy?

YOUNG LEIA  
I dunno.

BEN  
You don't know what you think?

YOUNG LEIA  
I thought you were mad at me.

BEN  
Why would I be mad at you?

YOUNG LEIA

I don't know. (*Beat*) For looking out the window.

BEN

I was concerned about you looking out the window. I don't want you to see something scary. But I fixed it. Now we don't have to worry about that.

We see a part of Leia's wall has a small basement-sized window suddenly, it is boarded up, taped over and painted shut.

YOUNG LEIA

I know, but you yelled.

BEN

I know. But, even if I was mad at you I wouldn't hurt you by hurting Teddy.

YOUNG LEIA

I know.

BEN

Now you know. (*Beat*) If you want a window, I'll get you a good window. Ok?

YOUNG LEIA

How are you going to get me a good window?

BEN

You want a window, I will get you a window.

YOUNG LEIA

OK.

BEN

Leia, even when I am mad, I take care of you. Always.

YOUNG LEIA

I take it back. You are nice.

BEN

Only because you don't know anyone else.

YOUNG LEIA

No!

BEN

Yep.

BEN

I know Teddy and I think you are  
nicer.

BEN

Good. Otherwise I'd have to break  
his arm.

YOUNG LEIA

BEN!

BEN

I'm kidding!

YOUNG LEIA

Good. But I don't like kidders.

BEN

But you like me.

YOUNG LEIA

I love you.

Young Leia puts her head on Ben's shoulder and wipes her nose on his sleeve. Leia wipes her own nose on her own sleeve. She looks back and they are gone, as are any relics of the basement.

INT LIVING ROOM NIGHT.

Marcy, Glen and Leia sit watching TV and eating ice cream. Light flickers on their faces. Marcy and Glen laugh. Leia does not.

EXT DARGON HOUSE DAY

Someone rides by on a bike.

INT LEIA'S ROOM DAY

She closes a notebook and reads a tattered copy of "The Frog Prince"

## INT DARGON HOUSE, HALLWAY

Marcy hovers outside of Leia's door. Finally she knocks. We hear Leia say "Yes?" from the other side. Marcy cracks the door open a bit, then a bit more and sticks her head through.

MARCY  
Hi. It's a beautiful day.

## EXT DARGON YARD DAY

Leia sits outside, on the ledge of a patio. We hear Glen mowing the lawn in the distance. She watches a bird in a tree. She picks up a leaf from the ground. Holds it in her hands. The bird flies away. Marcy comes into sight and hands Leia a glass of lemonade. Leia takes it but only holds it.

## INT KITCHEN LATER

LEIA quietly looks through drawers and cabinets for tools to make a sandwich, the way you look through someone else's kitchen. The paint swatches are still taped to the wall, next to sample spots painted on hastily. We hear Marcy call in...

MARCY  
Let me know if you need a hand in there!

Leia assembles a sandwich using pre-made tuna salad in the fridge. It's clumsy but not an obstacle.

## INT LIVING ROOM

Marcy looks through a photo album from their earlier life. The smoke alarm in the kitchen goes off. Marcy jumps up-

MARCY  
You ok in there? I'll get it.

## INT KITCHEN

When Marcy goes into the kitchen she sees that there is a sandwich on fire on the stove-top, in the flame. Leia is looking up and around for where the sound might be coming from and why, she has covered her ears and says "I'm sorry, I'm sorry" over the beeping.

(CONTINUED)

MARCY

Ooh, I think I see the problem.

She puts the sandwich in the sink, pats the fire out and then unscrews the alarm, which shuts off.

LEIA

I like them warm. I like the bread toasty, sorry. I just. Sorry.

MARCY

It's ok. (Catches her breath) It's ok. The toaster is right here.

Leia looks blankly.

MARCY

So you can toast the bread first and then make the sandwich.

LEIA

Oh. Yeah.

MARCY

Here, why don't we start over.

Marcy hands Leia some bread. Leia holds it. Goes to the toaster. Lays the bread on top for a second then after thinking it through pokes it into the slot. Then just stands there looking at it. Marcy watches.

MARCY

And then you turn it on.

LEIA

Right.

Leia stares. Then moves a dial. Waits. Marcy leans over and presses the lever down.

LEIA

Oh.

MARCY

Have you ever used a toaster before? (Leia does not answer.

*Marcy looks at the stove, the very messy kitchen*) Have you ever cooked at all?

LEIA

This is the first kitchen I've been in.

MARCY  
The first kitchen you've been in?

LEIA  
Yes.

MARCY  
Ever? Or I mean, since...?

LEIA  
I guess.

MARCY  
Mr. McKay didn't have a kitchen?

LEIA  
We had a kitchen. Obviously. Just I never went in there. It was in a different part of the house. Ben always cooked for me. Mr. McKay.

MARCY  
What part of the house was it in?

LEIA  
The top part.

MARCY  
So you never left the basement at all? You weren't allowed in the other parts of the house?

LEIA  
We didn't call it a basement. It was where we lived.

MARCY  
I'm so sorry.

LEIA  
That's ok. It's an honest mistake.

MARCY  
What is?

LEIA  
Calling it a basement.

MARCY  
I meant for everything. I'm sorry for everything.

LEIA  
That's ok. You're trying.

They look at each other. The toast pops.

INT LEIA'S ROOM, EVENING

Leia sits looking out the window. We can hear Glen and Marcy talking downstairs.

MARCY  
It's just, we don't know what she is going through, we don't know what she knows.

GLEN  
It's a process.

MARCY  
Glen, she set fire to a sandwich on the stove. That was her understanding of toast.

GLEN  
But now she knows. Progress.

MARCY  
You don't make progress just because you realize you're wrong. You have to learn to be right.

INT DARGON HOUSE, LIVING ROOM NIGHT

Marcy reads "Connecting With Our Children : Guiding Principles for Parents in a Troubled World", she makes a note on a legal sized pad of paper.

INT DARGON HOUSE, EVENING

The three of them eat dinner quietly. Leia looks at Glen, he smiles, she politely returns the gesture.

GLEN  
Good?

LEIA  
Yeah. It's good.

They eat. Silverware on plates.

(CONTINUED)

GLEN

Brussel Sprouts get a bad rep, but I like them.

LEIA

I hated them when I was little and Ben said that growing to like them was a mark of maturity. He called them "Sophistication Sprouts".

Glen and Marcy look at each other.

LEIA

It has to do with Chemicals. (beat) Brussel Sprouts have a chemical in them that only kids can taste. (Beat) The same way there are sounds that only a dog can hear. But as you get older you can't taste the chemical anymore and only taste the vegetable.

Marcy clears her throat.

GLEN

Oh.

LEIA

It's pretty interesting.

Leia eats another green bite. The table feels sullen. Marcy talks to the plate in front of her.

MARCY

I don't know if- (switches gears) I don't know if anyone wants more salad, but I'll bring some out.

Marcy gets up from the table.

INT LEIA'S ROOM NIGHT

Leia Lays in bed and says a Dear Universe in the dark.

EXT DARGON HOUSE MORNING

Glen leaves for work. We see him get into his car with a coffee and a brief case.

INT LEIA'S ROOM. MOMENTS LATER.

Leia sits on her bed fully dressed. She gets up. Looks out the window. Leaves her room.

INT HALLWAY MOMENTS LATER.

The house is quiet. We hear the shower running in the bathroom. Leia walks past the sound downstairs.

INT DOWNSTAIRS MOMENTS LATER

Leia walks into the kitchen. Takes two cookies off a plate in the kitchen. Eats one. Loiters. Looks out the kitchen window. Goes out to the backyard.

EXT DARGON YARD MORNING

Leia eats her cookie. She sits with her back against the house. After a moment a bird lands on the ground. Leia tosses some cookie crumbs at it. It eats them. She tosses more.

INT DARGON HOUSE, MASTER BEDROOM MOMENTS LATER

Marcy finishes getting dressed. Her hair is still wet. She leaves her room

INT DARGON HOUSE HALLWAY, MOMENTS LATER

Marcy walks by Leia's door and hovers there. She hesitently knocks. Nothing. She knocks again.

MARCY

Leia?

She knocks again. She politely opens the door. Sees the empty room and goes down stairs without closing the door.

INT DARGON HOUSE DOWNSTAIRS

Marcy comes down into the living room excited.

MARCY

Leia?

Nothing. She goes into the kitchen.

(CONTINUED)

MARCY  
Leia?

Nothing. She looks out the window into the yard, nothing.

EXT DARGON YARD DAY

We see Leia against the house feeding a bird and eating a cookie while Marcy looks out across the yard with increased anxiety.

INT DARGON HOUSE DOWNSTAIRS

Marcy peels through the living room again and back up the stairs.

INT DARGON HOUSE HALLWAY

Marcy looks into Leia's room again and then the bathroom and then her own bedroom and then back down the stairs.

INT DARGON HOUSE DOWNSTAIRS

Marcy comes down stairs and opens the front door, she looks up and down the street.

INT DARGON HOUSE KITCHEN

Marcy peels into the kitchen again and looks around for her next step. She picks up the phone and looks at the key pad. What. What. What. She goes for the 9. The back door opens and Leia comes through it.

MARCY  
Leia.

LEIA  
Morning.

Marcy hangs up the phone.

MARCY  
I didn't see you out there.

Marcy catches up to herself. Thinks a second.

(CONTINUED)

MARCY

You know what we are going to do today, we are going to get you an ID. So that. You have an ID.

Marcy picks up the phone and dials "411" Leia watches. We hear the muffled sound of an automated operator "City and state please"

MARCY

Salem, Pennsylvania.

The automated voice says "What listing?"

MARCY

Department of Motor Vehicles.

Marcy writes down a number, then the operator says "I will connect you" and the phone rings. Another muffled voice says "Department of Motor Vehicles"

MARCY

I am calling to see what I need to bring in today to get my daughter a state ID card...

Marcy writes down notes as the voice muffles on the other end. Leia has been watching carefully.

INT DMV SAME DAY

Marcy and Leia reach the head of a window, Marcy places a completed form, a social security card and a birth certificate down and slides them to a teller. Leia looks around at people in line, filling our forms, teenagers waiting for a driving test, small children growing restless waiting for their parents. Marcy takes Leia's arm and she snaps out of it.

MARCY

Ok. Now you go stand right over there.

Leia is suddenly standing in front of a plain back ground while a stranger says "Ready"? Then the repeated frantic blinks of a digital flash. Marcy watches. After the photo is taken, Leia is called over to the woman who took it. Marcy notices a small toddler of a girl hiding behind her mothers legs as she fills out a form. The little girl makes eye contact with Marcy. Marcy waves and says a tiny "Hi", the girl looks away. Leia returns to Marcy's side.

INT CAR LATE AFTERNOON

Marcy and Leia drive down the street. Leia holds her ID card in her hands. It reads "Leanne Louise Dargon 10/21/198(her thumb covers the last digit) 426 Sycamore Drive, Salem Pennsylvania 00135" and has her height and weight etc.

LEIA

What's "Louise" mean?

MARCY

It's your middle name.

INT LEIA'S ROOM NIGHT

Leia has propped her ID against her vanity mirror and is looking at it, then her reflection.

INT MASTER BEDROOM NIGHT

Marcy is propped up in bed reading "Like Glue; Crafts for Creating Bonds" she dog ears a page. Glen is getting undressed for bed. He slips into the covers.

GLEN

Well, it sounds like you had a good day.

MARCY

Mmm-hmm. Sounds like it.

EXT DARGON HOUSE MORNING

Glens car is just pulling away.

INT DARGON HOUSE MORNING

Marcy is in the living room setting up a bunch of beading supplies. She lines everything up on the coffee table, making two "stations" of supplies, string, scissors, over-sized needles, beads. She sits and waits.

EXT DARGON HOUSE LATE MORNING/EARLY AFTERNOON

INT DARGON HOUSE SAME TIME

Marcy and Leia sit on the couch beading. For a while it is just the sound of beads.

MARCY

Thanks for doing this with me.

LEIA

You're welcome.

Beat. Beat.

MARCY

It's supposed be be therapeutic.  
Meditative. (Beat. Beat. Beads.  
Beads.) You used to love beads.  
Your aunt Jill had a bead shop  
before she moved to Santa Fe and  
you loved sinking your hands into  
the bins of glass beads. I wanted  
to get you some but, I was always  
worried you'd eat them when I  
wasn't looking. I figured it'd be  
something I could get you for your  
tenth birthday.

They string beads.

MARCY

What are you making?

LEIA

A string of beads.

The sound of beads. Marcy looks at a handful of beads.

MARCY

It looks like I can only fit 6 more  
beads on my bracelet but I have 10  
left. Which beads should I leave  
out?

Leia looks at the beads in Marcy's hand. They are all  
different, but not drastically so.

LEIA

Any of them.

MARCY

Well. Help me out. Which ones?

Leia looks at the beads. Then at Marcy.

(CONTINUED)

LEIA

I know things.

MARCY

Oh - I know, I-

LEIA

I wasn't nothing to him. He raised  
me.

MARCY

Ok.

They look at each other. Leia gets up.

LEIA

Also, "ones" isn't a word.

She walks away, upstairs.

INT DARGON HOUSE, MASTER BEDROOM NIGHT

Marcy and Glen are getting ready for bed.

MARCY

-and she spends so much time alone.

GLEN

She is used to being alone. We  
think. Give her time.

MARCY

I just. I want to be a part of it.  
What she is going through. I want  
to know what she knows and. Just be  
a part of it.

GLEN

We are.

MARCY

She. I don't know. I'm - Not doing  
this right.

GLEN

All we're supposed to be doing is  
being here. We're here. She's here.  
We're doing fine.

MARCY

Are you going to undercut  
everything I say?

(CONTINUED)

GLEN

You want me to agree that you're not doing this right?

MARCY

I just want us to be on the same page.

GLEN

We are. I am just seeing it from a different side. Don't take it personally. She will let us in, in time.

MARCY

It is our responsibility to figure out how to involve her. Make her a part of things. It is our job to give her the world.

GLEN

We will. But we just need to let it unfold, on it's own. This is a long road. It has been and will be a long road.

MARCY

I know that. And I think the road gets a lot longer if you're not moving forward.

GLEN

It'll happen.

MARCY

Are you not worried?

GLEN

No. And if I was, I'd just be happy to have her *here* to worry about.

MARCY

You're right, right? Ok. Me too.

They turn off their bedside lights. From the dark...

MARCY

But I still want to give her the world.

INT LEIA'S ROOM DAY

Leia gets dressed out of pajamas and then sits on her bed.

INT DR ANDREWS OFFICE ANOTHER DAY

We pan along Dr Andrews office, taking in the room again, we follow the floor and we hear...

BEN

Knock knock

YOUNG LEIA

Who's there?

BEN

Ben

BEN

Ben who?

BEN

Ben thinking about you all day.

We see a our Young Leia again, in different clothes sitting on the floor of the office, coloring. Again, the line between the basement and the present bleed. We are still in Andrews' office, but so is a ratty chair and a speak and spell, and maybe a boarded up, taped shut, painted over window. Ben stands behind her, we only see him from the waist down, his arms are behind his back. Young Leia looks up at him.

YOUNG LEIA

What is that!

BEN

I don't know.

Ben sits in one of Andrews' chairs, Young Leia at his feet, he is holding a present.

YOUNG LEIA

It says my name I see it!

She grabs the present and opens it. She takes out a view finder and some slide reels.

YOUNG LEIA

What is it?

(CONTINUED)

BEN  
Look through it.

Young Leia figures out where to look and looks through, she is breathless

YOUNG LEIA  
Whoaaaa.

BEN  
That's the window I promised you.  
Click the button. (*She does, she gasps*) Those are the natural wonders of the world. Before they went away.

YOUNG LEIA  
Where did they go?

BEN  
I told you, everything was ruined.  
There is nothing good out there anymore.

YOUNG LEIA  
You couldn't save it?

BEN  
You have to pick your battles. I could only save so much and I picked you.

YOUNG LEIA  
(*She clicks a slide*) Those trees are so big!

BEN  
They are called Redwoods.

YOUNG LEIA  
(*She clicks a slide*) An up-and-down river!

BEN  
That's Niagra Falls.

YOUNG LEIA  
(*She clicks a slide*) Inside-out-mountains!?

BEN  
That's the Grand Canyon.

YOUNG LEIA

It's so pretty! I love it! I love  
my window!

BEN

We have a lot to look at  
(*Indicating various reels of  
slides*) Underwater Oceans, Night  
Sky and Space, The Deserts of  
Africa, Cities of Europe...

YOUNG LEIA

It's like magic.

BEN

I promised you a window, but it had  
to be the best window. Only good  
things to see.

YOUNG LEIA

It is the best window. Thank you  
thank you thank you! Can you tell  
me all about everything?

BEN

Of course I can. What do you want  
to see first?

YOUNG LEIA

Space!

BEN

Ok. But when you look at stars you  
have to lie on your back and look  
up. (*They do. Ben replaces the reel  
and peeks through the view finder  
and then hands it to Leia*) That's  
Ursa Major, which means The Great  
Bear. Next to it is Ursa Minor,  
which is the Little bear.

YOUNG LEIA

Like us.

BEN

Yes, like us. They are up in the  
sky together forever. Looking down  
over everything.

Leia looks at them on the floor, laying side by side.

(CONTINUED)

DR ANDREWS  
Leia.

Our view opens and we see Leia, Young Leia, Ben and Dr Andrews all in the same shot. Ben and Young Leia looking up towards the sky, Leia looking at them and Andrews looking at her. Andrews takes her glasses off and sets them on her desk.

DR ANDREWS  
Leia.

Leia looks at Andrews.

DR ANDREWS  
You seem distracted today.

LEIA  
Sorry.

She looks back. They are gone.

DR ANDREWS  
What were you thinking about?

LEIA  
Nothing. (Beat) Just about how cold it's getting.

DR ANDREWS  
How cold?

LEIA  
Yeah. I'm not used to the cold. I'm used to being inside.

DR ANDREWS  
Do you like being outside?

LEIA  
(Shrugs. Beat)  
Did you ever see Niagara Falls?

DR ANDREWS  
Once when I was very small.

LEIA  
Was it very far away?

DR ANDREWS  
An 8 or 9 hour drive.

LEIA

What about The Grand Canyon, was  
that far?

DR ANDREWS

Well, it's in Arizona. (*Leia looks  
blankly*) Yes.

LEIA

It is in Arizona?

DR ANDREWS

Yes.

LEIA

It looks like it's warm there.

EXT DARGON HOUSE, DIFFERENT DAY

Leaves are just starting to change color. A breeze blows. Marcy gets out of her car and walks around to the backseat, she gets something from the car and holds it in both arms. She walks up to the front door and clumsily opens it.

INT DARGON HOUSE LIVING ROOM

Glen and Marcy stand near the couch, Marcy is almost giddy. Glen is pleased. Leia comes down the stairs.

LEIA

What did you want to see me about?  
Are you making me make beads again?

GLEN

No.

MARCY

Not right now. Here, sit.

She guides Leia to the couch, Glen follows. Leia sits and looks at them.

MARCY

Ok. Now close your eyes.

LEIA

Why?

GLEN

We have a surprise.

(CONTINUED)

MARCY  
Close your eyes!

LEIA  
Ok.

Leia closes her eyes and Marcy goes into the other room, talking as she goes...

MARCY  
Well. It's your birthday soon and also we never got you a coming home present...

Marcy has returned she has something, we can't see it.

MARCY  
...So this is kind of a early birthday, belated homecoming gift from us both.

GLEN  
We are very proud of you.

LEIA  
Ok.

We see Leia on the couch, eyes closed. Marcy says

MARCY  
Open your eyes!

As we see a puppy climb into frame, it is gangly and just old enough to be a little rowdy. It has a big bow on it's neck and paws at Leia's lap. Leia opens her eyes. She has never seen a dog before. She gasps. And recoils into the couch, the puppy follows.

LEIA  
What - ?!

Leia curls as far into the couch as she can go and then climbs over the arm and gets behind the couch.

GLEN  
Leia, it's ok. It's a puppy.

MARCY  
It won't hurt you.

GLEN  
It's ok. It's ok.

Glen and Marcy exchange looks. Leia peers over the couch at the dog as Marcy holds it's leash.

MARCY  
Look. (*She pets it*) See, it won't hurt you.

GLEN  
It's a pet.

MARCY  
Look, he's sweet.

Leia is stalk still behind the couch, Marcy brings the dog around, holding it's collar.

MARCY  
Look. He's soft. And harmless.

Leia is terrified but curious. She lets Marcy bring the dog closer. Marcy puts Leia's hand on the dog. The dog licks Leia's face. Leia lets it. Her eyes fill with water. All at once she is hit with everything she's missed. This dog kissing her face is both the best and worst thing she has ever felt. She cries.

MARCY  
See, he loves you.

The dog licks and licks. Leia sobs an unwilling sob. She fights it the whole time. She scoots away from the dog, taking her face away, backing out of range.

LEIA  
I don't want it.

MARCY  
Leia-

LEIA  
I don't want it.

GLEN  
Leia, we're sorry-

LEIA  
I don't want it.

She keeps backing toward the stairs, rights herself and tears herself away from the room, looking at the dog the whole time she goes back up the stairs. We hear her door close hard. Marcy and Glen look at each other. The dog bounds about on the other end of the leash, blissfully unaware of anything at all. Marcy is clearly devastated.

GLEN  
I'll go bring the dog back.

MARCY  
No. Don't do that. Don't make like  
you are righting some wrong of  
mine. I will take the dog back,  
myself. It was my idea.

GLEN  
It's nobody's fault.

MARCY  
I can think of a world of fault,  
actually. Actually I can think of  
plenty of people who's fault this  
is.

GLEN  
There was no way to know.

MARCY  
Know what! That she doesn't know  
anything? That there is no undoing  
what has been done to her?

GLEN  
Marcy.

MARCY  
Never seen a dog before?

GLEN  
I know.

MARCY  
Do you? Because I have no idea what  
that means, for her, for us, for  
for for the future. She's never  
seen a dog before, Glen. Do you  
know what that means? Because I  
don't.

GLEN  
A lot of people are afraid of dogs.

MARCY  
She is not afraid of dogs, she has  
never seen one.

GLEN  
Well, now she has. Progress. That's  
all we can hope for.

Marcy sits, deflated.

MARCY

*(Exhales)* Nothing is helping.  
Nothing is changing.

GLEN

We don't know that.

MARCY

I am so sick of making mistakes. I am especially sick of not making mistakes but having them turn out that way. And more than anything right now, I don't want to be made to feel like I am wrong, when I am just being realistic.

GLEN

Well I don't want you to confuse being nihilistic with realism.

MARCY

That's exactly what I'm talking about. Because maybe those two are not that different in this case. Maybe. And maybe the only way we are going to get anywhere is by acknowledging that.

GLEN

We have to be patient.

MARCY

I also want to be parents.

INT MARCY'S CAR MOMENTS LATER

Marcy gets the dog in the car, she gets into the drivers seat. The dog mills around in the back and makes puppy sounds. Marcy cries alone.

INT BATHROOM EVENING

Leia brushes her teeth. We hear Glen and Marcy in the other room

GLEN

You said you wanted to be a part of it, this is it. This is what we are dealing with.

(CONTINUED)

MARCY

What is? You think you have a handle on this? You don't. We don't. Lets just admit that.

Leia spits into the sink.

INT LIVING ROOM

Glen stands and Marcy sits on opposite sides of the living room.

GLEN

You used to have all this faith in her, that she was alive, that she would come back, that she was okay. And she **is** all of those things.

MARCY

I know that.

GLEN

But you have so little faith in her now.

MARCY

Being alive and living are different things.

GLEN

You think we can give advice on living? We went 20 years without it. So maybe we don't know best. And that's ok. (A moment) So just wait. I just think it is important that we don't push her.

MARCY

Well, I think it is important that she joins society and that we don't think of it as a choice, even if that is how it is presented to her.

GLEN

I don't know.

MARCY

I don't care. This isn't about you. It's about her. (Beat) I don't want to be made to feel like wanting things to be better is a some sort of shortcoming on my part. Some flaw. Because it's not.

GLEN

I didn't say that.

MARCY

I didn't say you said it.

Marcy gets up and leaves the room. A moment. Glen leaves the room.

INT MASTER BEDROOM NIGHT

Marcy and Glen lay in bed with a large space between them. Marcy thinks.

INT DARGON HOUSE LIVING ROOM NEXT EVENING

Hot cocoa and cookies are on the coffee table. Glen, Marcy and Leia sit. Sometimes they sip.

LEIA

Is this about the dog? I said I was sorry.

GLEN

No. Not at all.

MARCY

It's because I care about you.

GLEN

We both do.

MARCY

And we just want to talk to you about your future.

LEIA

My future?

Leia puts her coco on the table. Sees a pair of reading glasses, either Glen or Marcy's. She picks them up and fidgets with them as they talk, slides them into the sleeve of her shirt.

MARCY

We know you're smart. Educated. But we don't know in what areas exactly. And I think the best way to kind of, find out what you know and structure future learning, to start, is a tutor.

(CONTINUED)

LEIA  
What's a tutor?

GLEN  
Like a teacher.

MARCY  
A teacher who will come to the  
house and work with you, a couple  
times a week.

Glen and Marcy become a mumble. Something changes. We hear out of view

BEN  
Knock Knock (*nothing*) Knock Knock.

We hear Leia's voice separate from herself answer

LEIA V/O  
Go away.

The living room seems darker, more underground. Glen and Marcy are inanimate. Ben appears behind Leia, we can only see him from the waist down.

BEN  
Leia.

Leia turns and throws something in his direction.

LEIA  
Go away!

BEN  
Ok. Now that's not fair.

Leia is determined to shut him out. She is upset and almost breathless.

LEIA  
Where have you been? That's what's  
not fair! Where have you been!

BEN  
Leia, I'm sorry. I--

LEIA  
Three days!? You left me for three  
days!

BEN  
Two and a half.

LEIA  
Why would you do that! Why! I  
called your name!

BEN  
I know.

LEIA  
I called your name!

BEN  
I'm sorry.

LEIA  
You hate me!

BEN  
You know that's not true.

LEIA  
Where were you!? (*throws something*)

BEN  
I had things to take care of.

LEIA  
Who were you with!? You were with  
someone!

BEN  
Leia-

LEIA  
You get **everything!** (*Throws  
something*) I hate you! (*Throws  
something else*)

BEN  
Ok. Get it all out.

LEIA  
Care! Why don't you care that I  
hate you!

BEN  
Because, you don't really hate me.

LEIA  
YES I DO! (*She starts hitting him*)

BEN

Stop. Lei, stop it, I'm sorry.  
(Tries to hold her)

LEIA

You were gone! You left me! You're going to leave me! You keep me in here and you're just going to leave me here! Alone! You want me to die! Like an animal!

She hits him hard in the face, he bleeds. His tolerance shifts. Ben asserts his real strength. He grabs her, holds her tight, her arms clamped by her sides and shakes her

BEN

Stop. It. (Shakes her) Look at me.  
(Shakes her again) Look. At. Me.  
Look at my face (She does) you did that. Look what you did. (Leia cries) It hurts. I hurt you and you hurt me. Now we are even.

Leia doesn't respond. Ben shakes her again.

BEN

And now we are even.

Leia shakes her head in tentative agreement.

BEN

But I didn't mean to hurt you. I didn't mean to be away from you so long. You did mean to hit me. You aimed. And you got me. On purpose.

Leia cries.

BEN

Sometimes I have to stay away. I would have told you if I'd known. But if I don't ever stay away people will find out. About you. About us. And then we'll be done. Do you get it?

LEIA

I don't believe you.

BEN

If you are not going to believe me, then what? What do you have then?

LEIA

Nothing! That's the point. I don't have anything.

BEN

Don't do that. Everything I do is for you. If you don't have anything, I'm a failure.

Leia melts into Ben, he hugs her back. Her head rests on his chest

LEIA

What is going to happen to me Ben?

BEN

What do you mean?

LEIA

What is going to happen to me, after this?

BEN

There is no "after-this".

LEIA

But what if they get you?

BEN

I'm the protector. They can't get me.

LEIA

But what if they do? And what will happen to me? I wouldn't even know. You would just never come back.

Ben takes this in.

LEIA

I want you to teach me, so I can go out there with you. The only thing I am is yours.

BEN

And you are very good at it.

LEIA

But if you go away what am I?

They hug in quiet. A long moment.

BEN

I'm sorry. You're right. We will talk about your future.

They have started slow dancing a little. Swaying in the hug. They move around in a circle in place.

BEN

But not tonight. I have to think. I guess I hoped we could stay like this always.

LEIA

If it changes, say we'll change together.

BEN

If it changes.

LEIA

Say it.

BEN

We'll change together.

LEIA

I'm sorry I hit you.

BEN

I'm sorry I made you.

Leia's face is full and flushed. Her cheeks are sticky from crying but, she is calm now. The sound of a coffee mug hitting the coffee table. Leia turns to the sound, Glen and Marcy are heard again, the living room no longer looks lightless. Leia is back on the couch.

MARCY

...Anyway, I'm blabbing. Think about it. We have 8 whole weeks before your first session.

Leia looks back where Ben had been. He is gone.

GLEN

Leia?

LEIA

Ok.

MARCY

Great!

GLEN

Are we overwhelming you?

MARCY

We can talk about something else.  
Like, here's something fun: What  
would you like to do for your  
birthday?

LEIA

Get younger.

INT LEIA'S ROOM DAY

Leia is on her bed, reading another article about Ben. It has clearly been folded and refolded. She stops reading at "...being held without bail at Packerton County Jail until trial"

INT HALLWAY MOMENTS LATER.

Leia comes out of her room. We can hear Marcy watching TV downstairs. Leia looks down the hall into the master bedroom, she walks in and picks up the portable phone by the bed and puts it by her ear, no dial tone. She takes in back into her room.

INT LEIA'S ROOM

Leia sits with the phone. She presses talk. The dial tone starts. She presses "411" it rings. The automated operator asks "City and state please"

LEIA

Pennsylvania.

OPERATOR

What listing?

LEIA

(reading it off the paper)  
Packerton County Jail.

(CONTINUED)

The operator repeats the number. She writes it down. The operator then says "Please wait while we connect you" The phone rings. Another automated menu plays "Thank you for calling Packerton County Jail. If you are a Law official press one, if you are calling about visitation, press two"

Leia presses 2. It rings again. Then a Male Voice answers

MALE VOICE  
Packerton.

LEIA  
Yes. Hi. I am calling to find out  
how to see someone there.

She starts writing in a notebook "Photo ID, between 1pm and 9pm, no personal belongings, no gifts, one visit a week"

LEIA  
Ok. How do I get there?

The muffled voice starts to spout highway directions.

LEIA  
Is that for a car. I can't drive a  
car.

Leia listens to the muffle and writes "F 42 bus to Fromton..."

INT RESTAURANT NIGHT

Leia sits at a table with Glen and Marcy as waiters and waitresses in matching polo shirts sing the happy birthday song and present a cake. Glen and Marcy smile and take a picture of her blowing out the candles.

EXT DR ANDREWS OFFICE DAY

It's pretty grey out. And cold. Marcy's car pulls up and Leia gets out. Marcy leans over and says

MARCY  
Glen will see you out here when  
you're done.

LEIA  
Ok. (She waves)

Marcy pulls away. Leia walks away from the office building, She takes out a piece of paper from her pocket,

it's the instructions scribbled with notes, directions to a bus stop. She walks quickly and nervously. The office is long gone, She sees a bus pulling up to a bus stop ahead, she reads the bus number off her note, it matches. She runs to catch it, as she gets on she asks the driver

LEIA

Is this the 42 bus to Fromton, via  
(Reads note) Stren- Strenich road?

DRIVER

Yes.

Leia takes a window seat and looks at her note with directions. "Take 42 bus to Fromton. wait for shuttle to..." The bus drives. It stops. It drives. Every time it stops Leia makes a hash mark at the top of her note. The bus goes under a tunnel, darkening the windows. Leia's reflection is clear in the window. After a while, as the bus slows, she counts her hash marks, 22, and gets out of the bus.

EXT BUS STOP DAY

A handful of people get off the bus and walk in various directions. Leia stands as the bus pulls away. She holds her note. She is nervous. She is alone.

EXT BUS STOP DAY LATER

Leia now sits waiting. A shuttle pulls up dropping people off and picking Leia and 2 other folks up. It is a shuttle to the jail.

INT SHUTTLE

Leia looks out the window eagerly. The jail comes into view.

EXT JAIL DAY

Leia and two other people exit the shuttle and walk into the jail.

INT JAIL DAY

Leia waits in line anxiously as people sign in to visit and walk through a metal detector. Leia watches everyone closely to do it right.

(CONTINUED)

She gets to the sign in table and shows her ID. when she signs the sign in sheet she writes "Leia" And pauses without taking her pen off the page adds "nne" and then she prints "Dargon" copying it from her ID.

UNIFORMED CHECK-IN WORKER  
ID.

She hands the State ID to the check-in worker. They look at it and look at Leia. Leia is flagged through to the next station which is computer input and the metal detector.

She is instructed to place her fingers on a scanning device. She does. The machine beeps. She does. It scans. It beeps.

Leia empties her pockets; the ID, the note, lint. She walks through the machine without a problem.

INT JAIL VISITING AREA

A door is opened. Leia and some other people are let into an area divided by glass. On the other side of the glass is a line of empty chairs. A buzzer buzzes. A door on the other side of the glass opens. A line of inmates in inmate outfits come out. One of them is Ben.

Leia looks at Ben. Ben looks at Leia. This is the first time we really get to see him for ourselves. In the grim light of the jail and without the affectionate focus of Leia's memory, he seems slightly different, slightly less. She stands when he walks in. He stays standing. Everyone around them settles. Ben sits. The room is heavy.

He speaks, but we can't hear him hardly at all. She sits. He gestures for her to come closer, pick up the phone. She shakes her head. He gestures to ask her why she won't come closer.

LEIA  
I don't know. It's hard.

He gestures that he can't hear her. She doesn't react. He puts his hand against the glass. She scoots her chair a little closer. Ben is saying the words "I'm sorry" but we see it more than we hear it. She scoots her chair a little closer. Ben says again "I'm sorry".

LEIA  
Me too.

A moment passes. Ben is still. She moves closer. He puts the phone to his ear. She picks up the phone. We can hear him now, his breathing, muffled yet mic-ed.

BEN  
Leia--

Leia moves the phone away from her ear for a second, on her lap. She steels herself and lifts it again.

BEN  
Leia. You. You're here. I miss you.

LEIA  
You look different.

BEN  
You look good. Your hair looks nice like that.

Leia pulls the elastic out of her hair. They look at each other.

LEIA  
Are you ever getting out of here?

BEN  
I don't know.

Beat. Beat.

LEIA  
Did you know you were changing things about me? Like my name. And birthday.

BEN  
I didn't know those things to begin with, so I didn't think of it as changing things. I thought of it as making things. You can't change what you don't know.

LEIA  
I don't know how to do anything.

BEN  
You got here. So you must know how to follow directions. How to take a bus- Did you take a bus? Did someone bring -

LEIA  
I don't know how to do anything. (A moment).

BEN

It's all like riding a bike, it  
seems impossible at first, but then  
it's impossible to forget.

LEIA

Is that what riding a bike is like?

BEN

That's what learning to ride a bike  
is like.

LEIA

I can't decide what the worst thing  
that has ever happened to me is;  
being with you my whole life. Or  
being without you for the rest of  
it.

BEN

I don't know which is the worst  
thing I've done, either.

LEIA

Do you regret it?

BEN

Never. Never regret the things you  
do. Regret the things you don't.  
You can put as much effort into  
running in place as you can running  
a mile, I'd rather see the mile.

LEIA

Even if you die in here?

BEN

Even if I die in here. Do you  
regret it?

LEIA

I haven't done anything.

Leia puts her hand on the glass and Ben does the same.

LEIA

I hate you.

BEN

I hate me too.

EXT DR ANDREWS OFFICE LATER

Glen waits in a running car out front, watching the door for Leia. He looks at his watch.

CUT TO INT DARGON HOUSE EARLY EVENING

Marcy is pacing she is dialing the phone, frantic, looking out the windows. It rings.

MARCY

It's Marcy Dargon again. Yes, thank you. Nothing? No. I know. You'll call if you hear anything. Thank you.

She hangs up the phone and dials another number. It's an automated menu. She presses the zero button again and again then speaks into the receiver.

MARCY

Operator op-er-a-tor op-er-a-tor!  
(*It rings*) Yes hello, The Emergency Medicine desk please. Thank you.  
(*She paces and waits*) Hello, yes, my name is Marcy Dargon My daughter is missing, I called before. I just want to know if you have had any- yes. No girls in their 20's at all? She looks young, teenagers, any teenagers? Yes I'll hold.

The front door opens and Glen comes in. Marcy cups the phone receiver to talk to him.

MARCY

Anything? Nothing?

GLEN

No.

MARCY

Did you go by the Library? And that store all the kids hang out in front of-what's it called, on State Street?

GLEN

Richdales, yes I did.

(CONTINUED)

MARCY

What about- (*The phone*) Hello? Okay.  
Thank you. Can I leave my number  
again? It- ok. Sure. Thank you.  
(*Hangs up*) Dammit.

GLEN

I'm sure it's fine.

MARCY

You're sure what's fine? That we  
can't find out daughter? That she  
is missing!

GLEN

Hold on. She is not missing-

MARCY

She's not? Do you know where she  
is?

GLEN

It's not like last time. This isn't  
the same.

MARCY

It's not? It's not! Well I fucking  
hope not!

GLEN

Marcy! Stop! Stop it. Breathe.

MARCY

She is always there when you pick  
her up. Always. She could have  
walked and gotten lost and been  
picked up or hit by a car or worse.  
She doesn't know what she is doing.  
How could Dr Andrews just let her  
miss an appointment like that- what  
exactly did she say again?

GLEN

For the third time; Dr Andrews  
assumed we knew.

MARCY

Assumed we knew.

GLEN

She called the house, no one was  
home. She assumed Leia -

MARCY

Without a note? I can't believe she would just let her off the hook without a note or without-

GLEN

She is not a child! Our days of writing notes are over! They came and went and we weren't in them, ok. We don't get to give permission. Ever. For anything. But we can give other things. We finally get the chance to give her other things. So Let's do that. Like a roof over her head, time, patience (Beat) Maybe she wanted to be alone. Maybe she went to a movie or met up with someone and they went for coffee.

MARCY

Who? Who would she meet?

GLEN

I don't know. Someone. Anyone. She should get out there, we shouldn't let her just be in her room all the time. She has to live a life, not just wait for...whatever she is waiting for.

MARCY

I know that Glen. Sometimes I think I am the only one who knows that. But I don't think that getting lost or hanging around strangers is very constructive. Or safe. Or ok.

GLEN

For you or for her?

MARCY

Please go drive by the movie theater, just see what's playing and check the times, maybe you'll see her leaving. Ask the box office person if they've seen her. Show them a picture (*She grabs a framed photo and plunges it at Glen, it is of Leia as a child*) Just please, do something. We have to always be doing something.

GLEN

I think right now we should just wait. That is enough. It's only been a couple of hours.

MARCY

Five hours. Please go to the movie theater.

GLEN

I am going to go to Vinnie's and pick up a pizza for dinner. Vinnies is near the movie theater. If I happen to see her when I go, then I do. But I am not going to the movie theater to show this photo to the person at the box office. I know it's difficult to keep perspective, but this is not before. This is not happening again.

MARCY

No, last time we started looking after minutes. Not hours. At thirty minutes we had people combing the streets and we still didn't find her. Five hours is an eternity if you ask me. Five hours is a lifetime. So go get your fucking pizza if you want, but don't come back here without her.

Glen leaves. Marcy paces. She pours a drink. Drinks it. Looks out the windows - nothing. She stands there a moment and then goes upstairs.

INT LEIA'S ROOM MOMENTS LATER

Marcy comes into the room and looks around. She opens a drawer, closes it. Opens another, closes it. Opens another, leaves it open. She sees Leia's duffel bag, opens it and looks inside, then turns it over and dumps it out clothes, the viewfinder and a few books spill onto the floor. She looks under the bed, pulling things from under it and flinging them across the room. She is getting more and more frantic. She lifts the mattress and the sheets and pillows, shaking them all before she tosses them down. Sits, gives up. Then she tries again, rips all the bedding off the bed, scours everything, she sees a part of the mattress that has been sliced open, she reaches her hand in and pulls out something wrapped in a shirt. Unwraps it to reveal articles about her and Ben, collected from various newspapers and

(CONTINUED)

magazines. Marcy flips through the pile furiously, there are also a few hand drawn pictures of Ben on lined notebook paper.

INT BUS EVENING

Leia rides home on the bus, counting/crossing off the hash marks she left on the way there. She looks at her reflection in the window against the darkening sky. The bus starts to slow. She counts the hash marks, she has arrived. She looks at her reflection again, she holds up the ID and props it in the window frame. She exits the bus without it.

EXT PENNSYLVANIA STREET EVENING

Leia walks. We see her pass the sign for Dr Andrews office, she references her note and keeps walking. Turns down a street.

EXT DARGON CUL DE SAC

Leia walks, turns onto the Dargon's street.

INT LEIA'S ROOM

Marcy sits on Leia's bed with the clippings and pictures.

We hear the front door open and close.

INT LIVING ROOM

Leia has just come in. Marcy runs down stairs.

LEIA

Hello.

MARCY

Oh my God. Where were you? Are you ok? Where were you? (*Nothing*) Leeanne. Where were you?

LEIA

I went for a walk.

MARCY

A walk? Yes.

MARCY  
For 5 hours?

LEIA  
Yes.

MARCY  
Where? Where did you walk to?

LEIA  
I don't know. A park.

MARCY  
What park?

LEIA  
I don't know.

MARCY  
Greyson park?

LEIA  
I don't know. Yes.

MARCY  
With the fountain?

LEIA  
Yes. I sat in the fountain for a while.

MARCY  
In it?

LEIA  
On it. Whatever you do with a fountain.

MARCY  
You sat on the fountain?

LEIA  
Yes.

MARCY  
There is no fountain at Greyson Park.

LEIA  
Then why did you say there was?

MARCY  
I didn't.

LEIA  
Then the park with the fountain.

MARCY  
There is no park with a fountain.

LEIA  
I don't know what a fountain is.  
(She does)

They look at each other

LEIA  
I'm an adult.

MARCY  
I was scared.

LEIA  
I can go where I want. Isn't that  
the point of all of this, that I  
can go places.

MARCY  
Do not make me feel bad for caring  
about you. For wanting to protect  
you. You can trust me and you can  
tell me where you were.

LEIA  
I did.

MARCY  
I don't think you did.

Marcy hold up the clippings.

MARCY  
What are these?

LEIA  
I don't know.

MARCY  
They're yours.

They look at each other. Leia realizes. There is an intake  
of breath. She steps towards them. Marcy steps away. Glen  
comes in with pizza.

GLEN

Vinnie's was packed, I got - Leia!  
You're back. Great. God, we were  
worried about you. Are you ok?  
(Nothing) Is she ok?

MARCY

No. Nothing is ok. Look at these.  
They are pictures. Of him, Glen.  
They were under her bed.

GLEN

Marcy-

MARCY

(She sifts, she reads off of one of  
the sketches) "Everyday I've had  
with you is who I am. You will  
always be that" (Leia is crying)

Marcy flips the paper over and reads the back

MARCY

"Today is my fake-real birthday. I  
want to tell you I'm sorry for  
blowing out the candles. Even  
though without me telling you, you  
wouldn't even know, but I feel so  
bad about it I have to tell you so  
that I can apologize. I'm sorry.  
And I'm sorry for telling you."  
What kind of insane hold-

GLEN

I think that we should calm down.

MARCY

"Sometimes at night I imagine I'm  
still with you and that you are  
keeping me warm" Keeping you warm  
how? (Leia cries)

GLEN

OK! Ok. Enough.

MARCY

Oh, have you had enough Glen? When  
have you ever not had enough? Where  
in you is there enough room for any  
of this? Are you listening to me?  
Are you even hearing what I am  
saying? "I imagine I'm still-"

GLEN

Stop it. Stop reading. Lets just talk about this. We will sit down and -

MARCY

She won't say where she was. I think that she was with him.

GLEN

He's locked up.

MARCY

I know where he is.

GLEN

(To Leia) Did you see him?

MARCY

(Into the phone) Yes. Hello. This is Marcy Dargon. Detective Timms please, it's an emergency.

LEIA

What are you doing?

MARCY

This is a violation. Right? This is a crime, a whole other crime. Getting her to visit him.

LEIA

No. No. He didn't make me do anything.

GLEN

Marce wait-

MARCY

(Into the phone) Tell him it's Marcy Dargon, I found evidence in Leanne's room that leads me to believe she is still in contact with McKay and I // Yes

LEIA

Stop. Stop getting him in trouble!

Leia smacks the phone out of Marcy's hand and grabs the pictures and clippings. She starts to tear them up.

Marcy grabs Leia and tries to stop her.

MARCY

Stop it. Those aren't yours anymore. Stop it. He is hurting you. Even now. Right now. You don't see it, but he is.

LEIA

No! You are hurting me! You are doing this to me! You!

Marcy slaps Leia across the face. They look at each other.

MARCY

Go upstairs. (Beat) Go.

Leia goes upstairs. As she walks out of the shot we see Glen, standing silent and idle in the back of the room.

MARCY

Thank you. For all your help.

GLEN

We can't -

MARCY

No. Don't. You always take her side.

GLEN

That's the side we both should be taking. That's the only side there is.

MARCY

And look where it got us. If it were up to you, McKay would probably be moving in here.

GLEN

That is not fair.

MARCY

You must not have any idea what this is like for me. I'm done.

GLEN

You can't give up on her.

MARCY

With you! I am done with you.

## LEIA'S ROOM

She sits and listens to the murmurs of Glen and Marcy's argument. We hear the front door slam shut.

## CUT TO EXT DARGON HOUSE DAY, A WHILE LATER

Leaves are mostly gone from the trees. A frost covers the ground. Everything is grey.

## INT DARGON HOUSE DAY

The shades are drawn, lights are off, the sense of daytime creeps in behind the shades, but is distinctly unwelcome. Marcy sits curled under a blanket amidst newspapers, magazines and books about children. The TV is on. Marcy watches the news, polishes some silver and smokes cigarettes. She has been smoking a lot, the blue light of the TV flickers on her face and she hears the news caster's V/O. We watch Marcy watch.

NEWSCASTER 1 V/O  
...somehow convinced the now 23 year old Leanne to visit him in jail. Officials from the corrections system have yet to take any responsibility on the matter but released the following statement Friday-

We now alternate between seeing Marcy watch and what she is watching

MALE OFFICER V/O  
"Our procedures were followed rigorously. She provided an ID and signature, which matched a name provided on the approved visitors list. The only real loophole in our system is free will, we can't account for that. Our hearts go out to the Dargon family and the upset this must have caused"

NEWSCASTER 1 V/O  
Leanne's parents, became worried earlier this month after Leanne did not return home --

(CONTINUED)

MARCY

Just one of them. Just one of them  
was worried, thank you.

NEWSCASTER 1 V/0

--a restraining order has since  
been put in place, forbidding Mr.  
McKay to make any further contact  
with the girl. His Lawyer released  
the following statement from McKay

MALE VOICE:

*(Sound of cameras clicking)* "I  
deeply regret any conflict I may  
have caused, I only want what is  
best for Leanne and apologize for  
any actions that could have been  
interpreted to the contrary. I wish  
her only good things at this  
difficult time."

NEWSCASTER 1 V/0

Tune in at 10 for "The Man Behind  
The Basement" as we explore the  
identity of Benjamin McKay and the  
life that lead him to forever  
change the lives of this family"

MARCY picks up a remote, the TV rewinds. She presses play.

MALE VOICE:

"I deeply regret any conflict I may  
have caused, I only want what is  
best for Leanne and apologize for  
any actions that could have been  
interpreted to the contrary. I wish  
her only good things at this  
difficult time."

MARCY rewinds again

MALE VOICE

"I deeply regret any conflict I may  
have caused, I only want what is  
best for Leanne..."

She rewinds again

MALE VOICE:

"I only want what is best for  
Leanne..."

(CONTINUED)

She rewinds again. There is a knock at the door. She stops the tape. She is skittish. She puts out her cigarette. Knocks again. Goes to the door and looks through the peephole. She doesn't open the door but, speaks through it. A man's voice answers her.

MARCY  
Who is it?

MR HENRY  
It's Mr. Henry.

MARCY  
Who?

MR HENRY  
The Tutor.

MARCY  
The tutor?

MR HENRY  
For your daughter. I left you a message last week.

MARCY  
Can I see some ID please? ID?

Beat. A driver's license comes through the mail slot. Marcy examines it.

MARCY  
Illinois?

MR HENRY  
That's where I'm from.

MARCY  
No thank you.

Marcy slides the license back through the slot.

MR HENRY  
Excuse me?

MARCY  
No thank you.

She walks away from the door. He knocks one more time. She goes back to the couch and waits. He is gone. She fast-forwards...There is a break in the tape, the color of light reflected on Marcy's face changes from bluish to stark white, static, she sits. The light on her face changes back to blues. She lays down, presses play and watches.

NEWSCASTER 2

...-en Leanne Dargon went missing nearly 20 years ago when she became separated from a group of neighborhood kids playing in an "inflatable castle"

A blue and red square pops on the screen with the heading "911 call" we hear the recording of a hysterical Marcy as the transcription of her call appears in white lettering inside the screen over a faded image of a playground

911 OPERATOR:

911, What is your emergency?

MARCY V/O:

Yes, my daughter is gone. She's missing. She's 5. Oh my God oh my God. She was, she was in the castle with the other kids. And- 911

911 OPERATOR:

Ma'am? Ma'am. I am going to need you to calm down. What is your location?

MARCY V/O:

Um. We're at Welling Park. There is a barbecue. I took off her shoes and put her in the castle. For a minute. I was here the whole time. I was here. I thought-- she can't go anywhere without her shoes, she doesn't know how to buckle her shoes.

911 OPERATOR:

How long has she been missing?

MARCY V/O:

Oh God I don't know. How can I not know--

911 OPERATOR:

Ma'am, how long ago did you discover she was gone?

MARCY V/O:

15 minutes. We've been looking for 15 minutes. (*She cries*)

911 OPERATOR:

Ma'am, we are going to help you find your daughter. Can you tell me what she is wearing?

MARCY V/O:

She's wearing a yellow t-shirt and a denim jumper. Yellow socks. She's not wearing any shoes. I'm holding her shoes.

Marcy on the couch mouths along with the last part of the call. She fast forwards through the rest of the call, the closed captioning scrolls and scrolls. The screen returns to photo montage, first a photo of "MISSING" posters hanging on telephone poles and around a shopping center, then a candle light vigil; Marcy wearing a t-shirt that pleads for her daughter return. Mug shots of Ben and then pictures of him as a child, with red circles encapsulating him in group shots...She presses play just as a picture of a 2nd grade Ben pops up

NEWSCASTER 2

-Product of the foster care system bouncing between over 30 residents and group homes before he was 18.

The phone rings. And rings. She looks at the caller ID. She hesitates. She picks it up with a forced lightness in her voice.

MARCY

Hello?//Hello Dr Andrews. Yes. Hi. I was going to call, but you beat me to it.//We are back from vacation. Got back a few days ago. Just getting back into the swing of things. You know how it is//Great, it was great. Sunny. Really beautiful. Just what we needed//...Uh huh. Definitely. I agree.//Well, one of the things I was going to call you about is that She's come down with a bit of the flu, we think it is. Just a little travel virus, between the plane rides and the climate change//Nothing a little rest won't fix. Can I give you a call when she is feeling better? Thank you. Okay//Bye.

## LEIAS ROOM MOMENTS LATER

The room has been largely cleared out. Many things are missing. Leia lays on her back on the floor. A slightly youthful looking Ben sits on her bed looking down at her. A knock on her door. Ben is gone.

MARCY

Leanne? (*Nothing*) Leanne? It's time for lunch. I made you a sandwich, toasted like you like it. (*Nothing*) I'm going to slide it under the door now.

The door has been altered at the bottom, taken up three inches in the middle to allow for things to pass under it, so slides a tray of food with a sandwich a cookie and orange slices. There are also two new key- locks on the door.

LEIA

Am I still in trouble?

MARCY

You're not in trouble.

LEIA

Then I can come downstairs?  
(*Nothing*)

MARCY

Do you miss me?

LEIA

I'm thirsty.

MARCY

Water in half an hour. Check the schedule.

We hear Marcy walk away, the light shifts under the door with her movement. Leia picks up an orange slice and sucks the juice out of it. And again. And again. There are no more slices. She lays back down on the floor and looks at the ceiling.

LEIA

Dear Universe, thank you for the food I am going to be eating and the thoughts I am going to be thinking...

INT DARGON HOUSE LIVING ROOM LATER

Marcy watches the television and smokes. More stuff about Ben. A timer goes off on the coffee table. She pauses the video and gets up. Goes to the kitchen.

INT KITCHEN

Marcy fills two tupperware containers with water. The phone rings, she jumps and drops one. It spills.

MARCY

Shit.

Marcy unplugs the phone. Then kneels out of frame to mop up the water.

EXT DARGON HOUSE DIFFERENT DAY.

Cold. Grey. All the windows are closed and drawn.

INT LEIA'S ROOM MORNING

Leia and Marcy sit on the floor. Marcy looks at Leia, Leia looks anywhere else. There is a plate of food between them.

MARCY

Well. Are you finished or do you want more?

Beat.

LEIA

Fine.

MARCY

Fine you are done or fine you want some more?

LEIA

More.

Marcy feeds Leia a bite of something. She chews. Marcy watches and has another bite waiting for Leia after she swallows. Leia waits but finally gives in and takes the bite, something gets on her face, Leia instinctively moves to wipe it with her hand, Marcy stops her and wipes it herself.

(CONTINUED)

LEIA  
I'm done.

INT LEIA'S ROOM DIFFERENT DAY

Marcy and Leia sit on opposite ends of the bed.

LEIA  
What do I have to do?

MARCY  
Just look at me.

LEIA  
I don't get it.

MARCY  
It's attachment therapy. The bond we created when you were an infant has been erased. Children bond to their mothers during the earliest months of their lives, when they can't speak and can only look into each other's eyes and trust that the mother will provide and care for what they want or need without asking.

LEIA  
Ok.

MARCY  
So you look in my eyes and you can't say anything.

LEIA  
But I'm 22.

MARCY  
23.

LEIA  
I'm not an infant.

MARCY  
But that's why this is called "Attachment Therapy" instead of just "attachment". Just "Attachment" happens when you are a baby. "Attachment therapy" happens when you are older but are incapable of attaching to someone.

LEIA  
I was attached to someone.

MARCY  
That is a syndrome. A sickness.  
That doesn't count.

LEIA  
What is a sickness?

MARCY  
It doesn't matter, we are going to  
fix it with this therapy.

They sit feeling heavy.

MARCY  
I am not asking you to do this.  
It's for your own good. (*A moment*)  
So lay down here. With your head in  
my lap.

Leia slowly slowly moves to lay down. She is not looking at Marcy once she settles.

MARCY  
Ok. Now look at me.

LEIA  
For how long?

MARCY  
We'll see.

They look at each other. And look. Leia looks away and Marcy coaxes her back. They look. And look.

The room gets dark, the light is sucked right out of it. We hear a young girl's voice say

YOUNG LEIA  
You blinked.

Marcy is still, stuck in her glance. Leia turns her head and we see younger Ben and a 12 year old Leia sitting cross-legged, staring at each other.

BEN  
Are we counting blinking this time?  
Because you have blinked 14 times.

YOUNG LEIA  
Ok, blinks are free.

BEN  
Ok.

12 Y/O Leia starts making a scratching sound on the floor with her finger. Scratch scratch scratch scratch.

BEN  
You can stop scratching on the floor. I'm not going to look away.

YOUNG LEIA  
It worked before.

BEN  
Fool me once shame on you. Fool me twice..

YOUNG LEIA  
Worth a try?

BEN  
Yes. "Fool me twice, worth a try"  
(He laughs)

They look and look. We see Leia still in Marcy's frozen arms watching them.

YOUNG LEIA  
What color are my eyes?

BEN  
Greenish.

YOUNG LEIA  
Yours are brownish. Brown.

BEN  
When I was born they were blue.  
They changed.

They look.

YOUNG LEIA  
When I was born were my eyes blue?

BEN  
I don't know.

YOUNG LEIA  
Was I very small?

BEN  
Everyone is.

YOUNG LEIA  
Are there any pictures?

BEN  
You know that there aren't.

Beat.

YOUNG LEIA  
I don't want to play anymore. I  
want you to tell me about when you  
found me.

BEN  
You mean when you found me?

YOUNG LEIA  
Please.

BEN  
Well. It was spring. And it was the  
middle of the beginning of the end-

YOUNG LEIA  
Of the world?

BEN  
Yes. Everything was hard. Things  
were dying but it wouldn't all be  
ugly for a few years. I was driving  
and something told me to stop,  
something in here (He points to his  
chest). So I did. Then I was  
walking and something told me to  
stop. I did. And there you were.

YOUNG LEIA  
What did I look like?

BEN  
All lit up. The brightest. You were  
the brightest thing I ever saw. But  
you were stranded in strangers.

YOUNG LEIA  
But I was meant for other things. I  
was meant for you.

BEN

They knew you were meant for other things, I could tell because they took your shoes, so you couldn't get away on your own.

YOUNG LEIA

No shoes?

Young Leia hugs her uselessly sneaker-ed feet

BEN

None. I always make sure you have your shoes. Give you something to stand on. Your own two feet.

YOUNG LEIA

Am I still the brightest thing you ever saw?

BEN

Yes. You glow like a sun at the center of the earth.

YOUNG LEIA

Is there really a sun at the center of the earth?

BEN

There's a you isn't there?

YOUNG LEIA

(Smiles) Keep going.

BEN

And you felt me looking at you -

YOUNG LEIA

In here (*She points to her chest*)?

BEN

And I picked you right up. And you said-

YOUNG LEIA

Save me.

BEN

And I did. I saved you from ever being left behind. From ever being anything but mine.

YOUNG LEIA  
I wish I could remember things.

BEN  
What color do your eyes feel like  
they were when you were born?

YOUNG LEIA  
Feel like?

BEN  
Yeah, they are your eyes. You  
should be able to feel what color  
they were.

YOUNG LEIA  
Really?

BEN  
Yes. The things we see are just  
bookmarks for what we feel.  
Memories are just imagined images  
based on those bookmarks.

YOUNG LEIA  
I dunno.

BEN  
You don't know? You can't tell or  
you can't try?

YOUNG LEIA  
I can try.

Leia's concentration shifts. She breathes in. She closes her eyes.

YOUNG LEIA  
My eyes feel like they were blue.  
Like you.

BEN  
Good.

Leia turns her head back and looks at Marcy, which pulls  
light back into the room. Ben and young Leia are gone. Marcy  
breathes again as she and Leia look at each other, until  
finally...

LEIA  
What color were my eyes when I was  
born?

MARCY

SShhhhh. You aren't supposed to talk. (Beat. Beat. Beat) They were grey.

EXT DARGON HOUSE EARLY EARLY MORNING

The sun creeps up onto almost leaf-less trees and a very still house.

INT DARGON HOUSE KITCHEN

Marcy is baking a cake. She is stirring eggs into a mixing bowl. There are two finished cakes on the counter, one is frosted, the other is cooling. She pours the batter into a cake pan. The oven timer goes off, Marcy stops and goes to the oven, she pulls out a cake. Puts it out to cool. Starts pouring again. The phone rings. She does not answer it.

INT LEIAS ROOM MOMENTS LATER

Leia is laying on her back. She is looking through her viewfinder. She changes the slide. Looks. She changes the slide. Looks. Changes the slide. We hear the repetitive clang of the slide being shifted as the camera moves to the window. The light outside changes from early morning light to late afternoon winter-time light.

INT LEIA'S ROOM LATE AFTERNOON

Marcy and Leia stand in the middle of the room, facing the same direction. Somewhere in the room is a cake.

LEIA

So I have to fall backwards.

MARCY

Yes. You cross your arms over your chest and let yourself fall backwards and know that I am going to catch you.

LEIA

I don't want to.

MARCY

That's because you don't trust that I am going to catch you. But I will.

(CONTINUED)

LEIA

But how do I know that?

MARCY

You don't. That's the whole point  
of the exercise.

LEIA

That I don't think you are going to  
catch me?

MARCY

That you don't know it. But you  
have faith that I will, so you  
fall. And I catch you. Reaffirming  
your faith and building trust.

LEIA

Can we have cake first, then do the  
exercise?

MARCY

Cake is for celebrating, we haven't  
done anything yet.

LEIA

I'm sick of cake, anyway. When am I  
allowed to eat alone again?

MARCY

It's on the schedule.

Leia goes to the wall where there is a color coded schedule  
pinned to the wall.

MARCY

The blue sections indicate a  
"solitude block". First week of  
every month.

LEIA

When is it now?

MARCY

The second week. Move closer.

Leia does. Just a little. He sooted feet on the pink carpet.

MARCY

Those weeks are not a privilege.  
They are made to make you- (*she  
stops. She decides*) Eventually you  
will miss me. Now, fall.

Leia readies herself for a trust fall. She tries to do it, rolls back on her heels a little and stops.

LEIA

This doesn't make sense.

MARCY

It makes perfect sense. People have been doing trust falls for generations.

LEIA

But, I don't understand why we're practicing something that isn't going to happen in real life.

MARCY

It's not practice for an actual fall, it is the actual fall. It's a metaphor. For things that happen in real life.

Beat.

LEIA

Where is Glen?

MARCY

I don't know.

LEIA

Is he coming back?

MARCY

I don't know.

LEIA

Do you miss him?

MARCY

It's complicated.

LEIA

Did you make a schedule for him too?

MARCY

No. I made a choice and at some point I'll make a decision.

LEIA

Why choose to be apart from someone like that? After so long.

MARCY

People change. Relationships  
change.

LEIA

If you say so.

MARCY

It's important to make choices.  
Even hard ones.

LEIA

If you say so.

MARCY

Turn around and lets get to work.

Leia turns around. She is nervous about the trust fall the way anyone would be.

MARCY

I am right here. I am going to  
catch you.

Leia starts to roll back again, further than she did before, but stops again.

MARCY

It is natural for you to hesitate.  
You have never trusted anyone  
before.

LEIA

I haven't?

MARCY

No. Now fall.

Marcy motions to Leia that she should turn around. Leia does. She has another false start and then stands facing away from Marcy.

MARCY

Here. Would it help if I went  
first? I'll fall backwards and you  
catch me. Ok?

They switch directions and face the other way in the room.

MARCY

Now, I'm just going to fall  
backwards and you catch me.  
(Breathes in and lets it out) One.  
Two Three.

Marcy lets herself fall with only a mild hesitation, the time it takes to swallow. Leia stands straight. As soon as Marcy is too far into the fall to stop herself-

INT LIVING ROOM DUSK

Marcy watches television again. Same video. Her arm is in a sling. The front door opens but is stopped with a chain lock. Marcy gasps. It's Glen. We see him through the chain. He talks through the space permits.

GLEN

Hello?

MARCY

Glen.

GLEN

Marcy, open the door. (*Nothing*) Marce. (*Nothing*) I didn't think you were home. It's dark in here. How can you see anything? I thought maybe you were out.

MARCY

Nope. Here.

GLEN

Sorry. I came by for some things. Some clothes.

MARCY

I'll grab them.

GLEN

I'll just be a minute. You should turn a light on.

MARCY

That's ok. I'll grab them.

GLEN

Marcy, open the door. This is my house. I live here.

She doesn't open the door. And he doesn't really live there anymore.

GLEN

I'm sorry. I'm sorry I didn't go to the movie theater with Leia's picture. I'm sorry you don't think I care, I do.

(CONTINUED)

Marcy has walked upstairs to get his things. Glen, oblivious, keeps talking.

GLEN

I care a lot. I care in a way I can't stand. I can't help but feel that I deserve it, that I've failed you, both of you and in order to not want to fucking die, pardon my language, I've had to keep those feelings in a separate room, you know? Keep all of that somewhere else. Somewhere I don't have to look at it every day.

We see Marcy throwing things from Glen's drawers in a bag.

GLEN

I wasn't belittling what we are going through, I was just trying not to go through it anymore. I was trying to operate like a regular guy, with a regular life. I'm sorry for doing that.

We see Glen outside, his back to us, pressing his face through a crack in what used to be his front door.

GLEN

I am going through this too regardless and I'd rather not do it from this side of the door.  
(Nothing) How is this the next step? I don't understand why you won't let me in. Let me in.  
(Nothing) NO. I. Can't. Keep giving things up. I wish every day that things were different. For 19 years that has been the first thing I think when I wake up. For the 7 before that it was how lucky I was. I wasn't being unfeeling, I was trying to be lucky again. But I'm not. I'm never going to feel that way. I'm accepting that now. But I certainly don't want to feel worse. Ok?

Marcy has returned with a small bag of stuff. She heard that last sentence. Marcy hands him a small bag through the crack.

(CONTINUED)

MARCY

Here. It's not everything but It's enough.

GLEN

I want to come home.

MARCY

I'm thinking.

Beat. Beat.

MARCY

But I'm not going to finish thinking right now.

GLEN

Can I at least say hi? Five minutes, I just want to see her.

MARCY

It's not a good time. She's. With her tutor. I'll tell her you said Hi.

GLEN

Tell her I miss her.

MARCY

Ok.

Marcy tentatively puts her hands on the door and starts to close it, unsure if he is still there. Glen recedes from the space unsure if she knows he is still there. The door is closed now. She puts a nearby door stopper against it, keeping it closed. She turns a light on.

INT GLEN'S CAR

Glen sits alone in his car with his limp partially filled duffel bag beside him. He puts his head against the steering wheel. Then in his hands.

INT LEIA'S ROOM DIFFERENT DAY

Marcy and Leia sit on the floor with a tray of food like before. Leia takes a bite from Marcy's fork.

EXT DARGON HOUSE DIFFERENT DAY.

A car pulls up in front of The house, behind Marcy's car which is still kind of covered in leaves and hasn't been driven in a while. Out of the car comes Dr Andrews. She looks at Marcy's car. She walks up to the front door and knocks.

INT DARGON HOUSE SAME MOMENT

The knocks echo through the desolate looking house. It looks not like a home, but a place. Piles of books on attachment therapy and magazines and newspapers. Pictures including Glen have been taken down. Knock knock knock. Doorbell.

Marcy emerges, still wearing a sling around an ace-bandaged forearm. She cautiously approaches the front door and looks through a peephole. She is undecided on opening the door.

We hear Dr Andrew's voice through the door.

DR ANDREWS  
Mrs Dargon?

Marcy opens the door. But they stay on opposite sides of the threshold.

MARCY  
Dr Andrews. Were you knocking long?  
I was downstairs. So sorry.

DR ANDREWS  
Not at all.

MARCY  
Is everything alright? What can I  
do for you?

DR ANDREWS  
Don't worry about it. May I come  
in?

MARCY  
...Of course. Please.

Marcy steps aside and gestures for Andrews to enter, becoming very self conscious of the house under the idea of new eyes. Dr Andrews slowly takes in the space. Marcy turns on a light. Then another.

(CONTINUED)

DR ANDREWS  
So how is Leia?

MARCY  
She is good.

DR ANDREWS  
Good. She hasn't been to my office  
in a while now.

MARCY  
She still has that cold. It's  
bronchitis, I guess, now. She'll be  
fine but, a lot of bed rest.

DR ANDREWS  
Her flu?

MARCY  
What?

DR ANDREWS  
Her flu turned into bronchitis?

MARCY  
Yes. It did. We thought it was a  
flu at first, but it was the  
beginning of bronchitis.  
Apparently.

INT LEIA'S ROOM SAME MOMENT

Leia sits with her ear pressed to the floor listening to the voices below.

INT DARGON HOUSE MOMENTS LATER

Marcy nervously makes tea in the kitchen. Dr Andrews looks around the living room with the appropriate restraint, but a keen eye. She scans the photos, many clearly missing.

DR ANDREWS  
How is Mr. Dargon?

MARCY  
Glen? The same. Same old Glen. He's  
good. Can I get you anything else?  
Cake?

(CONTINUED)

DR ANDREWS

No, thank you. Just the tea is  
fine.

Marcy brings over a cup of tea for Dr Andrews and a slice of cake. Andrews takes them both and immediately puts the cake on the coffee table.

DR ANDREWS

What happened to your arm?

MARCY

I fell. It's minor. Not a big deal,  
really.

DR ANDREWS

Here or in Bermuda?

MARCY

Hmm?

DR ANDREWS

Did you fall here or in Bermuda.

MARCY

(A long look) Here. Monday.

DR ANDREWS

Glen came by my office.

MARCY

He did. Why?

DR ANDREWS

He's worried about you and Leia.

MARCY

Can we not call her that? I named  
her Leanne. (Beat. Polite) That's  
her name.

DR ANDREWS

Sure. Glen expressed concern for  
both you and Leanne.

MARCY

Glen. (A breath) Glen ran out of  
worry a long time ago. He and I  
are taking some time apart. As he  
probably told you. Because. It's  
exhausting. I have to pile enough  
concern into a situation to account  
for us both, otherwise there isn't

(MORE)

(CONTINUED)

MARCY (cont'd)  
enough to get anything done. There  
is a lot that has to be done. And  
so, we are taking some time a part.

DR ANDREWS  
That must be very hard at a time  
like this. Is this your first  
separation?

MARCY  
I went to stay with my sister,  
years ago. 12 years ago? When they  
found that body in Maryland. That  
was hard. So I went to stay with my  
sister in Santa Fe for-I don't know  
what it was, 6, 7 months. I came  
back and we never talked about it  
much.

DR ANDREWS  
And your sister? Are you still  
close?

MARCY  
She got married. Has two kids. 11  
and...8? I think? Made it hard to,  
travel.

DR ANDREWS  
I imagine that's not easy. Other  
people's children.

MARCY  
Can I get you anything else? (She  
stands) A slice of cake?

DR ANDREWS  
No, thank you.

Marcy remains standing with nowhere to go. Dr Andrews stays seated and does not look away from Marcy. A moment passes. Then another. Marcy sits. A moment passes.

MARCY  
It was a slow pull into not  
reacting to "mom" anymore, the  
devolving of "mom" into just  
another word again. Like table. Or  
crease. Or fund. (Beat) It took an  
unfairly long time to let that go.  
And now, I have it back. Sometimes  
to grab one thing, you have to let  
(MORE)

(CONTINUED)

MARCY (cont'd)  
something else go. I will make as  
much room as I have to hold on  
to her. (Beat) Do you have kids, Dr  
Andrews?

DR ANDREWS  
No.

MARCY  
I never know how to answer that.  
(Beat) I didn't realize until she  
came back, how far from being a  
mother I'd been. And I didn't know  
that after she was found, I'd still  
have to look for her.

DR ANDREWS  
I'm sure you are doing just fine.

MARCY  
You've done this a lot? Counsel  
victims of kidnapping?

DR ANDREWS  
Not specifically.

MARCY  
Me neither. But I'm sure you are  
doing just fine.

DR ANDREWS  
Well. I don't want to take up any  
more of your time.

They stand.

DR ANDREWS  
If I could just see Leia now, I'll  
be on my way.

MARCY  
Oh. Yes. Right.

DR ANDREWS  
Not for long. Just to touch base.  
I'd love to hear about your  
vacation. I'm sure that was great  
for her.

Marcy goes upstairs. In her absence Dr Andrews takes a sip  
of her tea. She picks up a looked over magazine, it has a  
picture of Ben and a picture of Leia on the cover made to

(CONTINUED)

look like it is ripped down the middle, even though it wasn't the same picture. She flips through it. She picks up another magazine with the pictures of Leia "then and now" on the cover.

CUT TO UPSTAIRS HALL

Marcy walks up the stairs and stands in front of Leia's door. She thinks.

CUT TO INT LEIA'S ROOM

Leia hears Marcy moving around. She scoots over to the door. Listens. Marcy's feet can be seen through the opening at the bottom of the door.

CUT TO UPSTAIRS HALL

Marcy just stands. She counts; 58 Mississippi, 59 Mississippi, 60. She walks away from the door.

CUT TO INT LEIA'S ROOM

Leia watches Marcy's feet disappear.

CUT TO DARGON LIVING ROOM SAME MOMENT

Dr Andrews picks up a video tape and reads the label. She turns on the TV, the frozen picture of the basement is paused on the screen. Marcy comes back down stairs. Andrews turns the TV off.

MARCY

Oh. The TV. I'm sure you've seen it. Maybe I shouldn't watch it. But. There's always a but.

DR ANDREWS

Has Leanne seen it?

MARCY

No. God no. -She's asleep. I tried to wake her but she's a little too feverish to come.

DR ANDREWS

Thursday, then. Our regular time.

MARCY  
Thursday. Yes. Of course. Great.

DR ANDREWS  
Great.

MARCY  
Great.

EXT DARGON HOUSE DAY

Andrews drives away. Marcy looks out the window.

EXT DARGON HOUSE EARLY IN THE DAY

Marcy has the front door open a bit, a locksmith is just leaving. Marcy pays him.

MARCY  
Thank you.

He leaves. A neighbor jogs by and waves. Marcy waves back. She closes the door.

INT DARGON HOUSE SAME MOMENT

The new lock on the front door faces the wrong way. After the door is shut Marcy locks it with a key in her hand and then pulls a necklace out from under her sweater, there are two keys on it, she adds the third.

INT LEIA'S ROOM DIFFERENT NIGHT

Marcy and Leia sit on her bed. In Marcy's good hand she is holding flash cards. down. Of course, her bronchitis. I'm sorry. We'll have to do another time.

LEIA  
Barracuda.

MARCY  
Bermuda.

LEIA  
Bermuda.

MARCY  
Barracuda is a fish.

LEIA

Ok.

MARCY

How do you not know that?

LEIA

How do you know it?

MARCY

Ok. Where did we stay?

LEIA

Club....Mmmm....Med.

MARCY

Yes. Good. What was your favorite part?

LEIA

We went on a boat.

MARCY

Good.

LEIA

I've never been on a boat.

MARCY

I know.

LEIA

What if she asks me why I like it.

MARCY

Just say you liked the water.

LEIA

But what if I don't like the water.

MARCY

Do you?

LEIA

I don't know. I don't want to answer these questions.

MARCY

I don't want you to either. But we don't get to choose what we do.

LEIA

I thought you said you had to make choices.

MARCY

We don't get to choose all the time. That's why it's important to make choices when we have the chance. (*Off the card*) How was the plane ride?

LEIA

(*Sighs*) It was scary.

MARCY

Good.

LEIA

I don't get it, why would people do something scary on purpose?

MARCY

It's not scary, just some people think it's scary.

LEIA

Do you?

MARCY

Not really.

LEIA

Then why do I?

MARCY

Because you'd never been on a plane before.

LEIA

But the boat wasn't scary?

MARCY

No.

LEIA

Why not?

MARCY

It just wasn't! (*Off a card*) Why don't you have a tan?

LEIA  
I wore a sun's screen.

MARCY  
Sunscreen. One word.

LEIA  
I wore a sunscreen.

MARCY  
Not A sunscreen, just sunscreen. "I wore sunscreen" - It's a lotion.

LEIA  
I wore sunscreen.

MARCY  
Good. (*She puts down the cards*)  
That's good for now. We will go over it again tomorrow morning.  
I'll leave them here so you can review them.

LEIA  
Ok. What happens if I get them wrong?

MARCY  
I am just trying to keep you safe.  
I am trying to do my best here, to protect you. You might not see that, feel that, but I am.

LEIA  
From what?

MARCY  
If you ask so many questions, why don't you know what a barracuda is?

Marcy covers her face and maybe she cries, we can't tell.

LEIA  
I know what it is now. It's a fish.

A long moment as Marcy pulls herself together, Leia fidgets.

MARCY  
Ok. Stand up.

LEIA  
Are we doing falls again?

MARCY  
No. You'd like that. But, no.

Marcy takes out some rope.

LEIA  
What is this?

MARCY  
It's on the schedule.

Leia looks at the schedule. She uses her fingers to trace along all the blocks of time, lands on one called "Applied Accountability"

LEIA  
What's "Applied Accountability"?

MARCY  
We get tied together and try to operate as a single entity. It builds communication and cooperation. It makes you equals and you have to work together. If I go down, you go down, if I succeed, you succeed.

LEIA  
People do this?

MARCY  
Mostly at picnics.

EXT DARGON HOUSE NEXT DAY

Marcy cleans leaves off her car. It's very cold out. She gets in and starts it. It has trouble. She lets it warm up as she finishes cleaning it. A neighbor walks by. They wave to each other.

EXT DR ANDREWS OFFICE DAY

Leia and Marcy sit in the car. They are tied together at the waist.

MARCY  
Ok. I am going to untie this.

LEIA  
Ok.

(CONTINUED)

MARCY

And you will do what you are  
supposed to do. You will say only  
what you are supposed to say. I  
will be right outside.

LEIA

Ok.

MARCY

I succeed, you succeed.

Marcy unties the rope. Leia breathes in the car. Her breath comes out in tufts of steam.

INT DR ANDREWS OFFICE DAY

They sit. They look.

DR ANDREWS

It's been a long time since our  
last session.

LEIA

(*Nothing*)

DR ANDREWS

A lot has happened.

LEIA

(*Nothing*)

DR ANDREWS

So how are you feeling about the  
changes in the house?

LEIA

What changes exactly?

DR ANDREWS

Glen being gone.

LEIA

Ok I guess.

DR ANDREWS

Are there other changes? (*Nothing*)  
Has your relationship with Marcy  
changed at all since he's been  
gone?

LEIA  
Can we talk about something else?

INT OUTSIDE ANDREWS' OFFICE DOOR

Marcy listens at the door.

INT DR ANDREWS OFFICE DAY

DR ANDREWS  
Ok. How is your relationship with  
Mr McKay?

LEIA  
We are not allowed to see each  
other.

DR ANDREWS  
That doesn't mean you don't have a  
relationship. How are you feeling  
in regards to Mr. McKay?

LEIA  
What feelings?

DR ANDREWS  
You tell me.

LEIA  
There's nothing to tell.

The room changes. It is darker. Ben is sitting in the chair next to Leia and in front of him on the floor is a 12 year old Leia cross legged on the floor. He brushes her hair.

YOUNG LEIA  
What's your favorite animal?

BEN  
A dog.

YOUNG LEIA  
But what's your favorite kind of  
dog?

BEN  
I don't know.

YOUNG LEIA  
Mine's a puppy.

BEN  
That's not a kind of dog, that's an  
age.

He catches her hair.

YOUNG LEIA  
Ow. Careful. What's your Dad's  
name?

BEN  
Sit still.

YOUNG LEIA  
I am. (Beat) What's your Dad's  
name?

BEN  
Leia.

YOUNG LEIA  
Your Dad's name is Leia???

BEN  
Sit still.

YOUNG LEIA  
I am. (Beat) Did you ever have  
Grandparents?

BEN  
Yes.

YOUNG LEIA  
Did I?

BEN  
Leia.

YOUNG LEIA  
What? It's in this book. She talks  
about having grandparents. (She  
holds a less tattered copy of Diary  
of Anne Frank. Beat) What was it  
like?

BEN  
The Holocaust? Like now.

YOUNG LEIA  
Having Grandparents.

BEN  
It wasn't like anything.

YOUNG LEIA  
Were they very old? (*Nothing*) I'd like to see an old person.

BEN  
I'll be old soon.

YOUNG LEIA  
Not soon!

BEN  
I'll be old someday. I can be your old person. I can be your everything. Don't forget that. You only ever need me.

Close on Leia. Then we see her watching an empty chair and Andrews watching Leia watch an empty chair.

DR ANDREWS  
Leia (*Nothing*) It is common to feel conflicted about your relationship to Mr. McKay.

LEIA  
Ben.

DR ANDREWS  
Ben.

LEIA  
How can you have feelings about something when you don't know anything about it.

DR ANDREWS  
Is that how you feel about him?

LEIA  
That's how I feel about everything.

Andrews writes. And then...

DR ANDREWS  
What about your vacation?

LEIA  
Good. It was good.

DR ANDREWS

Good.

LEIA

I used a sunscreen. It's a lotion.

They look at each other.

INT DARGON HOUSE, LEIA'S ROOM EVENING

Marcy is directing Leia who is blindfolded.

MARCY

Left. A little more. Good. Wait.  
(*There is something on the floor*)  
Step up, good. Forward. Ok. Now  
(*Leia puts her foot down, missing the object on the floor*) Forward.  
Come towards my voice. Good. Now right. A little more.

Leia has reached the bed. She feels for it and sits. Takes the blindfold off.

LEIA

Thank you for letting me eat downstairs.

MARCY

You earned it. So thank you.

Leia hands Marcy the blindfold. Beat.

LEIA

Now what. (*She squints at the schedule*) - Beads.

MARCY

Great.

There is a bin with compartments somewhere on the floor, inside, the beads have been organized by color, Marcy pours them back into the plastic barrel they came in and reaches in, mixing them up.

MARCY

So, meditate on recalling a part of our past, just like last time, but this time organize by shape instead of color. I'll be back in 40 minutes to review what you've done and bring you to the bathroom.

LEIA

Wait. When I was little, did I have a favorite stuffed animal?

MARCY

Yes. A bear named Sandy. Once he fell between your bed and the wall and one of his eyes melted against the night-light. I had to file it down with an emery board. He never looked the same, but you loved him anyway. You could meditate on remembering that.

LEIA

What's an emery board?

MARCY

You use it to file your nails, it's like sandpaper. Paper with sand glued to it. Sand. Like from a beach. It feels like tiny rocks. Do you know sand?

LEIA

I know of it.

MARCY

I'll bring you some sand.

LEIA

Sandy is a boy's name?

MARCY

I always thought so.

LEIA

What was your favorite stuffed animal?

MARCY

Well. I guess it was. A blanket actually.

LEIA

Your favorite animal was a blanket?

MARCY

I had a yellow blanket that I carried around. I named it silky. It had silk trim along the sides. I slept with it until I was god, a teenager I guess. My parents  
(MORE)

(CONTINUED)

MARCY (cont'd)  
were so sad when I finally gave it  
up.

LEIA  
What were your parents names?

MARCY  
Richard and Louise.

Leia takes this in and clinks a few beads into various compartments, clink clink clink.

CUT TO BASEMENT

Marcy in the basement looking through boxes.

The phone rings upstairs. The machine gets it. We hear a distant Glen leave a message. As we listen...Marcy sees an old, red, metal stationary bike in a corner in the basement. She goes to it. Pulls stuff off of it, pulls it out of the corner, it grinds against the cement floor. She looks at it.

*"Hello? Are you there? Marcy? (An exhale, a defeat) Marce? I've left so many messages at this point, I'm surprised there is any space left. Maybe there's not. I don't know how you would know. I'm not used to leaving messages on this machine, I'm used to listening to them. Would it beep if there was no room? Or just, not, beep? (Beat) Dr Andrews said you went on a vacation. It breaks my heart to think of you on vacation. Is that selfish? Does it matter? I have spent so much time trying to figure out which one of us is wrong, I'm ready not to care..."*

Also as we listen we see Leia in her room. She sits by a window looking at a photo album. Outside it starts to snow. She sees it. She opens her window, she puts her hand outside. She touches snow for the first time. She leans her torso outside as far as it can go, looking up to the sky and getting snowed on, as Glen says...

*"...I'm ready to either admit fault or forgive you or ...both. I've been talking to Paul. I wanted to know what my rights are. I have rights. I do. Have rights. But I would rather have my family. I'm not giving everything up all over again"*

EXT DARGON HOUSE NIGHT

It snows. The basement light and Leia's lights are the only two on.

INT LEIA'S ROOM AFTERNOON

Leia lays in bed. Food slides under her door. She doesn't move. Our view opens and we see Ben sitting at the end of the bed. Leia is curled up at the head of it, careful to not touch him, even though he isn't real. Marcy's feet can be seen from the space under the door. It is unclear who she is talking to, the apparition of Ben or Marcy on the other side of the door...

LEIA

Is this how people love? They become a room for you to live in and then they lock? Who will tell me if that is right or not? How many rooms do you get in your life? Am I lucky or unlucky? I'm really asking.

Marcy's feet move away from the door, The light spilling through the opening shifts as she moves. We see the room again and Ben is gone. Leia is alone.

INT DARGON HOUSE, KITCHEN EVENING

The table is set for two. We hear Marcy's voice before we see her...

MARCY

Almost. Ok. Good.

Marcy and Leia enter the kitchen. They are tied together, and much better at moving this way.

MARCY

We are getting so good at this.

Leia sees the table, the food.

LEIA

Does that mean we don't have to do it any more?

Marcy looks at Leia.

(CONTINUED)

LEIA  
Just asking.

Marcy unties their torsos but not their legs. Then they sit. Marcy serves food. For a second nothing happens. Leia looks for what to do. Nothing presents itself. She picks up her fork and takes a bite.

MARCY  
Don't you want to say a "Dear Universe"?

LEIA  
Me?

MARCY  
Yeah. I thought you always said them.

LEIA  
No one can always do anything.

MARCY  
Well, you can say one now if you'd like.

LEIA  
No thank you.

MARCY  
Are you sure?

LEIA  
Yes.

MARCY  
Would you mind if I said one?

Leia just looks at Marcy. Marcy begins...

MARCY  
Dear Universe. Thank you for this food. And for thoughts. And for family. I wish that. I wish that everything-- I wish we have a nice dinner. Sincerely, Marcy. And Leanne. Can I say your name?

LEIA  
Which one?

MARCY

I mean when I end it. Can you say someone else's name?

LEIA

I don't know. We never did.

MARCY

Well, new rules I guess.

They eat a little.

LEIA

This is good.

MARCY

Thank you. (*They eat. Silverware sounds on plates. Sips of water*) So how was your day?

Leia looks at Marcy.

MARCY

Was it good?

LEIA

Compared to what?

MARCY

It's just something people say.  
"How was your day?" "Good" How are you" "Good". How conversations start.

LEIA

Oh. What if it was bad?

MARCY

You say "fine"

LEIA

What if it was fine?

MARCY

Then it wasn't good.

LEIA

Oh.

They eat.

MARCY

(Genuine) So how are you?

LEIA

(Looks. Swallows.)

MARCY

How are you, doing? Is this helping?

LEIA

Is what helping what?

MARCY

This. Any of this. Us. This. Is it helping?

LEIA

Helping what?

MARCY

Helping you feel better? Closer. To me? To- I don't know. Should I not be asking you that?

LEIA

I don't really know what the question is.

MARCY

Right. How are you feeling, I guess is the question.

LEIA

I don't really know what I am supposed to be feeling.

MARCY

Right.

LEIA

I'm sorry.

MARCY

It's- no. Don't. I'm sorry. You're. You're right.

They eat.

LEIA

If I knew what I was supposed to be feeling, I'd tell you if I was feeling it. I don't want you to feel however I am making you feel.

(CONTINUED)

MARCY

Me? No, no. Don't worry about me. You make me very happy. And I am just trying to do what's best for you. You--I just wanted, want, to know how you feel. How you are.

LEIA

I'm fine.

A moment.

MARCY

I have something for you.

Leia waits.

MARCY

Come with me.

They get up and go to the living room, tied together.

INT DARGON HOUSE, LIVING ROOM MOMENTS LATER

MARCY

I have to go and get it.

LEIA

Where is it?

MARCY

Just downstairs.

LEIA

We are downstairs.

MARCY

In the basement.

LEIA

Is it alive?

MARCY

No.

LEIA

Ok.

MARCY

Can I leave you here for a second?

LEIA

Yes.

MARCY

Ok.

Marcy unites their legs and gets up. She goes to the door to the basement. Disappears into it. Leia looks around. Walks around. Quietly. She looks at things because they are there, she sees the door with the reverse lock, the magazines with her picture on them. She sees the TV, she investigates it. She runs her hands on it and pushes buttons. Nothing. Nothing. It clicks on. The picture steadies. It's a frozen still of her basement. She puts her hand on it. How does this work, does it do anything else? She presses more buttons, buttons buttons, the picture animates, Leia jumps. We hear narration as the camera continues to pan from corner to corner, there are parts we recognize and parts we don't: children's toys and books, clippings hung on the wall, the viewfinder, a washer and dryer...with the following voiceover:

NEWS CASTER:

-years. A makeshift bathroom was added on, including a standing shower and working toilet. Dargon was not allowed on the upper level of the house, either for fear of being caught or of her escape. The singular window in the basement, seen here, was sealed and covered, making it impossible to see in or out. Neighbors said they never noticed anything unusual about Benjamin McKay or his basement.

The lights have seemed to slowly get darker around Leia as she watches. The television light illuminating her. On the video we see a neighbor, He is being filmed outside a house.

NEIGHBOR

He kept to himself mostly, but was perfectly social able. Always said hello if we happened into each other. He built things a lot. He never mentioned family, never had anyone over. He was always alone. Or we thought he was alone. (A dog barks. He looks off camera and then back)

(CONTINUED)

NEWS CASTER:

--Police became suspicious after McKay was insistent that the house need not be searched after a break in to the property. No one knows how much time McKay himself spent in the basement, though there was just one bed (*we see the bed*) fashioned out of a camping cot wrapped in blankets. The bedding is being tested for DNA and thus far the results of those tests have not been released.

Leia is riveted and repulsed and riveted, her face illuminated a bright pool of light emanating from the TV. A series of still photographs cycle through under the next narration, they are of very particular areas of the basement, things Leia drew as a child and as an adult, stuffed animals, collections of books, tiny weird details of her life.

NEWS CASTER:

What will happen to this "museum of captivity" at 111 Langston Rd. is yet to be determined, the relics of a life underground wait to be claimed and as we approach the highly anticipated trial of the monster that made this place, everything is considered evidence. Even this guy (*A close photo of Teddy Ruxbin*).

The video cuts back to the news room, 2 anchors at a desk one addresses the other

ANCHOR:

A chilling story. I guess you never know what's going on behind someone else's walls.

NEWS CASTER:

Truly horrifying. Stay tuned for a story--

Static. The tape ends. Leia's face is covered in darker fuzzy light. The tape is out of ribbon, static snaps to a black screen with the words "video 1" in the corner. Then that disappears too. The TV looks to be off. Leia just stands there. We hear some sounds at the top of the basement stairs. Marcy yells

MARCY

Ok! Ready!

Marcy drags the red metal stationary bicycle into the room. It is cleaned, with a ribbon on it. She places it down, wipes a smudge off.

MARCY

It's a stationary bicycle. It's a bicycle that you ride in place, like this. (*She gets on and pedals*) See? It stays up on it's own, so you don't need to wear a helmet or go anywhere or anything. You can adjust the speeds and with these dials (*She gets off the bike*) I found it downstairs and fixed it up for you, try it. I oiled the gears. Here, get on.

Leia does.

MARCY

Now you just pedal, just push down with your feet (Leia does) Yes! Like that.

Leia pedals the bike. Marcy watches.

MARCY

See and you can change the setting here, hill is steeper feeling and that that squiggle line means peaks and valleys, so it is harder and then easier then harder again, like you are going through peaks and valleys- or this straight line is just, straight, like a sidewalk. Easy.

Leia stops pedaling.

MARCY

Next week is another Solitary Block and I thought it would be nice for you to have something to do. You never had a bike when you were little. You had a Big Wheel. Which is almost like a bike. It's low to the ground and has one big wheel. (*Beat*) We could paint it if you like. Or not.

(CONTINUED)

LEIA  
What's Dee. Enay?

INT LEIA'S ROOM, NIGHT

Leia pedals the stationary bicycle. Ben sits somewhere in the room watching her. She doesn't look at him.

INT DARGON HOUSE, LIVING ROOM NIGHT

Marcy has finished clearing plates from dinner. She goes and picks up the rope from the living room floor. She sees dust and dirt that was dragged upstairs by the stationary bike. She gets a vacuum.

INT LEIA'S ROOM

Leia stops pedaling the bike and gets off. She stands in the middle of her room. She picks up a bunch of her turtleneck shirts from the floor and puts them on her bed. And then more. And then she dumps some clothes from the "Leanne" box onto the bed too. She looks at the pile. She ties one of her turtleneck sleeves to the sleeve of one of the tiny shirts.

INT DARGON HOUSE, LIVING ROOM NIGHT

Marcy vacuums.

INT LEIA'S ROOM

Leia writes with a pen on the wall. It starts "Dear Marcy"

INT DARGON HOUSE LIVING ROOM

Marcy vacuums. We hear the following voiceover

LEIA V/O  
Dear Marcy. Thank you for caring about me. For trying and for fighting. The idea that you can fight for something you want, is new to me. I thought, before, that you only fought against things you didn't. But, now I know there are different ways of doing it.

As the voiceover plays, we zoom further and further out on Marcy vacuuming, out until we are now watching her through the window, and now until we see the entire side of the house. Marcy moves in the downstairs window as the only other light that's on comes from Leia's room.

LEIA V/O

It seems like things have only ever happened to me. And also it's like I am something that has happened to you, I think. Which feels funny since really I haven't ever made anything happen. So, it's hard to understand myself. If that is something people do; understand themselves.

Leia's window opens and her duffel bag is tossed out. It hits the frozen brown grass with a thud. Then a long well tied rope made mostly of clothes unfurls from the window. And Leia climbs backwards out of it.

LEIA V/O

It's not that I don't not love you specifically. I maybe don't love anyone maybe. Or maybe that doesn't matter at all. I'd say I wish I could be different but I don't. I don't know what that would be.

Leia grabs her bag and walks with it, away from the house. And down the street. And down another street. Marcy vacuums.

LEIA V/O

I didn't leave because you are bad. The whole point of taking everything away from me in the first place was that I would get to be someone. I mean I am someone - when I am alone. But when I am with other people, I am what they think I am. I don't know how to be that. And I think I don't want to be something to share anymore.

The lights go out at the dargon house. Leia walks a far off street as the sky changes color above her. The sun starting to come out.

LEIA V/O

I was mad before. I thought you couldn't choose your family and that you were trying to make me

(MORE)

(CONTINUED)

LEIA V/O (cont'd)  
choose you. But then I saw that Ben  
chose me. He picked me out and he  
made me his. And there is no un-  
choosing that. There is no  
un-growing-up.

The sun is now up. Shining. There is a park. Leia sits on a bench.

LEIA V/O  
And maybe I am supposed to choose  
my own family. No matter what, I am  
sorry that it is not you.

Leia sits and watches some young kids playing in the snow. Their parents are clustered off somewhere else, talking. Leia focuses on one little girl in particular. A little blond girl in a red hat and blue puffy coat. She is in her own world.

LEIA V/O  
It is time for me to grow up for  
good and have something that is  
mine. And mine only.

The little girl is close to Leia, Leia leans forward and says "Psssst" The little girl turns and looks at Leia. They lock eyes.

CUT TO INT DARGON HOUSE

Marcy has finished vacuuming. She turns a the lights off.

**CUT TO BLACK**

LEIA V/O  
Goodbye.

END OF FILM.