

MOTHER HELEN

Written by

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FADE IN:

**EXT. RECEPTION CENTER - BYBERRY INSANE ASYLUM - PHILADELPHIA
PENNSYLVANIA - DAY (1983)**

An old gray Oldsmobile Cutlass drives up a long driveway on a rainy and foggy morning to the reception center of the Pennsylvania State Hospital, better known as Byberry Insane Asylum.

HELEN ANN STUPAK, 12 years old, skinny, lanky, and long black hair, sits in the back.

The older Helen conveys the story.

HELEN (V.O.)

Some things are hard to talk about. Being in a mental institution is one of them. You know, when your parents don't understand you, but choose to put you away in a hell hole, it's a nightmare that will never go away. But I was so young, what could I do?

After parking in front of the weathered, brick, reception center, RICHARD and MARY STUPAK exit the car and glance around the area, the rain now coming down harder, before they retrieve their daughter from the back seat. Helen squirms and tries to get back in the car before her father grabs her roughly by the arm.

RICHARD

Do as I say.

HELEN

(struggles)

I want to go home.

RICHARD

(angry)

This is where you belong.

He forces her to walk with them into the building.

**INT. OFFICE OF WALTER BRUMBLE - SUPERINTENDENT, BYBERRY
INSANE ASYLUM - DAY**

An older, frumpy, nurse escorts them into the director's large, dark, antiquated, office, and promptly departs. Wet and anxious, they reluctantly take a seat.

WALTER BRUMBLE, middle-aged, short with gray hair combed straight back, winces at them before he speaks. His sinister glare sends chills down the spines of anyone he meets, and his smoker's cough is annoying.

BRUMBLE

My name is Superintendent Brumble.
I've been here for nearly twenty
years, so I've seen everything you
can imagine.

Smoking a cigarette, he aggressively picks up a folder and takes out several pieces of paper.

BRUMBLE (CONT'D)

I see by your application, your
daughter has been diagnosed with
blatant schizophrenic tendencies.

He looks at the parents with a smirk on his face.

BRUMBLE (CONT'D)

Is that correct?

Richard glances at his wife; clears his throat.

RICHARD

My wife and I are having a few
marriage problems and she gets in
the way with her behavior.

BRUMBLE

We have a strict regimen here. Is
that what you want?

Helen begins to squirm and rocks back and forth.

HELEN

I don't want to be here.

She sneers at her parents.

HELEN (CONT'D)

Take me home.

MARY

This is your home now.

BRUMBLE

(stares at Helen)
Have you ever been to summer camp?

HELEN

I was nine.

BRUMBLE
 (sarcastic grin)
 I think you might like it here.

HELEN
 (loud voice)
 I want to go home.

Helen sits forward in her chair.

HELEN (CONT'D)
 I don't like you and I don't like
 this place.

She spits at the doctor, but it misses by a mile.

RICHARD
 Don't do that again. You need to
 have some respect.

BRUMBLE
 (abrupt)
 Don't worry. We have medicine that
 will take care of that.

He picks up the phone.

BRUMBLE (CONT'D)
 (over phone)
 Come get her.

They watch as two orderlies come in and take her out while
 she screams ungodly.

EXT. PRIMROSE LANE - NEW HOPE - PENNSYLVANIA - DAY (2020)

Helen Ann Stupak, now 51, long salt and pepper hair, aged
 face, and wearing a dowdy dress, walks along the small
 sidewalk to her family home in suburban New Hope, carrying a
 bag of groceries. She walks up the brick steps to the porch,
 drops the bag, clumsily searches for her key, and opens the
 door, grabbing the groceries.

INT. HELEN'S DARK AND DISMAL LIVING ROOM - DAY

Later, Helen sits in an old Queen Ann chair holding a raggedy
 old doll. She picks up a picture of her and her parents when
 she was a young girl.

HELEN (V.O.)

It's hard to believe we look like such a happy family when I was so young.

Helen pauses she tries to gain her composure.

HELEN (V.O.)

My parents died in a horrible car crash, but I survived. It's something I don't like to think about, but I've always wondered. Did I live and they died because they deserved it. I don't know. I know one thing. Byberry was a hell that ruined so many lives.

She stares at the picture and thinks back to when she experienced Byberry for the first time.

FLASHBACK:

INT. SMALL COMMON AREA - BYBERRY INSANE ASYLUM - DAY (1983)

The small common area, one of many, is comprised of stark concrete walls and floors that are stained from age.

Fluorescent lights hanging from the ceiling flicker on and off.

Patients mill around in a stupor; some pacing back and forth. Some patients lean against the walls; naked with welts on their backs.

Helen, dressed in a white shirt and pants designed for the inhabitants, walks from one end to the other, looking at her God-forsaken fellow inmates.

A young girl, perhaps her age, approaches Helen. She has straggly black hair, and her face is pale with small pockmarks. Her name is MACY MOORE.

MACY

You're new.

Helen doesn't respond.

MACY (CONT'D)

My name is Macy.

Helen still doesn't respond. Macy's eyes are shifting back and forth. She moves a little closer and talks in almost a whisper.

MACY (CONT'D)

Never go to sleep here. They will touch you and do bad things to you.

HELEN

How long have you been here?

MACY

I don't know. Don't piss the nurses off.

HELEN

I don't belong here.

MACY

(grins)

We all say that. It doesn't matter.

A heavy-set and mean-looking nurse comes into the room. NURSE BLEDSOE is no-nonsense, uncompromising, and generally unsympathetic to her patients.

She storms up to Helen. Macy walks away.

NURSE BLEDSOE

Why are you in here? You were told to stay outside.

HELEN

I don't like it out there.

NURSE BLEDSOE

You better learn to follow orders. You're going to be here the rest of your life.

HELEN

You can't make me.

NURSE BLEDSOE

Is that how you think things work around here?

Nurse Bledsoe pulls out a syringe and stabs Helen in the arm. She immediately collapses. Nurse Bledsoe drags her out of the room.

RETURN TO PRESENT

Helen sits in her chair with a tear in her eye. She puts the family picture back on the table, and cuddles her doll.

HELEN (V.O.)

I always wonder what it would have been like not to be there, but it's hard for me to imagine anything else. I do my best to put it out of my mind even though it really never goes away.

There is a loud knock at the door. When she opens it, she sees her friend and co-worker, THELMA DAVIS, a tiny African-American lady, standing there.

THELMA

Are you going to let me in?

HELEN

What do you want?

THELMA

You said you didn't feel well at work.

Helen seems to be blocking the door.

HELEN

So, why have you come?

Thelma walks past Helen to the living room and takes a seat.

THELMA

You sure get sick a lot.

She picks up the family picture, looks at it and places it back on the table.

THELMA (CONT'D)

I got hurt at work.

HELEN

I didn't see it.

THELMA

After you left.

She leans forward.

THELMA (CONT'D)

It was Rosco. He hit me cause I didn't laugh at his joke.

HELEN

Rosco Potts?

THELMA

(laughs)

Of course, he's the only Rosco we have.

HELEN

(squinted eyes)

He needs to be dealt with.

She glances around the room; distracted.

HELEN (CONT'D)

If you excuse me, I'm a bit tired.

THELMA

They say work saves the soul. I'll see you tomorrow morning.

Thelma lets herself out.

Helen stays seated. She rests back in the chair and thinks back to what she considers the bowels of hell.

FLASHBACK:

**EXT. INMATE RECREATION AREA - BYBERRY INSANE ASYLUM - DAY
(1983)**

In the late morning on a overcast day, a handful of inmates roam the grounds. The recreation area is nothing but patchy grass with a few wooden benches.

Helen walks slowly up and down the length of the area. When she turns around to go the other way, she's accosted by an older boy named BILLY SCRUGGS. He's tall, skinny, short blond hair, and disfigured face.

BILLY

Why are you here?

HELEN

I don't know you. Move out of my way.

BILLY

You don't understand. I can protect you.

HELEN

I won't be here long.

Billy starts toward her, as she moves closer to the security fence.

BILLY
You need to relax.

HELEN
Leave me alone.

He approaches her and touches her.

A hand grabs his shoulder.

NURSE BLEDSOE
What the hell are you doing?

BILLY
(unnerved)
I just wanted to hug her.

NURSE BLEDSOE
Go inside. I'll deal with you
later.

Billy walks away with a smirk on his face.

NURSE BLEDSOE (CONT'D)
You should know better. Stay away
from him. He's already hurt several
inmates. Go inside.

She watches as Helen wanders inside.

RETURN TO PRESENT

**INT. EXAMINATION ROOM - DR. HOMER BASKIN'S OFFICE - NEW HOPE
PENNSYLVANIA - DAY**

Helen sits on a an exam table in the early morning, waiting for Dr. HOMER BASKIN, her psychiatrist, to come in to discuss her condition. She continually wrings her hands and rocks back and forth.

Dr. Baskin, old, gray hair with a Mark Twain mustache, comes in with his nurse, GWENDOLYN.

BASKIN
Is your depression getting much
worse?

HELEN
(reluctant)
It's the dreams.

BASKIN
I thought they stopped.

HELEN
 (frantic)
 They came back.

GWENDOLYN
 You're taking your medicine. Right?

Helen appears confused.

HELEN
 I don't know.

She wrings her hands.

HELEN (CONT'D)
 Yes, yes.

BASKIN
 Are they still violent?

HELEN
 I can't help it.

Baskin reviews Helen's medical file.

BASKIN
 You were diagnosed early with
 schizophrenia, and had a troubling
 time at Byberry.

HELEN
 (squirms)
 I try not to remember.

Helen appears distant.

HELEN (V.O.)
 How can I forget? I was just a
 young girl strapped to a gurney.
 It's something that can never be
 erased from my mind. And
 unfortunately at the time, it
 defined who I was in that God
 forsaken asylum.

BASKIN
 Something terrible must have
 happened to you.

Helen seems to go into a trance.

FLASHBACK:

INT. INFIRMARY ROOM - BYBERRY INSANE ASYLUM - DAY (1985)

In a dismal room, littered with trash, Helen is strapped to a bed, sweating, and breathing heavy.

She moans and groans as two older nurses and a doctor prepare to deliver Helen's baby. Even though she's strapped down, the nurses hold her arms as the doctor wiggles the baby out of the canal.

The baby doesn't cry at first but then gives out a faint scream. The doctor hands the baby to one of the nurses and they walk out of the room.

HELEN

Where's my baby? Where's my baby?

The door of the makeshift infirmary room is closed, making a loud resounding noise.

HELEN (CONT'D)

(frantic)

Where's my baby?

RETURN TO PRESENT

BASKIN

Are you okay?

HELEN

(hyperventilating)

I don't know.

Gwendolyn hands her a glass of water.

GWENDOLYN

Here.

Dr. Baskin stands back and observes Helen.

BASKIN

I think we need to up your meds.

INT. EXECUTIVE BATHROOM - FOREST GROVE LUMBER COMPANY - DOYLESTOWN - PENNSYLVANIA - DAY

The next morning, Helen is cleaning an executive bathroom when she is approached by Thelma.

THELMA

You weren't here yesterday.

HELEN
I'm glad you noticed.

THELMA
You didn't miss much.

They move out into a common area.

INT. COMMON AREA - FOREST GROVE LUMBER COMPANY - DAY

Rosco Potts joins them, but gets in Helen's face.

ROSCO
Where the hell you been?

Thelma walks away.

HELEN
You better leave Thelma alone.

ROSCO
(sarcastic grin)
Or what?

HELEN
You'll find out.

The FOREMAN comes up to them.

FOREMAN
Get back to work and stop
socializing.

Helen and Rosco go their separate ways, but Helen turns around and gives Rosco a scathing glance.

INT. HELEN'S BEDROOM - NIGHT

Helen, tired from the workday, lays down on her bed, rests back and closes her eyes.

INT. LARGE LIVING ROOM - UNKNOWN LOCATION - NIGHT (DREAM SEQUENCE)

An old woman sits in a wing-backed chair, reading a magazine in the light of a small lamp on a side table. She ignores the news broadcast on her TV.

She hears a sound behind her. She turns around but doesn't see anything.

She turns back and sees a shadow being cast across her TV screen.

Looking up, an individual wearing a hideous mask is charging at her with a machete.

Blood splatters on the walls and TV screen.

END OF DREAM SEQUENCE

Helen jumps up in her bed; leaving out a terrible scream.

INT. JANITOR'S CLOSET - FOREST GROVE LUMBER COMPANY - DAY

The next day, Helen arrives at work a hour late and is met in the janitor's closet by the foreman.

FOREMAN

You need to come to work on time.

HELEN

I don't feel well.

FOREMAN

I've heard it all before. It needs to stop.

He walks away. Helen puts her smock on and starts to prepare her janitor cart.

Thelma enters before Helen can start her rounds.

THELMA

The foreman's angry at you.

HELEN

I didn't do anything wrong.

THELMA

You came late to work.

HELEN

I get my work done. I don't care what he says.

THELMA

Okay, but I'll miss you if you get fired.

Helen heads for the door.

THELMA (CONT'D)

By the way, someone was here
earlier looking for you.

HELEN

Who?

THELMA

Some old man. He didn't say his
name. He just wanted to know if you
were here.

INT. BREAK ROOM - FOREST GROVE LUMBER COMPANY - DAY

In the late morning, Helen, pushing her cart, slowly walks
into an empty break room and sits. She's tired and disturbed,
and can't help but think back to harassment at Byberry.

HELEN (V.O.)

I guess I don't mind being a
janitor, it's okay work, but it
gives me too much time to think
about things I'm trying to forget.

FLASHBACK:

INT. LARGE COMMON AREA - BYBERRY INSANE ASYLUM - DAY (1985)

Helen is wandering around in the common area, looking
disheveled and depressed.

There are people lying on the floor against the walls; most
appearing in dire straits.

A naked man is peeing in the corner.

An older woman is screaming in the background.

Helen sees Macy restrained in a chair in the corner.

HELEN

Did you kick that old man again?

MACY

He had it coming.

Helen points to the restraints.

HELEN

How long this time?

MACY
(annoyed)
You better watch out. They'll do
this to you.

She squirms in her seat.

MACY (CONT'D)
I don't know how long.

HELEN
(cynical laugh)
Maybe you shouldn't kick him again.

MACY
Where's your baby?

HELEN
How do I know. They took it.

MACY
You should never had that baby.

Helen walks away.

HELEN
I'll get it back.

Helen wanders to the other side of the room. As she approaches the end of the room, she hears cat calls intended for her. The phrase Mother Helen resounds through the area.

She is accosted by Billy Scruggs.

BILLY
There you are, Mother Helen.
(hideous laugh)
Where's your baby?

HELEN
Get out of my way.

BILLY
Where is it?

HELEN
(yells)
I don't know.

BILLY
You're a whore.

HELEN
You don't know anything.

Helen goes to push Billy, but is interrupted by Nurse Bledsoe.

NURSE BLEDSOE
Your anger will get you what you
deserve.

HELEN
He called me a whore.

The nurse points at Billy.

NURSE BLEDSOE
Get out of here.

He snickers and walks away.

NURSE BLEDSOE (CONT'D)
You need a visit with
Superintendent Brumble.

HELEN
No, please.

**INT. OFFICE OF WALTER BRUMBLE - SUPERINTENDENT, BYBERRY
INSANE ASYLUM - DAY**

Helen is escorted into Brumble's office by an orderly.

Brumble sits behind his desk with a scowl on his face. Across from him is a man Helen has only seen a few times. He is the resident institution psychiatrist, DEVLIN DEEVERS.

Brumble points at Helen.

BRUMBLE
Sit down.

She reluctantly complies.

BRUMBLE (CONT'D)
Do you know why you're here?

Helen doesn't respond; rather looks down at the floor.

BRUMBLE (CONT'D)
Nurse Bledsoe tells me you are
incorrigible and must be censured.

Helen still looks at the floor.

BRUMBLE (CONT'D)
Our resident psychiatrist, Dr.
Deavers is here to help you.

Refusing to look up, she responds.

HELEN
I know who you are. They call you
Doc Doc.

DEAVERS
It's only a nickname.

BRUMBLE
Let me be clear, you are no
different than any other patient
here.

DEAVERS
You don't think right, and I'm
going to correct that.

Helen starts to fidget.

HELEN
You don't understand. My parents
never loved me. It was easier to
put me in this place. They don't
care what happens to me.
(tears well up)
I never did anything wrong, I never
wanted to hurt anyone. I don't
belong here. I want to go home. I
just want to go home.

BRUMBLE
Dry your tears. You're not going
anywhere.

DEAVERS
Your excuses don't matter. We know
what has to be done with you.

HELEN
(angry)
What's wrong with you people? You
took my baby.

BRUMBLE
One you shouldn't have had.

Helen begins to stand.

BRUMBLE (CONT'D)

Sit down.

She resists, and Deavers grabs her and takes out the door; kicking and screaming.

RETURN TO PRESENT

Helen sits with tears in her eyes; gazing straight ahead. She is rocking back and forth in her chair, and sweating profusely.

Thelma walks in the break room.

THELMA

What's the matter?

HELEN

I don't feel well.

THELMA

Go see a doctor.

HELEN

I have work to do.

She stands and goes over to the window and wipes tears from her eyes. Thelma walks out of the room.

INT. HELEN'S LIVING ROOM - DAY

On Saturday morning, Helen is staring out her front window when she sees two individuals coming up to her front door. She becomes nervous; not knowing what to do.

After she hears the knock, she reluctantly opens the door. Standing there are two FBI agents: RONALD METCALF and LOIS LINCOLN.

HELEN

I don't need anything.

METCALF

Are you Helen Stupak?

HELEN

I said I don't need anything.

LINCOLN

We're FBI agents conducting an investigation.

They flash their badges.

LINCOLN (CONT'D)

We want to ask you a few questions.
May we come in?

HELEN

(nervous)

I am Helen Stupak, but I have
nothing to hide.

She motions for them to come in.

They sit in the living room. They surveil the room before
they get started with their enquiry.

METCALF

How long have you lived here?

HELEN

I don't remember. A long time.

LINCOLN

Do you work?

HELEN

A janitor at the lumber yard at
Forest Grove.

Metcalf leans forward and talks in an authoritative voice.

METCALF

Are you aware there have been a few
brutal murders not far from here?

HELEN

(uneasy)

No, why would I?

LINCOLN

Are you aware of any unusual
activity in your neighborhood?

HELEN

No.

The agents glance at each other.

METCALF

Please take measures to keep
yourself safe.

He hands Helen a business card. They head for the door.

LINCOLN

Call us if you have information we
need to know about.

INT. EXAMINATION ROOM - DR. HOMER BASKIN'S OFFICE - DAY

A day later, Helen sits in Dr. Baskin's examination room,
waiting for him to come in. She is upset from the FBI's visit
and continually wrings her hands. He arrives with his nurse.

BASKIN

What's the matter?

HELEN

I don't know. I'm anxious.

BASKIN

Did something happen to you?

Helen appears distraught.

HELEN

I didn't do anything wrong, but FBI
agents came to my house.

GWENDOLYN

What did they want?

HELEN

Murders in my neighborhood, but I
didn't do anything wrong.

Baskin looks over Helen's medical records.

BASKIN

So, have the dreams stopped?

HELEN

No.

BASKIN

We haven't talked about this for a
while. Do you believe you still
sleep walk?

HELEN

I don't know.

Baskin flips a few pages to comments on past sleep walking.

BASKIN

According to this, you were sleep
walking in the state hospital.

HELEN
I couldn't help it.

Helen freezes up; staring straight ahead.

FLASHBACK:

INT. SMALL COMMON AREA - BYBERRY INSANE ASYLUM - NIGHT (1985)

While patients sleep crammed in small cots, Helen slowly walks among them. Except for a few snoring sounds, there is a dead, eerie silence.

She stops at a cot and stares at the person, and starts to bend down with hands out stretched toward the person's throat, when a hand grasps her shoulder.

NURSE BLEDSOE
Get back to bed.

HELEN
(confused)
Where am I?

NURSE BLEDSOE
If you sleep walk again, you will
be punished.

RETURN TO PRESENT

Helen is shaking and the nurse puts her arm around her.

GWENDOLYN
Are you all right?

HELEN
I don't feel well. I'm sorry.

Helen starts to shake.

HELEN (CONT'D)
(frantic)
I didn't mean it. I didn't mean it.
I think I tried to hurt someone,
but I didn't mean it. Please
forgive me.

Gwendolyn glances over at Baskin.

GWENDOLYN
It'll be all right.

BASKIN

We're concerned because sleep walking can be dangerous to you or someone else.

Gwendolyn grabs a clipboard, a tiny pen, and writes something down. She sets it down on a small table.

GWENDOLYN

There is medicine that can help.

BASKIN

I will prescribe some, but you need to come back in two weeks for a follow-up.

Helen tries to smile while rocking back and forth, staring at the clipboard.

FLASHBACK:

**INT. SMALL INFIRMARY ROOM - BYBERRY INSANE ASYLUM - NIGHT
(1985)**

Helen sits strapped to a small chair in the middle of a small, claustrophobic, room. She's fuzzy from the constant medications. Across from her is Dr. Deavers, dressed in a white doctor's smock, and holding a clipboard and a tiny pencil. An overhead fan makes a terrible squeaking noise; annoying Helen.

DEAVERS

Do you know why you're sitting in that chair?

HELEN

I don't know.

DEAVERS

You've earned quite a reputation.

Helen struggles in her seat, while continually looking at the fan directly above her.

HELEN

I don't care.

DEAVERS

Mother Helen. That's what they call you. Some think you're a whore.

HELEN

I'm not.

DEAVERS
Who is the father?

HELEN
How do I know?

DEAVERS
How did this happen?

HELEN
I can't remember.

Helen becomes more agitated.

HELEN (CONT'D)
Where's my baby?

DEAVERS
It doesn't matter. You will be here forever if you don't get your mind right.

HELEN
I never asked to come here. I don't belong here. What is wrong with you?

She begins to fidget.

HELEN (CONT'D)
What is wrong with you? Please let me go home.

Deavers stands and heads to the door.

DEAVERS
You can remain in that chair for a while. I'll up your meds.
(evil smile)
You may never leave this place.

Helen squirms relentlessly; while looking at the fan.

RETURN TO PRESENT

INT. JANITOR'S CLOSET - FOREST GROVE LUMBER COMPANY - DAY

Helen is getting ready for her day's work when she's approached by Rosco. He appears to be in an agitated state.

ROSCO
Why in the hell do you work here, anyway?

HELEN
Why do you work here?

ROSCO
I know about you. It's no secret.
You were in that state hospital.
You're not right in the head.

HELEN
At least I'm not stupid.

Rosco gets in her face.

ROSCO
Are you calling me stupid?

HELEN
Yes.

Just as Rosco grabs Helen by the arms, Thelma walks in.

THELMA
What are you doing?

HELEN
He's hurting me.

Rosco lets go and moves back.

ROSCO
That crazy bitch doesn't belong
here.

THELMA
Go about your business and leave
her alone.

Rosco storms out of the janitor's closet.

THELMA (CONT'D)
Are you all right?

HELEN
I think so.

THELMA
I should report him.

HELEN
(sarcastic grin)
I can take care of myself.

Thelma stares at her in disbelief.

INT. HELEN'S BEDROOM - NIGHT

That night, Helen tosses and turns as she has another terrible dream.

INT. KITCHEN - UNKNOWN LOCATION - NIGHT (DREAM SEQUENCE)

A man, closely resembling Rosco Potts, stands at the kitchen counter, pouring beer in a large glass.

Helen stands in the shadows observing the person's every move.

As he discards the beer bottle in the trash and begins to walk away, Helen attacks with a vengeance; stabbing him in the heart several times.

He falls back onto the floor, as blood saturates the kitchen tile.

END OF DREAM SEQUENCE

Helen bolts out of bed, sweating with a frantic look on her face.

EXT. HELEN'S PORCH - DAY

Saturday morning, Helen sits on her porch steps, trying to relax.

Her next door neighbor, SAMMY MILLER, older gentleman who walks with a cane, joins her.

SAMMY

You must be off work this weekend.

HELEN

Yep.

SAMMY

Have you seen the news?

HELEN

I'm too busy.

Sammy leans forward; talking softly.

SAMMY

There have been a number of murders in the New Hope area. It's scary. You need to protect yourself.

HELEN
I lock my doors.

SAMMY
The other day, I heard screams.
They sounded like they were coming
from your house.

HELEN
I don't know what you're talking
about.

SAMMY
I was taking a morning walk and I
heard them.

Helen doesn't respond.

SAMMY (CONT'D)
I've heard them before, coming from
your house.

HELEN
(upset)
Why do you say these things?

She goes into the house; leaving Sammy still sitting on the porch steps.

EXT. AQUETONG LAKE - DAY

In the afternoon, Helen sits on a bench overlooking the lake. Refreshing for her, she's come here repeatedly over the years.

While watching people enjoying activities on the lake, she notices a tall-figure of a man walking toward her in the distance.

Wanting solitude; she fidgets a bit, as he gets closer.

Before she knows it, he's standing there, glaring at her.

DEAVERS
Mother Helen, how nice to see you.

HELEN (V.O.)
I never thought I would see Dr.
Deavers again. I would be less than
honest to say it's a pleasure. He
was hell bent on ruining my life.

Helen stares at Deavers, now looking aged in the face with gray hair and gray beard.

DEAVERS

I was told you lived here now.

Helen appears to be in shock.

DEAVERS (CONT'D)

(creepy grin)

You don't mind if I sit. Do you?

He takes a seat.

HELEN

(unnerved)

Why are you here?

DEAVERS

Just checking on a former patient.

HELEN

Inmate, you mean. I don't want to talk to you. You made my life miserable.

DEAVERS

They should have sent you somewhere else when they closed Byberry. But they didn't and here you are; trying to hide your mental illness.

HELEN

How did you find me? You need to go away.

He stands, but before he departs, he leans down so she can hear what he has to say.

DEAVERS

You can't get rid of me that easy. I'll be in touch.

He slowly walks away. Helen shakes as she watches him disappear around a large tree.

HELEN (V.O.)

When you're starting to feel free and at peace, there's nothing worse than something or someone from your past trying to destroy all that. Byberry's never far away.

She thinks of the hell he caused her and others at Byberry.

FLASHBACK:

**EXT. INMATE RECREATION AREA - BYBERRY INSANE ASYLUM - DAY
(1985)**

Helen walks a straight line from one end of the area to the other, then turns around and retraces her steps.

Macy joins her.

MACY

What are you doing?

HELEN

Staying busy.

MACY

You need to sit down.

HELEN

Don't tell me what to do.

Billy abruptly walks up to them. He grabs Macy's arm.

BILLY

Why are you talking to her?

MACY

None of your business.

BILLY

Mother Helen's a whore.

Helen stops and faces Billy.

HELEN

Take it back.

Before he can answer, Helen attacks him. Macy tries to stop her, but can't.

Nurse Bledsoe approaches with a vengeance. She pulls Helen off Billy.

NURSE BLEDSOE

(angry)

You will come with me.

HELEN

He called me a whore.

Nurse Bledsoe violently drags Helen inside.

INT. PUNISHMENT ROOM - BYBERRY INSANE ASYLUM - DAY

Nurse Bledsoe walks into the punishment room and throws Helen up against the wall; steps away from where Dr. Deavers is standing.

Deavers
What did she do?

NURSE BLEDSOE
Attacked a patient.

HELEN
He deserved it. He called me a
whore.

DEAVERS
(grins)
You are a whore.

He motions for two orderlies to come over.

DEAVERS (CONT'D)
Put her in a straight jacket.

One of the orderlies goes over to a cabinet and grabs the straight jacket and comes back; the two orderlies put Helen in the restraint while she resists.

DEAVERS (CONT'D)
(pointing to the wall)
Put her on that hook.

The orderlies place Helen on what looks like a giant fish hook; she hangs four feet off the floor.

HELEN
Please, I didn't mean it.

Deavers looks over at Nurse Bledsoe.

DEAVERS
Keep her there for 24 hours.

He walks away, as Helen screams bloody murder.

RETURN TO PRESENT

Coming to her senses, realizing she's still at the lake, Helen starts to stand when she sees Thelma approach.

HELEN
What are you doing here?

THELMA
Taking a walk.

They take a seat.

THELMA (CONT'D)
You look terrible.

Helen doesn't respond, but tears well up in her eyes.

THELMA (CONT'D)
What's wrong?

HELEN
He found me.

THELMA
Who?

HELEN
The Byberry doctor. I don't know
how.

THELMA
It'll be all right.

HELEN
It can never be all right. Not now.

Helen puts her head in her hands.

FLASHBACK:

INT. PUNISHMENT ROOM - BYBERRY INSANE ASYLUM - DAY (1985)

A day later, still hanging from the hook, Helen is moaning and groaning, as Dr. Deavers and Nurse Bledsoe watch her.

NURSE BLEDSOE
Have you leaned your lesson?

DEAVERS
You're no one special around here.
Never forget that.

HELEN
(labored voice)
Please help me. Please help me.

Deavers points to two orderlies.

DEAVERS
 (sarcastic)
 Take her down.

They take her off the hook and place her in a chair. Her eyes roll around in her head and she passes out.

RETURN TO PRESENT

INT. DR. HOMER BASKIN'S OFFICE - DAY

Gwendolyn brings two FBI agents in the office where Dr. Baskin is reading a file.

GWENDOLYN
 Sorry for the interruption, but these FBI agents would like to talk with you.

She departs.

BASKIN
 Can I help you?

METCALF
 We're here to discuss one of your patients.

BASKIN
 Is there a problem?

LINCOLN
 What can you tell us about Helen Stupak?

Baskin motions for them to take a seat.

BASKIN
 Not much. I respect my patient's privacy.

METCALF
 Some of her neighbors say she exhibits strange behavior.

BASKIN
 What do you mean?

LINCOLN
 Some have seen her walking around her front yard in the middle of the night.

Baskin leans forward to make his point.

BASKIN
That's not against the law.

METCALF
No, but it's very unusual.

LINCOLN
We wonder if she's a sleep walker.

BASKIN
I can't comment on that.

METCALF
Is it true that some sleep walkers
can do extraordinary things without
realizing it?

Baskin glances at his watch.

BASKIN
I suppose. I have an appointment in
a few minutes. You must excuse me.

METCALF
Of course.

They turn around and vacate the office.

EXT. OUTSIDE BREAK AREA - FOREST GROVE LUMBER COMPANY - DAY

Helen sits, eating a sandwich. Thelma joins her.

THELMA
We still have a lot of work to do.

Helen crams part of her sandwich in her mouth before she
responds.

HELEN
You don't think I know that?

THELMA
Just a reminder.

Rosco seems to come out of nowhere.

ROSCO
You two need to stop blabbing and
get back to work.

HELEN

I'm eating my lunch. Leave us alone.

ROSCO

You don't understand, I'm not going to do your work for you.

Thelma slowly stands and walks away a few paces.

Rosco gets closer to Helen.

ROSCO (CONT'D)

Did you hear what I said?

HELEN

Go away.

Rosco starts to grab Helen. She turns around, stands up and as he starts to shake her, she kicks him in the groin extremely hard and pushes him down on the floor. He rolls around in pain.

The foreman runs up to them.

FOREMAN

I should fire the both of you.

The foreman paces back and forth.

FOREMAN (CONT'D)

You need to finish your work today. Then I'll figure out what to do with you both.

INT. OFFICE OF FBI AGENT RONALD METCALF - DAY

In the late morning, Lincoln walks in and takes a seat directly across from Metcalf. He puts the file he's been reading down and takes a sip of his coffee.

LINCOLN

I understand we have a situation.

METCALF

We have a complaint against Helen Stupak. She assaulted a co-worker.

LINCOLN

Any injuries?

METCALF

It's not clear.

Metcalf reviews the file.

METCALF (CONT'D)

According to this report, if it's the same person, she was locked away in Byberry for seven years as a teenager.

LINCOLN

That might explain her behavior.

METCALF

We need to bring her in for questioning.

Lincoln smiles, pushes her chair back and departs.

EXT. HELEN'S PORCH - DAY

Helen sits on her porch steps with Sammy in the early afternoon.

SAMMY

You look down.

HELEN

I feel terrible.

SAMMY

Why?

HELEN

I had a fight.

Helen looks away for a moment.

HELEN (CONT'D)

At work.

SAMMY

Were you provoked?

HELEN

What do you think?

A black sedan drives up to her house and parks. Metcalf and Lincoln get out and approach Helen.

HELEN (CONT'D)

I told you everything I know.

METCALF

There's been a complaint against you.

LINCOLN

We need to talk to you down at the police station.

HELEN

I did nothing wrong. You can't arrest me.

METCALF

You're not under arrest.

Helen starts to squirm.

HELEN

I don't want to go.

SAMMY

Can't you talk to her here?

LINCOLN

(motions to Helen)
Get in the car.

Helen stands and without warning, starts to run away.

Metcalfe chases her, but she falls on the street. Metcalfe picks her up and marches her to the car. She tries to free herself.

HELEN

Stop it.

SAMMY

She doesn't deserve this.

They get in the car and speed away.

INT. HOLDING CELL - FBI OFFICE - DAY

The FBI agents place an angry Helen in a small holding cell.

HELEN

(frantic)
Don't leave me here. Please!

METCALF

It won't be long.

HELEN (V.O.)
 How can they do this to me? I
 didn't do anything wrong, and I
 hate small spaces. I hate them.

Helen slowly sits on a wooden bench attached to the wall. She places her head in her hands; tears in her eyes.

FLASHBACK:

**INT. CONFINEMENT CELL - PUNISHMENT ROOM - BYBERRY INSANE
 ASYLUM - DAY (1985)**

Deavers and Nurse Bledsoe stand in front of the three-by-three foot cell and watch Helen as she struggles in her straight jacket.

HELEN
 (crying)
 I didn't mean it.

DEAVERS
 You attacked an orderly.

HELEN
 He hit me first.

NURSE BLEDSOE
 If you don't say you're sorry,
 you'll be in that cell forever.

HELEN
 No, please, please, please.

Deavers and Nurse Bledsoe turn and walk away.

HELEN (CONT'D)
 (screaming)
 Please, please.

RETURN TO PRESENT

Metcalf opens the cell door and escorts Helen down the hall.

INT. INTERROGATION ROOM - FBI OFFICE - DAY

Metcalf sits Helen at a small rectangular table. Lincoln comes in and joins them.

HELEN
 (shaking)
 I didn't do anything.

METCALF

We just want to talk to you.

HELEN

What do you want?

LINCOLN

There have been neighborhood complaints about your erratic behavior.

HELEN

I don't understand.

LINCOLN

Walking around your front lawn in the middle of the night.

Helen doesn't respond.

METCALF

Is there a reason for that?

HELEN

I know it's not against the law. I know I should ask for a lawyer.

LINCOLN

You don't need one. You're not under arrest.

HELEN

I don't bother anyone. I keep to myself.

METCALF

Do you still sleep walk?

Helen has a confused look on her face.

HELEN

I don't know.

METCALF

Did you know there have been more murders in your neighborhood?

HELEN

I haven't done anything.

LINCOLN

You attacked a co-worker.

HELEN
He deserved it.

METCALF
The next time you do that, you will
be arrested.

Helen doesn't respond; rather looks straight ahead.

EXT. COMMUNITY PARK NEAR BOWMAN'S TOWER - NEW HOPE - DAY

Deavers strolls along a narrow path toward the a small
stream. He hears a noise behind him, then a voice.

BILLY (O.S.)
Doc Doc, is that you?

Deavers turns around and stares at a much older Billy, who
now appears down and out: uncombed frizzy hair, long beard,
and shabby clothes.

DEAVERS
Billy Scruggs. Is that you? I
thought you died years ago of an
overdose.

BILLY
Sorry to disappoint you.

DEAVERS
How did you track me down? What do
you want?

Billy walks closer to Deavers.

BILLY
I wanted you to see I survived your
terror.

DEAVERS
You were sick and needed
discipline.

BILLY
Is that what you call it.

Billy paces around with a smirk on his face.

BILLY (CONT'D)
I found Helen's daughter.

DEAVERS
What?

Billy garners a big smile.

BILLY
Yeah, your daughter.

DEAVERS
(laughs)
You can't prove that.

BILLY
I have her DNA.

Deavers turns away for a moment, then walks closer to Billy.

DEAVERS
So what.

BILLY
I got yours.

DEAVERS
That's impossible.

BILLY
You just dined at McDonald's.
Remember? I gave it to a neighbor
who works in a lab.

DEAVERS
(frowns)
I don't believe it.

BILLY
I know you raped her.

Deavers appears to be collecting his thoughts.

DEAVERS
What do you want? Money or
something?

BILLY
I'll be in touch.

He abruptly walks away.

INT. HELEN'S LIVING ROOM - DAY

Helen sits in her Queen Ann chair holding her raggedy doll,
while talking to Sammy who sits on her small sofa.

SAMMY

They had no right to take you down
to the police station.

HELEN

I want to be left alone.

She cuddles her doll.

HELEN (CONT'D)

I want a normal life. Why can't I
have a normal life?

(rocks back and forth)

I mean you don't know what it was
like. I lived in hell for years.
The ones that ran that ayslum were
nuts, and they thought I was crazy.
Now, because of those assholes, I
live day to day, not sure of who I
really am.

(holds doll close to her
chest)

I just want a normal life.

SAMMY

We all do, but you've had more than
your fair share of heartache in
your life.

HELEN

I wish everything could be
different.

Sammy picks up the picture of Helen with her parents.

SAMMY

I knew your parents. I'm sorry
they're gone. I believe they
regretted putting you in the
asylum.

HELEN

They took me back after it closed,
but I could never forgive them for
it.

Sammy puts the picture down.

SAMMY

I gotta go. You look like you need
some rest.

He departs, firmly closing the door behind him.

Helen picks the picture up and thinks back to a horrible day.

FLASHBACK:

INT. STUPAK'S OLDSMOBILE CUTLASS - NIGHT (1994)

On a rainy night, the Stupak's drive down a slick two-lane country road. Helen slouches in the back seat.

Richard drives erratically.

MARY

You need to slow down.

RICHARD

Don't worry about it.

MARY

(yelling)

Slow down!

They approach a curve in the road and as they do, a large truck comes the other way and over the white line. The truck's headlights are blinding. Richard tries to adjust, but loses control and the car tumbles down an abutment. While dust settles, Helen manages to climb out of the car and sees the lifeless, bloody, bodies of her parents.

RETURN TO PRESENT

Helen slowly puts the picture back on the table.

HELEN (V.O.)

I'm lucky to be alive. That's what the police said when they found the wreckage. I can't help but think it was my fault, but I guess that doesn't make any sense.

INT. OFFICE OF DR. BASKIN - DAY

Gwendolyn brings Helen into Baskin's office. She motions for Helen to sit, and then she takes a seat next to her. Baskin puts down the file he's reading and stares at Helen.

BASKIN

I understand you're feeling more anxiety these days.

HELEN

I can't stop thinking about my past, and the dreams are driving me crazy.

BASKIN

The meds aren't helping?

HELEN

I don't think so.

GWENDOLYN

You are taking them, correct?

Helen's face becomes rigid.

HELEN

(sarcastic)

You don't trust me. Do you?

GWENDOLYN

Calm down, it's a question we always ask.

BASKIN

We'll change your medication to something stronger.

Baskin writes a note about new medication and a prescription.

BASKIN (CONT'D)

I must inform you I'm moving to Maine. I don't know who's replacing me yet, but Gwendolyn should still be here.

HELEN

When?

BASKIN

This may be our last meeting.

HELEN

(upset)

What am I going to do?

BASKIN

You'll be fine.

Helen doesn't look convinced.

EXT. SMALL MUNICIPAL PARK - NEW HOPE - DAY

In the early afternoon, Deavers sits on a bench reading the local newspaper. He notices a woman standing by a cluster of trees who appears to be looking at him. He continues reading the newspaper. When he looks up again, the woman isn't there.

Continuing to read, he hears a noise and when he looks up, he sees the woman staring at him and now standing several feet away.

DEAVERS

Can I help you?

The woman, short, long black hair, pixie face, whose name is ANGELINA DUQUETTE, eyes fixated on Deavers, doesn't respond.

DEAVERS (CONT'D)

Is there a problem?

She moves closer.

ANGELINA

Are you Devlin Deavers?

DEAVERS

Dr. Deavers. Do I know you?

ANGELINA

We've never met.

DEAVERS

(abrupt)

What do you want?

She studies Deavers before she speaks.

ANGELINA

You're my father.

DEAVERS

Who told you that?

ANGELINA

Mr. Scruggs told me so. He says he has proof.

DEAVERS

(annoyed)

Where is Scruggs now?

ANGELINA

I don't know.

She hesitates for a moment.

ANGELINA (CONT'D)
Did you rape my mother?

Deavers appears to be at a loss for words. He looks at her with a sense of suspicion.

INT. OFFICE OF FBI AGENT METCALF - DAY

Metcalf and Lincoln meet in the early morning about recent murders. He has photos of crime scenes on his desk.

LINCOLN
The murders are getting extremely brutal.

METCALF
We need to catch this guy.

LINCOLN
What if it's not a guy?

METCALF
You mean Helen.

LINCOLN
She's unstable, spent time in a mental hospital, and exhibits strange behavior.

Lincoln heads for the door.

LINCOLN (CONT'D)
We should talk to her doctor again.

Metcalf picks up one of the crime photos.

METCALF
I don't think she's capable of this kind of brutality.

INT. HELEN'S LIVING ROOM - NIGHT

On a late Saturday evening, Helen sits in her chair, cuddling her doll, tired from not sleeping well. She nods off.

INT. GRASSY AREA NEAR A LAKE - NIGHT (DREAM SEQUENCE)

A young man and his girlfriend sit on an old wooden bench, making out. They hear a noise, thinking it's just a light breeze rattling the bushes.

The noise gets louder, coming from near the lake. The YOUNG MAN whispers to his girlfriend.

YOUNG MAN

Stay here.

He slowly goes toward the lake and in a blink of an eye is attacked by a crazed assailant with a knife. The attack is atrocious and the screams are horrible.

END OF DREAM SEQUENCE

Helen wakes up, shuttering, holding her doll, close to her bosom.

There is a knock at the door. Confused why someone would be at her front door so late, she goes over to answer it.

She sees who it is, but before she can shut the door, Rosco barges in.

HELEN

What are you doing here?

ROSCO

(angry)

I got fired because of you.

HELEN

It's not my fault.

ROSCO

You should have never been hired there. You're a retard.

HELEN

I will call the police.

She grabs her cell phone off the lamp table. Rosco knocks it out of her hand onto the floor.

ROSCO

I'll make you pay.

HELEN

Get out!

Rosco grabs Helen and throws her against the wall. He starts to strangle her, but then punches her relentlessly in the head. She eventually collapses.

Rosco, realizing what he's done, runs out of the house.

Helen tries to reach for her phone.

INT. HOSPITAL ROOM - SAINT MARY MEDICAL CENTER - DAY

Helen lays in the hospital bed, hooked up to an IV. Her face is swollen and she has a bandage on her forehead. She appears to be in extreme pain.

Thelma and Sammy walk in.

THELMA

Who did this to you?

Helen doesn't respond.

THELMA (CONT'D)

Do you remember?

SAMMY

It's okay if you don't. We just want you to get better.

HELEN

Rosco did it.

THELMA

Are you sure?

Helen doesn't respond, but gives Thelma a sarcastic look.

THELMA (CONT'D)

You know he was fired.

HELEN

So he said.

SAMMY

We should call the police.

HELEN

It won't do any good.

THELMA

He can't get away with this.

Helen tries to rise up in bed.

HELEN
He already has.

SAMMY
We'll see about that.

A NURSE comes into the room.

NURSE
The patient needs some rest. You
can come back later today.

They smile at the nurse. Thelma goes over and pats Helen on the shoulder.

THELMA
Get well.

INT. BENNY'S BAR - NEW HOPE - NIGHT

Deavers sits at a booth in the rear of a near empty bar, drinking a Yuengling. He scrolls through his tiny iPad.

He sees a shadow first, then looks up to see Billy standing there with a beer.

BILLY
There you are. I lost track of you.

DEAVERS
Are you following me?

Billy takes a seat across from Deavers.

BILLY
(grins)
Of course not.

Billy takes a sip of his beer.

BILLY (CONT'D)
How was your meeting with your
daughter?

DEAVERS
She's not my daughter.

BILLY
(laughs)
Face it, she's your flesh and
blood.

DEAVERS

You know what? When you first came to Byberry, I knew you were trouble.

BILLY

Don't kid yourself. I know all you wanted to do was torture us.

Billy sips his beer again.

BILLY (CONT'D)

And, oh I forgot, rape inmates.

DEAVERS

You have no idea what it's like to deal with you people.

Billy smirks, but doesn't respond.

DEAVERS (CONT'D)

Why did you introduce me to this woman?

BILLY

You mean your daughter?

Deavers stares at his beer glass with a look of anger on his face.

DEAVERS

What does she want? Money? What?

BILLY

I have no idea.

DEAVERS

I don't have a daughter, so you need to back off.

Billy reaches into his pocket and brings out a piece of paper.

BILLY

Here, this is a DNA report.

DEAVERS

What do you want me to do with this?

BILLY

It clearly shows Angelina is your daughter.

Billy gets out of his seat.

BILLY (CONT'D)
Have a good night.

He slowly walks away. Deavers studies the report, as he drinks his beer.

INT. HELEN'S LIVING ROOM - DAY

A week after being released, Helen sits in her chair, relaxing the best she can. Her physical wounds have healed. Hearing someone knock at the front door, she answers it. Thelma comes in and they sit and talk.

THELMA
You look better.

HELEN
I'm just glad to be home.

THELMA
I don't like hospitals either.

HELEN
I should go back to work.

THELMA
Take some time.

Helen doesn't respond, but rather cuddles her doll.

THELMA (CONT'D)
You should see your psychiatrist again.

HELEN
Not possible.

THELMA
Why?

HELEN
He's not there anymore.

THELMA
Maybe's he's not gone yet. You need to go see him.

HELEN
I just want to go back to work.

Helen gets a determined look on her face.

HELEN (CONT'D)

Soon.

Thelma stands, pats Helen on the arm.

THELMA

It'll be okay. Don't worry about Rosco.

Helen briefly smiles at Thelma.

HELEN (V.O.)

I could never stand that Rosco. He's someone I could have done without. I guess not seeing his face again is more than I could have asked for.

INT. RECEPTION AREA - OFFICE OF DR. BASKIN - DAY

On a late Friday afternoon, Helen walks into a darkened reception area. Eerie, it scares her a bit.

HELEN

Anybody here?

Frustrated, Helen moves a little closer to the reception desk.

HELEN (CONT'D)

Hello!

Silence tempts her to turn around and go.

The silence is broken by a stern voice.

NURSE BLEDSOE (O.S.)

Are you here to see the doctor?

Helen turns back around, but only sees a shadow.

HELEN

Who are you?

Nurse Bledsoe turns the light on, and walks toward Helen. Now, an old woman with a face full of wrinkles, and short fuzzy gray hair, her appearance is daunting.

NURSE BLEDSOE

(scary grin)

Nice to see you again.

Helen, shocked from the encounter, steps back a few paces.

HELEN

Where's Gwendolyn? Why are you here?

NURSE BLEDSOE

She's not here, but I am. It's time to see the doctor.

HELEN

I need to leave.

NURSE BLEDSOE

The doctor is waiting.

She grabs Helen by the arm and takes into the doctor's office.

INT. DOCTOR'S OFFICE - DAY

They enter the office. Nurse Bledsoe motions for Helen to take a seat. The doctor is sitting at his desk with his back to Helen.

He turns around. The blood rushes out of Helen's face.

DEAVERS

Welcome, Mother Helen.

Helen starts to squirm; not saying anything.

DEAVERS (CONT'D)

(smirk)

You were such a disappointment at the asylum.

NURSE BLEDSOE

(evil grin)

Yes, she was.

HELEN

I want to see Dr. Baskin.

DEAVERS

(smiles)

I'm your only option.

HELEN

I'm going home.

Nurse Bledsoe locks the office door.

NURSE BLEDSOE

When we say so.

DEAVERS

It's amazing you made it this far.

HELEN

There's nothing wrong with me.

DEAVERS

I understand your denial. You never listened to reason or behaved yourself.

Helen closes her eyes, rocks back and forth, thinking back.

HELEN (V.O.)

How can I be so unfortunate to listen to someone I detest? Nothing was as it seemed or should have been when I was a prisoner. Yes, a prisoner in that awful Byberry.

FLASHBACK:

**EXT. INMATE RECREATION AREA - BYBERRY INSANE ASYLUM - DAY
(1987)**

Helen is shadowing Macy while she's walking along the fence. Macy abruptly turns around.

MACY

What do you want?

HELEN

I don't know. What do you care?

MACY

(yells)

Bother someone else.

Standing a few yards away, Nurse Bledsoe hears the exchange and approaches Helen.

NURSE BLEDSOE

You need to mind your own business.

HELEN

I'm bored.

Nurse Bledsoe grabs Helen by the hair.

NURSE BLEDSOE

Come with me.

INT. PUNISHMENT ROOM - BYBERRY INSANE ASYLUM - DAY

Nurse Bledsoe drags Helen into the room. Deavers is standing there.

DEAVERS

What did she do this time?

NURSE BLEDSOE

She has no manners.

HELEN

I didn't mean anything.

He motions for the orderlies to come over.

DEAVERS

Strap her to the whipping post.

They comply.

DEAVERS (CONT'D)

Twenty lashes. Do it now.

One of the orderlies rips her top off and the other, armed with a large leather whip, commences.

The screams are guttural and intense.

RETURN TO PRESENT

HELEN

(tears in her eyes)

Please let me go.

Helen bends over, places her hand on the top of her back.

HELEN (CONT'D)

I can still feel the pain.

DEAVERS

You always got what you deserved.

NURSE BLEDSOE

It's hard to believe you're still with us.

Deavers stands and paces a few seconds.

DEAVERS

Listen to me, in two days, I want you to meet me at Bowman's Tower on Wednesday afternoon. I have something to show you.

HELEN
Why should I?

DEAVERS
You'll want to be there.

HELEN
I don't want to go.

DEAVERS
I expect to see you there.

Nurse Bledsoe goes over and unlocks the door.

Helen departs as quick as she can.

INT. JANITOR'S CLOSET - FOREST GROVE LUMBER COMPANY - DAY

Saturday morning, Helen, dressed in her work clothes, comes into the janitor's closet. She takes a deep breath, and then gathers her supplies. Thelma enters.

THELMA
Welcome back.

HELEN
I'm a little nervous.

THELMA
Don't worry. Rosco's not here anymore.

HELEN
Thank God.

The foreman comes in and interrupts them.

FOREMAN
Helen, I want to see you in my office.

He walks away. Helen glances over to Thelma with a look of concern before she follows him.

INT. OFFICE OF THE FOREMAN - FOREST GROVE LUMBER COMPANY - DAY

Helen sits directly across from the foreman. He stares at her before speaking which makes her uneasy.

FOREMAN

I want you to understand, I'm giving you a second chance.

She smiles but doesn't respond.

FOREMAN (CONT'D)

If there is another incident, I will find out the truth and you will be fired. Is that understood?

HELEN

Yes.

He motions the conversation is over. She slowly stands and walks out the door.

INT. BREAK ROOM - FOREST GROVE LUMBER COMPANY - DAY

An hour later, Helen sits stoically at a table in the break room.

HELEN (V.O.)

I really can't blame the foreman for being mad at me. I guess I should learn to control my emotions, but Rosco reminds me of somebody who thought nothing of torturing me when I had no way out.

She can't help but think back to the evil of Dr. Deavers at the asylum.

FLASHBACK:

INT. PUNISHMENT ROOM - BYBERRY INSANE ASYLUM - DAY (1985)

Orderlies rush Helen into the room and immediately strap to a gurney; her head hanging off. They wait for Deavers to enter.

When he does, one of the orderlies is placing a towel over her face and begins pouring water on it.

DEAVERS

You lied to us.

The orderly stops for a moment. She moans and groans.

DEAVERS (CONT'D)

(raised voice)

You will tell us the truth or else.

The orderly continues to douse Helen with water, as she squirms.

RETURN TO PRESENT

Helen's demeanor is shaken. Thelma joins her at the table.

THELMA

What's wrong?

HELEN

I don't know what to do.

THELMA

You aren't going to be fired.

HELEN

The doctor from the asylum took over for Dr. Baskin. He put me through hell and I think he wants to do it again.

Thelma grabs Helen's arm.

THELMA

Stay away from him.

HELEN

He wants me to go to Bowman's Tower to show me something.

THELMA

Are you going?

HELEN

I don't know.
(looks away)
Maybe.

THELMA

Why would you?

EXT. PARK NEAR BOWMAN'S TOWER - NEW HOPE - DAY

Saturday morning, Deavers sits on a bench watching several kids playing tag in the distance. His concentration is broken when he hears a voice. He looks up.

DEAVERS

I didn't think you'd come.

ANGELINA

What do you want?

He motions for her to sit.

DEAVERS
I know where your mother is.

ANGELINA
(laughs)
So what, I know where she is too.
She's dead.

DEAVERS
I'm talking about your biological
mother.

ANGELINA
I know I was adopted, if that's
what you're getting at.

DEAVERS
I'm talking about your real mother.
Would you like to meet her?

She stands and starts to walk away.

ANGELINA
I don't know.

INT. OFFICE OF DR. DEAVERS - DAY

Monday morning, Nurse Bledsoe brings FBI agents Metcalf and Lincoln into the office.

She walks out of the office and closes the door. Metcalf flashes his FBI badge.

METCALF
Are you Dr. Baskin?

DEAVERS
He's gone. I'm Dr. Deavers. I've
taken over his practice.

LINCOLN
Are you treating Helen Stupak?

DEAVERS
Yes. Why?

They take a seat.

METCALF
We understand she's a sleep walker.

DEAVERS
She has a history of it.

LINCOLN
Is it serious?

Metcalf glances over at Lincoln.

METCALF
Is it possible she could hurt
somebody?

DEAVERS
Of course. These things have a way
of getting out of hand.

LINCOLN
We're investigating murders in her
neighborhood.

DEAVERS
Are you asking if she could be
involved?

METCALF
Yes.

Deavers sits back in his chair with a slight smirk on his
face.

DEAVERS
I was her doctor at Byberry. She
has a propensity for violent
behavior, and she hurt several
patients in her sleep.

He waits for a response and doesn't get one.

DEAVERS (CONT'D)
Does that answer your question?

METCALF
I believe so.

They stand to go.

METCALF (CONT'D)
We'll be in touch.

EXT. PARK NEAR BOWMAN'S TOWER - NEW HOPE - DAY

On an overcast Wednesday afternoon, Deavers paces back and forth, occasionally glancing at his watch, waiting for Helen to arrive.

He sees her approaching in the distance.

HELEN (V.O.)

I know what most people would think. This lady is either stupid or ignorant for wanting to meet again with a man she despises, but here I am.

She walks right up and stares at him face-to-face.

DEAVERS

At least you're punctual.

HELEN

I'm only here to see what it is you want to show me.

She canvases the area.

DEAVERS

So, I have your attention.

HELEN

Where is it?

DEAVERS

You know, you never had any patience.

HELEN

Where is it?

Deavers notices Angelina waking up from the parking lot.

She approaches Deavers.

ANGELINA

Well, I'm here.

In what can only be described as an awkward moment, they all stare at one another.

Deavers breaks the ice.

DEAVERS

We're all here.

HELEN

(angry)

What is this?

Deavers takes Angelina by the arm and brings her over to Helen.

DEAVERS

This is Angelina Duquette. She's your daughter.

Helen steps a few paces back, looking confused.

HELEN

They took my baby.

She points at Deavers.

HELEN (CONT'D)

You took my baby. I never had the chance hold it and now you tell me this is her.

DEAVERS

You should calm down.

HELEN

Why should I?

ANGELINA

Are you my mother?

Deavers interrupts before Helen can answer.

DEAVERS

She is. You should be grateful to meet her.

ANGELINA

(upset)

What is this? A reunion? You tell me you're my father and this is my mother?

Helen moves closer to Deavers and feverishly points her finger at him.

HELEN

You're the one that raped me.

DEAVERS

Of course not. It's not what you think.

HELEN
What is it?

DEAVERS
(smirk)
You were a whore. You liked it.

Helen starts toward Deavers.

ANGELINA
(yells)
Stop it. Stop it.

Helen stops in her tracks. She stares at Angelina with a look of confusion.

HELEN (V.O.)
Meeting a child that was ripped from my womb, never allowed to hold, is as astounding and rewarding as it is confusing because I don't know what Deavers' motive is to introduce me to someone he calls my daughter.

INT. INTERROGATION ROOM - FBI OFFICE - DAY

Lincoln sits in the interrogation room looking at a report, waiting for Metcalf to bring Helen in for an unofficial discussion.

He brings her in. Lincoln and Metcalf sit directly across from her.

HELEN
I told you, I did nothing wrong.

METCALF
It is documented you're a sleep walker.

HELEN
I know my rights.

LINCOLN
We understand you roam around the neighborhood at night, not just your front lawn.

HELEN
I know nothing about that.

METCALF

You hurt people in your sleep in
the asylum.

Helen begins to quiver.

HELEN

Who told you that? Dr. Deavers?

LINCOLN

Did you?

HELEN

(angry)
He's a liar.

METCALF

We have unsolved murders to deal
with here.

HELEN

Dr. Deavers is the one who hurt
people. Not me.

LINCOLN

We collected DNA from some of the
crime scenes. If there is something
you want to tell us, now is the
time.

HELEN

I didn't do anything. Am I under
arrest?

METCALF

We'll be watching you.

Helen sits back and glares at them.

EXT. OUTSIDE BREAK AREA - FOREST GROVE LUMBER COMPANY - DAY

On a cloudy morning, Helen and Thelma take a break from a
heavy workload.

THELMA

You're quiet today. Is there
something wrong?

HELEN

Deavers introduced me to a woman he
said was my daughter.

THELMA

You have a daughter?

Helen stays silent for a moment, tears well up.

HELEN

I was raped in Byberry when I was fourteen.

THELMA

By one of the patients?

HELEN

I think it was Deavers.

THELMA

Jesus, do you think this woman could be your daughter?

HELEN

I don't know. Why would I? I never saw the baby after it was born.

THELMA

How does he know?

HELEN

I'm going to find out.

She slowly stands and walks away.

INT. HELEN'S LIVING ROOM - NIGHT

Helen ambles into the living room from the kitchen. She starts to sit in her chair when she hears the doorbell ring.

She's shocked when she answers the door.

HELEN

How did you know where I lived?

ANGELINA

Can I come in?

She motions for Angelina to enter, but looks out the door to make sure Deavers isn't far behind.

They go into the living room and sit.

HELEN

How does Deavers know you're my daughter?

ANGELINA

He says he has DNA proof.

HELEN

I never held my baby. Those bastards took it away.

She picks up her doll and cuddles it.

ANGELINA

Where did you get that doll?

HELEN

In the asylum. I found it on the floor.

ANGELINA

I have one that looks just like it. My mother gave it to me.

HELEN

Where do you live?

ANGELINA

Doylestown my whole life. My mother was a nurse and my father was a truck driver.

Angelina picks up the family photo.

ANGELINA (CONT'D)

Is this your family?

HELEN

Yes, but my parents are dead.

ANGELINA

How did they die?

HELEN

In a car accident.

Angelina places the photo back on the table.

ANGELINA

That's a coincidence. So did mine.

Helen glares at Angelina with squinted eyes.

HELEN

How did Deavers find you?

ANGELINA

I got a letter in the mail from
someone I don't know saying he's my
father, so I tracked him down.

Helen holds her doll tighter; squirms in her seat.

ANGELINA (CONT'D)

He must have raped you. You don't
remember?

Helen looks past her.

FLASHBACK:

**EXT. INMATE RECREATION AREA - BYBERRY INSANE ASYLUM - NIGHT
(1984)**

In the early evening around dusk, Helen strolls along the
fence, mumbling to herself. She stops when she hears a sound
behind her.

Dr. Deavers is standing there, smiling at her.

DEAVERS

You appear very tired.

HELEN

I'm fine.

DEAVERS

(devious smile)

I have medicine to make you sleep.

Before she can respond, he lunges at her and sticks a needle
in her arm.

She starts to collapse, and Deavers grabs her and takes her
around the side of the building.

RETURN TO PRESENT

HELEN

He must have.

ANGELINA

What was it like in that asylum?

HELEN

What do you think it was like? It
was horrible.

ANGELINA
(soft voice)
Sorry.

Helen begins rocking back and forth.

INT. OFFICE OF FBI METCALF - DAY

Lincoln walks in when Metcalf is reading a notice he just received.

LINCOLN
You wanted to see me?

METCALF
There was another murder.

LINCOLN
I'm not surprised.

She takes a seat.

LINCOLN (CONT'D)
Where?

METCALF
A couple streets away from Helen's house.

LINCOLN
Similar circumstances?

Metcalf refers to the notice.

METCALF
This one is different. There is a witness who said the attacker was not a woman.

LINCOLN
A copycat?

METCALF
I don't know. Maybe we're going down the rabbit hole with Helen.

LINCOLN
Anything's possible.

METCALF
We need to run this to ground.

EXT. HELEN'S PORCH - DAY

Relaxing, Helen sits on her porch steps on a Sunday morning. Sammy, coming back from a long walk, joins her. He is short of breath.

SAMMY

These walks are getting a little harder.

HELEN

Why do you do them?

SAMMY

I'm beginning to wonder.

Helen pulls a scratch-off lottery ticket out of her pocket.

HELEN

I forget I had this.

She scratches it off the best she can. She looks at it.

HELEN (CONT'D)

I guess I won five dollars.

She hands the ticket to Sammy. He looks at it and his eyes widen.

SAMMY

(laughs)

I can't believe it. That's not what this says. You won 50,000 dollars.

She glances over to see for herself.

HELEN

That can't be.

SAMMY

That's what it says. You need to take care of this and get the money in the bank.

Helen takes the ticket back and looks at it again. She smiles as Sammy puts his arm around her.

HELEN (V.O.)

Oh well, I've never had this kind of money and really don't know what to do with it, but I guess I'll figure it out.

INT. JANITOR'S CLOSET - FOREST GROVE LUMBER COMPANY - DAY

Monday morning, Thelma walks in when Helen is stacking supplies on a work shelf.

THELMA
Did you hear?

HELEN
Hear what?

THELMA
Rosco's trying to get his job back.

Helen backs up against the shelf.

HELEN
How can he?

THELMA
I don't know, but I wouldn't put it past him.

The look on Helen's face is one of desperation.

INT. HELEN'S LIVING ROOM - DAY

That evening, Helen, petrified she could have to face Rosco at work, walks around her living room holding her doll.

The doorbell rings.

HELEN
Who is it?

DEAVERS (O.S.)
Let us in.

HELEN
I don't want to talk to you.

DEAVERS (O.S.)
(raised voice)
Open the door.

Helen reluctantly goes over and opens the door.

Deavers and Nurse Bledsoe come in, practically knocking her over.

NURSE BLEDSOE
You had an appointment.

HELEN
I changed my mind.

DEAVERS
You can't walk away from your
illness.

NURSE BLEDSOE
You're a sick woman.

Helen tries to keep her distance.

HELEN
Please leave. You can't just come
into my house. This is my home.

DEAVERS
How can you afford to live here?

HELEN
None of your business.

Deavers and Nurse Bledsoe canvass the living room.

Deavers notices the lottery ticket on an end table. He picks
it up and looks at it. Helen tries to stop him.

DEAVERS
What's this? Looks like you won
some money.

HELEN
Give it to me.

NURSE BLEDSOE
You know our services are not free.

HELEN
(unnerved)
Just give it to me, or I'll, I'll
call the police.

Deavers puts the ticket down and motions to Nurse Bledsoe
it's time to go.

DEAVERS
We already talked to them. They're
watching you.

HELEN
(scared)
I didn't do anything.

They walk out the door.

EXT. PARK NEAR BOWMAN'S TOWER - NEW HOPE - DAY

Angelina strolls up to an empty park bench. She looks around and takes a seat.

Almost out of nowhere, Deavers appears and sits next to her.

DEAVERS

I wasn't sure you would come.

ANGELINA

What do you want now?

DEAVERS

Did you know your mother came into some money?

ANGELINA

So what?

Deavers smirks, as he adjusts his sport coat.

DEAVERS

I think she owes you a thing or two.

ANGELINA

I don't think so.

DEAVERS

She abandoned you as a baby.

ANGELINA

She didn't even hold me as a baby for Christ sake because I was taken away.

Deavers puts his arm around Angelina.

DEAVERS

I know you can use the money.

Angelina looks away; not responding.

DEAVERS (CONT'D)

You know you can.

ANGELINA

(reluctant)

What do you want me to do?

DEAVERS

She has a lottery ticket sitting around. Retrieve it and we'll split it.

ANGELINA

How much is it?

DEAVERS

A lot of money.

He stands, smiles and walks away.

INT. COMMON AREA - FOREST GROVE LUMBER COMPANY - DAY

Helen is sweeping the floor in a common area when she hears a voice.

ROSCO (O.S.)

I bet you never thought you would see me again.

She slowly turns around.

HELEN

Leave me alone.

ROSCO

Since I got my job back, you better watch out.

HELEN

I'll tell the foreman you said that.

He moves closer, but Thelma intervenes.

THELMA

You're supposed to be on the work floor. What are you doing here?

ROSCO

So, you're the boss now.

THELMA

Just go.

Rosco sports a sarcastic smile, turns around and walks off.

INT. HELEN'S LIVING ROOM - DAY

In the early morning, coming in from the kitchen with a cup of coffee, Helen hears a knock at the door.

HELEN
Who is it?

ANGELINA (O.S.)
It's Angelina.

She opens the door and Angelina waltzes in.

ANGELINA (CONT'D)
I couldn't sleep.

Helen glares at her for a moment.

HELEN
Do you want a cup of coffee?

Angelina smiles and nods her head. Helen goes into the kitchen.

Angelina sits and looks around the room. She notices what looks like a lottery ticket on a side table. She glances around to make sure Helen is still gone. She picks it up and reviews it before she quickly puts it back.

Helen comes in the room with the coffee. She gives it to Angelina and sits in her chair.

HELEN (CONT'D)
Is there something you want to talk about?

ANGELINA
I'm curious about your life.

HELEN
What is there to talk about? It's been miserable.

ANGELINA
You survived the asylum.

HELEN
If that's what you call it.

Helen appears annoyed by Angelina's insensitive comment.

HELEN (CONT'D)
You know nothing about what it's like.

(MORE)

HELEN (CONT'D)

You lived a normal life with parents who apparently didn't want to put you in an asylum.

ANGELINA

A normal life? My parents could barely stand each other and I was right there in between.

Angelina looks past Helen and thinks back to an incident: one of many.

FLASHBACK:

EXT. PATIO - DUQUETTE RESIDENCE - NIGHT (1993)

Eight-year-old Angelina sits on a small chair, crying, and shaking her legs up and down. Her adopted mother, RACHEL, is pacing in front of her.

RACHEL

Your father will be home shortly and won't be happy with what you did.

ANGELINA

I didn't mean it.

RACHEL

He'll take it out on me. Is that what you want?

ANGELINA

Please, I didn't mean it.

The father, BLAKE, comes out on the patio.

BLAKE

What did she do now?

RACHEL

She broke a couple of your model cars.

BLAKE

What?

He leans down and gets in his daughter's face.

BLAKE (CONT'D)

I told you to stay away from them.

ANGELINA

I'm sorry.

Blake approaches his wife.

BLAKE

This is your fault. If you hadn't adopted her from that damn asylum, we would have a normal child.

RACHEL

(angry)

Not in front of her.

She walks closer to her husband.

RACHEL (CONT'D)

Look, nurses there had first bid, so I took it. She's a normal child whether you like it or not.

BLAKE

She's been nothing but problems.

He storms off.

RETURN TO PRESENT

HELEN

Your life couldn't be any worse than mine.

ANGELINA

Yeah? I was constantly told I was adopted in an asylum, and I was no good.

HELEN

Where?

ANGELINA

Byberry.

HELEN

How?

ANGELINA

My adopted mother worked there.

Helen grabs her doll and she responds.

HELEN

I want to believe you're my daughter, but I have no money to give you or anything else.

ANGELINA

(upset)

Do you think I want your money?

Helen stands, collects the coffee cups and begins to walk to the kitchen.

HELEN

I think it's time for you to leave.

After Helen walks around the corner into the kitchen, Angelina looks over at the lottery ticket. As she goes to the front door, she hesitates first, then grabs it and puts it in her purse.

INT. OFFICE OF DR. DEEVERS - DAY

Several days later, Angelina visits Dr. Deavers in his doctor's office.

Nurse Bledsoe brings her in and departs.

DEEVERS

You found the place with no problem.

She sits and looks around.

DEEVERS (CONT'D)

So, did you get the lottery ticket?

ANGELINA

Yes.

DEEVERS

Where is it?

ANGELINA

It's safe.

Deavers abruptly stands and goes over to her.

DEEVERS

But where is it?

ANGELINA

I'm taking your advice. That money belongs to me.

DEAVERS
That wasn't the deal.

Nurse Bledsoe enters the room.

NURSE BLEDSOE
What's going on?

DEAVERS
She wants the money for herself.

ANGELINA
You don't need it. I do.

DEAVERS
You don't know who you're dealing
with.

NURSE BLEDSOE
You need to bring the ticket here.

DEAVERS
(sarcastic grin)
You're no different than your
mother.

Angelina stands and points her finger at Deavers.

ANGELINA
Why should I give money to the man
who raped my mother?

DEAVERS
(raised voice)
I never raped her or any other
patient.

NURSE BLEDSOE
We have ways of dealing with people
like you.

DEAVERS
Go get that ticket or else.

Angelina looks scared, but departs without saying another
word.

INT. HELEN'S PORCH - DAY

Sammy, taking a walk on an early Saturday morning, sees Helen
crying on the porch. He joins her.

HELEN (V.O.)

Knowing you won a lot off money is wonderful. Knowing you'll never see it cause you lost the ticket is nothing but depressing.

SAMMY

What's wrong?

HELEN

I can't find the ticket.

SAMMY

The lottery ticket?

HELEN

I can't find it.

SAMMY

I thought you were going to get the money in the bank.

HELEN

(frantic)

I have to find it.

Sammy motions for her to go in the house with him.

SAMMY

We'll get it.

INT. INTERROGATION ROOM - FBI OFFICE - DAY

Metcalf sits at the table reading a file, waiting for Lincoln to bring in someone they decided they needed to interrogate.

Lincoln walks in with Nurse Bledsoe. She motions for her to sit.

METCALF

Thanks for coming.

LINCOLN

We just have a few questions.

NURSE BLEDSOE

(sarcastic grin)

I know why I'm here.

LINCOLN

Why's that?

NURSE BLEDSOE
You have to stop her.

METCALF
Who?

NURSE BLEDSOE
Helen Stupak. She's dangerous. I
know she's killing people in her
sleep.

LINCOLN
How do you know that?

NURSE BLEDSOE
I've known her for a long time.
She's guilty.

Metcalfe looks down at the file he's been reading.

METCALF
That's not why you're here.

Nurse Bledsoe looks totally confused.

NURSE BLEDSOE
What do you mean?

METCALF
What do you know about Dr. Deavers?

NURSE BLEDSOE
He's a good doctor.

METCALF
We understand you worked at Byberry
with him.

Nurse Bledsoe gets a scowl on her face.

NURSE BLEDSOE
Yes. Why?

LINCOLN
What was he like there?

NURSE BLEDSOE
I don't remember. Why are you
asking me these questions?

METCALF
An eyewitness at one of the murders
worked with our sketch artist.

He takes the rendering out of the file and pushes it across the table.

METCALF (CONT'D)
Who does this look like?

Nurse Bledsoe looks at the sketch, but doesn't respond.

METCALF (CONT'D)
(raised voice)
Who does this look like?

NURSE BLEDSOE
(unnerved)
I don't know.

Metcalfe takes a photo out of his file and again pushes it over.

METCALF
Who is this?

NURSE BLEDSOE
Dr. Deavers.

METCALF
Is it a coincidence the sketch resembles the doctor?

NURSE BLEDSOE
(uneasy)
What do you want me to say?

LINCOLN
What would the doctor be doing at the scene of a murder?

NURSE BLEDSOE
I have no idea.

She leans forward.

NURSE BLEDSOE (CONT'D)
He has nothing to do with this. You should arrest Mother Helen.

LINCOLN
Who?

NURSE BLEDSOE
That's what she was called when she was in Byberry after she had that baby.

Metcalf looks over at Lincoln and closes the file folder.

METCALF

That's all for today. Be prepared
to come back if needed.

Nurse Bledsoe adjusts her dress, tries to smile, and walks
out of the room.

EXT. AQUETONG LAKE - DAY

Helen sits on a bench watching kids play by the lake.
Depressed, she rocks back and forth.

HELEN (V.O.)

Getting to know a child you just
met after years of not knowing
anything about her is hard. At
least it is for me. But I want to
get to know her better. I can at
least try.

She sees someone coming toward her; appearing to be Angelina.

Angelina takes a seat without saying a word.

HELEN

How did you know I would be here?

ANGELINA

I don't know. I just did.

HELEN

Sorry about the other day. I'm
having a hard time with this.

ANGELINA

So am I.

She reaches in her jeans pocket and pulls out the lottery
ticket.

ANGELINA (CONT'D)

This belongs to you.

HELEN

You took this?

ANGELINA

I didn't mean it.

Helen glares at Angelina for a moment.

HELEN

Let me guess. Deavers put you up to it.

ANGELINA

I'm beginning to think he's an evil person.

Helen looks away for a moment.

HELEN

He tried to ruin my life in the asylum and now he's trying again.

ANGELINA

He said he's my father, but I have no proof.

HELEN

You said he has proof.

ANGELINA

I never saw it.

HELEN

I'm just glad you were adopted.

ANGELINA

(laughs)

Yeah, it wasn't easy but at least I'm alive.

Angelina looks away.

FLASHBACK:

INT. DUQUETTE LIVING ROOM - NIGHT (1993)

Blake storms into the living room where Rachel is reading a magazine.

BLAKE

Where the hell is she?

RACHEL

In her room. What's the matter?

BLAKE

(angry)

I told her to clean the up the shed.

RACHEL
She'll get to it.

BLAKE
Get her. Now.

Rachel throws down the magazine and goes to get her.
She brings her in the living room.

BLAKE (CONT'D)
I told you to clean the shed.

ANGELINA
I don't feel well.

Blake goes over and grabs Angelina. She starts crying.

BLAKE
You come with me.

RACHEL
Leave her alone.

Rachel tries to get her daughter away from Blake, but he pushes her against the wall. He drags a screaming Angelina out the door.

RETURN TO PRESENT

ANGELINA
My childhood wasn't the best.

Helen slowly puts her arm around Angelina.

HELEN
I'm sorry.

ANGELINA
Do you think you're my mother?

Helen doesn't respond, but smiles at Angelina.

ANGELINA (CONT'D)
Let's find out.

INT. INTERROGATION ROOM - FBI OFFICE - DAY

Metcalf sits at the table reading a file, waiting for Lincoln to bring in Deavers for an interrogation.

They enter and it's apparent Deavers is in an agitated mood.

DEAVERS

Why am I here? Am I under arrest?

METCALF

Please sit down. We want to ask you a few questions.

DEAVERS

(angry)

I talked to my nurse. Do you really think I could be a murderer?

LINCOLN

You need to calm down.

DEAVERS

You should be looking at Helen Stupak. If anyone is killing people, it's her.

Metcalf takes the sketch out of the folder and shows it to Deavers.

METCALF

This is a sketch of a person of interest who was seen at the scene of a crime. Why does it look so much like you?

DEAVERS

I have no idea.

LINCOLN

We believe Helen Stupak has nothing to do with these murders.

DEAVERS

She's a dangerous sleep walker. She dreams about doing violent crimes.

He sits back.

DEAVERS (CONT'D)

You have no reason to think I have anything to do with any murder.

METCALF

You're free to go today, but we collected DNA. If you need to say something, please do.

Deavers stands, a smirk on his face, and walks out of the room.

INT. HELEN'S LIVING ROOM - DAY

On Saturday morning, Helen and Angelina sit in the living room, having coffee.

HELEN

I want you to be comfortable here.

ANGELINA

I don't want to be a nuisance.

Angelina glances around the living room.

ANGELINA (CONT'D)

I'm just glad there was a DNA match.

HELEN

(smiles)

Finding out the truth was good, but I already knew it.

ANGELINA

You did?

HELEN

Yes, what do they call it?

ANGELINA

(smiles)

A mother's intuition.

Helen sips her coffee.

HELEN

I'm so glad you're here, but Deavers should be made to pay for what he did to me.

ANGELINA

Nothing will happen to him. It was too long ago.

HELEN

I wish I could disappear so he can't ever find me.

ANGELINA

So do I. Both of us.

INT. OFFICE OF FBI AGENT METCALF - DAY

Lincoln walks into the office with a file folder. She takes a seat and waits for Metcalf to come in. When he does, he's carrying a file folder and a cup of coffee.

LINCOLN

Well, we have the DNA report.

METCALF

Yeah, but there's no match yet.

Lincoln takes a piece of paper out of the file folder.

LINCOLN

Just received an interesting report. In 1994, Deavers was arrested for allegedly raping someone. They couldn't prove their case and he was released.

Metcalf looks at a report on his desk.

METCALF

That was four years after Byberry closed. It looks like he was in private practice.

LINCOLN

We need to obtain his DNA. I mean, he spends too much time blaming Helen Stupak because of who she is.

METCALF

I admit, it's very convenient. Let's figure out a way to get it.

INT. HELEN'S LIVING ROOM - NIGHT

Helen sits in her chair reading a book. She yawns, places the book on the side table, turns off the light and starts for the stairs.

She hears a noise in the kitchen. She pauses for a moment. Then, another noise.

She starts to go into the kitchen before she's confronted by a figure, accented by a night light in the kitchen. She nervously turns on a lamp.

HELEN

What do you want?

Deavers, holding a large knife, glares at her.

DEAVERS

I should have done away with you a long time ago.

HELEN

You need to leave.

DEAVERS

You don't have many choices. Now, do you?

HELEN

(nervous)

I will call the police.

Helen's cell phone is still on the side table.

Deavers tightly holds the knife. He goes over to the side table.

DEAVERS

I think I will have this.

HELEN

(frantic)

What do you want? I've done nothing to you. Leave, and I won't tell anyone.

Deavers grabs her and pushes her down.

HELEN (CONT'D)

(yells)

Please, stop. Stop.

Deavers stands, ready to kill Helen without mercy.

What he doesn't know, can't hear, because he's in the moment, is that Angelina who has been upstairs in bed, is right behind him.

With all her might, she lunges at Deavers and knocks him over. The knife flies against the wall. Angelina runs to grab it.

Deavers gets up, but before he can get his bearings, Angelina stabs him in the heart. He falls back; blood saturating the carpet.

EXT. HELEN'S PORCH - NIGHT

Two police cars and an ambulance are out front of Helen's house.

HELEN (V.O.)

It's not easy seeing somebody being killed, but maybe he just deserved it. After all, if it weren't for my daughter, they would be carrying me out in a body bag.

Angelina, still upset with what she had to do, tries to comfort Helen who is crying.

ANGELINA

He was a monster. I couldn't let him take your life.

The EMTs bring Deavers out on a stretcher in a body bag.

A POLICE OFFICER comes out to talk to Helen.

HELEN

Am I in trouble?

ANGELINA

She didn't do it. I did.

POLICE OFFICER

It appears to be self-defense. If this guy is who I think he is, he was the one doing all the killing around here. You were lucky.

HELEN

Thank you.

POLICE OFFICER

We have to do a police report. You can sign it later, if needed.

He smiles, goes to his police car, gets in and drives away.

ANGELINA

It's all over now, but you need to get away from here.

She puts her arms around Helen.

ANGELINA (CONT'D)

(smiles)

A new start.

INT. JANITOR'S CLOSET - FOREST GROVE LUMBER COMPANY - DAY

Several days later, Helen stands motionless in the janitor's closet. She glances at all the supplies she used for years.

Thelma walks in.

THELMA

They said on the news, that Dr. Deavers was a serial killer.

HELEN

He was a terrible human being.

THELMA

Are you okay?

HELEN

I don't know.

THELMA

At least you came to work.

HELEN

This is my last day.

THELMA

What? Did you tell the foreman?

HELEN

Yes.

Helen goes over and hugs Thelma.

HELEN (CONT'D)

You've been a good friend. I'm moving away with my daughter, so this is goodbye.

Thelma, holding back tears, hugs Helen tighter.

THELMA

Don't be a stranger.

After a long hug, Helen smiles and walks out of the room.

EXT. OUT FRONT OF HELEN'S HOUSE - DAY

On a bright, sunny, morning, Helen and Angelina stand out front looking at the for-sale sign on the front lawn.

HELEN (V.O.)

I guess there's a time in your life when you need to move on. And to be honest, this is one of them.

Helen puts her arm around Angelina.

HELEN

I want to show you something today.

ANGELINA

What?

HELEN

You'll see.

She points to Angelina's car. They get in and slowly take off.

EXT. INSIDE CAR - SOUTHAMPTON ROAD - NORTHEAST PHILADELPHIA - DAY

Parked on the side of Southampton Road, adjacent to Roosevelt Boulevard, Helen sits in the passenger's seat, quiet, reserved, and almost in a trance; looking at a housing project, knowing it used to be Byberry.

HELEN (V.O.)

I haven't been back here since I left that damn asylum. Of course, it doesn't look the same. Byberry is gone forever, demolished, thank God. Now, people living in this housing community, may not even knowing of the evil that went on here.

FLASHBACK:

INT. PUNISHMENT ROOM - BYBERRY INSANE ASYLUM - DAY (1984)

Two orderlies have Helen, six months pregnant, pinned to the wall. She screams and squirms.

Nurse Bledsoe looks on.

HELEN

Let me go.

Dr. Deavers walks in.

DEAVERS
What did she do?

NURSE BLEDSOE
She threatened a nurse.

Deavers moves closer to Helen.

DEAVERS
Let me be clear. You answer to me.

He walks even closer to Helen.

DEAVERS (CONT'D)
And no one cares about you here.

He points to a small metal cage in the corner of the room.

DEAVERS (CONT'D)
Put her in the cage.

HELEN
Please don't. Please don't. I won't
do it again. Don't hurt my baby.

The orderlies place her in despite her screams.

RETURN TO PRESENT

EXT. GRASSY AREA OFF SOUTHAMPTON ROAD - DAY

Helen and Angelina stand facing a massive housing community.

ANGELINA
What are we doing here? Is this
where you want to live?

HELEN
No.

Helen seems distracted for a moment. She points to the
community.

HELEN (CONT'D)
No, this is where Byberry stood
before it was tore down.

Helen puts her arm around Angelina.

HELEN (CONT'D)
This is where I went through hell.

Helen tears up.

HELEN (CONT'D)
And this is where you were born.

FLASHBACK:

INT. INFIRMARY ROOM - BYBERRY INSANE ASYLUM - DAY (1985)

Helen moans and groans as two older nurses and a doctor prepare to deliver Helen's baby. Even though she's strapped down, the two nurses hold her arms as the doctor wiggles the baby out of the canal.

The baby doesn't cry at first but then gives out a faint scream. The doctor hands the baby to one of the nurses and they walk out of the room.

HELEN
Where's my baby? Where's my baby?

The door of the makeshift infirmary room is closed, making a loud resounding noise.

HELEN (CONT'D)
Where's my baby?

RETURN TO PRESENT

Helen gazes at the housing community.

HELEN (V.O.)
I guess I can never forget the past, but it's all right now. My life has been renewed, and for that, I'm grateful. It's a blessing I feel every day.

Helen smiles at Angelina.

HELEN
Finding you is more than I could have asked for.

ANGELINA
I think we have a lot of catching up to do.

They start to walk back to the car.

HELEN
(laughs)
It was only a matter of time before we met. We're too much alike.

ANGELINA

Fate?

HELEN

I wouldn't go that far.

They laugh, hug with smiles on their faces, and stroll back to the car: arm in arm.

FADE OUT.

THE END