

Neglected Cries
written by
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The Book: Neglected Cries

FADE IN:

EXT. FISH MARKET - DAY

The sun sits in the center of the sky, illuminating the horizon.

Down below -- We are at a fish market close to the sea. Men carry their catch to the market. Buyers and sellers transact.

We follow a young woman, walking an aisle of the market, heading towards the dock. This is LOTTIE, a beautiful, free-spirited young woman in her thirties.

Lottie gags at the smell of the fish market. She enjoys the hoots and calls from the fishermen who want a piece of her. She continues down the path until she exits the market and on to--

EXT. DOCK - DAY

A RUGGED MAN steps down from his boat. This is CAPTAIN RUGGERS. His bristles stand out on his fat, red face. His hat and frazzled uniform indicate he is the captain of the ship -- THE MCGIBBY.

Capt. Ruggers sees Lottie approaching him. He stares lustfully at her -- She pretends not to notice his stare.

CAPT. RUGGERS
Wouldn't be bad to have in my cabin
for the night, would it?

Lottie smiles naughtily, stopping to face the Captain.

LOTTIE
Well, it depends on what you have
to offer.

CAPT. RUGGERS
What would you want?

LOTTIE
Some change and food in exchange
for the favor rendered.

CAPT. RUGGERS
Nothing I can't afford.

Lottie scans the boat intently.

CAPT. RUGGERS
Be here at sunset.

LOTTIE
I'll be back here then.

Lottie smiles. Seductively, she turns and begins to walk away -- Capt. Ruggers watches relishingly.

EXT. SQUARE - DAY

People are going about their business. Other people stand, watching in disgust at--

A mix of men and women stand in a queue, holding plates. They are receiving soup from the PROTESTANTS. A few others sit on the grass eating.

Lottie walks into frame. She glances at the men and women in the queue as she walks past -- She'd rather be a whore, fending for herself than be one of those beggars in that queue.

INT. LOTTIE'S ROOM - DAY

It's a small room. A wooden bed is in a corner. A hook on the wall holds a few clothes.

BOBBY (6) and BEATRICE (8) are sleeping in bed. They cuddle as they sleep.

Lottie opens the door and enters. She sits on the bed, watching her children sleep for a moment.

LOTTIE
Bea? Bobby?

Bobby and Beatrice open their eyes.

BOBBY
Mum.

Beatrice and Bobby sit up.

LOTTIE
Bea, Bobby, we are leaving.

BEATRICE
(still drowsy)
Leaving? Why?

Lottie smiles.

LOTTIE
We are leaving for England--

Beatrice and Bobby's eyes widen in surprise.

BEATRICE
We are going to meet dad?

LOTTIE
Yes, we are.

Bobby joyously jumps into the embrace of his mother.

BOBBY
I can't wait, Mum!

LOTTIE
I know, Bobby. I can't wait too.
Life is going to be so much better
in England.

BEATRICE
I've missed dad so much, and I
can't wait to see him!

LOTTIE
We'll all see him soon!

EXT. DOCK - NIGHT

Lottie hastily walks into frame with her children, BOBBY and BEATRICE. Beatrice carries a small burlap bag.

The trio hastily climbs on to Capt. Ruggers' ship.

EXT. THE MCGIBBY - DECK - CONTINUOUS

The ship is loaded to sail. No crew member in sight on the deck.

Lottie, Beatrice and Bobby walk on to the deck via the steps. Lottie spots two rescue boats stacked at the far end. She drags Beatrice and Bobby toward them--

LOTTIE
(softly)
Come on.

Lottie and her children walk pass a door with an inscription that reads "CAPT. RUGGERS". They reach the boats--

LOTTIE

Bea, Bobby, you'll have to wait
here for me. Go on, climb in.

Lottie quickly helps Bobby and Beatrice climb in behind the boats.

LOTTIE

I'll bring bread and water soon.
But first, the captain wants to
talk to me. And I'll be with him
for part of the evening.

Beatrice and Bobby nod in agreement -- Lottie walks back towards the captain's door.

INT. CAPT. RUGGERS' CABIN - SAME

Captain Ruggers sits at his desk. He holds a cup with wine in it. He is has had lots of that wine by the look of his face.

A tray containing three bottles of wine, some bread, cheese and a cup are set on the captain's table. An empty bottle lies on the floor.

A knock is heard at the door. Capt. Ruggers sets down the cup. He walks over to the door and unbolts it.

Lottie walks in. She stands, taking a glance round the cabin -- Capt. Ruggers grabs her from behind.

CAPT. RUGGERS

Come here! I have been waiting for
this all day!

Capt. Ruggers roughly caresses and kisses her -- Lottie plays along in discomfort.

Capt. Ruggers leads her to a bench at the far end of the cabin. He pushes her on it, manhandling her as he forces his way into her.

EXT. THE MCGIBBY/DECK - NIGHT

Beatrice sits behind the boats, cuddling Bobby, whose eyes are almost closing in sleep. The brother and sister are alerted by scampering footsteps approaching their direction.

It's Lottie -- She holds a glass of wine, some bread and cheese.

LOTTIE
 (quietly)
 Bea, Bobby?

Beatrice and Bobby stand up -- Lottie hands them the bread and cheese -- Beatrice and Bobby munch on the meal. She hands Bobby the glass of wine.

Bobby holds the glass and drinks from it. He frowns as the taste of the wine awakens his awareness. He gives Lottie a "You know I am not old enough for this" look.

LOTTIE
 I know, I know, it's not drinking water. Wine was all there was and at least it's wet and will make the bread and cheese go down easier.

Beatrice and Bobby continue to eat their dinner. Beatrice notices Lottie's split lip, red marks on her arms and her neck. Her cheerfulness dissipates into worry.

Lottie kisses her children on the forehead.

LOTTIE
 I have to go and finish up my discussion with the captain. I will see you soon.

Slowly, she scurries back towards the captain's door -- Beatrice wraps her hands around Bobby once more.

INT. CAPT. RUGGERS' CABIN

Capt. Ruggers sits on the sofa, dozing. The alcohol and the forceful sex seem to be taking a toll on him.

Lottie opens the door, tiptoeing back into the room. Relieved that the captain is still sleeping, she closes the door quietly.

CAPT. RUGGERS (O.C)
 Have you been whoring around?

Lottie fidgets, turning to face the captain.

LOTTIE
 I--I went outside for some air.

Capt. Ruggers stands up and moves towards her. He grabs her neck, pinning her against the door.

CAPT. RUGGERS
 You are only here to pleasure me.
 You have no duty wandering my ship
 with your slutty intentions!

Lottie begins to choke from the Captain's tight grip.

LOTTIE
 You--you are hurting me.

Capt. Ruggers hits her.

CAPT. RUGGERS
 Yes, you deserve that, you whore!

Lottie struggles to free herself. He hits her again. Pushing her to the floor -- Lottie falls hard, bruising her knees.

Capt. Ruggers moves in on her, ignoring every sign of discomfort and disapproval. He straddles her and begins to rip her dress apart.

LOTTIE
 Stop it! You are hurting me!

CAPT. RUGGERS
 This is what I pay you for!

Capt. Ruggers continues in his cruelty, hitting her -- Lottie begins to cry.

LOTTIE
 I'll report you to the authorities
 if you do not stop.

Capt. Ruggers becomes enraged, hitting her even harder.

CAPT. RUGGERS
 How dare you threaten me?!--

EXT. THE MCGIBBY / DECK - SAME

Bobby is snuggling in Beatrice's embrace. Their faces are filled with unspoken sadness. They can hear their mother crying and the screaming.

CAPT. RUGGERS (O.S)
 You are a whore and nothing more!
 And I won't allow it--for a slut to
 tarnish my image!

Soon, Capt. Ruggers barges out of his cabin, pulling Lottie along with him.

LOTTIE
(crying)
Stop, please stop.

Capt. Ruggers pulls her to the edge of the ship. He picks her up, holding her up in the air, her legs flailing. Fear in their eyes -- Beatrice and Bobby watch from hiding.

CAPT. RUGGERS
You should have known better not to threaten me.

Capt. Ruggers throws Lottie overboard.

Beatrice tries to scream but no words come out. Bobby looks like he can't believe what just happened.

Capt. Ruggers' heads back into his quarters. Beatrice and Bobby huddle together, crying silently.

EXT. THE MCGIBBY / DECK - MORNING

The night has just given way to the first morning light. It's a quiet morning. Crew members are busy working at their stations, as the ship gets ready to sail.

Beatrice and Bobby cautiously jump down from the rescue boats. Beatrice holds Bobby's hand as they dart across the deck towards the exit.

Capt. Ruggers comes out of his cabin. Immediately, he spots the two siblings fleeing down the ramp.

CAPT. RUGGERS
Stowaways! Grab them!

Several men leave their stations in pursuit.

CAPT. RUGGERS (CONT'D)
Grab those brats and bring them to me.

Beatrice and Bobby run out of sight -- Several men are chasing behind them.

INT. THE MCGIBBY / STORE - MORNING

Crates are stacked in the store. These are crates of PORK--

Beatrice and Bobby are hiding in the crates. Their hearts racing, they look sick from the smell of meat -- No choices. They have to deal with it.

Footsteps of people running are heard in the background.

BEATRICE (V.O)

Now, what do we do?

The door swings open. One of the crew members stands in the doorway, scanning the store for Beatrice and Bobby -- He can't see them. He turns and leaves.

LATER.

Beatrice and Bobby break out of the crate, wanting to retch. They scurry to the door.

Beatrice opens the door and peeps out -- The passageway is empty and the exit is clear. Beatrice and Bobby exit the store and run out of the ship.

EXT. FLEURY STREET - DAY

People go about their business. Beatrice and Bobby sit at a corner, reminiscing about their horrible ordeal.

A MAN in a well-worn suit walks by. He sees Beatrice and Bobby. Noticing their low mood, he walks over to them.

MAN

Are you two okay?

Beatrice and Bobby don't respond.

The man smiles and squats before them. He offers each of them a slice of bread -- Beatrice and Bobby reluctantly accept the slices of bread. The man watches them eat.

MAN (CONT'D)

If you two are in need, I have a good place where you can stay until you can fend for yourselves.

Bobby glances at Beatrice for answers -- She takes his hand and returns her gaze to the man.

BEATRICE

Thank you for the bread but we can't accept your offer.

MAN

It is difficult to survive on these streets, but I wish you two good luck.

The man stands up and walks away.

Beatrice pulls Bobby into her embrace and kisses his head.

MOONTAGES:

-Beatrice and Bobby walk around a street searching for food. The scraps they find taste worse than they look.

-Beatrice and Bobby sleep in the alleyway.

EXT. STREET - DAY

A man is walking down the street. A PICKPOCKET is hastily approaching from the opposite direction. He intentionally bumps into the man.

PICKPOCKET

So sorry, sir.

The two men continue on their ways, but the pickpocket appears happier as he beams a smile.

Beatrice and Bobby are standing at a corner. Ragged and hungry. Their eyes fixated on the pickpocket as he joyously checks his loot. They could certainly do with a share of it.

The pickpocket notices the siblings and walks over to them. He extends a coin to Beatrice.

PICKPOCKET

You look like you need this.

A beam of hope reflects on Beatrice and Bobby's faces. Beatrice reaches to take the money -- The pickpocket retracts his hand.

PICKPOCKET (CONT'D)

((smirks))

How about I teach you how to get lots of them on your own?

Defeated, Beatrice drops her hand.

PICKPOCKET

Yes?

BEATRICE

No.

PICKPOCKET

Then be ready to die of starvation on the street. Because nobody has free money to throw around.

Despairing, Beatrice and Bobby watch as the pickpocket walks away with his loot.

EXT. STREET - NIGHT

Beatrice and Bobby are walking down the sidewalk of a not-so-busy street. They are tired and hungry.

MAN (O.C)

Hey, you two! Stop! Wait a minute!

Beatrice and Bobby turn to see a man walking quickly towards them. He is dressed in a suit that doesn't look too bad, but has surely seen better days.

MAN

I've been calling.

The man smiles as he approaches and runs his finger down Beatrice's cheek. She winces.

MAN

That's alright, sweetheart.

Beatrice doesn't like it.

MAN (CONT'D)

You two look like you need a place to sleep and some food.

BEATRICE

No, sir, we are fine.

The man smiles.

MAN

You look far from fine to me. You can come stay with me, and I promise to take care of you.

BEATRICE

We don't want your help.

(to Bobby)

Come on, let's go.

Beatrice and Bobby continue on their way. The man follows for a short time until the two disappear.

EXT. ALLEYWAY - MORNING

The morning sun is finding its way to the sky.

Beatrice and Bobby are sleeping in a corner. Beatrice wakes up. She sits up, observing Bobby sleeping.

BEATRICE

Bobby, wake up, it's morning.

Bobby lazily mumbles unheard words.

BEATRICE (CONT'D)

Come on, Bobby. We have to find something for breakfast.

Bobby tries to get up, but his strength fails him. His eyes look sunken in. Beatrice stands up and tries to help him up -- No way.

BEATRICE

You have to try, Bobby.

Bobby tries again and fails -- Beatrice squints and squats beside him.

A MINISTER is seen walking in their direction. He has been observing them for a while. He kneels beside them.

MINISTER

Can you two come with me? You are too young to be on the street.

Beatrice gazes into the minister's face, giving him an "I've heard a lot of bad things about you" look.

MINISTER (CONT'D)

I know I'm not Catholic, but I am a man of God, and you two are starving. I'm going to help you to our soup kitchen, so please come with me.

Bobby looks at Beatrice with eyes that have already yielded to the minister's offer -- Beatrice ponders. She nods in acceptance.

The minister carries Bobby. Beatrice follows behind.

EXT. SQUARE - MORNING

People are going about their business. Other people stand, watching in disgust as--

Men, women and children stand in the queue, holding plates to receive soup from the PROTESTANTS' kitchen. Others sit on the grass, eating.

The Minister, carrying Bobby in his arms, walks up to the front of the soup line -- Beatrice follows closely. A bit embarrassed, but her hunger supersedes her shame.

Bobby and Beatrice are given soup. They sit on the grass eating the watery soup.

LATER.

The Minister is standing with Beatrice and Bobby.

BEATRICE

Thank you for helping me and my brother.

MINISTER

That's alright, darling.

(beat)

Where is your mother?

Beatrice pauses for a moment. Head bowed, as if thinking of a good answer. She looks up at the Minister -- He can already see the weight of her sadness on her face.

BEATRICE

She passed away a month ago.

Bobby begins to cry -- Beatrice embraces and consoles him.

MINISTER

I am so sorry to hear about your mother.

Beatrice nods. Her emotions held in.

MINISTER

Wait here. I'll be right back.

The minister walks over to one of the women working in the soup line. Her name is ELSIE.

Soon, Elsie and the Minister walk back to Beatrice and Bobby -- Elsie smiles at the two siblings.

MINISTER

In a few days, there will be a boat going to England, bringing orphans to charitable organizations there, such as the Goodwood Orphanage, which are run by the Sisters of Mercy. Elsie here takes care of children like you, and she is willing to care for you until you are ready to make the trip to England. Please, I want you two to follow her home.

Dazed, Beatrice and Bobby exchange glances.

MINISTER

There you will get three square meals a day and be cared for.

This looks like something better than they've had in the past.

MINISTER

Will you go with Elsie?

BEATRICE

Yes.

ELSIE

(smiles)

What are your names, darlings?

BEATRICE

I am Beatrice, and he is Bobby.

ELSIE

Beatrice and Bobby, you two come with me. We'll get going once I am done here.

Elsie takes their hands, walking them back to her post.

INT. ELSIE'S HOUSE - BATHROOM - EVENING

Elsie leads Beatrice and Bobby in. The siblings have just finished bathing and each has a towel wrapped around his body.

Elsie takes out a bag filled with decent, used clothing.

ELSIE

You can pick two outfits each for the trip.
Bobby and Beatrice cheerfully pick
two outfits each.

Elsie helps Bobby dress up in his new clothes while Beatrice dresses herself.

Elsie stuffs their remaining clothes into a BURLAP bag, each with their name tag on it.

INT. ELSIE'S HOUSE - CHILDREN'S ROOM - NIGHT

Beatrice and Bobby lie awake in bed, using their burlap bags as pillows.

Six other children are lying in pairs on the other beds, also resting their heads on their burlap bags. They are all sleeping.

Elsie comes in. She walks over to Bobby and Beatrice. She smiles as she sits on the bed.

ELSIE
Not sleepy yet?

BEATRICE
Yes, I am.

Elsie pets Bobby's hair and kisses his cheek.

ELSIE
You will be making your trip with
the rest of the children in two
days. And I'm sure you all are
going to love it there.

Beatrice and Bobby smile.

ELSIE (CONT'D)
Let me allow you two to sleep.

Elsie kisses them both on the head.

ELSIE
Goodnight.

BOBBY
Goodnight.

BEATRICE
Goodnight.

Elsie leaves.

Beatrice kisses Bobby's forehead. She faces the ceiling.
Thinking.

EXT. DOCK - MORNING

Elsie stands with a nun, sadly watching, as Beatrice, Bobby,
and the rest of the children climb aboard the ship.

SISTER
Thank you so much for caring for
these children.

ELSIE
I am sad that I can't go with them.
Will you please take care of them
for me?

SISTER
I certainly will. God will take
care of them too.

Elsie and the sister share a hug. The sister climbs aboard.

Elsie waves goodbye to the children -- They wave back.

EXT. SHIP #1 - SAILING - DAY

The ship is sailing the sea.

INT. SHIP #1 - ORPHAN'S CABIN - DAY

There are fifteen children in the cabin, including Beatrice
and Bobby. Some are sleeping in bunks, others lie awake. The
children are all looking dull.

Two SISTERS enter the room, bringing in a large pot of soup.
Another SISTER carries a tray containing a small amount of
bread and cheese that surely won't be enough for all the
children.

The smell of the soup seems to be waking the children up as
they sluggishly sit up, one after another. The sisters begin
to serve them soup with a little bread.

time JUMP:

ORPHAN'S CABIN - LATER

The children have finished eating, and they're socializing in pairs. The sisters have gone. Bobby and Beatrice sit next to each other, holding hands.

BOBBY

Will we get a new Mum when we get to England?

BEATRICE

(harshly)

No! Our best Mum is gone forever, but she's with God, and we'll see her again someday!

Sad, Bobby pulls his hand away from his sister's. He lowers his head and begins to whimper.

BEATRICE (CONT'D)

I'm sorry, Bobby. I shouldn't have gotten so cross with you. I've never done this before either, and I don't know what's going to happen to us. I only know that I'll make sure we're together always.

Beatrice hugs him and kisses his head.

EXT. SHIP #1 - SAILING - DAY

The ship is sailing towards a port. The horn blares.

SUPERIMPOSE: LONDON, ENGLAND

INT. ORPHAN'S CABIN - SAME

Beatrice, Bobby and the rest of the children lie in their beds, idling. They all look pale and exhausted.

The ship horn continues to blare in the background.

A SISTER walks in. A cheerful look on her face. She walks down the aisle--

SISTER

Children, we have arrived in England.

Seemingly revitalized, the children quickly jump off their beds, running to the windows and look out -- The sister stands there, smiling.

SISTER (CONT'D)

Don't worry, you'll get your chance to look around when you get down from the ship. For now, I need you to grab your bags and get ready to march out.

The children hurriedly and happily begin to arrange their belongings into their burlap bags.

EXT. PORT / DOCK - DAY

The SISTERS stand guard. Beatrice, Bobby and the rest of the children come from the ship in single file.

The SISTERS herd the children toward the dock.

INT/EXT. BUS - CONTINUOUS

The bus is parked at the roadside. A SISTER is standing in the doorway. A CANE in her hand. A look of "no joking" on her face.

She sees the other sisters, herding the children toward the bus.

The Sister makes way -- Beatrice, Bobby and the rest of the children enter the bus, taking their seats. Smiling.

The Sister walks up and down the aisle, cracking her cane on the seats.

SISTER

You are orphans and have no value to society. Some of you will eventually be old enough to work in the workhouse and earn your keep there. For now, you will be in our care and obey the rules, or else this cane will come down hard, and you will learn, eventually.

The smiles on the children's faces disappear.

INT. SISTERS OF MERCY ORPHANAGE - CAFETERIA - DAY

Several children are sitting at a long dining table, eating lunch. Beatrice and Bobby sit next to each other.

THREE SISTERS stand in the hall, holding canes -- One by the door, and two others walking up and down the aisle.

An eight-year-old boy shows up at the door. Looking sick and weak -- Sister 1 stops him at the door.

SISTER 1
You are five minutes late, and we
don't tolerate that here.

She starts to beat him with the cane -- The children watch in horror.

Sister 2 strikes her cane on the table.

SISTER 2
Focus on your meal!

The children begin to eat again in fear.

Sister 1 continues to beat him until he falls to the floor, losing consciousness. She leaves him on the floor, showing no concern.

Bobby reaches for a piece of bread from a tray on the table -- Sister 3 strikes her cane against his knuckle, the bread falls back on the tray. Bobby cries in pain.

Beatrice stands up, grabs the bread, and hands it to Bobby -- Sister 3 fumes in rage.

SISTER 3
Don't you dare interfere with my
discipline again, Beatrice! For
that, you will receive twenty
lashes with the cane, and your
lunch will be given to someone
else. Now, come out, you two!

Bobby and Beatrice come out from the group. Tears begin to fall from Beatrice's eyes.

SISTER 3 (CONT'D)
(pointing to one end of the
hall)
Bobby, kneel over there! And you,
Beatrice, follow me.

Bobby walks to one end of the hall and kneels, tears falling from his eyes.

Beatrice tearfully follows the sister to another corner at the end of the hall. Sister 3 pushes her to her knees and begins to beat her with the cane -- Beatrice screams with each fall of the cane on her body.

Bobby holds his face in his hands, crying profusely.

LATER

The hall is empty, except for Beatrice and Bobby, still on their knees. Their bodies screaming for rest.

MONTAGE:

- Beatrice wearily scrubs the floor in a hall.

- Bobby mopping another room.

EXT. SISTERS OF MERCY ORPHANAGE - GARDEN - DAY

The children are in the garden, working and pulling weeds. Beatrice and Bobby are far from each other.

Two Sisters are overseeing the children as they work.

SUPERIMPOSE: SEPTEMBER 24. BOBBY'S BIRTHDAY.

Beatrice stops weeding for a moment. Bumps and bruises from caning are on her legs and arms.

BEATRICE (V.O)

I'd give anything for a bite of fish and chips.

Beatrice sighs and continues to work. She digs into the ground with the HOE -- A piece of MILK QUARTZ surfaces. She picks it up and starts to rub the dirt off it. She spits on it and rubs it cleaner.

BEATRICE (V.O)

Bobby will love this.

Beatrice scans the crowd of kids for Bobby. She spots him and marches over to him with a huge smile on her face.

Beatrice leans in, hugging Bobby from behind as he works--

BEATRICE

Guess what I got you for your birthday, little brother?

Beatrice opens her hand, showing him the shiny piece of quartz. Bobby smiles, staring at the piece. She slips it into his pocket and kisses him on the cheek.

BEATRICE

Happy birthday, Bobby.

BOBBY

Thank you, Bea.

Beatrice turns to leave. A cane falls heavily on her back causing her to fall on her knees. She doesn't cry -- A big and mean-looking nun stands behind her, holding the cane. This is SISTER AGATHA.

Bobby jumps up to defend Beatrice--

SISTER AGATHA

Leave her alone and go back to your work immediately.

Defeated, Bobby steps back down and continues working. Tears begin to fall from his eyes.

SISTER AGATHA

(to Beatrice)

You're proving stubborn, right?
Well, you'll have to prove that to these weeds. Get up and get to work!

Beatrice gets up, picks up her hoe and begins to weed.

TIME JUMP:

EXT. GARDEN - EVENING

Beatrice is weeding alone in the garden. She looks totally exhausted.

INT. CAFETERIA - EVENING

The children sit around the dining tables, finishing their dinner. Bobby sits among them, eating with a sad face.

Beatrice tiredly is led in by Sister Agatha to a table with few children. She is served broth with a few vegetables in it and dried out biscuits. Slowly, she begins to eat.

INT. CORRIDOR - NIGHT

The rest of the orphanage is asleep, except for Bobby and Beatrice standing in the corridor leading to the boy's bathroom. Bobby looks worried.

BEATRICE
What's wrong, Bobby?

BOBBY
I don't want you to get hit
anymore, Bea. You're all bruised
with bumps on your legs and arms.

BEATRICE
It's not so bad, Bobby. It's just
my way of not letting them tell me
what I can or cannot do every
second. I don't like them or
respect them, so please don't feel
sorry for me. We'll get out of here
someday and have a different life.
Just wait and see.

Beatrice smiles -- Bobby smiles back. His worry doesn't
dissipate.

BEATRICE
I must go now before any of the
Sisters find us. Goodnight, Bobby.

BOBBY
Goodnight, Bea.

Beatrice turns and quickly walks away -- Bobby heads back to
the dormitory.

INT. HALLWAY - DAY

The girls are herded down the hallway.

Sister Agatha is herding the boys from the opposite
direction.

SISTER AGATHA
Everyone to the dining hall! We
have a surprise for you.

One of the girls whispers to another girl.

GIRL 1
I can't imagine what the surprise
is. Maybe they are letting us go
home.

INT. CAFETERIA - CONTINUOUS

The Sisters herd the children in. As the children take their seats and quietly pay attention--

The MOTHER SUPERIOR walks in with MRS. DAVIS, a charity worker. They both stand by the door.

Mrs. Davis is dressed in fancy clothing and shoes. She stands in awe of the numerous children in the hall. Her face shows empathy.

MOTHER SUPERIOR

Hello, children. Here with me is Mrs. Davis. She is here to talk to you all.

Mrs. Davis smiles broadly.

MRS. DAVIS

Hello, children. First, I want to talk to you about Australia, a land of milk and honey. I would like to take a hundred volunteers, and they will board a ship to Australia next week. In Australia, there will be orange trees where you can pluck the oranges every morning. The weather is warm and you'll have plenty of space to play. Of course, there will be work, but it will be a step up from the over-crowded conditions here.

A gleam of hope begins to radiate on the faces of most of the children.

MRS. DAVIS (CONT'D)

The volunteers will board the boat, the Matson, next week, Tuesday, and it will be a long journey. You will be given at least two new sets of clothes, and you will look very smart for your trip to Australia. It is nice and warm there. But you will have to leave England in winter clothing because it will be cold when you are at sea... So how many of you will like to volunteer for the trip?

Most of the children raise their hands, including Bobby and Beatrice.

MRS. DAVIS

(smiles)

Wonderful! I need everyone who raised their hand to come forward, one after another so I can take down your names to make the necessary arrangements.

One after another, the children enthusiastically walk to Mrs. Davis -- She writes down their names.

INT. GIRLS DORMITORY - NIGHT

The girls sleep in their bunks. Sister Agatha enters, her cane in her hand. She strikes the cane against the bunk as she walks the aisle.

SISTER AGATHA

Wake up! Wake up!

The girls wake from their sleep, jerking out of their beds.

SISTER AGATHA

Gather your burlap bags. Change into your new clothes. You have to look smart for your new families.

The girls swiftly carry out the sister's orders.

EXT. THE MASTON - SAILING - DAY

The Maston sails the sea.

INT. BOYS CABIN - DAY

The boys are lying in their bunks. Some sleeping, others lie awake. Most are sick and pale.

SUPERIMPOSE: DAY 20 ON THE SEA.

A Sister walks in. She stands by the door, observing the boys for a moment. She begins to walk down the aisle.

SISTER

Don't worry, children. Very soon, we will arrive in Australia, the beautiful Australia. You will meet your new families and they will love--

The boys sit up in their beds, paying attention. Their faces radiate belief.

SISTER (CONT'D)
 You are going to love it in
 Australia. There will be Koala
 Bears. It will be paradise--

CUT TO:

INT. GIRLS CABIN - SAME

The girls are sitting in their bunks, most hanging on for dear life.

A Sister is walking back and forth down the aisle--

SISTER
 You are going to love Australia!
 Every day will be like Christmas
 there--

INT. PASSAGEWAY - DAY

Beatrice is walking down the passage heading towards the boys cabin. She looks back intermittently in curiosity.

INT. BOYS CABIN - SAME

The boys are lying in their beds. The door is partly ajar.

Bobby lies in his bed, facing the door. His eye fluctuating drowsily. He jerks up and out of his bed as he sees Beatrice peep into the room. He walks to the door.

BACK TO PASSAGEWAY
 Beatrice stands in front of the
 door. Bobby comes out of the room.

SUPERIMPOSE: DAY 30 ON SEA.

BOBBY
 Bea.

BEATRICE
 Hi, Bobby.

Beatrice takes a slice of bread out of her pocket and hands it to him.

BOBBY
 (happily)
 Thank you, Bea.

BEATRICE
 It's okay, Bobby.

The brightness on Bobby's face is suddenly replaced by worry.

BOBBY
 Are we ever going to get there,
 Bea?

Beatrice holds his face in her hands.

BEATRICE
 Of course we are, silly. It is a
 long way away, and you know what
 Mum always said--we have to be
 strong. Everything will be lovely
 when we meet our new family, and
 don't worry. I'll make sure we stay
 together.

Bobby sighs in relief.

BEATRICE
 I have to go now, Bobby. I will see
 you soon.

BOBBY
 Thank you, Bea.

Beatrice kisses his cheek. She quickly walks away.

MONTAGE:
 - The boys eat soup in their cabin.
 A sick boy pukes on the floor.
 Another boy in another corner
 begins to throw up.
 - A sick girl is mopping up her vomit in the girls cabin.
 - A burial ceremony on the deck. Some dead children are
 wrapped in British flags. They are thrown into the sea.

EXT. PORT - DOCK - DAY

The Maston is pulling to a slow stop in the port.

SUPERIMPOSE: SYDNEY, AUSTRALIA.

INT. BOYS CABIN - DAY

The boys are sitting in their beds. None smiling. All weary and dehydrated. They are paying attention to--

A Sister stands in the center of the cabin.

SISTER

We have just arrived in Australia.
You have to wear your woolies, comb
your hair, and look presentable for
your new families.

The boys weakly climb off their beds, doing the nun's bidding.

INT. BUS - DAY - TRAVELING

The children all sit in the bus. Many of them are looking out the window as the bus drives through a road in the country.

Two Sisters sit alongside the children.

EXT. ORPHANAGE - NIGHT

Some Sisters stand in front of the orphanage, waiting.

The gates open and the bus drives in, parking before the Sisters.

INT. BUS - CONTINUOUS

The children are disappointed. Bobby and many other children begin to cry.

Beatrice is filled with rage, and the look on her face states it clearly. She jerks to her feet.

BEATRICE

Where are the families we were told
would be meeting us?! You promised
us! This doesn't look like
Christmas to me! You lied to us.

The bus doors open -- Two Sisters rush in. SISTER HILDA and SISTER WENDY. They stand out, the tallest amongst the others. They drag Beatrice down off the bus.

Bobby cries loudly in fear of what may happen to his sister.

The Sisters drag Beatrice out of the children's sight, to a corner of the building. They pull out the large belts hanging

next to their rosaries and begin to beat Beatrice with it -- Beatrice shows no sign of pain.

INT. ORPHANAGE - CAFETERIA - EVENING

The children sit at the tables in the big hall, eating dinner.

Bobby sits among the children. His eyes scan the room for Beatrice -- She is nowhere to be found. Sadly, he eats his meal.

INT. ORPHANAGE - ROOM - NIGHT

The floor of the room is made of gritty stones. The door and windows are locked.

Beatrice kneels in the center of the room. Her body is bare. Her knees are bloody and infected and trembling against the piercing, gritty stones.

CLOSE ON BEATRICE'S FACE - She is hurting but grins and bears it.

CRACK - The door opens. Sister Hilda walks in. She carries a tray with two slices of bread and a cup of water on it.

She stands before Beatrice. A mean and incompassionate look on her face as she gazes down on the girl.

SISTER HILDA
I guess you have learned your
lesson, you must pray for
forgiveness and apologize to the
children in public.

Sister Hilda sets down the tray in front of Beatrice. She turns and walks out of the room.

EXT. ORPHANAGE HOME - HALLWAY - DAY

Beatrice is limping down the hallway. SISTER THERESA (early 20's) hastily approaches from behind.

SISTER THERESA
(accented)
Beatrice!

Beatrice halts. Smiling, she turns to face Sister Theresa as she closes in on her.

BEATRICE
Sister.

SISTER THERESA
How's the wound?

Beatrice pulls up her woolly dress, revealing her sore knee.

BEATRICE
Still hurting.

Sister Theresa looks back and forth. She swiftly takes out a jar of salve from the pocket of her habit. She opens the jar, handing it to Beatrice.

SISTER THERESA
Don't worry, Beatrice. This will be gone in no time and you will be able to walk normally again. And life will get better too.

Beatrice smiles.

BEATRICE
Thank you so much, Sister Theresa.

SISTER THERESA
(whispers)
You know it would not be prudent for either of us to get caught. So, this is going to be our little secret to keep.

Beatrice nods in acceptance. Beatrice continues on her way, while Sister Theresa walks back.

MONTAGE:
- Sister Theresa and Sister Wendy distribute clothes from a box to the girls in their dormitory. The girls happily collect the new wares.

- Sister Hilda and another Sister distribute clothes in the boys dormitory.

INT. BOYS DORMITORY - NIGHT

The boys are sleeping, except for Bobby and STURGIS (6). Bobby and Sturgis are sleeping next to each other.

Sturgis lies above Bobby, coughing severely. Bobby lies beneath. His face filled with worry.

INT. ORPHANAGE - CAFETERIA - MORNING

The children sit at tables, having breakfast. Beatrice and Bobby sit separately. Sister Wendy walks back and forth across the hall, observing the children.

Bobby is eating slowly. His eyes teary and his mood down.

Sister Wendy makes her way out of the hall -- Beatrice picks up her bread and hastily walks over to Bobby's table. She notices his teary eyes.

BEATRICE

Are you okay, Bobby?

BOBBY

Sturgis coughed all night, Bea, and I told SISTER AGNES he was sick, but she sent me back to bed with a slap to my head. This morning, I tried to wake him before breakfast, and he was cold, so I covered him up. Sister Theresa led me back to my bed to make it before breakfast, so I wouldn't be punished. I haven't seen him since. Please, Bea, see if you can find out if he's okay.

BEATRICE

I will, Bobby, the first chance I get, and I will tell you, I promise.

(handing him the bread)

Here, I brought you this.

Bobby eats the bread.

BOBBY
Thank you, Bea.

INT. ORPHANAGE - CORRIDOR - MORNING

Beatrice is walking towards the end of the corridor. She notices Sister Hilda standing guard in the hallway.

Beatrice ducks, spying on the Sister--

Soon, SISTER AGNES wheels a small body on a stretcher out from the boys dormitory. His face covered with a sheet -- Sister Hilda joins in as they wheel the body away.

BEATRICE
(mutters)
Oh my God. It is true. He's dead.
What will I tell Bobby?

INT. CAFETERIA - MORNING

The children are eating breakfast. Beatrice is eating quickly while she watches Sister Agnes and Sister Theresa standing at the door, discussing something inaudibly.

Bobby sits at another table. A shadow of himself with his eyes red.

Beatrice notices that Sister Agnes is distracted. She grabs her biscuits and rock-hard cookie, putting it in her pocket. She scoots quickly over to where Bobby sits.

BEATRICE
Bobby, are you okay?

BOBBY
Bea-- someone is sleeping in Sturgis' bed. It ain't right! Why didn't they listen, Bea? They just don't care!

BEATRICE
I know, Bobby, but there's nothing I can do about that.
(handing him the biscuit and cookie)
Please take this quickly. Eat it when you can. I'm sorry about Sturgis, but remember what Mum said to us every day --You two have to stay strong for each other, that
(MORE)

BEATRICE
 may be all you have one day. We didn't know what would happen then, what would happen to us. It doesn't look good. We could still get adopted, but if we don't, maybe someone will help us get out of here. I realize as I'm working in the fields that they are endless and where could we run to? I don't remember any houses. It was dark when we came here.

Beatrice glances around.

BEATRICE
 I've got to go, Bobby, before they see me. I'll ask to go to the water closet and maybe they won't notice I was going the long way around.

EXT. ORCHARD - DAY

The children are working in the orchard.

Beatrice is on a ladder, plucking fruit off the tree. Suddenly, a hand pulls her off the ladder. She stomps on someone as she falls to the ground, rolling to her side, she manages to stand up and brace against the tree, catching her breath, glaring at--

GENEVIEVE (13) and three other teenage girls. Genevieve is the only one laughing -- Beatrice bolts towards her and slams into her stomach, sending her reeling.

Genevieve is left coughing on the ground. She tries to get up -- Beatrice kicks her in the shoulder.

BEATRICE
 If I ever see you trying to hurt me
 or (MORE)

BEATRICE
 my brother, Bobby, you'll get it
 worse than this. I'm not afraid of
 you either.

Genevieve lies there in pain. Beatrice returns to work.

INT. CORRIDOR - EVENING

Beatrice hastily walks down the corridor, pulling Bobby along. She stops and turns, facing him with a look of urgency on her face.

BOBBY

What's wrong, Bea?

BEATRICE

If DR. LIVINGSTON ever comes to you at night to say he is taking you for examining, never go with him. Scream, cry, and make loud sounds to let everyone know what he is about to do, okay?

BOBBY

Okay, Bea.

INT. BOYS DORMITORY - NIGHT

The boys are sleeping. DR. LIVINGSTON (40s), gray-haired, a slightly stooped-over man with a grim look on his face. He quietly comes in. He silently walks down the aisle of the room, observing the boys.

Dr. Livingston walks over to one of the sleeping boys, trying to wake him up, quietly -- The boy doesn't wake up.

Dr. Livingston moves over to Bobby. He leans in, whispering--

DR. LIVINGSTON

Bobby, do you know you're a special boy? Come with me, I want to examine you. And I will give you a candy when we are done.

Bobby doesn't budge.

Dr. Livingston moves on to MICHAEL (6), lying on his bed two aisles away from Bobby.

Dr. Livingston whispers into Michael's ear -- Michael wakes up and follows the doctor out of the dormitory.

TIME JUMP:

BOYS DORMITORY - LATER

Michael comes back into the dormitory. He eases himself back into bed. He begins to whimper--

Bobby turns, facing Michael's direction. He notices a blood stain on Michael's pajamas.

EXT. ORCHARD - DAY

Sister Theresa, Sister Hilda, and Sister Agnes herd the children to the orchard.

Beatrice and Bobby are walking side by side, talking quietly.

BOBBY

Dr. Livingston came last night.

BEATRICE

He came to you?

BOBBY

Yes, but I pretended to be sleeping. I watched him go with Michael.

Beatrice is furious.

BOBBY (CONT'D)

When Michael came back, he laid in his bed crying and I saw a blood stain on his pajamas.

BEATRICE

Poor Michael.

BOBBY

I think I should let the others know. I should tell them to lie there and pretend to be asleep and not follow Dr. Livingston down the corridor to his office--

INT. CAFETERIA - EVENING

The children are all sitting and about to have dinner. Some Sister Agnes and Sister Hilda stand guard.

Dr. Livingston walks in, in the company of MOTHER SUPERIOR. The duo stand to address the children.

MOTHER SUPERIOR
 Children, concerning some rumor
 that seem to be circulating lately
 about doctor Livingston. He is here
 to clarify you all.

Mother Superior glances at Dr. Livingston with a smile on
 her face.

DR. LIVINGSTON
 Children, I know this may be
 difficult for some of you to
 understand. The examinations are
 some times uncomfortable but
 necessary--

Dr. Livingston continues to talk in mute.

The CAMERA pans from one child's face to the other -- Many
 do not buy the Doctor's story.

DR. LIVINGSTON (CONT'D)
 --So the rumors going around are
 fake and shouldn't be believed...

INT. HALLWAY - DAY

Beatrice is walking toward Mother Superior's office with a
 letter in her hand.

She reaches the door and raises her hand to knock -- Mother
 Superior's voice is heard from the office:

MOTHER SUPERIOR (O.S)
 How could you let this happen?! You
 have take a vow of chastity!--

Beatrice lowers her hand, listening keenly.

INT. MOTHER SUPERIOR'S OFFICE - SAME

Mother Superior and SISTER ANTONIA are standing on opposite
 sides of the desk. Mother Superior is furious, while Sister
 Antonia's head is bowed in guilt.

MOTHER SUPERIOR
 --Did someone force you or have you
 been sneaking outside with one of
 the workers?!

SISTER ANTONIA

I...

Mother Superior slams her fist on the desk -- Sister Antonia quivers in fear.

MOTHER SUPERIOR

I have never in all my time here had to deal with something like this! I will have to send you to the mother-house, so you can pray for your sins and the innocent child you're bringing into this world, and someone else can deal with this situation. The children mustn't know--

Tears begin to fall from Sister Antonia's eyes.

MOTHER SUPERIOR (CONT'D)

--We will more to deal with if they think these indiscretions are acceptable behavior. I WANT A NAME BEFORE YOU LEAVE! We don't need predators working on the property with children's lives at stake. Now, Go!

Crying, Sister Antonia heads for the door.

BACK TO HALLWAY

Beatrice quickly hides beside one of the columns in the hallway.

...Sister Antonia exits the office and continues down the hallway in tears.

Beatrice stands there, confused. She comes out of hiding and begins to walk away. She sees Sister Theresa approaching from the opposite direction.

Sister Theresa pats her on the shoulder and smiles as they come up close. Beatrice stops in her tracks and smiles back.

BEATRICE

(calmly)

Excuse me Sister, I was asked to deliver this letter to Mother Superior. Her door is closed, and I don't want to disturb her. Could you possibly take in for me, and I'll get back to my work?

SISTER THERESA

Certainly, Beatrice. I was about to speak to Mother Superior myself, so your timing is good. Thank you for being considerate of your duties.

Sister Theresa collects the letter -- Beatrice scurries down the hallway.

Sister Theresa smiles again and heads toward Mother Superior's office.

EXT. ORPHANAGE - MORNING

Mother Superior is standing at the back of the orphanage.

Soon, a carriage pulls to a stop in front of Mother Superior.

An elderly man in his sixties alights from the carriage -- This is MR. JACOBS. He alights from the carriage and moves over to Mother Superior.

MOTHER SUPERIOR

Mr. Jacobs, pleasant morning to you.

MR. JACOBS

Good morning, Mother Superior.

MOTHER SUPERIOR

The girl you want to hire should be here anytime. I had to come out and wait for you.

Beatrice walks out from the building. She walks up to Mr. Jacobs and Mother Superior.

BEATRICE

Mother, you sent for me.

MOTHER SUPERIOR

Yes, Beatrice, this is Mr. Jacobs. He is here to hire you to work with him on his farm.

Mr. Jacobs extends a hand to Beatrice.

MR. JACOBS

Nice to meet you, Beatrice.

Beatrice shakes Mr. Jacobs' hand, staring into his eyes with a smile on her face.

MOTHER SUPERIOR

Beatrice, Mr. Jacobs already has an arrangement with the orphanage. This additional work is a great opportunity for you, Beatrice. I expect you to do your best for Mr. Jacobs. I'll be checking in with him on your progress.

MR. JACOBS

Is it OK if I return her a little after 6:00? That way she can help me tidy up the kitchen?

MOTHER SUPERIOR

Of course, Mr. Jacobs. As long as she's here for our evening prayers.

MR. JACOBS

Very well then. I guess we should get on the road.

Mr. Jacobs and Beatrice board the carriage - Mother Superior turns and walks back into the building.

EXT. MR. JACOB'S COMPOUND - DAY

A farmhouse with buildings for animals and a vast field. The yard looks great, but the buildings all need a coat or two of whitewash.

Mr. Jacobs' carriage wheels to a stop at the house. The duo alight. Beatrice looks around, taking note of the environment.

MR. JACOBS

I will show you around.

Mr. Jacobs shows Beatrice around where she is to work.

TIME JUMP:

FIELD - LATER

Mr. Jacobs and Beatrice are working in the field. They are planting seed.

Beatrice is working hard.

INT. MR. JACOB'S KITCHEN - DAY

The food on the table is plentiful. Mr. Jacobs sits at the dining table; a meal and a large glass of milk are in front of her.

Beatrice is helping herself to some food. A large glass of milk sits next to her overfilled plate. She looks down at the plate, realizing that it is over-heaped. She looks at Mr. Jacobs with an "I'm sorry" expression on her face.

Mr. Jacobs smiles.

MR. JACOBS

You've worked hard today, Beatrice.
Don't be ashamed. However, if my
wife, Sophie, were here she would
tell you differently--

Beatrice sits down, paying attention to Mr. Jacobs.

MR. JACOBS (CONT'D)

--I'm still not sure how I ever
managed to marry such a lovely and
refined woman. She never, for one
day in her life, complained about
leaving Sydney and living on a farm
with me. We had a great love, and
she is missed.

Beatrice is surprised and confused. She just stares at Mr. Jacobs in silence -- He smiles at her.

MR. JACOBS

Go on and eat your food.

EXT. ORPHANAGE - EVENING

Sister Theresa and Sister Agnes walk out of the building to the corridor. Mr. Jacobs' carriage wheels to a stop in front of the building.

Mr. Jacobs alights, then helps Beatrice down.

BEATRICE

Good evening, sisters.

SISTER THERESA

Good evening, Beatrice.

(to Mr. Jacobs)

How was your day with her?

MR. JACOBS

She did a great job. Can I bring her back in two days from now?

SISTER THERESA

You'll have to check with Mother Superior.

MR. JACOBS

Can I talk to her now, since I have to travel a distance?

SISTER THERESA

Okay. I will take you to her.

BEATRICE

Goodbye, Mr. Jacobs. And thank you for everything.

Mr. Jacobs smiles.

MR. JACOBS

That's alright, Beatrice.

Beatrice heads for her dormitory.

Mr. Jacobs follows behind Sister Theresa and Sister Agnes.

INT. MOTHER SUPERIOR'S OFFICE - CONTINUOUS

Mother Superior sits at her desk, going through some documents.

There is a knock at the door.

MOTHER SUPERIOR

Who's there? Come in.

Mr. Jacobs enters. Mother Superior has a guilty look on her face as he walks to the desk.

MOTHER SUPERIOR (CONT'D)

Oh, Mr. Jacobs...to what do I owe this honor? I apologize in advance if Beatrice has not fulfilled her duties on your behalf. It was a risk in sending her, but I have other girls to send if it didn't work out well for you.

MR. JACOBS

No, no, Beatrice was fine--more than fine, a really hard worker. And I don't want a change. She was very polite, and we got on fine.

Mother Superior is surprised.

MOTHER SUPERIOR

Well, that's good. I hope we will have an ongoing arrangement.

MR. JACOBS

Yes. That's why I'm here to see if we can set up a schedule for now and then, maybe more hours when I have to get the crops in, but it will be on an as need basis.

(rubbing his chin nervously)

I will be prepared to make another contribution in a few months if that is agreeable.

MOTHER SUPERIOR

Yes, if all continues to go well, that would be wonderful. We'll see you at the end of the week. Thank you, Mr. Jacobs, and good night. Please close the door behind you.

MR. JACOBS

Thank you.

Mr. Jacobs turns and leaves, closing the door behind him.

INT. MR. JACOBS' KITCHEN - DAY

Mr. Jacobs and Beatrice sit at the table eating lunch.

MR. JACOBS

What do you do for fun at recess?

BEATRICE

Fun? Nothing.

Beatrice stares blankly into space, lost in thought -- Mr. Jacobs seems to notice her demeanor. He ignores it, continuing with his meal.

INT. ORPHANAGE / HALLWAY - DAY

Beatrice casually walks down the hallway, approaching an adjoining corridor.

Sister Antonia bursts from the adjoining corridor, almost knocking Beatrice over. She wears plain clothes with no habits. Arm-to-arm with a Young-man who also dresses in plain clothes. They are both smiling at each other.

Beatrice watches with clueless admiration as the two lovers head down the hallway.

INT. ORPHANAGE - CAFETERIA - EVENING

The children sit at tables, having dinner.

An eleven-year-old Beatrice is finishing up her meal. She looks around, monitoring the Sisters. Noticing they are distracted, she quickly makes her way over to where a nine-year-old Bobby is seated.

SUPERIMPOSE: THREE YEARS GONE.

Beatrice hands him some cheese she has been hiding in her pocket -- Bobby collects it gratefully.

Beatrice stares into his face -- Bobby is growing into a handsome young man.

MONTAGES:

- Bobby lying in his bed, reading a book at night.
- Bobby in the classroom where he answers a question.
- Beatrice happily feeding the animals at Mr. Jacobs' farm.

YEARS FLY. BEATRICE IS SIXTEEN AND SOME MONTHS OLD. AND BOBBY, A HANDSOME THIRTEEN-YEAR-OLD.

INT. ORPHANAGE - GIRLS DORMITORY - DAY

The girls are sitting on their beds, learning to knit. Some are knitting leper bands, while a few others knit socks. Beatrice is one of the latter. She sits on her bed, knitting a sock.

Sister Agnes, Sister Theresa and Sister Wendy walk back and forth down the aisle, overseeing the children.

INT. MR. JACOBS' KITCHEN - DAY

Mr. Jacobs sits at the dining table, eating lunch. Another plate of food is sitting on the table with two oranges beside it.

SUPERIMPOSE: ONE WEEK BEFORE CHRISTMAS.

Beatrice walks in. She walks over to the table.

MR. JACOBS

Beatrice, you took some time. Here is your meal. I added some oranges too, one for you and one for your brother.

Beatrice freezes in surprise, her eyes fixated on the oranges. Tears begin to fall from her eyes.

BEATRICE (V.O)

"Australia will be full of orange trees. And you can eat them right off the trees for breakfast every morning--"

MR. JACOBS

Are you okay, Beatrice? Is something wrong?

BEATRICE

I have never had an orange before.

Mr. Jacobs smiles at her innocence.

MR. JACOBS

It's okay, Beatrice. There's always a first time. Sit down now and eat your meal.

Beatrice settles at the table.

BEATRICE

Thank you so much, Mr. Jacobs.

MR. JACOBS

That's alright, Beatrice.

Beatrice makes a sign of the cross and says a silent prayer. She eats her meal in joy and gratitude.

INT. MR. JACOBS' LIVING ROOM - MORNING

Mr. Jacobs enters with Beatrice following behind. He walks over to the couch and sits.

SUPERIMPOSE: CHRISTMAS WEEK.

BEATRICE

I have a gift for you, Mr. Jacobs.

MR. JACOBS

Really? Now?

Beatrice takes out a pair of green, yellow and pink woolen socks made of yarn. She hands them to him -- Mr. Jacobs laughs and gives her a hug.

He opens the socks, admiring them.

MR. JACOBS

I do believe I have never received a pair of socks quite like this-- they are colorful and will fit me just fine.

He chuckles as he continues to examine the socks.

MR. JACOBS

Thank you, Beatrice, for thinking of me. I can't imagine how you found the time to do the workmanship.

(smiles)

Now, it's tree decorating time!

INT. MR. JACOBS' HOUSE - FRONT HALLWAY - DAY

A Christmas tree stands in the corner.

Beatrice is helping Mr. Jacobs bring down a box from the attic. They set the box on the floor beside the Christmas tree. Mr. Jacobs opens the box--

The box is filled with beautiful ornaments. Thin glass, wrapped in paper, trumpets, dolls, teddy bears and Santas. With many paper ornaments that have angels and tinsel.

Beatrice stares in awe at the contents of the box.

Mr. Jacobs positions a large star at the top of the Christmas tree. Beatrice joins in, as they decorate the Christmas tree.

BEATRICE

I've never seen such beautiful ornaments, Mr. Jacobs. Where did you get them?

MR. JACOBS

My wife, Sophie, brought these from Sydney when we were married. They're from a box of ornaments her family collected over the years. They helped her enjoy the holidays when she was not able to be with them. This is the first time I've brought them down from the attic, or even thought of having a tree since she passed away.

Beatrice fixates her eyes on him. She can see the pain in his eyes -- He turns his gaze on her.

MR. JACOBS

I must say, it's nice to share them with

(MORE)

MR. JACOBS

someone who appreciates it.
(smiles)

We will be eating a late lunch, and I hope it doesn't interfere with your dinner, Beatrice. But I wanted to do something for you. I'm so glad you are pleased.

BEATRICE

This is wonderful! Thank you so much, and for the oranges too!

Mr. Jacobs smiles. They continue to decorate the tree.

INT. MR. JACOBS' HOUSE - ROOM - DAY

Three boxes stacked at a corner in the room.

Mr. Jacobs comes in. He stands in the doorway, looking around the room for a moment.

He moves over to the boxes and opens the box on top-- It's filled with female clothing belonging to his late wife.

Mr. Jacobs stares at the clothes for a moment. He picks out two outfits from the box, closes it and leaves the room.

INT. MR. JACOBS' LIVING ROOM - DAY

Mr. Jacobs sits in the chair, staring blankly into space.

Beatrice emerges from a room. Dressed in the outfits Mr. Jacobs picked out earlier -- He turns his attention to her.

MR. JACOBS

It fits you quite well. You're just
a notch taller than my wife.

Beatrice smiles.

BEATRICE

Thank you so much, Mr. Jacobs.

MR. JACOBS

You're welcome, Bea.

INT. ORPHANAGE / CORRIDOR - DAY

Some boys walk down the corridor, disappearing into rooms. Bobby stands, waiting patiently.

SUPERIMPOSE: CHRISTMAS DAY.

Beatrice walks into frame from one end of the corridor. She scurries toward Bobby. She hugs him, kissing him on the cheeks -- Feeling awkward, Bobby pulls away.

BEATRICE

(smiles)

Merry Christmas, Bobby.

BOBBY

Merry Christmas, Bea.

BEATRICE

How have you been?

BOBBY

Fine.

BEATRICE

I have been meaning to ask, when we
become old enough to leave, what
would you like to be in the future?

Bobby smiles.

BOBBY
A teacher, of course.

Beatrice is both surprised and pleased.

BEATRICE
Well, that's not bad. So how are
you doing?...

EXT. ORPHANAGE - MORNING

Mr. Jacobs sits in his carriage, parked at the back of the orphanage. His mood seems a bit off.

SUPERIMPOSE: AFTER NEW YEAR.

Beatrice comes out of the building. She smiles as she makes her way to the carriage -- Mr. Jacobs smiles back.

BEATRICE
Happy New Year, Mr. Jacobs.

MR. JACOBS
Happy New Year, Bea.

The carriage rides off.

EXT. ROAD - CONTINUOUS

The carriage rides along the lonely road.

BEATRICE
How did you enjoy the new year, Mr.
Jacobs? How is the farm doing? I
missed it, you know.

MR. JACOBS
I did enjoy the new year in my
little way, and the farm is doing
great.

Mr. Jacobs starts to cough severely. Beatrice observes him for some time.

BEATRICE
Mr. Jacobs-- Are you alright? You
sound terrible.

MR. JACOBS
Well, it has been creeping up on me
all week.

(coughs)
 So far, I don't have a fever, so it may be bronchitis. Do you think you can help me try a few remedies that my wife used to do?

Mr. Jacobs coughs again.

MR. JACOBS
 I've had this weakness since I was a child, and they usually work.

BEATRICE
 I'm sorry about that.

INT. MR. JACOBS' LIVING ROOM - DAY

Mr. Jacobs comes in with Beatrice. He collapses down in the chair while Beatrice stands beside him.

MR. JACOBS
 I have work to do in the barn, and then we'll go into the house for lunch. I made a big chicken soup, and Elsie next door dropped me off some homemade bread. So, we're both in luck.

(coughs)
 Did anyone ever teach you how to cook, Beatrice?

BEATRICE
 No. I guess we never had a lot of extra food to do anything with.

Mr. Jacobs goes quiet for a beat.

MR. JACOBS
 I'm sorry, Beatrice, for all that has happened to you, and your circumstances, having to be at the orphanage. Are they good to you there--kind, I mean?

BEATRICE
 It's okay, but best of all, I get to come here. I love everything about working on this farm, and you've been very kind and generous to me too. I'm so happy you chose me.

MR. JACOBS

One of these days, I'm going to teach you how to cook. It's a survival thing, and my wife taught me when she began to get sick, so I'd be able to take care of myself once she was gone. I don't bake, but I can cook stews, soup, roasts and so on. You need that training too; we'll keep it our little secret and carve an hour out of our days to accomplish it.

Beatrice smiles.

BEATRICE

Thank you, Mr. Jacobs.

MR. JACOBS

Today, though, I need your help in the barn. I'm low on energy and will need to take you back late this afternoon. Before we go out, I want you to cut up some strips of fabric for a good mustard-plaster for my chest. Then, we can heat up a pot of boiling water to place in a basin, and I will put my face close to it, and you can cover up my head while I breathe in the steam. That should help me. I'll rest when I return home until it's time to do the chores.

BEATRICE

Okay, Mr. Jacobs.

LATER.

Beatrice stands before Mr. Jacobs, covering his head with a blanket as he inhales steam from a bucket.

Mr. Jacobs falls back in the chair, sweating profusely.

MR. JACOBS

That should be enough. We'll see how it works.

EXT. MR. JACOBS' FARMHOUSE - EVENING

Mr. Jacobs and Beatrice come out of the house. The sickness is getting worse-- It shows by how Mr. Jacobs walks as they walk over to the carriage.

BEATRICE

I will pray hard for you to get better, Mr. Jacobs.

Mr. Jacobs forces a smile.

MR. JACOBS

I hope everything you did will work and make me better tomorrow, Bea, but I sure do appreciate your prayers.

Beatrice smiles, then climbs onto the carriage. Mr. Jacobs climbs on, and the carriage zooms off.

EXT. ORPHANAGE - MORNING

Beatrice is standing behind the building. The look on her face spells worry.

MONTAGE:

- Beatrice paces back and forth, looking perturbed.
- Beatrice sits on the pavement with her hand on her chin.

Sister Theresa comes out from the building. She walks over to Beatrice.

SISTER THERESA

Beatrice.

Beatrice stands up and faces the Sister.

BEATRICE

Sister.

SISTER THERESA

You should go back to your dormitory; I don't think Mr. Jacobs is coming to pick you up today.

BEATRICE

(sadly)

I don't think so too.

Beatrice meekly walks into the building.

INT. GIRLS DORMITORY - DAY

The girls are enjoying their leisure time, the few minutes they have between chores.

Beatrice lies in her bed, unhappy and lost in thought.

INT. MOTHER SUPERIOR'S OFFICE - DAY

Mother Superior sits at her desk, reading through a document. A knock at the door distracts her.

SUPERIMPOSE: SEVEN DAYS ON.

MOTHER SUPERIOR

Come in.

The door opens -- It's Beatrice. Nervously, she moves to the front of the desk.

MOTHER SUPERIOR

Beatrice, is there an issue?

BEATRICE

(wringing her hands)

Mother Superior...Have you heard anything about Mr. Jacobs? He had a terrible cough when I left, and I'm worried about him.

MOTHER SUPERIOR

No, Beatrice. But perhaps your internship there is finished, and he didn't know how to tell you. I've not received his monthly allotment nor any notice from him. When I do, I will certainly tell you.

Mother Superior watches her as she dispiritedly turns and leaves.

INT. GIRLS DORMITORY - NIGHT

The girls are all sleeping, except Beatrice. She lies awake in her bed, staring blankly into space.

BEATRICE (V.O)

Mother Superior could be right.
Perhaps my internship is finished.
I will take all the good memories

(MORE)

BEATRICE (V.O)
with me, and everything he taught
me.

Beatrice closes her eyes.

The CAMERA sleeps.

INT. GIRLS DORMITORY - MORNING

The girls are getting ready for the day. Most are making their beds, others dressing up. Beatrice sits in hers, dejected.

Sister Agnes enters the dormitory. She walks down the aisle to Beatrice's bunk.

SISTER AGNES
Beatrice, you are wanted outside.
There is a Mr. Jacobs waiting in
his wagon for you. He is taking you
to work in his farm.

Beatrice jumps out of bed in reinvigorated optimism. She follows Sister Agnes out of the dormitory.

EXT. ORPHANAGE - CONTINUOUS

Mr. Jacobs sits in his carriage, parked at the back of the orphanage. He looks livelier than the last time we saw him.

Beatrice comes out of the building. She leaps for joy upon seeing Mr. Jacobs. She quickly climbs onto the carriage.

MR. JACOBS
I believe your prayers worked, Bea.
Thank you for going to the top for
me.

Mr. Jacobs winks at her with a smile.

BEATRICE
I am happy to see you again, Mr.
Jacobs.

The carriage begins to pull away.

BEATRICE
I really missed you and the farm,
Mr. Jacobs. Mother Superior told me
she thought my internship might be
(MORE)

BEATRICE
done--you'd tell me if it was
finished though, right?

MR. JACOBS
Of course I would, Bea. I'm sorry
she said that to you. You must have
worried. I had a rough go of it,
but I'm okay now. By the way, I
missed seeing you too. You've
become like a daughter to me, and I
look forward to our days together.

Beatrice's face reddens in an overrun of emotion. No
doubt...this man makes her happy.

INT. MR. JACOBS' BARN - DAY

Horses, chickens, cows and lambs are in different partitions
of the barn.

Mr. Jacobs and Beatrice are happily watching as a new baby
lamb delivers a newborn.

EXT. ORPHANAGE - DUSK

Mr. Jacobs' carriage pulls to a stop at the back of the
building.

Mr. Jacobs helps Beatrice down from the wagon.

MR. JACOBS
My nephew, ANGSTON, will be
visiting from Scotland any day now.
He's wanted to come for some time
and with spring coming up, we could
use an extra pair of hands. He's my
sister, Alison's, eldest son and
she says he's a good worker. But
we'll see about that soon. He may
spend a month, or he may stay all
summer--depends.

He notices the look of unease on Beatrice's face.

MR. JACOBS
Your job is secure, so no worries
about that. I wouldn't replace you
for a pot of gold. In fact, I may
ask Mother Superior if I can take
on Bobby to help out in the spring,
(MORE)

MR. JACOBS
with the planting, as well. I'm not
sure what I'll be able to afford
right now, but by then I'll have a
better idea.

Beatrice smiles broadly.

BEATRICE
Thank you so much for everything,
Mr. Jacobs.

EXT. MR. JACOBS' COMPOUND - BARN - DAY

Mr. Jacobs' wagon wheels to a stop in front of the barn. Mr. Jacobs and Beatrice alight and walk toward the front door.

ANGSTON (18), handsome and full of life. He comes out of the barn. He leaves Beatrice almost breathless -- He can't take his eyes off her, either.

Mr. Jacobs notices the looks on the their faces. He chuckles to himself--

MR. JACOBS
Spring is in the air.
(beat)
Beatrice, this is Angston. Angston,
meet Beatrice. She has been helping
me work on the farm.

Angston and Beatrice shake hands.

BEATRICE
Nice to meet you, Angston.

ANGSTON
Same here, Beatrice.

The trio walk into the barn.

INT. ORPHANAGE - LIBRARY - DAY

Bobby is sitting with a group of boys. They are studying.

EXT. MR. JACOBS' COMPOUND - BARN - EVENING

Angston, Beatrice and Mr. Jacobs exit the barn. They walk to the wagon.

MR. JACOBS
 Angston, I am going to drop
 Beatrice back at the orphanage.

ANGSTON
 Okay, Uncle Jacob?

Embarrassed, Beatrice lowers her head in shame.

MR. JACOBS
 I will see you when I get back.
 (to Beatrice)
 Come on, Bea.

ANGSTON
 Good night, Beatrice.

BEATRICE
 Good night, Angston.

Beatrice and Mr. Jacobs climb on to the wagon.

INT. ORPHANAGE - CORRIDOR - DUSK

Bobby is walking down the corridor. A group of three girls are coming from the opposite direction. The trio have their eyes on him, whispering and giggling -- Bobby smiles back as he walks past them.

Beatrice is seen approaching Bobby.

BEATRICE
 I saw all that.

BOBBY
 (grinning)
 I get that a lot.

BEATRICE
 Oh, I didn't know.

Beatrice hands him a piece of cake she brought.

BOBBY
 Thank you. How was your day there?

BEATRICE

It was good. How about yours?

BOBBY

I found a few minutes to go to the library.

BEATRICE

That's okay. You're better when it comes to studying.

BOBBY

It's gives me joy and makes me forget my environment. And you are better at taking care of animals, too.

BEATRICE

That gives me joy too.

The siblings smile and continue down the corridor.

INT. MR. JACOBS' BARN - MORNING

Beatrice is leaning on a pitchfork, bedding down the calves.

Angston silently walks up behind her. He kisses her on the back of her neck -- Beatrice pulls away...as though she's just had an electric shock.

BEATRICE

(frowning)

Angston, what are you doing? Are you trying to get me fired?

ANGSTON

Of course not! It was just a wee little kiss. It's my birthday today and to tell you the truth, that was the best present I could think of to celebrate it.

The anger on Beatrice's face dissipates a notch.

BEATRICE

Oh well, I suppose I must have to make an exception for this special occasion. How old are you today, anyway?... Older than I am--I imagine.

ANGSTON

I'm nineteen today, and I won't apologize for the kiss. So don't be trying to make me feel guilty. I've been waiting to do it since I met you, and here I am, months later, finally getting the opportunity to get away with it. This may turn out to be my best birthday yet.

BEATRICE

Why are you toying with me? So many compliments? I don't know what to say. I'm so incredibly lucky to have Mr. Jacobs in my life. You have an idea of where I live--

ANGSTON

--Don't be such a silly girl... You, Beatrice are a beauty. Kind, caring, and intelligent. My uncle is crazy about you, and so am I--for that matter.

BEATRICE

Let's not spoil this lovely friendship the three of us have...please, Angston.

Angston scoffs.

ANGSTON

Okay, Bea, but my feelings aren't going anywhere.

Mr. Jacobs is seen standing in a hidden corner.

MR. JACOBS (V.O)

Good for you, Bea. That girl has more good sense than Angston may ever have, but he's a good lad all the same. He could use a little polish in the romance department though.

EXT. MR. JACOBS' BARN - DAY

It is a bright day. The sun sits in the center of the sky dazzling the horizon.

Mr. Jacobs is walking towards the barn. Angston bursts out of the barn door. Seething -- Mr. Jacobs is puzzled.

MR. JACOBS
 Angston, is something the matter?

ANGSTON
 It's nothing, Uncle. I just needed
 some air.

Angston hastily strides towards the house before Mr. Jacobs says another word.

Mr. Jacobs walks into the barn.

INT. BARN - CONTINUOUS

Beatrice is feeding the calves. Whimpering as she does.

Mr. Jacobs comes in and stands, observing Beatrice. He turns, angrily leaving the barn.

INT. MR. JACOBS HOUSE - ANGSTON'S ROOM

Angston bursts into the room. He moves over to the window and stands, staring outside. He lets out a deep breath.

Soon, Mr. Jacobs comes in. He stands by the door.

MR. JACOBS
 Angston, I don't know what this is
 about, but I have an idea--

Angston turns to face his uncle, trying to disperse the cloud of anger on his face.

MR. JACOBS
 --Bea is not your age, and she has
 not had the freedom you've had in
 Scotland. She is a nice girl and
 needs to wait to fill your needs or
 her own. If you can't handle that,
 then it leaves me with no
 choice...I may have to send you
 home--

Angston is shocked.

MR. JACOBS
 --I don't want to do that, but Bea
 is invaluable to me, with chores
 inside and out. And I must admit, I
 love her like a daughter. I'm
 asking you to pull yourself
 together, be gentle and kind

(MORE)

MR. JACOBS (CONT'D)

to her, and apologize to her for making her cry. She is not ready for your intentions, and I'm not either--

A feeling of guilt seems to take over Angston.

MR. JACOBS

--The orphanage would never allow her to come at all if they knew you were here, and you are both fond of each other. Your feelings put all of us in a very precarious position. I understand... I wasn't always this age you know, and passion is passion. I need to trust you on this though, so I'm taking your word. Do you understand me?

ANGSTON

Yes, sir, I do, and I am sorry. I don't want to go back to Scotland because I like it here, and I like helping you out. But I do love Bea. I do love Bea, and I hope someday when she's older, we can be together. I will apologize to her right away.

MR. JACOBS

Thank you, Angston. You are a good lad, and I just want things to be right. All in good time. Now, let's get back to work if Bea hasn't finished it all already.

INT. BARN - DAY

Beatrice is still feeding the calf. She's not crying anymore, but her eyes are still teary.

Mr. Jacobs and Angston come in. Angston walks over to Beatrice. While Mr. Jacobs walk over to the lambs, tending to them.

ANGSTON

I'm sorry, Bea, for making you cry.

Beatrice glances at him and smiles.

BEATRICE

It's fine, Angston. But I just want us to put aside our strong feelings for now, until I am ready.

ANGSTON

I promise.

BEATRICE

Thank you, Angston.

ANGSTON

We can get married when you are eighteen.

BEATRICE

It's just a year and half left till I am eighteen. So, let's wait till then.

ANGSTON

Sure.

They both smile at each other.

MR. JACOBS (O.C)

It's sheep shearing time. I need you both here.

Beatrice and Angston joyously walk over to Mr. Jacobs.

INT. MOTHER SUPERIOR'S OFFICE - NIGHT

Sister Agnes, Sister Hilda, Sister Wendy and Sister Theresa are standing in the office, a glassy expression on their faces--

Mother Superior, perturbed, paces back and forth in front of them. She stops, facing the Sisters.

MOTHER SUPERIOR

The shortage of food is a general thing in the country. But we have to handle the overcrowding, so that the children won't have to starve.

(ponders)

We'll send more children to go work as servants at some workhouses. We will send some of the older girls to work in the kitchen.

The sisters all nod in agreement.

INT. GIRLS DORMITORY - NIGHT

Some of the girls are sitting in their bunks, socializing with friends.

Beatrice lies in her bed with a long face. Her friend, LEAH (15), sitting in the bed next to hers, notices her countenance.

LEAH

Bea, is everything okay?

BEATRICE

I'm worried, Leah.

LEAH

What about?

BEATRICE

I haven't been able to reach my brother, Bobby, for weeks now. I'm worried he might have been sent out to work as a hire hand, or been transferred to another orphanage. I don't know.

LEAH

I understand your worry, Bea. But there is nothing you can do, really. You'll get to find out sooner or later if your fears are true.

BEATRICE

I don't know. I guess I will find out later.

INT. MOTHER SUPERIOR'S OFFICE - NIGHT

Mother Superior stands, reading a document. A pile of paperwork lies on her desk.

There is a knock at the door.

Mother Superior faces the door. Confused.

MOTHER SUPERIOR

Who's there? Come in.

Beatrice comes in. Nervously, she walks up to Mother Superior.

MOTHER SUPERIOR
Beatrice, is something the matter?

BEATRICE
(calmly)
Mother Superior, please, I came to ask if I might be able to see my brother, Bobby. Since it is the anniversary of our mother's death. We want to say a prayer for her.

Mother Superior paces back and forth. Puzzled.

Finally, Mother Superior stops and faces Beatrice.

MOTHER SUPERIOR
When?

BEATRICE
Well, tomorrow if we can.

MOTHER SUPERIOR
It will have to be just before dinner hour--when he is done with his field work.

BEATRICE
Thank you, Mother Superior. It means a great deal for us to pray together. Our mother was a lovely person.

MOTHER SUPERIOR
I'm sure she was--you must go on now. It is nearly bedtime and I'm sure you have homework to finish up, and I have a mound of paperwork to do myself.

Mother Superior smiles ingeniously, gesturing with a sweeping hand for Beatrice to move along -- Beatrice leaves, closing the door behind her.

INT. ORPHANAGE - CHAPEL - DUSK

Beatrice sits on a bench in the front row. Bobby walks in. He sees Beatrice, and moves over to her.

BEATRICE
Bobby!

Beatrice hugs him and kisses his cheek -- This feels awkward for Bobby.

Bobby and Beatrice settle down on the bench.

BEATRICE

I have been worried about you. I had to lie to Mother Superior that it's Mum's death anniversary, so bow your head and pray for her.

BOBBY

Of course, Bea, I pray for her every day.

BEATRICE

Good, well this is one more.

They both bow their heads and pray for a brief moment.

BEATRICE

So, how are you doing, Bobby? There was no way I could reach you.

BOBBY

Bea, things are getting very bad here. We're working twice as hard in the fields with no breaks and some of us can't take much more. On top of that, school and lessons have been shortened, and food is even worse than before. Some of my friends are getting up in the night and stealing from the pantry. There is supposed to be a big raid tonight with several boys I know.

Beatrice is worried by the revelation. She reaches and grabs Bobby's hands.

BEATRICE

Please tell me, Bobby, you have nothing to do with that. You'll be punished severely if you do, and I won't be able to help you.

BOBBY

No, I'm not one of them, but I get it, believe me... I understand why.

INT. GIRLS DORMITORY - NIGHT

Everyone is sleeping, except for Beatrice lying in her bed with her eyes closed. She turns from side to side, restlessly.

INT. CORRIDOR - SAME

The corridor leading to Mother Superior's office. A group of ten young men are making their way down the corridor silently.

One of the young men, JAKE (16), hacks on the door after Mother Superior's. The door opens and the boys hastily but quietly make their way into the pantry.

INT. PANTRY - CONTINUOUS

Jake and the young men come in. They begin to raid the pantry, stealing food, JARS OF MARMALADE, CANNED MEATS and SWEETS.

They stuff as much as they can in their mouths, shirts and pockets. Then begin to hurry out of the room.

INT. MOTHER SUPERIOR'S OFFICE

Mother Superior sits at her desk, busy with paperwork. She can hear light footsteps. She looks up in confusion -- Whispering voices skyrocket her suspicion.

She jerks to her feet and briskly walks to the door.

INT. CORRIDOR - CONTINUOUS

Jake and the other young men run out of the pantry and run down the corridor--

Mother Superior comes out of her office and sees them running. Noticing the pantry door is ajar, she runs after them.

MOTHER SUPERIOR

You think you can get away with this?! I know you all! I am going to find you and teach you a terrible lesson!

EXT. ORPHANAGE - CONTINUOUS

The young men run out the back of the building. They run towards the cornfield.

Mother Superior comes out in continuous chase--

MOTHER SUPERIOR

I will make sure each one of you is
dealt with! You must be punished
severely for this!--

The young men run into the cornfield. They all duck down, looking like part of the field -- Mother Superior's voice goes mute and she can't see where they've disappeared to.

BOY 1

I think she stopped chasing us.

BOY 2

She is probably hiding.

JAKE

You can't be so sure.

The young men stare out at the fields confusedly for a while.

JAKE (CONT'D)

Not sure she is hiding. She
probably went back to her office
or...

BOY 3

We'll never know, staying here. We
should find our way back inside.

They begin to creep out of hiding, one after another. They slowly walk back to the field--

Mother Superior lies in the field. Her bleeding head rests on a stone. Her eyes widened in shock -- The young men led by Jake see her.

JAKE

She looks almost dead to me.

BOY 1

At least we can safely go back to
bed now.

JAKE

I will go back and lock the door to the pantry. You all should wash up and go to bed.

BOY 1

Okay.

Jake and the young men leave the scene, walking back to the building.

EXT. ORPHANAGE - FIELD - MORNING

Sister Agatha, Sister Theresa, and a mix of young boys and girls are searching the field. They all look worried.

A boy is walking in the direction where--

Mother Superior is lying face down in the muddy field. Mumbling unheard words -- The boy is shocked.

BOY 1

Over here! Mother Superior is here!

The boys, girls and the sisters begin to run toward Mother Superior.

The children are confused and scared. Sister Agatha and Sister Theresa quickly squat beside Mother Superior, Sister Agatha holds her up.

SISTER AGATHA

Sweet Jesus, what in the world happened to you, Mother Superior?

Mother Superior continues to mumble words.

SISTER THERESA

We must carry her to her room.

INT. GIRLS DORMITORY - DAY

Some of the girls are lying in their beds. Others sit in theirs, idling. Everyone looks devastated and frightened.

INT. CORRIDOR - DAY

The corridor leading to the boys bathroom. Muddy footsteps fill the corridor all the way to the bathroom door--

The new Mother Superior, MOTHER GRETCHEN (50's) and two police officers are trailing the muddy footsteps. They follow it into the bathroom.

INT. BOYS DORMITORY - DAY

The boys are sitting in their beds. A few others are lying down. Their faces glum with tension and confusion.

Jake lies in his bed, next to Bobby's. He doesn't look bothered.

The dormitory doors burst open. The officers come in with Mother Gretchen leading them -- The boys all stand by their beds.

Mother Superior walks down the aisle with the officers following behind.

MOTHER GRETCHEN

We are checking your corners and bags for evidences. Everyone, bring out your bags and empty the contents, and open your closets.

The boys take out their bags from their closet and begin to empty the contents on the floor.

Bobby and Jake share one closet. Bobby is shocked to see a muddy towel on his hanger. He quickly picks up the towel, turning to Jake.

BOBBY

(whisper)

Jake, did you use my towel?

JAKE

No, I didn't.

BOBBY

(points at Jake)

You must have used it by mistake.

MOTHER GRETCHEN (O.C)

Whose towel is that?

Bobby turns to find Mother Gretchen and the officers standing behind them.

BOBBY

I was in my bed all through last night, I don't know why there's mud.

MOTHER GRETCHEN

You have a chance to confess now. Or I am going to make you do it the hard way.

BOBBY

Mother Superior, I am saying the truth. I don't know about the mud.

Mother Gretchen turns to the authorities.

MOTHER GRETCHEN

Bring him to my office.

Mother Gretchen begins to walk away. The officers escort Bobby out.

INT. MOTHER SUPERIOR'S OFFICE - DAY

Bobby is kneeling down, tears streaming from his eyes. His muddy towel in his hand -- The officers stand behind him.

Mother Gretchen sits at the desk, staring at Bobby with contempt.

MOTHER GRETCHEN

I see you're still not willing to confess. You'll work in the field all day and night in the pouring rain--

EXT. ORPHANAGE - FIELD - DAY

It is raining heavily. Bobby is working in the field. Quivering from cold as he does.

MOTHER GRETCHEN (V.O)

--Without dinner and to be tied to a post until you confess.

EXT. FIELD - NIGHT

There is heavy downpour. Bobby is tied to a post. His eyes closing. His teeth chattering.

INT. CORRIDOR - DAY

Beatrice is walking down the corridor with her friend, Leah, having a jovial conversation. Two girls are coming from the opposite direction.

The girls edge closer to each other.

GIRL 1

Bea, have you heard about your brother?

BEATRICE

(perturbed)

What about him? Did something happen to him?

GIRL 1

There's news going around saying he led his friends on a raid of the pantry, and he is the cause of what happened to Mother Superior.

Beatrice is shocked.

BEATRICE

That can't be.

GIRL 2

He has been punished for days now. But he got sick and is currently at the infirmary.

BEATRICE

Oh my God!

Beatrice runs off down the corridor. Lisa follows.

INT. GIRLS DORMITORY - NIGHT

Beatrice is lying in her bed. Tears streaming down her face. Lisa walks up to her and sits on her bed.

BEATRICE

Why won't they let me see him?

LISA

Don't worry, Bea. I am sure you will get to see him in no time. And I pray nothing bad happens to him.

BEATRICE

Bobby is innocent, I know he is.

LISA

I know that too. But we will never know what happened until you are able to talk to him.

INT. INFIRMARY - DAY

Bobby is lying in one of the beds. He is in bad shape. His eyes barely open. He is coughing severely.

Some sick children lie in other beds being tended to by two sisters.

Beatrice walks in with Sister Hilda. She spots Bobby and scurries to him.

BEATRICE

Oh, God! Bobby, how did this happen to you?

BOBBY

Wasn't me, Bea--
(coughs)
Jake used my towel by mistake.

BEATRICE

I'm so sorry, Bobby.

SISTER AGATHA

Beatrice! That's enough, you must go back to work now.

Tears trickle down Bobby's face.

BOBBY

I'm sorry, Bea.

BEATRICE

Please, Bobby, just get better--please.

SISTER AGATHA

Enough!

Beatrice walks back to the Sister. She glances back at Bobby one last time. Sister Hilda drags her out of the room.

Bobby shuts his eyes. His coughing ceases, and his life is gone.

INT. MOTHER SUPERIOR'S OFFICE - DAY

Mother Gretchen sits at the desk. She is going through paperwork.

A knock is heard at the door. She looks up.

MOTHER GRETCHEN

Come in.

It's Mr. Jacobs-- He is surprised to see the new Mother Superior.

MR. JACOBS

Good day, Mother.

MOTHER GRETCHEN

Good day. You may sit.

MR. JACOBS

(sitting down)

Thank you-- Please, I am a little confused as I have not met you before.

MOTHER GRETCHEN

Yes, I am Mother Gretchen. I had to take over here after my predecessor suffered a stroke. She is currently hospitalized and will be retiring.

MR. JACOBS

I am sorry to hear about that. I pray she gets better.

MOTHER GRETCHEN

By God's grace.

MR. JACOBS

I do not know if you were made aware of it, Beatrice had been hired to work for me, and I am a contributor to the orphanage. I would like to continue this arrangement.

MOTHER GRETCHEN

I appreciate your being a contributor to the orphanage. That notwithstanding, I will have to discontinue that arrangement. You see, Beatrice's younger brother, Bobby, was the main cause of what happened to the Mother Superior. He raided the pantry and in the ensuing chase, the Mother Superior fell and hit her head against a stone.

Mr. Jacobs is surprised. And with the strict look on Mother Gretchen's face, he knows it's not going to be easy to convince her.

MOTHER GRETCHEN (CONT'D)

We had to punish the culprit until he was willing to confess. But he never did. However, he died through illness two days ago.

MR. JACOBS

Please, Mother Gretchen...I will increase my payment to the orphanage, but I need Beatrice to help out on the farm. It is harvest season, and I don't have the time to break in a new worker.

Mother Gretchen ponders for a moment.

MOTHER GRETCHEN

I will expect double payments, then, Mr. Jacobs. And I want her picked up and delivered on time. We will tighten up our rules here, now, and make a decision as to what we will be doing with our older girls and boys. They cause trouble we don't need here, and I run a tight ship to be sure.

EXT. ORPHANAGE - DAY

Mr. Jacobs sits in his wagon at the back of the building.

Beatrice comes out of the building, red-eyed. She walks over to the wagon and climbs on -- Mr. Jacobs is full of pity for her.

BEATRICE

Could I possibly have something to tide me over until lunch time, Mr. Jacobs? I missed breakfast.

MR. JACOBS

Of course you can, Bea. I am sorry for your loss. We wondered what happened to you. Mother Gretchen filled me in, but I don't believe a word of it. Angston wanted to come, but I wouldn't allow it. We feel terrible.

Tears begin to fall from Beatrice's eyes.

BEATRICE

He didn't do it you know!

MR. JACOBS

I am certain he didn't, but blame always has to go somewhere. That poor lad.

The carriage begins to pull away.

INT. GIRLS DORMITORY - NIGHT

The girls are sleeping in their beds. Except for two girls whispering to each other, they sit in their beds, bordered by aisle between them.

The older girl is BECCA. Her bed is beside Beatrice's.

BECCA

You know, I think the workhouses will be a step up to this place. How bad can it be? Certainly not worse than this place and probably better food too. We'd be on our own and just one boss instead of ten nuns bossing you around day and night.

BECCA'S FRIEND

Still, I've heard that it's a tough life, and the work is hard. I had hopes of leaving here one day, meeting a nice man and having a family to be proud of. I don't know, Becca, is it hell or purgatory? What do you think?

Beatrice lies in her bed, listening to the conversation.

BECCA

Something has to change, or they will starve us all to death. I was picking apples and nearly fell from the tree, I felt so weak. I sat for a few minutes to level myself out and picked an apple to eat. Sister Agnes saw me and reported it. I was given half portion for dinner last night and three whacks on the fingers with the cane. I cried, but I really wanted to snatch it out of her hands and beat her with it. I think this hunger is making me unhinged.

EXT. ORPHANAGE - EVENING

Mr. Jacobs' carriage pulls to a stop in front of the building. Beatrice and Mr. Jacobs sit in the wagon.

BEATRICE

Thank you, Mr. Jacobs. And I'm sorry for my recent teary moods.

MR. JACOBS

That's alright, Bea. I understand what you are going through.

BEATRICE

I need to talk to you, Mr. Jacobs, when you have a free moment. I never like to talk too much about the orphanage. It's where I live, and I know there are things I have to deal with. Our new Mother Superior is making life unbearable for us all.

MR. JACOBS

Bea, you can tell me anything.

BEATRICE

Let's talk later this week. If you ever come for me and I'm not here, please know that they may have transferred me to a workhouse. If you could find me, I would be very grateful. Some girls my age are being sent away.

INT. MOTHER SUPERIOR'S OFFICE - MORNING

Mother Gretchen sits at her desk, reading a magazine. A knock at the door distracts her.

Beatrice opens the door and enters. A glassy expression on her face.

BEATRICE

Good morning, Mother Gretchen. You sent for me?

MOTHER GRETCHEN

Good morning, Beatrice. I wanted you to know that Mr. Jacobs wants you to come four days a week and has increased his payments to the orphanage.

Beatrice does well to hide her excitement. She nods in acknowledgment.

BEATRICE

Thank you, Mother Gretchen. He is very kind and the work here has prepared me to work hard in the fields on his farm.

MOTHER GRETCHEN

That's alright, Beatrice. You may return to your morning chores.

Beatrice turns, smiling as she leaves.

INT. MR. JACOBS' LIVING ROOM - DAY

Beatrice and Mr. Jacobs sit in the parlor. Mr. Jacobs looks angry while tears stream down Beatrice's face.

BEATRICE

That's how Bobby died, Mr. Jacobs. Also, that's how the children in the orphanage are punished severely, and there's also the lack of food.

Mr. Jacobs is in disbelief. A tear trickles down his cheek.

MR. JACOBS

I need to think about this carefully, Bea, but I promise you I will do something right away.

INT. MR. JACOBS' KITCHEN - EVENING

Beatrice is tidying the kitchen. She looks exhausted with her eyes red from crying. She sits at the table and rests her head on it.

BEATRICE'S TRANCE:

INT. FIELD - DAY

Bobby stands in the field. Brighter than we've ever seen him. Smiling broadly to Beatrice, standing a distance away from him. Tears rolling down her cheeks.

BEATRICE (V.O)

Oh God, I am sorry for not being there to protect you, Bobby. I hope you'll be happy now and your belly will no longer be empty. No more working in the field on hot days and long hours. Now, nothing but hugs and kisses from Mum. I miss you so much.

Bobby waves at her -- She waves back. Bobby turns and begins to walk away.

END OF BEATRICE'S TRANCE.

INT. MR. JACOBS' KITCHEN - EVENING - REALITY

Beatrice stands up from the table. She pushes in the chairs and walks towards the door.

Angston opens the door. He stands in the doorway as Beatrice approaches. He grabs her hand and squeezes it, comforting her. The duo exit the kitchen.

EXT. MR. JACOBS HOUSE - CONTINUOUS

Mr. Jacobs is waiting beside the carriage. Angston and Beatrice walk out from the house.

Beatrice and Mr. Jacobs climb on to the wagon. Beatrice waves Angston goodbye and the carriage zooms off.

INT. ORPHANAGE - CORRIDOR - NIGHT

Beatrice is walking down the corridor. She is lost in thought.

The tapping of a hammer is heard coming from a room.

Beatrice's face reddens with fury. She immediately turns and starts walking back.

Sister Theresa is approaches from the opposite direction. She sees the frantic look on Beatrice's face as they edge closer to each other.

SISTER THERESA

Beatrice.

BEATRICE

Good evening, Mother Theresa.

SISTER THERESA

Where are you off to?

BEATRICE

I need to speak to Mother Gretchen.

SISTER THERESA

Why can't you keep it until morning?

BEATRICE

This is about my brother and it's urgent.

Sister Theresa observes her for a brief moment.

SISTER THERESA

Okay, come, I'll take you to her.

Sister Theresa takes Beatrice's hand and they walk down the hallway.

INT. MOTHER SUPERIOR'S OFFICE - CONTINUOUS

Mother Gretchen sits at her desk, reading a book. She looks up at the door as a knock is heard.

MOTHER GRETCHEN

Come in.

Sister Theresa emerges.

SISTER THERESA

I'm sorry to disturb you, Mother Gretchen, but Beatrice wishes to speak to you, and she said it's urgent.

Beatrice bursts in -- Mother Gretchen jerks up, clearly angry.

BEATRICE

Mother Superior, please, I am begging you. I want my brother's body sent to Mr. Jacobs' farm for burial. He said he will take care of everything. I've already asked him.

MOTHER GRETCHEN

And why, Beatrice, would he do such kindness for an orphan? You haven't made any promises for this favor I pray! What you're telling me is the sister of the young man who steals from the very place that clothes, feeds and houses him and has taken the very food of others, is now asking a favor of the orphanage on his behalf. I fail to see why the favor is being asked and what justice does it serve? It certainly does not serve mine.

Mother Gretchen slams the book in her hand on the desk. Her gaze shifts to Sister Theresa whose eye is on her. She returns her gaze to Beatrice.

MOTHER GRETCHEN

(calmly)

I know this is hard, Bea. To recognize that although your brother, Bobby, had a good reputation as a scholar, so I'm told, he also apparently had a dark and selfish side too, that perhaps you weren't aware of.

Beatrice fumes in fury--You can tell she is weary of this woman's excesses -- Mother Gretchen turns away, rubbing her chin. She faces Beatrice once more. Looking directly into her eyes.

MOTHER GRETCHEN

Let me think about this ridiculous option and try to make it work for the orphanage. I will give you my answer in the morning. I must first speak to Mr. Jacobs to see how he plans to handle things. If you are up to anything with him, I will know it, as I'm like a dog looking for a buried bone. I always find what I am looking for.

(beat)

Know full well that this favor is not for you, and certainly not for your brother, so don't think you have convinced me of anything. It may, however, save the orphanage from putting out additional money and time for those not worthy.

Beatrice is trying hard to suppress her emotions. Eyes locked with the Mother Superior. She feels the gentle touch of Sister Theresa on her shoulder. She sighs, turning away from Mother Gretchen.

SISTER THERESA

Thank you, Mother Gretchen, and sorry for invading your privacy at this time of night.

With searing eyes, Mother Gretchen watches as Sister Theresa and Beatrice leave.

EXT. ORPHANAGE - GATE - MORNING

Beatrice, tensed, hides behind a hedge. Her eyes fixated on the gate. She looks more nervous as Mr. Jacobs' wagon wheels around the corner and through the gate.

Beatrice jumps out of hiding. Surprised, Mr. Jacobs halts the wagon.

BEATRICE

Mr. Jacobs, I have a confession to make.

(lowers her head)

I--I told Mother Gretchen that...that you had accepted for Bobby to be buried on your farm.

Mr. Jacobs is surprised.

BEATRICE

I'm so sorry, Mr. Jacobs.

Mr. Jacobs sighs and puts his head in his hand -- Beatrice fixes her eyes on him.

MR. JACOBS (V.O)

The poor girl, having no one to turn to and having to feel a lie was her only way out. I would have gladly offered, but there was no time allowed to consider it. She had just found out and acted on emotion.

BEATRICE (V.O)

This is the end. He must be so disappointed in me.

Beatrice's eyes become teary -- Mr. Jacobs climbs down from the wagon. He pats her on the hand.

MR. JACOBS

Don't worry, Bea, I will make things right.

(beat)

Would you ever consider me adopting you?

Beatrice's mouth gapes. She nods---yes--- with a smile.

MR. JACOBS

Okay then. Let's see what we can do.

Beatrice waits.

Mr. Jacobs heads for Mother Gretchen's office.

LATER

Beatrice remains standing beside the wagon. Uncertainty written all over her face.

Mr. Jacobs walks out of the building. His head bowed as he walks to Beatrice.

BEATRICE

(sadly)

They're going to send me to a workhouse for lying, aren't they?

MR. JACOBS

I don't think so, Bea, but there is the possibility that you could become Mother Superior's assistant and work closely with her all day--

Beatrice's face is filled with sadness -- Mr. Jacobs looks up at her with a smile.

MR. JACOBS

I'm kidding, Bea! She'd never give up that power, no matter who it is.

Beatrice is relieved.

BEATRICE (V.O)

Great time for a sense of humor, Mr. Jacobs.

MR. JACOBS

She did agree to releasing Bobby's body to us to bury on the farm. How would you feel about him being buried beside my wife, Sophie? It's a small, private, family cemetery. But, as you know, we care for it when it needs tending.

Tears of joy roll down Beatrice's face. She puts her arms around him, hugging him.

MR. JACOBS

They will allow us to take his body in two days. It will give Angston and I a chance to build a nice coffin and prepare the ground for his resting place. A stone will follow in several weeks, but we can still have a private service. I will get the minister from Sydney to come and officiate. Maybe you could write something about Bobby that could be read at the graveside.

BEATRICE

Yes. I can't thank you enough for all you are doing for me. It means the world to me.

MR. JACOBS (V.O)

What a dear girl, to have been through orphanage after orphanage.

(MORE)

MR. JACOBS (V.O)
It's amazing she has come out being
such a sweet soul and good
spirited.

Beatrice wipes her face.

BEATRICE
Thank you, Mr. Jacobs. I'm sorry
about the lie, it just came out,
and I never meant to... I was
desperate, knowing that Bobby would
be placed in the ground with
strangers. There's no love there
anywhere, and he was such a sweet
and loving brother. I knew if I
left him that I would never be able
to visit him again.

MR. JACOBS
That's okay, Bea, I understand.

EXT. ROAD - DAY

The wagon wheels down the road. Beatrice and Mr. Jacobs sit
in it.

MR. JACOBS
You know, Bea, she asked me if I
was in love with you. And I told
her, of course, I loved you like a
daughter, since I and my wife had
tried to have children and could
not.

Beatrice is grateful.

MR. JACOBS
I knew she was looking for some
dirty secret. The truth is, Bea,
when I hired you on, it was the
best thing I had done for myself in
a long time. I've thought a lot
about you and at the time, it
included Bobby too. But I would
love to adopt you as my daughter.
I'm not getting any younger, and I
see how much you love to be on the
farm and how hard you work without
complaint. You seem to enjoy it.

Beatrice begins to tear up -- The carriage approaches the
farmhouse.

MR. JACOBS

If you agree and it's possible, I will eventually sign the farm over to you. If you end up with Angston, and I hope you do, he will share it too. It makes me happy just to think about it.

The wagon rides into--

EXT. MR. JACOBS FARMHOUSE - BARN - SAME

-- The wagon halts in front of the barn. Beatrice throws her arms around Mr. Jacobs, hugging him.

They both shed tears of joy.

MR. JACOBS

Once you turn eighteen, Bea, I will take you to the magistrate the same day to file for adoption. And we will have a grand celebration at the house.

Beatrice smiles through her tears.

BEATRICE

I don't know what to say, Mr. Jacobs, thank you so much.

EXT. MR. JACOBS HOUSE - DAY

Angston is white-washing the house. While Beatrice trims the scrub near the step to the front door.

They glance at each other intermittently and smile.

EXT. ORPHANAGE - STABLE - NIGHT

A group of fourteen girls are cautiously approaching the stable. Each carry a bag. Becca is leading the group.

INT. STABLE - CONTINUOUS

The doors slowly open. The slide on the door creaks. Becca and the girls walk in quietly.

The horses begin to neigh -- The girls swiftly duck.

INT. STABLE-HAND'S ROOM

The STABLE-HAND sleeps in his bed. He wakes up to the neighing of the horses.

He listens attentively. He can hear indistinct whispers coming from the stable. Sensing danger, he quickly jumps out of his bed, puts his clothes on and darts out of the room.

INT. STABLE - CONTINUOUS

The girls look around in confusion. Bells are ringing rapidly in the background. Fear is setting in.

GIRL 1

What do we do? We are going to get caught.

BECCA

We can't go back to the dormitory. The sisters must be there already.

GIRL 2

It's not safe in here either. These horses won't stop.

GIRL 3

We have to hide somewhere else, or try to get back in to the dormitory.

GIRL 4

I don't want to be punished.

BECCA

Come on, we need to leave here.

The girls make their run out of the door.

EXT. ORPHANAGE - CONTINUOUS

Bells are ringing rapidly. Some sisters are running toward the stable--

INT. GIRLS DORMITORY - NIGHT

Beatrice sleeps in her bed. She is awakened by the sound of many bells ringing. She sits up in bed and turns to the side--

Becca's bed is empty, and so are many others -- Beatrice sits there in confusion.

The other girls wake up, one after another, sitting up in their beds, confused.

Sister Wendy, Sister Hilda and Sister Theresa burst into the door, furiously walking down the aisles of the hall. They are all holding canes.

Sister Hilda stops by Beatrice's bed. She grabs her by the wrist, yanking her out of bed -- Beatrice protests.

BEATRICE

I'm not a part of whatever happened here. You know I was in bed the whole time.

Immediately, Mother Gretchen bursts in through the door and sees Beatrice in the scuffle with Sister Hilda. She heads in their direction.

MOTHER GRETCHEN

Who's to say you aren't the ring-leader and a thief like your brother, Bobby?

Beatrice's face reddens with anger.

BEATRICE

That's not true and you know it! I don't even know what happened-- I was asleep until the bells rang.

MOTHER GRETCHEN

(through clenched teeth)
Ring-leaders are often the clever ones and don't take part... They sit on the sidelines and let others take the blame and do their dirty-work.

Becca and the girls are led in by Sister Agnes, Sister Agatha and three other sisters. Their bags in their hands -- Mother Gretchen turns to face them.

MOTHER GRETCHEN

You will pay dearly for this, and it begins right now. Strip and get twenty whacks of the cane. You will then pack your bags and await your transportation to the workhouse.

The culprits gasp and some of them start to cry. They drop their bags and begin to strip, leaning over their beds.

Mother Gretchen turns to the other girls watching on--

MOTHER GRETCHEN

(sternly)

See what happens when you break the rules?!

Sister Agatha starts to strip Beatrice of her clothes -- She protests. Sister Hilda joins in.

BEATRICE

I can't--I won't! I have to work tomorrow for Mr. Jacobs-- He's depending on me!

MOTHER GRETCHEN

Once he realizes what a thief and an instigator you are, you won't be welcome there anymore anyway--

BEATRICE

--That's not true. He's not like that!

The sisters tie each of the runaway girls to their bunks.

Sister Agatha and Sister Hilda scuffle with Beatrice as they tie her to her bunk.

BEATRICE

(crying)

NO, NO! I did nothing wrong!

Mother Gretchen begins to cane Beatrice.

EXT. ORPHANAGE - DAY

A wagon is waiting in front of the building. The BULLOCKY, a rough-looking man in his forties waits beside it.

Mother Gretchen, Sister Theresa, Sister Wendy and Sister Agnes stand on the veranda, waiting.

Beatrice, Becca and the thirteen other girls walk out of the building. Each carry a bag--their faces tell the tale of their revolt.

Unwillingly, the girls enter the back of the wagon, cramping themselves up - The bullock locks them in. He climbs on and wheels out of the orphanage.

EXT. ROAD - DAY

The wagon is speeding through the dusty road. The bullock pays no mind to the girls who are covered in dust. The looks on their faces suggest they could die from thirst any minute.

The wagon speeds on the road.

EXT. MAGDALENE WORKHOUSE #1 - EVENING

The building looks more like a mansion than a workhouse. The carriage comes to a grinding stop in front of the building.

SUPERIMPOSE: NEW SOUTH WALES

The bullocky comes down. He opens the carriage door, letting the younger girls out -- A matronly woman walks to them, welcoming the alighting girls.

Beatrice makes to climb down -- The bullocky shoves her back in.

BULLOCKY

Your placement will be the next stop.

Hopelessly, Beatrice plops down.

Soon, the carriage is on its way again.

EXT. THE MAGDALENE WORKHOUSE #2 - NIGHT

A three-story building with an extension to one side. Two large openings are in front of the laundry facility, readily accessible to carriages bringing dirty linens in.

The wagon comes to a halt in front of the building.

Two women wait on the veranda. The older woman has a stern look on her face. The younger who reads the rules.

Beatrice and the girls come down from the carriage. Exhausted from the trip. They walk over toward the women.

The wagon driver begins to throw the belongings of the girls to the ground.

driver

Don't forget your treasure!

Beatrice and the girls halt. They walk back, picking up their belongings.

DRIVER

Have a great time, girls.

The girls walk up to Elle and the woman and follow them into the building.

MONTAGE:

The younger woman reads out the rules of the workhouse to the girls.

She leads the girls to their dormitory where each bed is set up with an all white blanket and a pillow.

INT. WORKHOUSE - DORMITORY - MORNING

Beatrice and the rest of the girls sleep in their beds.

Soon, the bells begin to ring--waking up the girls. They drag their tired bodies out of the bed and out the room.

INT. WORKHOUSE - CAFETERIA - DAWN

Rows of young women sit at tables in silence, waiting without anticipation. Beatrice is at one of the tables.

Soon, they are all a watery gruel that looks like pig swill.

Beatrice stares at the bowl in front of her hopelessly. While the other girls begin to eat. She closes her eyes--

BEATRICE'S IMAGINATION: She is sitting at the dining table in Mr. Jacobs' kitchen, with Mr. Jacobs and Angston. Plates of fried bacon, potatoes and eggs are on the table. They eat happily.

Beatrice is ushered back to her harsh reality. She has no choice but the bowl of porridge in front of her. Slowly, she begins to eat.

As each girl finishes eating, she carries her dish to the sink in the hall and washes it. Then join a regimented line that takes them down to the work area.

INT. WORKHOUSE - LAUNDRY - DAWN

Steaming washtubs of clothing are in each girl's station, alongside scrubbing boards, lye soap and scalding water.

Large rollers lie in wait.

Beatrice and several other girls enter the hall. Each girl moves to her station.

Beatrice stands at her station with a look of "how do I do this?" on her face. She watches as PHOEBE, the girl next to her grabs her bar of soap and begins to wash the sheets, scrubbing until the items are cleaned to perfection.

Beatrice picks up her bar of soap and begins to wash.

Three MEAN-LOOKING WOMEN walk back and forth down the hall, inspecting the girls.

TIME JUMP:

LAUNDRY - LATER

The girls are busy washing. Beatrice continues to wash, unwaveringly.

BEATRICE (V.O)
How do you do it, Bea?

She turns to Phoebe.

BEATRICE
This is without a doubt, the
hardest work I've ever done, and I
know I've done a lot.

PHOEBE
(whispers)
Shush...I'm Phoebe. No talking
here, or I'll get extra chores
later, okay?

Beatrice nods in acknowledgment. She stops for a moment, staring at her hands -- They are red and swollen. She resumes washing.

TENNA, an inspector, walks in and examines the hands of the girls. She offers them some salve and a wrap of gauze. She isn't gentle as she flips Beatrice's blistered hands back and forth, examining them.

TENNA

You'll toughen up in time. You have a job to do, and you're here for a reason, not to be babied for a life of leisure.

Tenna gives Beatrice some salve and a wrap of gauze. She moves on to another girl.

INT. DINING HALL - EVENING

The girls sit in rows at the tables after a long day of hard work.

This time they are served a more liquid gruel with few vegetables and no meat. They eat with no complaint.

Beatrice scans the girls, noticing that all are pale and weak. She hates this place.

EXT. ORPHANAGE - DAY

Mr. Jacobs waits in his carriage at the back of the orphanage. Puzzled...

Perturbed, he climbs down from his carriage and heads into the building.

INT. MOTHER SUPERIOR'S OFFICE - CONTINUOUS

Mother Gretchen stands by the door, searching for a document on the shelf. There is a knock at the door.

She moves to the door and opens it. She is surprised to see Mr. Jacobs -- He walks in.

MOTHER GRETCHEN

Mr. Jacobs... I'm sorry you've come for nothing today--someone should have called you.

MR. JACOBS

Why? What happened? Where's Beatrice? Is she OK? We have an arrangement, don't we?

MOTHER GRETCHEN

Well, yes...but we had a morning of unfortunate events that have thrown us off. Beatrice can no longer work

(MORE)

MOTHER GRETCHEN
with you. She's moved to a
different placement.

Mr. Jacobs is dazed.

MOTHER GRETCHEN
Actually, Mr. Jacobs, I hope I'm
not speaking out of turn, but we've
had trouble here at the orphanage,
and I have felt all along that
Beatrice could have been
responsible. In fact, I feel quite
certain that she even set her
brother, Bobby, up to steal from
the pantry with his friends.
Unfortunately, that did not come to
a good end--

Mr. Jacobs' face reddens in fury.

MOTHER GRETCHEN
--A few days ago, Bea instigated a
plan to steal our horses and a
carriage. It involved fifteen
girls, who had plotted to leave the
orphanage. To where? I don't know.

MR. JACOBS
What?! What's that you're saying?
Bea's gone? To where? You don't
know her at all--that's not the Bea
that I've come to know, and I will
never believe that of her. She is a
fine girl and a stellar worker. I
would trust her with anything--she
has always been level-headed, kind
and considerate. You're
wrong--clearly wrong and must be
blaming the wrong girl! Now you've
sent her away and continue to ruin
her good name? I won't hear of it!
How could you? Did you even give
her a chance to explain?

MOTHER GRETCHEN
Well, no, Mr. Jacobs. Of course
not! Beatrice denied knowing or
being any part of it, but I know a
liar and a thief when I see one--

Mr. Jacobs' anger skyrockets.

MOTHER GRETCHEN

--That's why I sent her to a workhouse along with her co-conspirators. Their actions left me no other choice. I saw it coming when I first came here with that sister and brother act of goodness and kindness between Bobby and Beatrice. All the while, they had plans and were stirring up trouble behind my back. Biting the hand that feeds and clothes them! You're already late...she has already arrived in New South Wales--quite a distance from here, and perhaps, they will learn to obey a few rules there, that they may have missed here!

Seething, Mr. Jacobs squints his eyes, looking directly into Mother Gretchens'. He moves closer and she moves backward. He takes a deep breath--

MR. JACOBS

I am not unfair, nor am I an unreasonable man, Mother Gretchen. If you hear nothing else, then hear this--we have a contract to honor, and I want to know exactly where Beatrice is, so I might be assured of the help I need and what we contracted her for. It is harvest time for me, and I need all the help I can get, and Bea was perfect for the job--

Mr. Jacobs' tone reflects his anger as he continues to advance and Mother Gretchen backs up, edging closer to the wall.

MR. JACOBS

We have twenty-three days left of the month, and if I have to go and get her, I will, so where is she exactly?

Mother Gretchen reaches the wall. Her appearance of authority is diminishing quickly -- Mr. Jacobs leans in with one hand on the wall above her shoulder.

MR. JACOBS

I'll do what's necessary to secure my bargain and contract. I won't

(MORE)

MR. JACOBS
 find another worker or helper like Beatrice, and I want some answers right now! I have an idea what goes on here and when I have this orphanage investigated, it will not go well for you, so I want some cooperation, and I'll need to get exact information. I'll be leaving immediately after seeing my solicitor to tell him about the situation you have put me in. I'll let you know when I return how it will affect you and the orphanage.

Mr. Jacobs turns away from her, closing his eyes -- Mother Gretchen swallows hard in fright.

MR. JACOBS
 Here's the deal...I don't have designs on her, except that, even though she will soon be eighteen, I would like to adopt her as my daughter. My wife and I never had children, and Bea is as perfect a daughter as I could hope for, and I will pursue that when I return.

Mr. Jacobs turns back to face her.

MR. JACOBS
 I will need written permission to do so, I need you to write a letter right now for my solicitor, stating that Bea is released from her responsibilities at the workhouse and is free to be adopted, so I never have to return here again.

MOTHER GRETCHEN
 I don't know if anything can happen that quickly--

MR. JACOBS
 --By God, it will! You need to admit your mistakes in writing.

Mother Gretchen nods angrily. She nervously pushes her paperwork around her desk and sits at her desk, writhing like a serpent, ready to strike--

MOTHER GRETCHEN

You will see that she is not what
or whom you think she is. I fear no
one as I have God on my side. I
will not accommodate you out of
fear, but to be rid of her
completely.

Mother Gretchen grabs her pen and begins to write.

Soon, Mother Gretchen finishes the letter and hands it to
Mr. Jacobs -- He takes it.

MR. JACOBS

You have pushed me to the limit,
Mother Gretchen! I have no idea how
or why you are in any position of
authority. You

(MORE)

MR. JACOBS (CONT'D)

are a wretched woman full of hatred and unable to see any
light or goodness in these girls. You seemed to have missed
the fact that sometimes one's circumstances lead us to
places we don't deserve, as with Bea and Bobby. Should they
be punished forever for not having their parents to raise
them? My God, woman! Show some mercy! What have you done to
these children in your care?

Mother Gretchen stares at him with little remorse -- Mr.
Jacobs shakes his head and bolts out of the office.

EXT. ORPHANAGE - DAY

Mr. Jacobs walks out to his wagon. He climbs on and rides
out of the orphanage.

INT. MR. DAVIS' OFFICE - DAY

MR. DAVIS (40's) sits at his desk. He is Mr. Jacobs'
solicitor. Mr. Jacobs sits across from him.

MR. JACOBS

How difficult will it be to adopt
the girl, Mr. Davis?

Mr. Davis sighs.

MR. DAVIS

Well, she ain't eighteen yet, that
makes it a little difficult.

MR. JACOBS
What can we do?

MR. DAVIS
You mentioned you have a letter
from the orphanage?

MR. JACOBS
Yes, I do.

Mr. Jacobs takes out Mother Gretchen's later and hands it
over - Mt Davis reads the letter.

MR. DAVIS
(smiles)
This makes everything easy. You
just need to sign some documents to
enable me begin the process. It's
going to easier than I first
thought.

Mr. Jacobs sighs in relief.

Mr. Davis hands him a document -- Mr. Jacobs quickly signs
it.

The two men stand up, shaking hands.

MR. JACOBS
Thank you so much, Mr. Davis. And I
apologize for the hasty retreat.

MR. DAVIS
I do understand.

Mr. Jacobs leaves.

EXT. ROAD - DAY

Mr. Jacobs is traveling the road in his wagon. The carriage
speeds past a sign that reads "NEW SOUTH WALES".

Day turns into night:

Mr. Jacobs is still on the journey as the carriage speeds
through country roads.

EXT. MAGDALENE WORKHOUSE #1 - MORNING

Mr. Jacobs' carriage pulls to a halt in front of the building. He alights and walks up the front door.

Mr. Jacobs knocks on the door. Soon, a small girl of seven opens the door. This is REBBECA.

REBBECA

Good morning, sir.

MR. JACOBS

Good morning. Please, I'd like to speak to the MANAGER of the workhouse.

REBBECA

Okay, sir. Please come in and wait while I go call him.

Mr. Jacobs follows the girl inside.

INT. WAITING ROOM - CONTINUOUS

Mr. Jacobs stands in the room, waiting. Rebecca returns with THE MANAGER, a bald, spectacled man who thinks too much of himself.

Strutting his importance, the Manager walks up to Mr. Jacobs. Rebecca steps back, hands folded and head bowed.

Mr. Jacobs extends his hand to shake the hand of the Manager -- He ignores him. Mr. Jacobs retracts his hand.

manager

It's early in the morning, sir, for visitors or requests--this is a work week. Is there something I can do for you?

MR. JACOBS

Yes, as a matter of fact, you can. I am looking for a young woman who is almost eighteen and was sent here in error. I am here to take her back home.

MANAGER

That's quite a story you're telling. I've not heard that one in quite a while.

The Manager sniggers as he moves into Mr. Jacobs' space.

MR. JACOBS

(gritting his teeth)

It's no story, and I have a note from the orphanage to prove it. I have the adoption papers to prove that she is part of my family. I've come to get her, and I'd be very grateful if you'd bring her to me.

MANAGER

Well, let me check the list of girls that came in yesterday. Do you think you might give me her name so I can try and find her? All new girls begin with laundry to give them a taste of what real work is all about, since many of them are from the streets and have had it easy, making their money on their backs.

The Manager laughs.

MR. JACOBS

He name is Beatrice McCreary, and she is from Sydney. She's no girl from the streets either, and I'll caution you to hold your tongue. If I have to get the police involved--I will.

The Manager laughs harder.

MANAGER

Well, bring them on--they are quite familiar with the workhouse when they are looking for a bit of entertainment.

Disgusted, Mr. Jacobs remains quiet, hat in hand.

MANAGER (CONT'D)

(to Rebecca)

Get me the list of the recent intakes.

REBBECA

Yes, sir.

Rebecca runs out of the room. Soon, she returns with a thick notebook and hands it to the Manager -- The Manager looks through the list.

Soon, the Manager finishes looking through the list -- No McCreary.

MANAGER

Sorry, no McCreary here.

MR. JACOBS

(pissed)

Well, where is she then? She came here by carriage two nights ago, and she must be here somewhere...Shall I have a look then?

MANAGER

You can try the second workhouse near the prison. Look there if you must, but she's not here, and all the looking you think you want to do won't make any difference to me if you want to waste your time!

The Manager turns to face Rebecca.

MANAGER

Rebecca! Get out to the field and do a little work if you're planning on eating your next meal here.

Rebecca darts out of the room. Mr. Jacobs heads outside.

EXT. MAGDALENE WORKHOUSE #2 - DAY

Mr. Jacobs' wagon wheels into the compound. He sits in the wagon, exhausted and lame.

He observes the environment. He notices the large opening in front of the laundry facility.

Slowly, Mr. Jacobs climbs from his carriage. He makes his way through the opening. He stands, staring at--

Large rollers that can hardly be lifted, rolling over the sheets, squeezing every bit of water out of the fabric.

Mr. Jacobs also notices the steaming hot water washtubs, and scrub boards.

Everyone is working in silence. Except for a YOUNG WOMAN at the far back of the room, holding out her hands to be caned by a mean-looking woman.

MR. JACOBS (V.O)
 What a terrible life these children
 have. It is so unfair.

A MATRONLY WOMAN comes toward Mr. Jacobs.

WOMAN
 Hello, sir. How may I help you?

MR. JACOBS
 I would love to see the MANAGER
 here.

WOMAN
 Please, come with me.

Mr. Jacobs follow the woman out.

INT. MANAGER'S OFFICE - DAY

The MANAGER, a mean-looking bully of a man who occasionally puts on a good show of acting civil. He sits at his desk, busy with paperwork.

There is a knock on the door. Then it opens -- The woman comes in with Mr. Jacobs, following behind.

WOMAN
 Sir, this man here says he wants to
 see you.

MANAGER
 Alright, thank you.
 (to Mr. Jacobs)
 Please sit.

The woman turns and leaves. Mr. Jacobs sits in front of the desk.

MANAGER
 How may I help?

MR. JACOBS
 Yes, I am Mr. Jacobs. I am looking
 for a young woman of eighteen.
 Beatrice McCreary.

MANAGER
 What reason do you have for this
 visit?

MR. JACOBS

She was wrongly sent here, and I am here to take her back home.

MANAGER

May I see the papers that might warrant her release?

Mr. Jacobs hands him the papers. The Manager look through them.

MANAGER

Yes, we have McCreary, but she is every bit the troublemaker Sister Gretchen said she was. Complaining about the work, she was caned and sent to the refractory at the front, in one of the small buildings. These young women don't realize how fortunate they are to have housing and food. It's better than being on the streets and coming to harm, don't you agree, Mr. Jacobs?

MR. JACOBS

(pissed)

No! I don't! This is a hell-hole, and I want to see my daughter right now!

The Manager smirks.

MANAGER

She'll be prettier now that she's having her hair sheared. We sell it for wigs to help pay for the room and board here.

MR. JACOBS

What?! Take me to my daughter this instant!

MANAGER

If you must--follow me.

The Manager stands and grabs a key from a hook on the wall.

INT. STAIRS - CONTINUOUS

The Manager and Mr. Jacobs are climbing down several flights of stairs.

EXT. MAGDALENE WORKHOUSE #2 - CONTINUOUS

The Manager and Mr. Jacobs climb out to a side of the building. Screaming can be heard from inside a small building.

Mr. Jacobs darts for the small building--

MR. JACOBS

BEA! BEA!!

INT. SMALL BUILDING - SAME

Beatrice, screaming, is standing over a LARGE WOMAN on the ground. A pair of scissors lie in a corner.

MR. JACOBS (O.C)

BEA!!!

Beatrice stops screaming as she hears her name. The door swings open--

Mr. Jacobs bursts in -- Ecstatic, Beatrice jumps into his arms, nearly pushing him over.

The woman sits up on the ground with a "what is going on?" look on her face.

The Manager comes in, glaring at the woman in disappointment.

MR. JACOBS

Bea, my dear, my daughter.

Tears of joy stream down Beatrice and Mr. Jacobs' faces.

BEATRICE

I prayed you'd come.

MR. JACOBS

We're going home. No one will ever hurt you again.

BEATRICE

Thank you so much, Mr. Jacobs.

EXT. MAGDALENE WORKHOUSE #2 - DAY

Beatrice and Mr. Jacobs walk out to the wagon. They climb on.

BEATRICE

I've wished for this day for so long, and now, I don't even know what to say. I can't wait to be home.

MR. JACOBS

Home awaits us.

Mr. Jacobs chuckles, sharing a hug with Beatrice.

The Manager and matronly woman stand at the front door, staring at the carriage.

The carriage zooms off -- A new life awaits Beatrice.

FADE OUT.

THE END