

KID GLOVES

original screenplay by

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FADE IN:

Boston city center. Activists march for women's rights and pour down the street en masse they wear pink pussy hats with placards "Women's Rights are Human Rights".

1 INT. UBER CAR - DAY

KATE (36) rests her head on the back of the taxi seat. She is fast asleep, her hair blows from the open window and she shakes herself awake, startled and frightened from a bad dream. There's opera music on the radio. Uber driver, BEN (52) looks burly and man-kept, a bachelor.

Ben pauses up ahead in front of the women activists who block off the road. A sea of knitted pink 'power pussy hats' come toward the car. Ben, in a gruff voice, pauses to let the protestors go.

KATE

Some of these women march forever.

Ben waves them on.

BEN

Ladies first.

KATE

We all may be in the grave before this one's over.

BEN

Listen lady, I'm one of the good ones. I hold doors open for the women.

KATE

How chivalrous.

BEN

Some of you need to be treated with kid gloves.

KATE

I've had more doors slammed in my face...

BEN

You can handle yourself. City girl like you ...

KATE

I was born in a small place, really.

BEN
An island is it?

KATE
As my grandmother would say, "Don't
rely on a man. Open your own doors."

BEN
I don't argue with Granny.

The march goes by very close to the UBER CAR.

KATE
It's her body. Should the state own
her body?

BEN
Right. I mean, no! Making decisions
for women - that'll land 'em in hot
water.

KATE
I hope so.

BEN
Huh?

KATE
I hope they land in hot water.

BEN
Politicians not so bright, am I right?
Am I right?

KATE
Just pull up ahead by the Women's
Studies building, please.

BEN
Taking courses?

KATE
No actually, I'm a professor. I'm
here to teach a conference if you
like to come hear.

BEN
You need a hand ...

KATE
No. I'm good.

BEN
You're welcome, Ma'am.

KATE

Ma'am. Okay, now you're just being an asshole.

BEN

Nah, I'm just being a man.

Kate gives a mischievous evil look back.

2 INT. EMERSON UNIVERSITY CLASSROOM - AFTERNOON

Kate is the professor of Women's Studies for Emerson University. The lecture hall is full mainly with women. A bright student SIMONE speaks up in class and her classmate HEATHER sits close by.

KATE

Takes 50 years for social change. Unless its the rights of women, then it takes longer. In the eyes of the law, before 1882, once a woman married, she basically ceased to exist. On her wedding day, she became one person with her husband and thereafter everything was under his complete supervision. Not only did he control all her possessions, but he also had control over her body.

KATE (CONT'D)

Treat women like porcelain dolls. Ladies first, as my Uber guy would say.

SIMONE

Truly, we didn't get into this mess 'cause a few doors were held open for women in hooped dresses. And she could've married a woman.

KATE

Women held as powerless, helpless and incompetent. Incapable of being autonomous. Equal persons with body rights? All for a kind gesture?

3 INT. UNIVERSITY TV STATION - DAY

Kate is on a TV TALK SHOW with HOST, ANGELA (25). The set is two armchairs coffee-style talk show. Kate has copies of an original article printed in the Express newspaper about Elfreda's murder in 1870, in her hometown Harbour Grace.

ANGELA

Why are you so taken with this woman
Elfreda?

KATE

I was born in Newfoundland.
Newfoundland in 1870 is a very
unlikely place to have a brutal
slaughtering of a 16-year-old girl.
Or even today for that matter.

Angela reads from the original EXPRESS NEWSPAPER article of
1870.

ANGELA

*The unfortunate victim: Elfreda Pike
only 16 years of age, bearing an
excellent character and respected by
all who knew her. What does excellent
character mean?*

Kate continues reading from the EXPRESS article of 1870.

KATE

It means just what you're thinking.
(Kate reading)
*With regards to the character of
poor Elfreda, we rejoice to say that
it was of a truly good young woman,
of Christian parents, her moral
character known to be perfectly free
from stain. She was a regular
attendant at her church.*

ANGELA

The young woman has been slaughtered
and they boast in the newspaper that
she hasn't been sexually compromised?

KATE

The newspaper article concerns me as
much as the crime itself.

KATE (CONT'D)

I'm intrigued by the visceral details
written up in the paper. Why the
crime isn't sexual in nature is rare.

ANGELA

Do you think that a newspaper article
today wouldn't give as much detail
about a crime?

KATE

Not sure. It's 1870, Harbour Grace,
Newfoundland...

4 EXT. WOODED AREA - MORNING, 1870

CRIME SCENE of Elfreda Pike. NARRATOR plays over footage of the murder scene, from the Express Newspaper of 1870.

NARRATOR

She was full-grown and in the full flush of womanhood. The lower jaw was broken by a compound fracture, three teeth were knocked out and two were loosened, the sockets of the teeth were burst open, a cut over the chin was laid open to the gums and perforated the lower lip. The head wounds alone were sufficient to destroy life.

CLOSE UP pans over Elfreda's hair and silhouette.

5 INT. CLASSROOM - DAY

Kate is at the head of the class in front of a slide screen with her notes in front of her.

KATE

'Gender crime'. Women are more likely to experience repeated and severe forms of abuse. The 'President' just changed the definitions of domestic violence and sexual assault.

SIMONE

She can't say his name!

Heather gives Simone a peculiar glare.

KATE

Take the case of Elfreda Pike in ...

SIMONE

She's writing a book *Elfreda* on gender violence.

HEATHER

She's obsessed.

SIMONE

She was born in Newfoundland, where it happened.

HEATHER

Was she born in 1870?

SIMONE

Come on. Simone gives Heather an odd look.

6 EXT. WOODED AREA - MORNING, 1870

CRIME SCENE of Elfreda Pike. Elfreda's feet are elevated and her head left sunken below in the bushes. NARRATOR plays over footage of the murder scene, original text from Express newspaper 1870.

NARRATOR

Having waited until the blood had poured from her body, to fully satisfy himself that life was extinct, he drew her body to the opposite side of the road, and there behind a large stone he left it.

7 INT. CHURCH - DAY

ON SCREEN: HARBOUR GRACE, NEWFOUNDLAND 1994

KATE (10) and her GRANDMOTHER FRANCIS (58) are at the top of the church. They hover over two coffins, side by side, covered in flowers. Francis has to try and pull Kate away from the coffin as she clings to it for dear life. On top of the caskets are embossed brass plates Michael Hannaford on one casket and Beatrice Hannaford on the other.

They inch towards the entranceway of the church, and stand solemn with the parishioners who give their condolences as they leave the church. Francis hangs on to Kate's hands with all her might. Her rings dig into Kate's hand, even through her cloth gloves. Kate clings to the side of her grandmother for support. Church goer, MARIE (64), stops to give her condolences.

MARIE

Oh Francis, I have no words. Thine is the power and glory of the Lord, God rest their souls.

FRANCIS

I prayed and prayed for Bea to move home from Boston, but not like this. In a wooden box.

MARIE

Tragic. Those highways, see. They didn't have a chance.

FRANCIS

Not with the likes of him driving.

MARIE

(nods down to Kate)

Make no wonder she got out alive.

FRANCIS

This ones my keeper. She'll get through. I'll see to that.

MARIE

Yes, you'll be just fine. I will drop bread and cookies off, would you like that?

Kate tries to break a half hearted smile.

8 EXT. CHURCH FIELD - DAY

Kate and Francis walk along the dirt road in Harbour Grace with the graveyard in the background. They walk over the hill past the small harbour and wooden houses. Kate swings her coin purse on a strap.

FRANCIS

I bet you don't have these down there.

KATE

Have what?

FRANCIS

Dirt roads. That's what.

KATE

Who wants one?

FRANCIS

It's just something a little different that's all. You were born here, you know.

KATE

I was?

FRANCIS

Yes, you were. Your mother swooped you away when you were only 3 months. Your father was a professor, of course.

KATE

He is ... was smart.

FRANCIS

Yes, he was that. Your mother was pretty bright to, you know. I saw to that. She did her lessons.

Kate swings her coin purse faster, agitated.

KATE

She always helped me. Read to me.

FRANCIS

We'll still do that. You'll get used to it here before you know it.

FRANCIS (CONT'D)

Might have to get some street sounds for you, awfully quiet here I'm sure.

Kate drops her purse by the side of the dirt road near the trees, so unnerved she doesn't notice. Francis slows down and looks back towards the side of the road.

FRANCIS (CONT'D)

You dropped your purse, my dear.

Kate walks back to the side of the dirt road, while Francis waits. About 4 feet in from the edge of the dirt road she sees a rock with a plaque on it.

KATE

What's that?

FRANCIS

What's what, my dear?

Francis starts to walk back toward Kate to see what she looks at in the grass. As she gets closer she shows even more sadness on her face.

FRANCIS (CONT'D)

That's a burial.

KATE

Like my Mom and Dad's?

FRANCIS

Yes, pretty much.

Kate walks in closer to see the rock.

KATE

Says Elfreda Pike and she was 16.

FRANCIS

That she was. God rest her soul.

KATE
How did she die?

FRANCIS
She was murdered.

KATE
Murdered!

FRANCIS
Yes.

KATE
You said it was safe here. You said
it was so quiet, it was deafening.

FRANCIS
It is my love. We've never heard the
likes of that since or before.

KATE
How was she murdered?

Francis grabs her by the hand, strong.

FRANCIS
Never you mind that now. Lets get
home for lunch. They'll drop bread
and cookies. You heard them.

KATE
That's over a 100 years ago. I'll
never see my Mom and Dad again.

Kate starts to go in convulsions, crying, while being dragged
by Francis.

FRANCIS
I know my love. I know.

5 YEARS LATER:

9 INT. GRANDMOTHER'S KITCHEN - DAY

Kate (15) sits at the kitchen table, studies, and Francis is
putters through the kitchen cooks and bakes bread.

KATE
It says here that Elfreda was on her
way to her Grandmother's house.

FRANCIS
Are you sure you need to do a project
on this murder, Kate?

KATE

There's a full article written in the 1870 Express newspaper. I found it at the museum.

FRANCIS

I imagine there is one or two things in that museum that shouldn't be dug up.

KATE

They say she was a good girl and a church goer. Why would they say that?

FRANCIS

They always say things like that about young women. It's as if were to blame for it all.

KATE

But she was murdered. How can any of it be her fault.

FRANCIS

If there is a way for a man to hold a woman to blame they will.

Francis is deep in thought, and thinks she should have a chat with Kate.

FRANCIS (CONT'D)

I guess we should have a chat.

KATE

About Elfreda?

FRANCIS

No, that we won't.

KATE

What?

FRANCIS

Don't say 'what', it's not becoming.

Kate rolls her eyes. Francis sits down and lunges into what she knows is her duty.

FRANCIS (CONT'D)

You're older now. And there is a few things you'll need to know. You may want to be with a man.

KATE

Oh, you mean sex. Myself and Josie talk about that all the time.

Francis is in shock.

FRANCIS

All the time.

KATE

Yeah, we've read Judy Blume like a 1,000 times. You know the book *Forever*.

FRANCIS

Well that's a good word for it. Cause there are some things that are for forever and there are some things that are not.

KATE

Like what?

FRANCIS

Well, if you are with a man you need to take care and go to the nurse. Before you know you're with him. Cause' if not a baby can be forever and a man is not always there forever, that's for sure. But you should not be with a young man to start with. I'm just saying, if it happened.

KATE

Oh, you mean birth control. Yeah, I read about that. I'm not ready just yet.

Francis takes a deep sigh of relief.

FRANCIS

There's more.

KATE

Like what? Not what. But you know, what do you mean?

FRANCIS

Men aren't always what they seem. They can be nice. But if they make you afraid. Well, don't put up with it. You're not meant to ever, ever, be hurt by a man.

KATE

Is that what Grandpa did? Is that why he's gone?

FRANCIS

Never you mind that, now. He's gone. I'm just saying stand up for yourself. Especially where the men are concerned.

10 INT. HIGHSCHOOL - DAY

Kate is in a group with her other classmates for their research project. She is enthralled with her project on Elfreda and has artifacts and index cards on her desk. The desks are arranged in groups of four facing each other.

JACOB

Are you still doing that project on the dead girl?

KATE

She's not just dead. She was murdered.

TED

My grandma said that woods is haunted. And she should have known better.

KATE

It's not haunted. There was an investigation. It's a real crime.

TED

How do you know? You're not even from here.

(uses an accent)

You're from *Boston*.

KATE

I am... I'm from here. My family is from here. My mom, my dad.

JACOB

But they're dead. They're not here.

KATE

My grandmother is here.

Kate wells up but covers it up, not to let on to the guys she is bothered.

KATE (CONT'D)

You're just chicken to go to the woods that's why you said your mom said it was haunted.

TED
It is haunted.

JACOB
Are you sure?

Ted winks to Jacob without Kate seeing him.

KATE
Prove it.

TED
Meet us there after school. You'll see.

KATE
Where?

JACOB
By the gravestone. There's another stone in further on the path where the murder happened.

KATE
Really? It did say in this newspaper it was in from the road by a tree.

TED
Oh yeah, and we know where that tree is and we can show you.

JACOB
Yeah, we can show you.

11 EXT. WOODED PATH - DAY

Kate walks confident toward the gravestone and stops by the edge of the road where she has walked home now for over 5 years. She looks up and down the dirt road and tries to see if she can see the boys come by. They shout out.

JACOB
We're in here.

TED
We're far in. A ways longer.

Kate can hear their voices clearly and knows the woods well enough to follow them on in.

KATE
I hear you.

Kate pushes tree branches and shrubs out of her way. She is able to navigate the woods like a pro despite growing up in the city.

KATE (CONT'D)

See I know my way around these woods.

Kate barely has the words out of her mouth and she falls through a bunch of loose bows that cover a hole and causes her to fall in. Ted and Jacob go into fits of laughter. And start to run back out of the woods. Ted bolts ahead back to the road and Jacob starts to slow down as he hears Kate cry out.

KATE (CONT'D)

Hey, I'm stuck. Assholes.

Jacob fully slows down and makes a move to go back and get Kate. Ted from up ahead looks back.

TED

You're not helping that crazy one.

JACOB

Shut up!

TED

Ahh someone's got a crush.

JACOB

Shut up.

TED

You know you get two crazies, Kate and Elfreda. She's obsessed.

Jacob starts running back. Ted heads to the road not to get caught.

KATE

I'm slipping.

Jacob reaches over to pull Kate's hand and both arms, harder and harder to shimmy her across the wooded path and out of the pit.

JACOB

You think it's deeper than it really is. But it was a sucky thing to do.

KATE

Sucky. Sucky. I could have broken both my legs.

JACOB
I came back didn't I?

KATE
Cause? Oh, you're kind, now? Are you
crazy?

JACOB
Nah. Ted said you were crazy.

Kate and Jacob sit on the wooden path with their legs folded,
covered in leaves and twigs.

KATE
You don't even really know me.

JACOB
He's right. You're obsessed with
this murder thing. Elfreda.

KATE
You don't want to know about a murder
that happened down the road from
where you live?

JACOB
It's like over 100 years ago.

KATE
But no one knows who did it.

JACOB
Yah, but he's dead now.

KATE
How do you know it's a man who did
it?

Usually is. On the news anyway.

KATE (CONT'D)
Thanks for coming back.

Kate starts to stand up and Jacob helps her up.

JACOB
Are you okay? I know it was stupid.
I should've stopped it.

Jacob starts to pull twigs out of Kate's hair. He gently pulls
Kate close, just to hug her.

KATE (smiles)
I would've hugged you. You didn't
need to push me in a ditch, you know.

He smiles and takes her by the hand.

JACOB

We were lucky. You could've been hurt.

KATE

You were lucky. You don't know what my grandmother, Francis, would do to you.

JACOB

Yes I do. Why do you think I came back.

12 INT. GRANDMOTHER'S KITCHEN - DAY

Kate races in through the door still looking like she has fallen in the woods. She waves good bye to Jacob on her way in to shut the door. Francis looks up alarmed to see Kate, as if she has played football, rather than being at the library.

FRANCES

What's this? Everyday you come home with your notes filed in a binder. Have you played red rover or cleaned a barn?

KATE (O.S.)

I went with some classmates to see more about Elfreda's murder site.

FRANCIS

Looks like you tried to dig her up, my dear.

KATE

It was like you said. You always need to make sure guys won't hurt you. And there was one not good guy and then one good guy.

Francis looks to Kate as if to give her a warning sign.

FRANCIS

You're not to look for a good young man, Kate. You want a great young man. And I will see to that.

KATE

I warned him, about you.

FRANCIS

Good. Cause he won't get in over this doorstep until I say.

Kate laughs. Francis embraces a parental moment between them after all they've been through.

13 INT. MUSEUM - DAY

Kate walks up to a display case with a little coin purse in it, encased with a glass cover. She is familiar with the purse and looks nervously to see if MRS. THORNE (58), the Museum director, is behind her.

Kate slyly removes the glass lid, she knows she can hold the coin purse if she doesn't get caught.

She picks it up and fondles it in her hand as if to muster up the presence of Elfreda and save her, she closes her eyes as if deep in prayer.

By the purse there is a card to identify it and Kate reads it in a whisper to herself.

KATE

Last known artifact to be found of
Elfreda Pike, in the woods near her
body that was brutally murdered on
January 6th, 1870. No one has yet
been convicted for this heinous crime.

Kate can hear Mrs. Thorne walk up behind her. She panics and barely gets the glass cover back on the podium. She fumbles and shakes with it in her hands, but manages to put it over the coin purse just in time to reveal a very guilty look on her face, as Mrs. Thorne comes in the room.

MRS. THORNE

You can't have much more to look at
on that coin purse, you come see it
almost every day.

KATE

I know. I'm sorry. But it's my project
at school now.

Kate beams as if she has saved herself from an interrogation with Mrs. Thorne.

MRS. THORNE

Well, it's not natural for a young
girl to spend so much time thinking
about death. And a murder.

KATE

You don't want to know who killed
her?

MRS. THORNE
 You'll never find that out now.
 You're not likely to find out how
 young women are killed today, let
 alone over a 100 years ago.

Kate looks extremely uncomfortable, as if she is really not helping.

KATE
 We have to try.

MRS. THORNE
 What's your Grandmother think of you
 and all of this talk of death, after
 what you've been through.

KATE
 It's my studies.

MRS. THORNE
 You should be off chasing the boys
 and having fun.

KATE
 I read, so that's good, right?

MRS. THORNE
 You hold that coin purse like a genie
 in a bottle, and it's not going to
 give you any answers.

Kate gets sheepish, and realizes she has been caught.

KATE
 I'll find the answer someday you'll
 see.

Kate moves toward the door as if she is on trial.

She heads down the grass path and looks back towards Mrs. Thorne as she stands in the doorway.

14 EXT. MUSEUM - DAY

Mrs. Thorne leans in the doorway on the edge of the garden contemplating if she should encourage Kate.

MRS. THORNE
 They say there was a letter.

Kate stops in her tracks and turns back.

MRS. THORNE (CONT'D)
 There could be a letter.

KATE
What kind of letter?

MRS. THORNE
A confession.

KATE
A confession. Well that's something.
That's a lead.

MRS. THORNE
I've never seen nor heard tell of it
in this museum or from anyone in
this place.

KATE
But it could be here? Somewhere.

Mrs. Thorne shuts the Museum door abruptly, afraid she let on too much. Kate starts to hurry off and leave the museum garden.

15 INT. GRANDMOTHER'S KITCHEN - AFTERNOON

Kate comes in through the door, books in hand, dutiful to greet Francis at supper.

FRANCIS
You're in a better way tonight.

Less dirt on you than yesterday.

KATE
Yeah, I went to the museum.

FRANCIS
Again? Mrs. Thorne is going to put
you on display, if you don't stop
bothering her.

KATE
She said there was a letter. About
Elfreda. A confession.

FRANCIS
She said there was a rumour, of a
letter, I bet.

KATE
She did say rumour. But does it exist?

Francis pours a cup of tea slowly.

FRANCIS
Tea?

KATE

Sure.

Kate knows if she has tea she will get more of a story from Francis.

FRANCIS

There was a rumour. And the apple doesn't fall far from the tree. Your mother tried to find it.

KATE

She did?

FRANCIS

And she walked past that grave more times than I can count, too.

KATE

My Mom.

FRANCIS

She also combed the files in Boston while she was studying to teach.

KATE

Why Boston?

FRANCIS

Plenty of Newfoundlanders went to Boston. Telegrams went back and forth all the time.

KATE

Did they think he escaped there.

FRANCIS

There was talk of it. Rumours.

KATE

When I finish school here. I'm going to University in Boston.

Francis looks distraught about Kate ever leaving.

FRANCIS

You are, are you? We'll see about that.

KATE

I can't stay here. What would I do?

FRANCIS

There's work at the fish plant.

Kate sees it's emotional for her Grandmother and gets up to go over and give her a big hug.

FRANCIS (CONT'D)
I can't lose you too.

KATE
You won't, I promise, you won't.

FLASH FORWARD:

16 INT. AIRPORT - DAY

Francis (63), sits and looks straight ahead out to the runway. KATE (18) walks from the reservations counter, very confident, and sits along side of Francis. She lays her head on her shoulder.

KATE
I'll be back. Thanksgiving.

FRANCIS
Your Thanksgiving or my Thanksgiving.

KATE
I'll come for both, of course.

Francis pulls her close.

FRANCIS
You'll call. You'll write or send the emails to the library.

KATE
I will.

FRANCIS
You'll come back in one piece.

KATE
I will.

FRANCIS
Cause' I can't lose you too, you know.

KATE
I know. I promise.

FRANCIS
That you will. Remember where you're from.

KATE

Where I'm from ... "*no man paves the way for me.*"

FRANCIS

That's right. Don't let that funny Boston accent fool ya. You don't need to rely on a man.

KATE

I can hold open my own doors. Thank you very much!

Francis laughs with Kate and holds her tight.

FRANCIS

Be off with you. Get out of here now. Your Mother would be proud.

Kate walks backwards and blows kisses. Then she turns around and walks through the gate.

Francis looks straight ahead out onto the tarmac, watches Kate get on board the plane, and wipes tears from her eyes.

FLASH FORWARD:

17 INT. EMERSON UNIVERSITY CLASSROOM - AFTERNOON

Kate (36) and her teaching assistant, ZARA (26), file into her office.

KATE

It's hard to talk about.

ZARA

Cause' it happens *all* the time.

KATE

True.

ZARA

Do you think you can find out who murdered Elfreda?

KATE

Hard to say. I'm going through the archives.

ZARA

I can't believe it was someone local. It's so calculated.

KATE

It's kind of a mythology back home.

ZARA

The police just dropped the case?

KATE

Pretty much. A small town likes to turn a blind eye. I need that letter.

ZARA

You do.

18 INT. COFFEE SHOP - MORNING

Kate sits and drinks a coffee on her own. She eyes a young woman Lux (20) who looks like she just snuck in and is homeless. Lux rushes to the table.

LUX

Hey, you have the password?

KATE

Maybe the waiter has it.

LUX

Na, he'll just kick me out.

WAITER walks to Kate's table and glares at Lux.

KATE

An espresso, please. And?

Lux looks surprised.

LUX

Coffee. Black. Looks like I'll stay, after all.

KATE

Another woman killed on campus.

Lux speaks up.

LUX

Men hate women.

KATE

Feels like that, at times.

LUX

And they wonder why we don't report. Men kill women because they can.

KATE

I won't argue you there.

LUX

So many women are killed without so much as a fine. You're a lawyer?

KATE

Gender media prof.

LUX

That's a thing?

KATE

Did you see those women march this morning? Outside the conference center.

LUX

(snarky)

Nah, I slept in. My class was cancelled.

KATE

There's always a march. Trigger laws still get past. A minor needs parental consent before having an abortion....

LUX

I was a minor once.

KATE

Yeah, your body, your decision. If not the men in suits decide.

LUX

Welcome to our world.

KATE

There's still hope.

LUX

Hope. Like free coffee for the couch surfers.

Lux nods to Kate and downs her coffee.

19 INT. UNIVERSITY OFFICE - DAY

Kate and Zara share an office that looks lived in like a house, with a teakettle, sweaters, and pillows. TV clips run in the background. Kate points to the screen.

KATE

The personal is still political.

ZARA

Gloria Steinem.

KATE

Still leading the march.

ZARA

When your president thinks 'grab 'em by the pussy' is witty the battle is not over.

KATE

It's far from over.

ZARA

He shouldn't have been elected in the first place. He has such bad grammar.

KATE

Here we go. Steinem urges her audience to get rid of the Electoral College vote. Steinem says it best.

ZARA

Unless Maya Angelou's poetry is being belted out.

Zara starts to sing.

ZARA (CONT'D)

It's in the click of my heels, the bend of my hair, the palm of my hand, the need for my care. Cause', I'm a woman phenomenally. Phenomenal woman, that's me.

ZARA (CONT'D)

Maya Angelou could read off a milk carton and sound profound.

KATE (laughs)

Maya Angelou's civil rights legacy is the only reason we have the equal rights amendment.

KATE (CONT'D)

That was the rationale for Ruth Bader Ginsberg to take on the senate. 'No discrimination based on gender, race or marital status'.

ZARA

Now, if it was only part of the constitution.

Zara reaches into one of the file boxes, pulls out a pink power pussy hat, and puts it on.

ZARA (CONT'D)
All these knitted hats, ditched right after the march.

KATE
Is this what this is? A file box of ditched Pussy hats?

Kate reaches in and grabs another. Puts it on. Kate laughs. Zara changes hats and does fake poses for a portrait.

ZARA
Wasn't really about all women and all races, was it?

KATE
You're right.

ZARA
All vulvas aren't pink.

KATE
Knit whatever colour hats you want, as long as we get rid of that motherfucker.

ZARA
Unraveling knitted pink hats is a lot easier than melting down AR-15 rifles.

KATE
Our president elect was voted in on this countries love affair with guns.

ZARA
Hashtag #blackgunsmatter.

Kate shakes her head.

20 INT. RESTAURANT - EVENING

Kate is sitting on her own in the restaurant and scans the menu. She sees Lux eye the plates left behind by others in the restaurant. She mischievously takes a dinner roll from the plate.

Kate calls out to Lux and beckons her towards the table where she dines.

KATE
Join me?

Lux hesitates but joins Kate. The waiter looks suspicious, as Lux comes over.

KATE (CONT'D)
She's with me.

LUX
How do you know I won't steal something?

KATE
Doesn't matter.

LUX
I'm Lux.

KATE
Do you stay around here?

Points to the patio outside.

LUX
Exactly right here. Sometimes over there. Wherever.

KATE
Living outside?

LUX
So, a gender studies prof?

KATE
Gender inequality in the media, formerly called *the News*.

LUX
Nice light topic.

KATE
Do you ever think to take a class, even audit a course?

LUX
Me in school? That'll make it all better, right?

KATE (laughs)
Can't say it really helps, but you know that.

LUX
Thin sheets and thick skin. What could go wrong?

KATE
And your family?

LUX
They don't think me being homeless
is 'artsy' or "feminist" I can tell
you that much. I don't see my family.

KATE
I'm sorry.

LUX
What am I? Your case study? Your
date?

KATE
I hate to eat alone.

LUX
So?

KATE
I can see why you think it's
pretentious for me to drag you in
here.

LUX
Hey, if you buy dinner, you can
dissect me to bits.

KATE
Not what I'm doing. But I get it.

LUX
No, you don't. You don't get it at
all. But that's okay. I'll have prime
rib.

KATE
You're leery of those who 'try' to
help?

LUX
Some nights if I lay in a *real* bed
what difference does it make what
they 'try' to do to me.

21 INT. OFFICE EMERSON UNIVERSITY - MORNING

CLOSE UP of Kate deep in sleep. Her long hair rests on the
back of her office chair and echoes Elfreda's dark hair laying
on the ground.

Kate dreams of Elfreda as a child in a schoolhouse.

DREAM SEQUENCE:

22 INT. ONE-ROOM SCHOOLHOUSE - DAY, 1870

Elfreda (16) studies her handwritten accounting ledger, proofing the numbers. Kate (16) sits in a desk beside her and a teacher is at the front of the room.

KATE

Do you really need to know all this accounting?

ELFREDA

If I want to work in a shop I do.

KATE

You don't have to die.

ELFREDA

I tried. I can't breath.

KATE

Why does he hurt you?

ELFREDA

He likes me.

KATE

But he hurts you so bad.

ELFREDA

I can't make him stop.

KATE

I want to save you.

ELFREDA

He says he will protect me.

KATE

From who?

ELFREDA

I don't know.

KATE

What does he look like?

PRESENT DAY:

23 INT. CLASSROOM - DAY

Students HEATHER and MARCY continue to take over the class with their insightful comments, and Kate encourages the interruptions.

KATE

Eighty-seven thousand women were murdered last year and over half were killed by intimate partners or family members.

MARCY

Our justice system doesn't offer a deterrent.

HEATHER

The President is writing a second constitution, thou shalt destroy women.

KATE

Did we underestimate the division of church and state?

HEATHER

Thomas Jefferson insisted the wall of separation between church and state means that the government can't make laws that favour one religion over another.

MARCY

So, we make sure the constitution protects all religions from each other. But who protects us from religion?

KATE

Religion is politics.

MARCY

Countries look to America to be progressive.

HEATHER

Or they used to.

Kate glances at the clock, to dismiss the class.

24 INT. PIKE FAMILY HOME - DAY

ON SCREEN: HARBOUR GRACE, 1870

EDWARD PIKE (42) and his wife MARIE (40), Elfreda's parents, hear about the murder on Featherbed Road. They know Elfreda is at her grandmother's place. Edward decides to go over the hill to get her anyway.

EDWARD

She may have heard about this and is too scared to return by herself.

MARIE

Thomas works on the ship in Harbour Grace. He won't be able to get her until later.

EDWARD

Whoever did this is still out there.

MARIE

She can't walk alone.

EDWARD

I'm going to check on her at mothers until Thomas arrives.

25 EXT. ROAD BY THE BRIDGE - DAY

Edward Pike stands well over six feet tall and is a fisherman. As he walks over the ridge towards his mother's house the road seems busier than usual with people on foot and on horseback.

As Edward draws closer to the scene of the murder he sees that it has been roped off. CONST. FUREY (35) questions people as they pass by on the road.

CONST. FUREY

Did you notice anything unusual?

Edward pauses to answer. Constable Furey slowly removes his leather gloves, one finger at a time. Edward notices there are bloodstains on the sleeve of his jacket.

EDWARD

No. No. Nothing.

CONST. FUREY

The victim is a young woman. We still haven't identified her.

EDWARD

A girl?

Edward slowly continues on towards his mother's house. He is cold when he reaches the house where he grew up.

26 INT. GRANDMOTHER PIKE'S HOUSE - DAY

Edward opens the storm door, a welcome blast of heat rushes out and he quickly slams the door behind him to prevent the warmth from escaping.

GRANDMOTHER

Glory be to Jesus it's cold, is Joseph home?

EDWARD

Yes, Mom. He's home putting in some wood. Where's my girl? Where's Elfreda?

His mother suddenly looks panicked.

GRANDMOTHER

Isn't she home? She left around four to go to Parsons' store for the matches you asked her to get.

EDWARD

Home... no.

GRANDMOTHER

She was going to meet Thomas and go to the store before she left for home. Didn't she get home? Edward, where's Elfreda?

Edward is sick. Without saying another word, he rushes out of the house and runs all the way to the police station. Men, women, and children look oddly at him as he dashes up through Bear's Cove. A grown man runs at full speed in the streets. Crowds have gathered around the police station in an attempt to find out who is the victim.

Edward frantically pulls people back as he forces his way to the police station door. He pulls on shoulders, desperately pushes and shoves anyone who stands in his way. He pushes on the latch to get in. The door is locked. He bangs frantically on the door and raises his fists into the air and yells.

27 EXT. POLICE STATION STEPS - DAY

ON SCREEN: HARBOUR GRACE, 1870

Crowds begin to appear outside on the Police Station steps as they shake their fists.

28 INT. POLICE STATION - DAY

EDWARD

Let me in! I want to find my little girl!

The crowd is silent. He begins to beat on the door again and suddenly somebody grabs him from behind. He swings around and sees his son, JOSEPH, has come to the station after he hears about the murder. Father and son look at each other in horror.

CHIEF MITCHELL

Please! Everyone go home! We have no further details. Wait until tomorrow's coroner's inquest.

EDWARD

I think it's Elfreda. She didn't come home last night.

CHIEF MITCHELL (42) steps out further on the landing and beckons Edward and Joseph to come inside. He tries get the two of them to settle down.

CHIEF MITCHELL

Edward. Let's not panic.

Mitchell insists Edward and Joseph take a seat. He passes them a cup of tea.

EDWARD

I need to see if it's her. I'm afraid it's my daughter.

Mitchell is shocked to hear what Edward is saying.

CHIEF MITCHELL

Ed, I know your daughter. I've seen a body and I can't say who it is.

EDWARD

Jesus Christ, man. I have to know. Where is the body?

Edward jumps up, and throws his cup across the room. It smashes to pieces against the wall.

CHIEF MITCHELL

I don't want you to go, Edward.

JOSEPH

I'll do it. I'll identify her - Elfreda's my sister.

CHIEF MITCHELL
Let's get to the hospital.

29 INT. HOSPITAL WARD - DAY

Edward rubs his forehead. Mitchell paces. Edward leans his head against the wall. Joseph opens the double doors to the ward. Not long after he returns, lead by a policeman, his face is expressionless like that of an undertaker. Joseph is shaking.

JOSEPH
It's her Pa, it's her!

Joseph is a strapping young man. But it takes him and two policemen to restrain his father as he tries to enter the morgue. Edward finally surrenders to the resistance and screams. He drops to his knees in pain and sobs aloud.

EDWARD
Elfreda, Elfreda... Who did this?

Chief Mitchell and Joseph lift Edward to his feet.

CHIEF MITCHELL
Keep yourself together. For your wife.

EDWARD
Let's go.

Joseph, and Mitchell ride in the police buggy with Edward as they go to the PIKE HOUSE. They're accompanied by two Police Constables. As the somber entourage proceed through town it confirms Elfreda's murder.

PRESENT DAY:

30 INT. OFFICE EMERSON UNIVERSITY - AFTERNOON

ZARA (26), Kate's intern, and Kate are looking through files in banker boxes in Kate's office.

Zara pulls a copy of a very old love letter from Thomas in 1870 that was given to the police station during Elfreda's murder trial. She holds up the letter.

ZARA
You have a copy of this letter?

KATE
Thomas, Elfreda's boyfriend, was the only suspect in the murder.

ZARA

He went to jail for a love letter?

KATE

He stowaway on a boat to here, Boston.

ZARA

Did he do it? His letter says there was another man lurking around Elfreda.

KATE

I'm collecting letters from Newfoundland, but there's supposed to be a written confession. I just haven't come across it.

ZARA

Hard to believe Thomas, a local, in a small town could commit this crime. It's so calculated.

KATE

I know, I'm going through the archives here, too.

ZARA

So the police just dropped the case?

KATE

Pretty much. A small town likes to turn a blind eye.

31 INT. PIKE'S FAMILY HOME - EVENING

ON SCREEN: HARBOUR GRACE, 1870

Marie Pike looks on in shock as Edward hauls himself in over the doorstep followed by REVEREND PRETTY (72).

MARIE

What's wrong, Ed?

EDWARD

Elfreda is gone. She was murdered. Our Elfreda is gone.

Edward trembles in tears. Marie begins to wildly hit Edward on his chest. He finally grips her wrists and looks into her eyes. Marie takes two steps towards the kitchen daybed before she faints. Joseph manages to catch her before she hits the floor and gently lays her on the daybed.

REVEREND PRETTY

Bow your heads in prayer. Dear Father
in Christ, help this family have
strength to ride out this storm of
sorrow and grief ...

Reverend Pretty looks up as he finishes the prayer and Marie
is delirious. She begins to flail her arms and curse at the
top of her voice.

MARIE

Goddamn the bastard who did this! My
baby. Goddamn him to the fires of
hell. Goddamn him forever.

32 INT. COURT ROOM - DAY

ON SCREEN: HARBOUR GRACE, 1870

The courtroom doors burst open, and the Constables immediately
enter. The court sheriff orders all hands to be silent as
Magistrate Peters enters.

JUDGE PETERS

All rise. I am presiding over the
coroner's inquest on the death of
Elfreda Pike of Mosquito Cove. Let
us commence.

Thomas Guy and Captain Hart sit on the wooden bench.

Chief Mitchell stands at attention with the two other
constables, then march towards the bench, and salute Magistrate
Peters.

CHIEF MITCHELL

Elfreda was last seen by Mrs. Parsons
at her shop with Thomas Guy. She
overheard Elfreda telling Thomas
that she no longer wanted to be with
him.

JUDGE PETERS

Order in the court!

CHIEF MITCHELL

Captain Hart said that Thomas had
barred himself in the stable the
night he heard of Elfreda's murder.
He was out of his mind.

Chief Mitchell reads Const. Furey's statement.

JUDGE PETERS

Order!! Quiet in this room! Quiet in this room!

CHIEF MITCHELL

A brass button was found at the crime scene from a British Lads Brigade uniform.

The courtroom erupts once more with the sound of muffled conversations.

JUDGE PETERS

Calm down. This is your last warning.

Mitchell loosens his shirt collar, beads of sweat run down his face. He reaches into his vest and grabs his handkerchief.

CHIEF MITCHELL

Mrs. Parsons said that Thomas Guy had been rejected by Elfreda. She said another man had shown interest in her. She didn't have a name.

Crowd hurl comments and try to restrain Thomas. Sheriff opens the front doors and allow Thomas and Captain Hart to exit, he hasn't been charged with anything.

There's an eerie silence. There's no doubt, that many inside the courtroom have already determined Thomas is the killer.

JUDGE PETERS

Elfreda Pike has been murdered on January 6th, 1870. Her Majesty's Court is now suspending this coroner's inquest until further notice, at which time I will probe further into this young woman's untimely death.

PRESENT DAY:

33 INT. OFFICE EMERSON UNIVERSITY- MORNING - MORNING

Kate shakes off her sleep in a cold sweat, relieved to see she is on her own in her office. Then in bolts Zara.

KATE

Save me, save me...

ZARA

You look terrible. You slept here?

KATE

I dreamt about Elfreda.

ZARA

You just screamed, "Save me, save me".

KATE

We're in grade school. It's a one-room schoolhouse.

ZARA

Okay, that would put a tired look on anyone's face. Finish up early and go home. I'm teaching today, remember?

KATE

I may head out. I'm going to go to the archives building.

ZARA

You're still looking for the letter?

KATE

I don't think it was printed or I would have come across it by now.

ZARA

Why would it be in our archives?

KATE

He sent a letter to the Boston Globe.

ZARA

Whatever it takes, this book is worth it. Elfreda is worth it.

KATE

All our Elfreda's are worth it.

34 INT. CLASSROOM - DAY

Zara is giving the lecture today, confident, and razor- sharp. Two of the same students speak up SIMONE and HEATHER.

SIMONE

We simply out number them. The panic is on.

ZARA

"Me Too" was initially used by sexual harassment survivor and activist Tarana Burke.

SIMONE

Because African American women support feminism more than white women...

ZARA

And then American actress Alyssa Milano posted on Twitter, "If all the women who have been sexually harassed or assaulted wrote 'Me too' as a status, we might give people a sense of the magnitude of the problem."

SIMONE

Because influencers *have* to be white.

HEATHER

As long as it stops the violence.

SIMONE

She kinda ignored what I had to say about white women.

ZARA

I'm not ignoring it Simone - we only have to take a further look at Burke or Milano. Investigating #ME Too provides an interesting way into the race divide in feminism.

SIMONE

Meaning?

ZARA

The Media dictates how women's murders are told. What they drank. What they wore. The personal has always been political!

SIMONE

You mean what she drank, and what he wore was a police uniform. And it took 6 years for that case to get a sentence in court in this city.

HEATHER

There is a war on women. And now it is open season on our campus. Our place of work.

ZARA

There is a perception that feminism and women's rights are different. Simone has a good point: Milano's and Burke's contexts are completely different. And yes Heather all institutions are pervasive.

Zara speaks over the class as they start to leave.

ZARA (CONT'D)

Kate will be away tomorrow. And I
will be back. So be ready.

Students file out towards the back of the class.

35 INT. AIRPLANE - EVENING

Kate is on a plane to Newfoundland. Close up of her with her
head resting and leaning on the window. She is awake and deep
in thought.

36 INT. CLASSROOM - DAY

Zara stands behind a podium, ready to start her lecture.

ZARA

Kate is gone to Newfoundland to do
research. So, it's just us today,
and don't go easy on me.

HEATHER

Let me guess, she's looking for
Elfreda's murderer.

SIMONE

It's an important story.

ZARA

On screen, the movies, and in real
life, society has barely diverged
from the "beware of the deviant woman"
script. Let's discuss.

SIMONE

FBI data finds that 45 percent of
women killed from 2007 to 2020 were
killed by an intimate partner while
5 percent of men were killed during
the same time period.

HEATHER

One in 5 women and 1 in 71 men in
the United States has been raped in
their lifetime. My lifetime.

SIMONE

Our lifetime.

ZARA

The danger in statistics is we are
shocked. Every murder is an
individual, a human life taken.

SIMONE

The play by play of murders of women are not just a news report, they are a warning sign for women to behave, or else.

ZARA

It's to keep women in fear. They are always to blame i.e., their deviant behaviour.

Zara stares out to her students in class.

PRESENT DAY:

37 INT. GRANDMOTHER'S HOME - DAY

ON SCREEN: HARBOUR GRACE, NEWFOUNDLAND

Inside Kate's Grandmother's house, she sits in an armchair, and Kate sits on a small stool at her feet and looks up to her Grandmother, Francis. They have tea on a side table.

KATE

I'm back.

FRANCIS

Checking on your grandma?

KATE

Yeah, and I can't resist your stories.

FRANCIS

You think about that murder I told you about?

KATE

I think about Elfreda quite a bit, it's true.

FRANCIS

Horror of a story.

KATE

Her body just lay there until church goers went by. So odd.

FRANCIS

It's so wrong.

KATE

And it's not going away.

FRANCIS

I wouldn't want folks to think that's who we are.

KATE

I didn't say this town are murderers.

FRANCIS

It's not like where you're live now. It was a shock.

KATE

I'm sure a woman's daughter found in an alley in a big city is also a shock.

FRANCIS

You read the Express from that time?

KATE

Yes, lots of strange details, like she wasn't 'compromised'.

FRANCIS

Thanks be to God.

KATE

So, that's a blessing.

FRANCIS

They did god awful things back then to women.

KATE

Not like this?

FRANCIS

No, and not as common as today.

KATE

And her family?

FRANCIS

They were never right again. They were church people, see.

KATE

So, in their mind her virtue being in tact was a blessing.

FRANCIS

She was lead into the woods by the devil himself.

KATE

He had to have a name. Do you ever wonder who it was?

FRANCIS

That child's soul wouldn't have a moments grace, if that's all we thought of her.

KATE

And my mother tried to find out who did it?

FRANCIS

She went to the museum just like you and through almost every attic in this town. You think something would show up.

KATE

And nothing.

FRANCIS

That misfit may openly reject God and embrace evil. But he'll meet his maker.

KATE

But no justice for Elfreda?

FRANCIS

Not yet.

KATE

You think it can be solved?

FRANCIS

You're a writer. Every story has an ending, my love.

KATE

I know.

FRANCIS

If somebody had only been there to save her.

KATE

I try to save her all the time- in my dreams. I can't stop thinking about her.

FRANCIS

That's not a dream. Dreaming is hope. To save a murdered woman is poison.

KATE
I should stop trying.

FRANCIS
To save Elfreda, will eat you alive.

KATE
There are still so many women
murdered.

FRANCIS
Write your book. You won't stop the
killings, but you need to do it.

KATE
Why are men who kill above the law?

FRANCIS
I told you they will have their day.

KATE
Judgment day? I don't have your faith
Grandma.

FRANCIS
You must believe in good.

KATE
I would like to come face to face
with these murderers. I need to know
why.

FRANCIS
Why a man is evil, will not make it
go away.

KATE
If only I could let it go.

FRANCIS
Let it go, my love.

Kate leans her head on her Grandmother's lap as she strokes
her hair.

38 INT. AIRPLANE - MORNING

Kate leans against the window, her eyes open and close, she
dozes off to sleep. She dreams of Elfreda again.

39 EXT. WOODS, 1870

Elfreda's long dark hair flows as she gets up off the ground
and walks away through the woods, her wounds disappear in the
morning light and she starts to run without scars or injury.

She runs faster and faster through the woods.

40 INT. CLASSROOM - DAY

ZARA gives her lecture. Kate shows up towards the end of class and slips in to the back row, just back from her trip.

ZARA

The manosphere stretches from anti-feminism remarks in a newspaper column to extreme misogyny.

SIMONE

The civil rights movement alienated Southern racists.

ZARA

As Chomsky would say, the Nixon team pretty openly said, "We can pick up votes by being racist."

HEATHER

Is he still alive? Chomsky?

SIMONE

Chomsky is always alive. And Nixon is always dead. And the patriarchy is now white women in skirts.

HEATHER

Let's hope the Republican wives are too old to have kids.

Zara eyes Kate entering the back of the lecture hall. Kate takes a seat at the back of the class.

ZARA

Our students outweigh us again, Kate...

Zara walks to the back and Kate and her walk out to the hallway.

41 INT. UNIVERSITY HALLWAY - DAY

Kate sees Lux as she scurries through the door, but she's barely visible, as they get closer.

ZARA

Who's that?

KATE

The woman I met and took out to dinner.

Kate rushes through the door and tries to catch up to her, but she's gone. Kate walks on ahead up over the stairs to her next class.

MOMENTS LATER:

42 INT. UNIVERSITY COFFEE SHOP - DAY

Zara rounds the corner of the coffee shop, her head down, scans her notes. She bangs directly into Lux without realizing it.

Lux moves closer to stand directly in front of Zara, as if to block her. Zara is startled at first.

ZARA

So, that was *you*, I saw run out.

LUX

I haven't seen *you* around the shelter?

ZARA

So you're who Kate is helping out?

LUX

She's not helping *me*.

ZARA

You don't have to be there - at the shelter.

LUX

You sent your boss to rescue me?

ZARA

I had nothing to do with it.

LUX

She saved you?

ZARA

Nobody gets saved.

LUX

What's she get in return?

ZARA

Nothing. She wants nothing.

LUX

So, that's it then. This is your institution of choice.

ZARA

Being in a shelter wasn't a choice for me.

LUX

So you've told Kate, then?

ZARA

There's no reason. I work for her now.

LUX

She doesn't need to know your past? That you were a victim, like the women she writes about.

ZARA

We all heal in different ways. I don't need for people to know my past.

LUX

And that includes me?

Students start to gather around in the coffee shop and the space is crowded. Lux lets students slip in between herself and Zara and she quickly leaves. Zara looks vacantly off into the crowded room, but Lux is nowhere to be seen.

43 INT. BOSTON RESTAURANT - EVENING

Kate and Zara have dinner near the window in the restaurant. They've ordered and the meal has arrived.

KATE

This is nice. It's about time we did this. I work you too hard. Cooped up in that office.

ZARA

You mean 'cause we have a tea kettle, blankets and a laundry basket at work, I should worry?

KATE

I guess it's all consuming.

ZARA

There's a lot to worry about. You know women don't have to be on the street to be murdered.

KATE

True.

ZARA

Sometimes the worst guy is the one
who tucks you in at night in the
fanciest home.

KATE

Including professors. Arrogant pricks.

ZARA

All men are on the hit list, huh?

KATE

I hope you're dating a good guy.

ZARA

First off, you'd have to hope I'm
dating a dude to wish that.

Kate is completely humiliated.

KATE

So much for my feminist mantra. Fuck,
I have no idea why I assumed.

ZARA

We'll blame it on your Grandma's
Catholic ways and let you off the
hook.

KATE

You're kinder than I deserve. You
should just say, fuck you, to make
me feel better.

Zara catches the eye of Lux walking along outside in the other
direction behind Kate's head and out of sight from Kate's
view. Lux makes kissing faces and pushes her two mitten covered
hands together like puppets smooching and kissing. Zara catches
Lux's eye but tries to keep a poker face, not to draw attention
to Lux behind Kate.

ZARA

At least we don't gossip.

KATE

If we start to gossip that would be
trouble. I'll get this.

Kate picks up the cheque.

44 EXT. CITY STREET - EVENING

Kate and Zara start to walk out of the restaurant and past
homeless people who lie in the street.

Zara is nervous at first and thinks Lux lurks around the corner, but she is long gone.

They take a side street that is remote but still in city center. A young woman walks on her own and crosses the street when a man walks toward her. She takes out her phone and pretends to walk up to a house door as a car goes by. Another woman starts to walk on the road near the curb, to steer clear of the dark bushes.

Kate and Zara look to each other and immediately know each move the women are making and why.

KATE

Do you think men know all our habits to 'try' and keep us safe.

ZARA

Walk out the wrong exit from a subway, then duck back in to go home in the right direction.

KATE

Work extra hours at the library so you can walk down the staircase with someone at night.

ZARA

We found one plus, all those extra hours at the library made you a professor.

KATE

Fuck, such a colossal waste of time this dance around men's violence.

ZARA

We could have restored clean water for 3rd world countries by now.

KATE

I really didn't think I would see us get less rights as women in my lifetime and I was only born in the 80's.

ZARA

Isn't your generation responsible for all this misogynistic gansta shit.

KATE

Hey, I'm only ten years older than you.

ZARA

A lot can go wrong in ten years.
Remember that year we let a Reality
TV star run for president.

KATE

And the same year Handmaids took
over the courtrooms.

ZARA

Margaret Atwood could be a little
less right.

KATE

*A word after a word after a word is
power.*

ZARA

*Don't let the bastards grind you
down.*

KATE

That sounds more like Eminem.

ZARA

'White America' is not quite the
same as Time Magazine suggesting the
word "feminist" be banned.

KATE

Poof. Gone.

Zara and Kate arrive at the front door to her apartment
building.

ZARA

Are you sure you're okay walking?

KATE

My condo is just one more block.
I'll text when I get in.

45 INT. ZARA'S APARTMENT - EVENING

Zara opens the front door of her apartment, as she turns the
key she can see the door isn't locked. Cautiously she stands
back, kicks opens the door, but doesn't enter. From the doorway
she can see that Lux sits at her kitchen table with candles
lit in the dark.

She has poured a glass of wine and is in Zara's bathrobe.

LUX

I showered. Hope you don't mind.

ZARA

A little late now.

LUX

I thought I'd give you some hands on research.

ZARA

That part of our relationship is over.

LUX

You afraid if you touch the other side, you'll go back to the other side.

ZARA

I wasn't very good at being an addict.

LUX

Most of us aren't.

ZARA

You seem clean- cleaner.

LUX

Some folks just do drugs because we like drugs, you know.

ZARA

Is it too early to ask if it's for good.

LUX

You gave up asking I believe when you left.

ZARA

Hard place to look back.

LUX

You just didn't look back.

ZARA

I landed there 'cause I was almost beaten to death.

LUX

You didn't choose us 'cause your husband beat you.

ZARA

I know.

ZARA (CONT'D)

I couldn't choose us, if it meant
not making it. I had to make it.

Lux gets up to walk towards Zara intimately. She is radiant
and strong in the candlelight.

LUX

And now that you've made it ...

Lux leans in to kiss Zara and they make out.

46 INT. OFFICE EMERSON UNIVERSITY - MORNING

Kate comes back to her office to find Zara face and eyes into
her paperwork.

KATE

How did class go?

ZARA

Let's see we covered manosphere,
misogyny, and why black women support
feminism.

KATE

You must be a fast talker. Why do
black women support feminism?

ZARA

Black women don't support feminism.
We support black feminism.

KATE

It's time you devise your lesson
plan then.

ZARA

Oh it's in there. Black feminism
upholds that black women give rise
to a particular understanding of
their position in relation to sexism,
class oppression, and racism. Each
concept-being black, being female-
should be considered independently
while knowing that our identities
reinforce one another.

KATE

I sure hope that's *all* going to happen
today.

ZARA

Not yet, give me 'til lunchtime. I
just poured my first coffee.

KATE

If anyone can. You can.

47 INT. UNIVERSITY HALLWAY - DAY

Kate and Zara hear a thunderous parade in the University hallway. There is a rally en masse, a women's rally. Placards and students and people from the street.

WOMEN CHANTING

Stop the rape! Stop them now...

WOMEN CHANTING (CONT'D)

Stop the killing!

Women carry placards #Womensrightsarehumanrights.

KATE

Another young girl raped in the stairwell.

ZARA

All over the internet, the video, a badge of fucking honour.

KATE

Might as well be in the classroom.
Fuck. Fuck. Fuck.

The rally is mainly university students but more women file in that look weathered and have been on the streets.

WOMEN CHANTING

Stop the rapes. Work. School. In the streets. No more! No more!

The group of women pass by and at the end Kate notices Lux and then Zara also catches her eye. Kate summons Lux over and introduces Lux to Zara, not knowing they have a relationship.

KATE

I knew we would get you in this school one way or another.

LUX

You think it's safer in here. One of the street kids found the phone. It can be traced.

KATE

Zara, this is Lux. The woman I told you I met for dinner one night.

Zara and Lux play it cool. Lux is coy and Kate just takes their interaction as flirtatious.

ZARA

This march is great.

LUX

I always try to do what's right.

ZARA

Another horrific crime.

Lux smiles to Zara in a very personal way.

LUX

I thought you scholarly types said women could make a difference in here.

Kate picks up on their connection.

KATE

Is Zara trying to persuade you to go to school, too? You're getting it from all sides.

LUX

I'm getting it from all sides that's right. Motherfuckers to the right and the left of me.

ZARA

They have to find that bastard.

LUX

I'd say bastards.

KATE

Only to watch him get a suspension if we fight for it. This fucking administration.

LUX

You're the administration.

ZARA

It's not that easy to fight from the inside.

LUX

Can't help you. I'm not on the inside, now am I?

Lux does a dance and sways and walks backward as she turns to catch up with the rally.

KATE

She's a hard one to crack, that girl.

ZARA

She knows exactly what she's doing.
Trust me.

48 EXT. BOSTON CITY STREET - DAY

Lux and the group continue into the street with the rally.
Lux sticks with the crowd of women from the shelter.

LOIS

You seem pretty close with those
'Prof Snobs'.

LUX

Not really. Just wasting time
chatting.

LOIS

You're just doing research like them,
I bet. You don't have to be here.

LUX

If you ask 'members' of society,
none of us have to be here.

Lux makes a quick right off the main street up an alley towards
a hanging fire escape ladder.

LOIS

Where are you headed?

LUX

Becoming a member of society, living
the dream.

Lux skips with a spring in her gait. Her downtrodden clothes
are the only sign she is not on top of the world. LOIS (32),
can see that Lux is headed for trouble and headed to where a
drug dealer is squatting.

LOIS

Lux, don't do it. You don't need it.

LUX

Not about need, my friend. I want
it.

Lois walks on looking defeated.

49 INT. DRUG DEALER TRAP HOUSE - EVENING

Lux climbs the metal stairs and crawls into the window,
excited, like a child going to a circus. The space inside is
beyond decrepit. There are bodies strewn across the halls and
in corners.

Wailing noises come from the rooms and desperate sounds of sex from those who are conscious. Lux is barely in through the window and the only sign of real life is a group of 3 men, THUGS, who come up the steps inside and have arranged to meet Lux. This scene is shot in SILHOUETTE with only AUDIO playing over the footage.

THUG 1

There she is. The infamous Lux.

THUG 2

Larger than life.

THUG 1

But not larger than *our* life.

LUX

So, you have what we agreed on?

THUG 1

Did we agree on something for our good friend, Lux.

THUG 2

We did.

THUG 1

Let's give this upper class bitch, what she came for.

THUGS push Lux in an empty and scum infested room. In DARK SILHOUETTE without vivid detail. The men assault and have their way with Lux, and beat her within a breath of her life. SOUNDTRACK is raw and visceral and reveals the horror of the attack.

50 INT. OFFICE EMERSON UNIVERSITY - NIGHT

Kate and Zara work late. Both look wiped and hang over stacks of books. Zara's cell phone rings, it's the hospital. She's the contact number for Lux with the shelter. Zara listens while Kate looks on and realizes the seriousness of the call.

ZARA

It's Lux. She's in hospital. It's bad.

KATE

Let's go.

51 INT. HOSPITAL - NIGHT

Kate sits down just outside the hospital room door. Zara walks in cautiously to Lux. Zara sits on Lux's bedside and puts her hand on her shoulder, and prays for Lux to come to.

Slowly, Lux's eyes open up.

LUX
This is what it takes to get you by
my bedside.

ZARA
You don't miss a beat.

Zara streams tears.

LUX
I'm sorry.

ZARA
It's my fault. I should've been there
for you.

LUX
There's no *me* left.

ZARA
Lux, you're here. You are here.

52 INT. HOSPITAL HALLWAY - NIGHT

Kate sits outside Lux's room. A very distinguished Man SENATOR RAMOS (52) starts to walk by Kate. She recognizes him from TV.

SENATOR RAMOS
Did she make it this time?

KATE
It's bad. They're keeping a close
watch on her.

SENATOR RAMOS
That girl tests the good Lords
patience.

KATE
If the Lord is as good as you say,
I'm sure he'll make time for Lux.

SENATOR RAMOS
Do you work at the shelter?

KATE
No. Do I recognize you from TV Senator
Ramos?

SENATOR RAMOS
Not here, you don't. I'm Lux's father.

KATE

Sorry about Lux, we're worried. My colleague Zara is in with her now.

SENATOR RAMOS

Colleague. If it's the same Zara, they've shared a mattress and needles for years. This is not my first near death call...

Kate tries to pretend she knows about Zara and Lux.

Zara comes out of the room completely emotional and shaken by Lux's condition. Zara doesn't have time to collect herself, and she is face to face with Lux's father.

ZARA

Mr. Ramos.

SENATOR RAMOS

Zara. I was just speaking with your colleague.

ZARA

It's bad Mr. Ramos.

SENATOR RAMOS

You left her behind for the wolves.

ZARA

I tried, Sir.

SENATOR RAMOS

Not hard enough.

He pushes through the door to Lux's room.

53 INT. ZARA'S APARTMENT - MORNING

Kate has come to check in on Zara. She has brought her coffee.

ZARA

He's right. I didn't try hard enough.

KATE

What could you do?

ZARA

She was there for me, I was flung out of a car onto to the shelter steps covered in blood, the hair barely attached to my head.

KATE

Fuck, Zara. You never said.

ZARA

What's there to say. He was my husband. Not like he was a wanted criminal.

KATE

And you never pressed charges.

ZARA

No. Skipped right over that and went straight for heroine. That's how Lux and I got started, and then it was more than that.

KATE

You loved her.

ZARA

Still do. But you don't leave someone you love behind. Not in that living hell.

KATE

You tried.

ZARA

Tried. And tried and tried. Then I came to school, took a course, got to take another, then a degree, then your past is less and you don't even know who that person was anymore.

KATE

Did you see her after?

ZARA

After you started bringing Lux around. She came here the other night. We spent the night together.

KATE

Zara. I'm sorry.

ZARA

He's right. Didn't try hard enough. She saved me and I fed her to the wolves.

Zara breaks down in tears. Kate holds Zara and tries to console her.

54 INT. HOSPITAL - DAY

Kate and Zara walk into the hospital room. Lux is recovering somewhat, her face is healing and she still has a broken arm

and half cast on her leg. There are two police officers at the end of Lux's bed, who finish up their report and leave as Kate and Zara walk in.

ZARA

What did they say?

LUX

You got what you deserve, in their new politically correct voice.

KATE

Can your father help, put pressure on them.

LUX

You didn't fill her in. My father is practically why I'm an addict.

KATE

Conservative.

LUX

Religious bootcamp was taken literally for the dear Senator.

ZARA

Fuck. You being in there with those fucking monsters kills me.

LUX

Monsters don't hide.

Zara holds Lux again and Kate notices they need time and gets ready to leave.

KATE

I'll leave you two alone. I can drop over food to your place, for you both. Same code?

LUX

We're a we all of a sudden?

ZARA

She's right. I want you to come stay with me.

LUX

I have been broken to shit for the last time. I do need you.

ZARA

I'm here.

KATE

Anything I can do. I will.

LUX

Just keep me out of that murder mystery. Got it.

KATE

Fair.

55 INT. ZARA'S APARTMENT - DAY

Zara grabs her things to go to class at the University. Lux is with crutches, dressed, her arm in a sling. Zara goes around the apartment and makes sure Lux has everything she needs, TV remote, phone, coffee.

LUX

I'm not an invalid.

Zara gives an evil eye.

ZARA

You know how the security works. You have to buzz anyone in, you can see them at the front. The counsellors are coming by, one from NA, trauma specialist, and a case worker from social assistance.

LUX

House calls? Is that 'cause of you and Kate or does someone care I was almost left for dead.

ZARA

It was fucking bad, Lux. I think the system may be catching on.

LUX

I always said social assistance was a sign of failure. Not sure what I saw as successful.

ZARA

(leans in to kiss Lux)
Living is succeeding. That's what we were doing. One day...

LUX

At a time. Got it.
(looks at a text on her phone)
Fuck the Senator wants to come by.

ZARA

He was at the hospital. Maybe it's time to give him a chance.

LUX

Nothing more sobering than Dad.

ZARA

Use the security camera... okay?

LUX

Got it.

Zara blows a kiss good-bye to Lux. She races down the stairs and off to work at the University.

56 INT. OFFICE EMERSON UNIVERSITY - DAY

Kate is in her office. As she hears Zara walk towards the door she swings around in her chair abruptly.

KATE

I dropped some food.

ZARA

We got it, thanks.

KATE

How is she?

ZARA

Holding on. She wants to get sober. It's a tall order.

KATE

I've been so worried. And the two of you?

ZARA

Are Lux and I together now, 'cause of you? It somehow became a blur.

KATE

And the counsellors?

ZARA

On their way over, as well as her Dad.

KATE

Senator Ramos?

ZARA

He's done quite the number on Lux growing up. He motioned the abortion by parental consent clause because of Lux's teenage pregnancy.

KATE

For fuck sakes.

ZARA

I messaged the therapist to be there for her after he's gone.

KATE

Do you think she'll get through?

ZARA

I may be fooling myself, but I do. I think this time she'll make it.

KATE

She will, with you.

ZARA

Who's up today?

KATE

I can head class if it's too much.

ZARA

A class about gender politics is just what I need.

KATE

I have to head back to Newfoundland. Will you be okay?

ZARA

We will. You've done so much.

Zara gives Kate a hug.

57 EXT. ZARA'S APARTMENT STAIRCASE - LATE AFTERNOON

Zara rushes up over the stairs and runs directly into Lux's father Senator Ramos leaving the apartment.

ZARA

I thought you'd be gone already.

SENATOR RAMOS

I waited for the social workers to be done.

ZARA

You haven't upset her, I hope.

SENATOR RAMOS

I offered money.

ZARA

Not what she needs.

SENATOR RAMOS

She said. She's choosing this lifestyle?

ZARA

And what lifestyle do you mean, the drugs, the abuse, *me*. Or all of it?

SENATOR RAMOS

She needs a way out, Zara. It seems you've cleaned up your act.

ZARA

You may not remember, my act was my husband slamming my head. And your daughter took care of me. I owe her everything.

SENATOR RAMOS

I don't approve of you two together, or even understand it. But if you can keep each other off the street, that's enough. And the offer for money still stands.

ZARA

How much does it cost for you to try and understand?

SENATOR RAMOS

That's what Lux said. Maybe you're meant to be together.

ZARA

Maybe.

Senator Ramos continues down over the stairs. Zara cautiously enters the apartment. Lux is at the table, two placemats are set, candles are lit. There is a box of cheerios on the table.

LUX

Come join me.

ZARA

Hell of a day?

LUX

Hell of a big fucking day? I spent all day making dinner, too.

ZARA

The milk jug is a nice touch.

Zara puts her hand on Lux's.

LUX

Cereal for supper is a good sign.

ZARA

I know.

58 INT. AIRPLANE - EVENING, PRESENT DAY

Kate is on a plane to Newfoundland. Close up of her with her head resting and leaning on the window. She is deep in thought.

59 EXT. WOODED AREA - MORNING

ON SCREEN: HARBOUR GRACE, 1870

INTERCUT with their buggy ride through town is footage of the crime scene. The murderer bleeds out the victim. Elfreda's feet are elevated and her head left sunken below in the bushes. NARRATOR original text from Express newspaper 1870.

NARRATOR

Having waited until the blood had poured from her body, to fully satisfy himself that life was extinct, he drew her body to the opposite side of the road, and there behind a large stone he left it.

60 INT. GRANDMOTHER'S HOME - DAY

ON SCREEN: HARBOUR GRACE, PRESENT DAY

Francis (81) and Kate (36) sit at the table for tea.

FRANCIS

You were only ten when your mother and father were killed.

KATE

And you've been pouring my tea every since.

FRANCIS

I had to catch up quick to raise a feisty young child like yourself.

KATE
I should've stayed.

FRANCIS
You took after your mother, you wanted school and that was that.

KATE
I didn't give you a say?

FRANCIS
You've made something of yourself. A professor. Dr.Kate.

KATE
For what's good its done.

FRANCIS
If I'd known you would leave I'd made you work at the fish plant.

KATE
I'd probably be better off, can't say this book is going anywhere.

FRANCIS
It'll come to you. Why don't you take a walk around the town. I'll have supper on for you when you get back.

61 EXT. WOODS, HARBOUR GRACE - PRESENT DAY

Kate takes a long walk, at first she just hikes. She knows every nook and cranny, every square inch of woods and exactly what rock that Elfreda was killed by. The rock is marked now with a bigger sign, as if it's a draw for tourists.

She walks through the woods past the rock going through the motions as she has done many times and then continues on up over the hill outside in the schoolyard.

62 INT. HARBOUR GRACE MUSEUM - DAY

Kate continues to walk through town, along the road and stops into the museum, where the Museum Guide, TORI (16), cheerfully greets her.

TORI
Hello again, Kate.

KATE
Nice day.

TORI

Back for more research.

KATE

You know me too well.

TORI

The coin purse is still on display.

I kept an eye out for the letter you mentioned, and asked around but nothing came up.

The Museum Guide's boyfriend comes in and she is distracted, they laugh and carry on and hang out closer to the back door.

Wind blows through the museum and Kate takes the beaded coin purse from the display case. Kate holds the coin purse tight in the palms of her hands knowing it is the last thing Elfreda held.

She holds it as if by her will alone she can make the man suffer who horrifically slaughtered Elfreda.

63 EXT. WOODS - NIGHT

NARRATOR voice plays over footage of the murder scene. Elfreda stands erect walking through the trees, translucent, and powerful. Excerpt from 1870 Express newspaper.

NARRATOR

The head wounds alone were sufficient to destroy life. He drags the body into the road--and there he cut the throat across from ear to ear - right back to the spine and as if intent on severing the head.

NARRATOR (CONT'D)

The spine at the right end of the wound is marked by five distinct cuts of a sharp instrument.

64 INT. MANSION TEA ROOM - EVENING

ON SCREEN: HARBOUR GRACE, 1870

CONST.JAMES FUREY (28), distracted, rushes up the path as he brushes off his clothes. He is more casual in his uniform than expected for a date in the mansion tea room.

SALLY (21) is pleased that she and JAMES will have a romantic setting for their first real social engagement.

SALLY

I don't think I would be able to do what you do. Having to remove Elfreda's body from the woods and see what was done to her would never leave my mind.

CONST. FUREY

It's different when you don't know the victim. It's hard to talk to family and friends, such as you.

SALLY

You never met Elfreda?

JAMES

No. I can't imagine what you're going through.

Sally reaches out and holds his hand. James knows it's too soon, but Sally has won his heart.

Interrupted, CONST.FUREY hears the town bell for fire and police to be summoned.

SALLY

That's an alert.

JAMES

(shows less surprise)

I have to go. That alarm is for police, too.

FUREY rushes to the door.

65 EXT. THOMAS GUY'S FATHER'S HOUSE - NIGHT, 1870

CONST. FUREY

Did they get out alright, Sir?

CHIEF MITCHELL

Well, they got out.

CONST. WARD

What happened?

CHIEF MITCHELL

Smoke from the backhouse. They went to investigate but were beaten back by flames.

CONST. WARD

Was there kerosene or a lantern?

CHIEF MITCHELL
There was a pile of splits out in
the backhouse to dry. That's it.

CONST. FUREY
Are you saying that somebody
intentionally burned them out?

CHIEF MITCHELL
It's very suspicious.

CONST. WARD
I saw some men rush over the hillside.
There's no doubt Thomas has to pay.
But it's awful to do this to his
parents.

CHIEF MITCHELL
We'll head over the hillside.

CONST. FUREY
You're sure Const. Ward?

CONST. WARD
They head over the hill when we
arrived.

CHIEF MITCHELL
I'm sure his right.

CONST. FUREY
Hard to get used to a small town.
Everyone's a hero.

PRESENT DAY:

66 INT. AIRPLANE - MORNING

Kate hears her own Grandma's voice in her dream as they talk
while they have a cup of tea.

KATE
I try to save her all the time- in
my dreams. I can't stop thinking
about her.

GRANDMOTHER
That's not dreaming. Dreaming is
hope. Trying to save a murdered woman
is poison.

KATE
I should stop trying?

GRANDMOTHER

Trying to save Elfreda, will eat you
alive.

KATE

They're still so many women ...

67 EXT. WOODS- NIGHT

ON SCREEN: HARBOUR GRACE, 1870

NARRATOR voice plays over footage of the murder scene. Elfreda stands erect walking through the trees, translucent, and powerful. Excerpt from 1870 Express newspaper.

NARRATOR

Every face one meets bespeaks a
saddened spirit; every sound has a
tone of melancholy; and every eye
reflects the deep sorrow, or the
longing aspiration that justice shall
be satisfied.

NARRATOR (CONT'D)

"In the midst of life we are in death.
Nothing should be left undone publicly
or privately, to discover the
murderer. Justice would best be
satisfied were the regular process
of trial then to be executed on the
spot where he so brutally murdered
his innocent victim. Notorious in
his deed of savagery.

DREAM SEQUENCE:

68 EXT. GRASSY FIELD, HARBOUR GRACE - DAY

In a big grassy meadow Kate lies down, rests, but as always
Elfreda is not far from her thoughts. With the voices of young
children on the playground in the background, Kate lies there.

69 EXT. SCHOOLHOUSE IN A FIELD - DAY

Elfreda (16) has freed herself from the murder site and has
started to run through the tall trees in the woods as far and
as fast as she can.

KATE (V.O.)

You don't have to die.

ELFREDA (V.O.)

(breathing heavy from
running)

KATE (V.O.)
Why does he hurt you?

ELFREDA (V.O.)
(breathing heavy from
running)

KATE (V.O.)
Breathe, Elfreda. Breathe.

70 EXT. GRASSY FIELD - DAY

Kate continues her dream. All the schoolgirls run out of the school into the field. They run free and don't stop. Underneath there is the sound of school bells and the sound of school children from that shakes Kate awake from her dream.

71 EXT. PIKE HOME - DAY

ON SCREEN: HARBOUR GRACE, 1870

Const. Furey goes to see the Pike family. Edward Pike doesn't see him approach and there is a surprise on his face when he opens the door.

CONST. FUREY
Good day, Mr. Pike. I want to drop
something off to you both.

EDWARD
(to Marie)
We have a visitor.

The kitchen is warm and cozy. An indoor clothesline stretches across the kitchen with clothes hanging up.

MARIE
Good day. Please sit.

Edward looks at Furey with curiosity.

EDWARD
You mentioned you've something you
want to give us.

Furey reaches into his pocket and takes out the pink coin purse which was found at the murder scene.

CONST. FUREY
It's no longer necessary for us to
have this in our possession.

MARIE
Elfreda's little purse. Thank you so
much for returning it to us.

CONST. FUREY
Are you getting by?

MARIE
Not too good, I'm afraid. Our family
has been driven apart.

EDWARD
Joseph went to Boston.

CONST. FUREY
He can have a fresh start?

EDWARD
Joseph is unsure if Thomas is the
one who murdered Elfreda?

CONST. FUREY
What causes him to question it?

EDWARD
He says Elfreda had someone watching
her and was unsure who it was?

CONST. FUREY
That's odd, maybe an admirer?

MARIE
And now we'll never know.

CONST. FUREY
Evidence pointed to Thomas, but it's
hard to know.

EDWARD
You and your men did what you could,
I suppose.

MARIE
We'll never move on, we'll barely
just get by.

CONST. FUREY
It's a closed case, I believe. I'm
sorry Mrs. Pike.

EDWARD
And Elfreda's killer?

CONST. FUREY
We'll give our final reports to Chief
Mitchell this week.

Const. Furey motions to the doorway, slows down as he sees a
young woman's, Elfreda's coat, in the porch.

He passes his hand along the sleeve, before the Pike's come to the door to say good- bye. Startled as they draw near him, he takes his hat off and tips it in respect. Furey walks back over the hill home, as he looks off into the woods to the scene of the crime.

72 INT. JAMES AND SALLY FUREY'S HOUSE, ST. JOHN'S, 1880 - DAY
TEN YEARS AFTER ELFREDA'S MURDER, 1880.

Head Constable James Furey and Sally Taylor are married and live in a colonial style house in St. John's, James has risen to the rank of Sergeant. Sally and James enjoy their social life and have two small sons. The house is pristine, not a speck of dust to be found.

SALLY

Are you ready for church dear? The children are dressed and outside.

JAMES

I don't think I'll be able to attend this morning. My stomach is feeling ill.

SALLY

Not from something I've cooked, I hope?

JAMES

Certainly not. Life with you is fit for a king.

(he reaches into his pocket and pulls out some money)

SALLY

Well, if this is our donation, the Reverend may not want you back in church again.

JAMES

Charity is for more than church walls and there are many who struggle in this town.

SALLY

You're generous and always think of others. I'll send your regrets to the Reverend.

(she leans in and kisses James on the cheek)

JAMES

I'll curl up with a book in the study.

Sally walks out to join the children and go to church. James goes to the front window and watches them leave the yard, he peers through the blinds.

CLOSE UP pan of James as he walks through the home, objects are ornate and in perfect order. Medals on the wall to Sergeant Furey for his years of service.

James goes to his study. Continues to run his hand over his collections as if in a museum, toy military statuettes, animals teeth, a knife collection on the wall shimmers in the light.

James opens a closet with many of his uniforms in tact, it ranges from dress wear to police uniforms. He runs his hand through the clothes until he holds a uniform that is older and covered in a garment bag. In the side pocket is a button that matches the British Lad Brigade uniform. He takes the button in his hand and lies on the day bed to fall asleep.

He dreams of the fire of Thomas parent's house. James is stumbling in the shed and covers rags with gasoline and ignites the flame and leaves quickly through the back, as the fire inflames the shed and spreads to the house.

CUT TO:

73 INT. POLICE STATION, ST. JOHN'S, 1920

CONST. PETER WARD(75), looks at the BOSTON GLOBE paper at the Police Station in St. John's: *'Thomas Guy seeks justice for unsolved Newfoundland murder case now over 50 years old'*. He speaks with, MARY (48), who sits behind the desk.

CONST. WARD

Thomas is alive?

MARY

All caught up on your weekly newspapers, Const. Ward?

CONST. WARD

(stammers, shaken)

It's just Peter, now Mary, I've been retired for sometime.

MARY

As they say once a cop always a cop.

CONST. WARD

Some truth to that, I suppose. Is Sergeant Furey still at the same house in town?

MARY

Oh yes, he still has us send his mail to the post from here. He is sick thou. I believe close to his death.

74 INT. JAMES AND SALLY HOUSE, ST. JOHN'S, 1920

Const. Ward goes to Sergeant Furey's house and knocks several times. He carries the newspaper under his arm. James Furey's wife, Sally, answers the door and is startled to see Peter for the first time since Harbour Grace.

SALLY

Const. Ward?

CONST. WARD

I heard of James' condition, and I thought to look in on him.

SALLY

He isn't well. He's weaker as the days go by.

CONST. WARD

I won't stay long.

SALLY

Want me to take your coat for you?

CONST. WARD

No, I won't be long.

She leads him down the hall, opens a door to peek in.

SALLY

He's awake. Const. Ward here to see you.

Furey(85) is old and frail, and looks to Ward(75) with suspicion. Months of being bedridden has taken its toll on his appearance. He reaches for his glasses on the bedside table.

SALLY (CONT'D)

I'll excuse myself.

JAMES

I thought you may visit.

PETER

Have you read the paper Sergeant Furey? It seems Thomas is alive.

JAMES
I'll save you the trouble.

PETER
You knew Thomas was alive?

JAMES
Open the top drawer and you'll find
an addressed letter. I'll be dead
before you convict anyone.

Peter opens the letter in care of the Harbour Grace postmaster.

PETER
(studies the letter
in disbelief)

JAMES
If you wait until tomorrow, the people
will have their convicted killer.

PETER
(letter still in hand)
Why?

JAMES
I knew best.

PETER
She resisted you?

JAMES
She tempted me Peter. You know.

PETER
No, I don't know. You're meant to
protect.

JAMES
She rejected me. Cast me aside. People
would think I was nobody. A fool. I
had to show them. I sacrificed her
from evil.

PETER
From your evil?!
(shaking in pain)
I should've known.

JAMES
There was no way to know. I made
sure of it. I'm notorious. Don't you
see. They'll remember me.

PETER

I was a good cop.

JAMES

You were a good cop. And I was a good husband. But goodness is not in all of us.

Peter goes over to the drawer as if to return the envelope and put it back inside, but he takes the letter and slips it into his coat pocket instead. As he is leaving he turns back toward Sergeant Furey in scorn.

75 INT. POLICE STATION, ST. JOHN'S, 1920

Const. Peter Ward walks in and hands Mary the letter.

CONST. WARD

Sergeant Furey gave me this letter. Can you post it to Thomas Guy in Boston. I believe it's the answer he's been waiting for.

MARY

And a copy to Harbour Grace?

CONST. WARD

Not necessary. Evening Mary.

Const. Ward heads out tipping his hat.

76 INT. CLASSROOM - PRESENT DAY

ZARA

I would like to remind you of the launch of Kate's book *Elfreda*, tonight. It's already received great reviews. You're all welcome and there'll be a reception.

77 INT. BOOK LAUNCH - EVENING

It's Kate's book launch for her book *Elfreda*. Crowded room, reception and space are very elegant. Press and poster banners are on display to promote the book. Zara and Lux are there together, holding each other.

Kate, Zara, and Lux are there with students lining the walls and the room is filled for the book launch.

Kate's grandmother is in the audience and Kate becomes emotional thanking her.

KATE

They looked for Elfreda's killer.
The records claimed the case was
closed. A young woman was killed.
Justice was denied. A young woman's
life denied.

KATE (CONT'D)

50 years later in 1920, Constable
Furey, investigator of Elfreda's
murder...

ZARA

She found the letter...

KATE

Writes a letter from his deathbed to
the citizens of Harbour Grace
confessing to the murder of the young
16-year-old Elfreda... "I killed
her. ... I killed her. And you never
suspect.

KATE (CONT'D)

You never suspect. A woman's life
denied. Justice denied.

KATE (CONT'D)

Suspect. We doubt the genuineness of
women. Doubt the truth of ...Women.

KATE (CONT'D)

Elfreda...*Remember her name, her
name is Elfreda...*

KATE (CONT'D)

Thank you Emerson University, my
assistant Zara and my students...

(catches the eye of
her Grandmother in
disbelief)

And my grandmother.

78 EXT. SCHOOLHOUSE IN A FIELD - DAY, 1870

Schoolgirl children run out of the schoolhouse doors into a wide open field. They run free and don't stop. Underneath there is the sound of school bells and the sound of young girls voices blaring strong and bold. Elfreda runs far in front leading the young girls. They are full of courage and promise, ready to take on the world.

79 INT. CLASSROOM - DAY

LUX (40) is a professor in front of the class and is strong and confident. Kate (56) and Zara (46) sit at the back of the classroom.

Lux shows film clips of men politicians speaking against women's rights and then footage of women's marches and rallies in North America. Women's voices becoming stronger and stronger at the rallies.

80 INT. CLASSROOM- DAY

Kate and Zara sit back-on in a silhouette in the lecture hall chairs looking toward Lux.

KATE

See sometimes the stars do align.

ZARA

Oh, you mean when we mold the stars,
carve them from granite, and pour
sweat and blood to shape them.

KATE

Yea, and then push each one up into
the sky with almighty force and demon
like strength.

ZARA

So they line up perfectly and sparkle
for all women to see.

KATE/ZARA

(they laugh)

Yeah, just like that.

A sea of pink pussy hats float across the screen and are interwoven with Kate and Zara twirling in soft focus wearing pussy hats and dancing. The image of Elfreda walking tall and taller through the woods in a translucent image rises above the woods and into the sky.

THE END.