

SINS of a DAUGHTER

Screenplay

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FADE IN:

SUPER: "IRELAND 1895"

EXT. RIVERBANK - DAY

The discreet path beside the river's edge has many trees that provide a beautiful canopy, shade on a sun-drenched day.

A young girl, ESTELLE (17), jumps an old gate, follows the path that runs beside the river, stops by a riverbank and eyes the slow-flowing, cool water.

She is stunningly attractive, tall, long black hair past her waist, piercing green eyes, an air about her.

Without a care, she removes her flimsy clothing until she is NAKED, well endowed, walks slowly into the river then swims away from the shore.

She is NOT alone, a tall and large peasant farmer, an OAF (25), ogles her from behind a bush, fascinated.

He walks towards her clothes, squats, handles her clothing and fondles with care, unable to take his eyes off her.

The Oaf picks up a stone and throws it into the water near, her, ensures she turns to face, him.

OAF

Wot would yer do if a' took ya
clothes away?

She displays no fear, then with CONVICTION.

ESTELLE.

Curse you. Cast a spell.

OAF

Some says yer was a witch.

VOICE (O.S.)

Then believe what some says.
Push off, friend.

The Oaf turns, sees a young man, JOHN FLEMING (19), sit under a tree, a staff in his hands.

OAF
Who'll make me?

John gets to his feet, walks to confront the Oaf.

JOHN
The county quarterstaff champion
past two years.

The oaf looks him in the eye, steely, soon convinced this could truly be the county quarterstaff champion the past two years.

OAF
Bah, I don' fight boys.

Then pushes off, curses under his breath.

Estelle is intrigued by the tall, very handsome, dark-haired stranger - FLIRTS.

ESTELLE
Rescued, my knight in shining
armour. Champion past two years.

JOHN
I may have embellished.

ESTELLE
Indeed, you may have.

With a sly grin.

JOHN
What would you do if I took
your clothes, away?

She returns the grin, gleam in her eye.

ESTELLE
What is your name?

JOHN
Master John Fleming.

ESTELLE
Well, master John Fleming, I
would cast a spell.

JOHN

Don't believe in witches, nor
spells.

Her smile widens, a hint of mischief, their eyes LOCKED,
she slowly walks out of the water, onto the bank and
towards, him, naked, wet and GLORIOUS.

She stops when her face is an inch from his, eyes still
locked, then places her lips, and tongue, on his for a
lingering, sensual kiss.

Estelle pulls back, he appears stunned, DAZED, she has cast
her spell, he's smitten, she has his heart.

ESTELLE

...Estelle.

JOHN

You're an unusual girl, Estelle.

She gathers her clothes, puts them on, begins to walk the
way she came, stops at the gate, turns her head one last
time.

He is frozen on the spot, but the image of that smile is
forever embedded in his memory.

EXT. FOUR STOREY BUILDING - KILKENNY - DAY

SUPER: "KILKENNY, IRELAND 1910"

Overcast and gloomy, the sky is beset with dark clouds,
teetering on rain.

INT. OFFICE - KILKENNY - DAY

An expansive office, décor conservative, but refined, book
shelves on an entire wall, floor to ceiling.

HARLAND (50), sits in a leather chair, upright, both hands
clasped together, an expensive suit, devoid of a smile.

HENRY O'BRIEN (45), in his best suit, hat and hands on his
lap, is not where he wants to be.

HENRY

We are distant relatives of
the king.

HARLAND

No longer enough to call in
Royal Favours.

HENRY

My prospects, then?

HARLAND

I am sorry to say, rather grave.

HENRY

There is no alternative?

HARLAND

None.

HENRY

What shall I do?

HARLAND

You know what you have to do.

Henry stands, followed by Harland, they shake hands.

HENRY

Mr. Harland.

HARLAND

Mr. O'Brien

EXT. COBBLED STREET - KILKENNY - DAY

MARY (15), pretty, blonde hair, walks into the library, a
BELL rings as she opens the door.

INT. LIBRARY - DAY

She approaches the counter and confronts an older, austere
woman, the LIBRARIAN (60), no smile is forthcoming.

MARY

Morning, Ma'am.

The Librarian studies her, then a hint of a smile.

LIBRARIAN

Morning young Miss. Let me guess,
you would be needing the romance
section.

MARY

No, Ma'am.

LIBRARIAN

Ah, then it must be school work.
History? Art? I have an excellent
book on Homecraft. I do admire a
good and dutiful student.

The bell RINGS, another girl, HANNAH (15), enters and stops
by Mary's side.

She is tall, her hair dark, her features almost sultry, but
STRONG.

The Librarian's smile disappears, gives Hannah her stern,
vexed look, she is not pleased to see her.

She considers, then retrieves a newspaper from below the
counter and offers it to, Hannah, hand outstretched.

HANNAH

Thank you, Ma'am.

LIBRARIAN

I still strongly disapprove, Miss
O'Brien. Newspapers are for men to
read, not proper young ladies.

HANNAH

Thank you for sharing your wisdom,
Ma'am.

Hannah and Mary retreat to the most distant table and sit,
a stern look never leaves, them.

MARY

What's your fascination with
newspapers, Hannah?

HANNAH

It's a window to the world, Mary,
beyond Kilkenny. Life that extends
our borders. Excitement. Adventure,
a romance like we read in books.

MARY

You are such a dreamer.

HANNAH

No. I am someone with a dream.

MARY

It will be marriage, children,
home duties.

Hannah doesn't hear, she has her own excitement.

HANNAH

Mary, look, they plan to build the
greatest ocean liner the world has
ever seen. Here in Ireland. The RMS
Olympic. She sails to New York.

MARY

New York? Our life is Kilkenny.

Hannah

Why can't life be what we choose
it to be?

MARY

... Because women do not get to
choose.

INT. O'BRIEN COTTAGE - DAY

Henry enters his dimly lit home, head and shoulders down,
his wife, CHARLOTTE (40), conservative, waits for him in
the lounge, her mood sombre.

CHARLOTTE

What did he say?

Henry sits opposite her, hat in hand, both rest on his lap.

HENRY

Would you care to make a cup of
tea.

CHARLOTTE

What did he say?

Resigned.

HENRY

What you didn't want to hear.

EXT. O'BRIEN COTTAGE - DAY

The two girls stroll arm in arm, best friends.

MARY

I envy and pity you, Hannah
O'Brien.

HANNAH

Why is that?

MARY

Envy, because you wish to cross
vast oceans, see great cities of
the world. Pity? What could be more
crushing than dreams unrealized,
ultimately, mere fantasies.

They stop outside Hannah's home, then give each other a
hug.

HANNAH

No one knows what life has in store,
there are always surprises.

Both smile, Mary is off, a wave, Hannah enters her home.

INT. O'BRIEN COTTAGE - DAY

Hannah enters through the front door, surprised to see her
parents seated, a cup of tea in their hands.

HANNAH

Ma'ma, Pa'pa.

A gentle smile on her mother's face.

CHARLOTTE

Hannah, please sit down.

(then)

Darling, we need to discuss
a matter of great import.

Hannah complies, she looks from one to the other, becomes
concerned.

HANNAH

Is something amiss?

Charlotte looks at her husband, then back towards Hannah.

CHARLOTTE

Yes, darling, something is
amiss.

EXT. - CBD - CAIRO - DAY

Busy street, but one of the finer streets, tree lined, a
row of fine buildings, shops and offices abound.

INT. - FINE OFFICE - CAIRO - DAY

Doctor YOUSSEF BASHERE (45), enters his well appointed
surgery reception, acknowledges the NURSE with a nod, does
not acknowledge his waiting PATIENTS, all very formal.

DOCTOR'S OFFICE

He enters his office, two men, AHMED (40), his son, OMAR
(20), are seated patiently, both well heeled and well
attired.

Bashere sits in his French chair, aloof to their existence,
studies a file before he looks up.

AHMED

Have you given our proposal
your consideration, Doctor
Bashere?

BASHERE

(beat)

I have.

AHMED

Your conclusion?

BASHERE

I need to consult my wife.

AHMED

Surely the final decision lies
with you?

BASHERE

Surely it does. I always consult
my wife.

AHMED

Of course, there is no question,
when can we expect an answer?

BASHERE

...Seven days.

Ahmed and his son stand, shake hands with Bashere.

AHMED

Excellent. We will return in
seven days. Doctor Bashere.

BASHERE

Ahmed. Omar.

The father and son leave and close the door behind them,
Bashere sits, relaxes, chin rests in his left hand.

EXT. BASHERE HOME - CAIRO - DAY

Beautiful palatial home in a beautiful suburb near the Nile
river, a leafy street, established manicured gardens adorn
the courtyards.

IXT. BASHERE HOME - DAY

MARIAM BASHERE (40), ventures outside, makes a sweep of the
considerable grounds at the rear of her home, she confronts
her son, KHALED (10), playing with a friend.

MARIAM

Khaled, have you seen your
sister?

KHALED

No mother.

She continues to another wing of the house, her other son,
KARIM (12), is engaged in sport.

MOTHER

Karim, have you seen your
sister?

KARIM

No mother.

She ponders, realization, makes her way to another wing, waits a moment at the door, enters.

OFFICE

She finds her daughter, YASMIN (15), black hair, piercing eyes, behind a magnificent desk, immersed in the business ledgers.

Three CLERKS sit before her, none smile.

YASMIN

The farms appear especially profitable this month. The returns are excellent.

CLERK #1

Thank you, Miss Bashere.

YASMIN

However, there is an anomaly. One hundred and twenty seven payments were made. There are receipts for all but one.

CLERK #1

There must be a mistake?

YASMIN

Precisely. You will provide a receipt by this time tomorrow, or have it deducted from your stipend. This discrepancy ... shall be brought to my father's attention.

The Clerk #1 is horrified, she turns to the next.

YASMIN

The properties and rentals also have been especially profitable this month.

(beat)

The books are immaculate, you are to be congratulated. My father will be pleased.

The Clerk #2 cannot resist a smile of relief.

CLERK #2

Thank you, Miss Bashere, it is an honor to serve the good doctor and his family.

The Clerk #3 appears anxious as Yasmin opens a new ledger, peruses.

YASMIN

The books balance, the inventory does not.

(beat)

Father cannot risk his reputation as a medical practitioner if he has no medicine to prescribe.

CLERK #3

I will attend to this matter immediately.

YASMIN

You will not, I will attend to it. Your stipend will be deducted two days. One for me to purchase, one for my time wasted.

Yasmin notices her mother stand by the door.

YASMIN

Mother?

The meeting is over, to the Clerks.

YASMIN

You may leave.

Once they close the door.

MARIAM

I should have known I'd find you here.

YASMIN

Where else would I be? I have father's interests to protect.

MARIAM

That is why we employ staff.

YASMIN

Staff need to be watched, to ensure their trust. I am the eldest, it is my responsibility.

MARIAM

Future wives needs to understand and control household finances. Your father will be pleased.

YASMIN

I need to demonstrate to father, I am worthy of university. You said you would help me, mother.

MARIAM

Yasmin...

YASMIN

His medicines are very low, I will need to purchase more at market.

MARIAM

Darling, you are a pretty flower, you have no need for university.

YASMIN

Mother, I have no desire, or need to be a pretty flower, decoration or an ornament.

MARIAM

Cairo university is no place for young women, it is not acceptable.

YASMIN

Then persuade father, send me to Paris, where it is acceptable, I will not disappoint. Mother, he will listen to you, please.

MARIAM

I will have a word with him.

Youssef Bashere walks into the room.

BASHERE

My favorite females collude in my office. Do I sense a conspiracy?

Yasmin rushes to his left and a kiss on the cheek, Mariam the same to his right.

YASMIN

Your name was mentioned. Father, mother has some news to discuss.

BASHERE

Excellent, I also have some news to discuss, but with your mother first.

INT. O'BRIEN COTTAGE - KILKENNY - DAY

Hannah is seated opposite her parents, there is a measure of discomfort.

CHARLOTTE

Your father has been to the bank. It appears our investments have not been successful.

HANNAH

How unsuccessful?

CHARLOTTE

They are lost. We are in a dire position.

HANNAH

How dire?

CHARLOTTE

We lose everything, including the house, we face ruin, unless there is intervention.

HANNAH

Intervention by whom?

CHARLOTTE

Someone to assist us financially during this unfortunate circumstance.

HANNAH

Is there such a someone?

Her parents look at one another.

CHARLOTTE

There is one. My sister, your
aunt Estelle.

HANNAH

(grief-stricken)

THE WITCH?

CHARLOTTE

Hannah, this is about your aunt,
never use such a word. She is...
alternative.

HENRY

She is prepared to take you as
an apprentice in her shop.

HANNAH

And in return?

HENRY

Pay our debts, a salary, save
our cottage.

HANNAH

Your thirty pieces of silver.

CHARLOTTE

Hannah, we cannot provide for
you if we are ruined, there is
no future if we are out on the
street.

HANNAH

When will she arrive?

CHARLOTTE

Tomorrow, then take you to Dublin.

Hannah stands, resigned to her fate, disbelief, then before
she goes upstairs to her room.

HANNAH

I best pack.

CHARLOTTE

(despair)

God help us all, Henry.

HENRY

She will be fine, Charlotte. I like the word alternative.

CHARLOTTE

Henry, you fool, my sister is a witch.

INT. BASHERE HOME - STUDY - DAY

Youssef and Mariam are seated, a young SERVANT #1 brings hot refreshment.

MARIAM

I know that secret smile and its meaning, you are pleased with yourself, Why?

BASHERE

I have news, good wife, news that will be pleasing to you.

MARIAM

How pleasing?

BASHERE

Ahmed has officially asked for his son, Omar, and our Yasmin, for betrothal.

Mariam isn't certain how she feels, she is circumspect.

MARIAM

Marriage between our two families would become a powerful union, so prosperous.

BASHERE

Their political connections are considerable, our grandchildren would become members of the elite, the Ruling Class.

MARIAM

This all appears good news...

BASHERE

(dismay)

... Why do I sense a, but?

MARIAM

Youssef, should we not consult,
Yasmin?

BASHERE

Yasmin? Mariam, she is only a
child of fifteen, we make her
decisions of this magnitude.

MARIAM

It may not be her wish?

BASHERE

Her wish? What has gotten into,
you? It will gladden her heart,
she will know the importance of
this union, the two families it
will unite.

MARIAM

She wants Paris.

BASHERE

Paris? What kind of insanity is
this?

MARIAM

She wants university, the same
school you attended, study the
course her father chose.

(beat)

Medicine.

Youssef has a sense of disbelief.

BASHERE

A woman doctor? In Egypt? Cairo?
She would never be accepted, you
know this.

MARIAM

I only wish to see her happy.

BASHERE

(sigh)

It is also my wish, my only wish
for her.

Youssef RINGS the small bell by his chair.

The Servant #1 enters.

BASHERE

Please ask Yasmin to join, us.

Yasmin rushes in, tries to contain her excitement.

BASHERE

Yasmin, your mother and I have made a decision that concerns your future. We both agree to this course, news that should please you.

She beams, the widest smile, beautiful teeth flashing, overcome with emotion.

YASMIN

...Mother, father, words cannot describe the gratitude my heart feels at this moment.

BASHERE

Excellent, we will announce the engagement immediately.

EXT. O'BRIEN COTTAGE - DAY

The black carriage drawn by a black HORSE stops outside the O'Brien cottage, the driver, RAYMOND (45), opens the door - a tall woman dressed in expensive black silk, black hat and veil slowly descends.

She makes her way to the front door, uses their door KNOCK three times.

INT. O'BRIEN COTTAGE - DAY

Charlotte and Henry hear the knock, the knock they dreaded, know the time has come - Henry stands, makes his way to the front door - Hannah tries to steal a peek from upstairs.

EXT. O'BRIEN COTTAGE - DAY

The door opens tentatively, the woman enters, stops in the hallway.

ESTELLE

Henry.

HENRY

Estelle.

She proceeds to the living room and stands before her sister, removes her veil and hat, an audible GASP from Charlotte.

CHARLOTTE

You have barely aged, how is this possible?

ESTELLE

Shall I tell you the secret?

CHARLOTTE

(alarm)

No, please, do not tell, this is a Christian house.

ESTELLE

Fifteen years, Charlotte, and not a word, you have not been a good sister.

CHARLOTTE

You have roamed the countryside, it was difficult.

ESTELLE

Yet you found me in your hour of need.

CHARLOTTE

We did what we thought was best.

ESTELLE

For whom?

The tension is broken, even if for a moment.

HENRY

Cup of tea, anyone?

ESTELLE

Very gracious, Henry, black, no sugar.

Henry places the tray on the small table that separates the two sisters, then pours.

ESTELLE

When shall I see Hannah?

CHARLOTTE

...Estelle, I am uncertain about this?

ESTELLE

We made an arrangement, we struck a bargain.

CHARLOTTE

She is a child, not goods for barter.

There is a new hardness and edge from Estelle.

ESTELLE

Where is your inheritance, now?
...Where are your Royal Favours, now? Do not lecture me, sister.

HENRY

Estelle, please, this is difficult, we are fearful for Hannah.

ESTELLE

I seek an apprentice, I will treat her as if she were my own. She will be safe, I will protect her.

Hannah spies around the corner, Estelle smiles.

ESTELLE

Hannah, would you care to join, us.

Hannah is taken aback, comes down the stairs slowly, then stands before her aunt, MESMERISED, a look of wonder.

HANNAH

Pleased to meet you, aunt Estelle, you are very beautiful.

Estelle gazes at the girl, a look of wonderment.

ESTELLE

Thank you ... You are more than I could have imagined.

HANNAH

Mother says we will embark on a long journey.

ESTELLE

Your mother is correct, we must leave now if we are to catch the train.

Measure of excitement.

HANNAH

Train, I've never been on a train?

ESTELLE

Then you will not be disappointed.

EXT. O'BRIEN COTTAGE - DAY

Tearful goodbyes, hugs and kisses, Charlotte squats.

CHARLOTTE

...Do not change, be true to yourself. Remember this.

HANNAH

Why would I change?

Charlotte looks up at Estelle, then back to Hannah.

The black carriage departs, Hannah looks back, the WORLD she has always known DISAPPEARS before her eyes.

INT. BLACK CARRIAGE

HANNAH

Will I ever see my parents again?

ESTELLE

I only know you will see things you did not think possible.

HANNAH

(pause)

...Aunt Estelle, are you really a ...

ESTELLE

No!

EXT. TRAIN STATION - DUBLIN - DAY

The steam train makes its way into Dublin station, where they alight, one of the HELP #1 is there to assist.

Outside the station is a waiting carriage, their luggage is loaded, they are off and into the busy city streets.

Soon they are on the outskirts, populated by mansions and substantial grounds, one in particular, Hannah marvels, is astonished at the wealth, size of the property and estate.

HANNAH

How much of this is yours?

ESTELLE

All of it.

HANNAH

Everything?

ESTELLE

Everything!

They pass a wide gate, a black cat, HERCULES, lies on top of one wall, it is asleep, unnoticed, leisurely opens its' eyes.

Estelle smiles, looks up at Hercules in the same instant, they arrive, stop in front of an impressive mansion, many STAFF await their arrival, SARAH smiles.

SARAH

Welcome home, Dame Estelle.

ESTELLE

Good to be home, Sarah.

INT. HALLWAY - DAY

They enter an impressive hallway.

HANNAH

Dame?

ESTELLE

I married Sir William de Meath.

HANNAH
You're married?

ESTELLE
He died, left me his entire estate.

Estelle removes her hat and gloves, then to Sarah.

ESTELLE
Show Hannah to her room, acquaint
my niece with the household, I'll
be in the study.

STUDY

She makes her way into the study, closes the door behind
her.

DIERDRE (70), the matriarch, stoic, unsmiling, sits by the
large window, enjoys the winter sun, her speech, short.

Estelle gives her a gentle hug and kiss, it isn't returned.

DIERDRE
You bring a young guest.

ESTELLE
My niece, Hannah.

DIERDRE
You never spoke of a niece
prior, why now?

ESTELLE
I have need of an apprentice.

DIERDRE
I see, your establishment and
their secrets.

ESTELLE
Of course.

DIERDRE
Is that wise, she is young, she
need not ply that trade.

ESTELLE
What trade should she ply?

DIERDRE

If she must be groomed, if that is your ploy, then I suggest as a proper young lady.

Estelle is not ruffled, a gentle smile, rises.

ESTELLE

... Of course, Dierdre. I need to change, I shall see you at dinner.

She is at the door, then aware Dierdre appears concerned.

DIERDRE

Estelle, she has no need to learn your secrets.

Estelle continues to smile, closes the door behind her.

PASSAGE

Instructs HELP #2.

ESTELLE

Have my horse saddled, I leave within the hour.

HANNAH'S BEDROOM

Sarah shows Hannah to her room, her face light's-up.

HANNAH

This is beautiful, the view is stunning.

SARAH

Our land as far as the eye can see.

HANAH

I think I will be very happy here.

SARAH

Oh, you won't be staying.

HANNAH

(puzzled)
...I won't?

SARAH

You leave the day after tomorrow.

HANNAH

...Where to?

INT. BASHERE HOME - DAY

Yasmin lies listless in her bedroom, Mariam walks in, sits next to her, places a hand on her forehead, expresses her concern.

MARIAM

Are you unwell?

YASMIN

Why would you determine that, mother?

MARIAM

You did not attend a meeting with the three clerks.

YASMIN

Women have no business in such matters, time now for Karim to assume responsibility.

MARIAM

I understand your disappointment, your father did what he thought was best for you.

YASMIN

And you, mother, also did what was best for me?

MARIAM

I know too well the constraints on a woman in our culture.

YASMIN

You should have persuaded father ...women are more than someone's chattel. I have a voice and I was not heard.

Yasmin rises.

MARIAM

Where are you going?

YASMIN

Market. I shall purchase father's medicines...before Karim poison's someone.

Yasmin leaves, her mother sits alone.

INT. ESTELLE'S MANSION - DAY

Sarah hesitates, knocks on the door, opens it, let's Hannah inside.

Dierdre still sits in the same chair in the same study, her back turned as she faces outside.

DIERDRE

Well, don't just stand there, child, show yourself.

Hannah stands beside her.

DIERDRE

Sit.

She does, Dierdre studies her.

DIERDRE

Niece, is it? Yes, I can see the likeness.

(beat)

What do you know of your aunt?

HANNAH

She is young and very pretty.

DIERDRE

She looks ten years less her true age, she is either blessed, or it is unnatural.

(beat)

Do not be deceived, child, always look below the surface, it may be a surprise what you learn.

Estelle rides away, both watch her disappear.

DIERDRE

There she is, your aunt, she
loves to ride.

HANNAH

Where does she go?

DIERDRE

A secret place, by a riverbank.

HANNAH

If it's a secret, how do you
know of it?

DIERDRE

There are no secrets from me,
child, I had her followed ...
your aunt likes to swim naked.

HANNAH

You don't like my aunt, do you?

DIERDRE

We abide each other.

Dierdre looks at Hannah, questions on her face.

DIERDRE

Very well, have you been told
the Rumour?

Hannah shakes her head.

DIERDRE

No? You should have... Estelle
married my brother, Sir William.
He was thirty years her senior,
Together for two years, then died
in mysterious circumstances.

(beat)

Some say he was poisoned slowly,
when he died, she was left with
the entire estate and became an
extremely wealthy woman.

(beat)

I opposed the marriage from the
outset. He wouldn't listen.

They look at one another before they say anything.

HANNAH

Do you believe your brother was poisoned, Ma'am? Murdered? Who would gain from such treachery?

DIERDRE

What I believe, and who I believe responsible is of no consequence to anyone.

HANNAH

Would the whole estate have become yours had your brother not married?

DIERDRE

It would have passed to me in its' entirety.

HANNAH

What is it you would have had that you do not possess now? It seems to me, and I have no experience in these matters, that you have not been disadvantaged... Ma'am.

Dierdre is quiet for a moment, Hannah stands.

HANNAH

...I took your advice, I looked below the surface...I shall see you at dinner.

Hannah leaves the room, closes the door softly, Dierdre is alone.

DIERDRE

Feisty, they must related.

EXT. RIVER - DAY

Estelle arrives at the river, dismounts, makes her way to the riverbank, the same riverbank she kissed John Fleming all those years ago, naked as the day she was born.

She sits, stares at the placid, slow-flowing water, serene, reminisces.

EXT. KYTELER'S INN - KILKENNY - NIGHT - FLASHBACK SEQUENCE

A beautiful evening, the full moon shone, stars glittered, as did the lights of Kyteler's Inn, there is music amongst the din, laughter.

INT. KYTELER'S INN - NIGHT

John Fleming and a close friend, SEAN, enjoy a drink and toe-tapping music.

SEAN

You look like a love-sick fool, forget about her.

JOHN

She's bewitched me.

SEAN

They all say that.

JOHN

She's not one you easily forget.

SEAN

They all say that, as well.

Sean places a comforting hand on John's shoulder.

SEAN

The world is filled with pretty maidens, available to the likes of you and me, wake up, boy.

JOHN

Not like this one.

SEAN

John, we are going away, seek a life of adventure, you can not stay, forget this girl.

(beat)

It isn't fair when you suddenly leave.

John remains silent.

SEAN

We're passing through, remember?

JOHN

...You may be right, Sean, but...

SEAN

(stands)

But we have another round, think
'bout what I said.

Sean rises and makes his way to the bar, John sits alone,
contemplates; he does appear a love-sick fool.

SUDDENLY, the noise diminishes, there is no sound, NOTHING,
nor music, all is quiet, becomes alarmed, clears his ears.

ESTELLE (O.S.)

It's alright. It's only me.

JOHN

...Estelle?

ESTELLE (O.S.)

Come outside, I am waiting for
you.

JOHN

...Estelle?

ESTELLE (O.S.)

I am waiting.

John rises to his feet, he slowly makes his way through
animated patrons to the front door, still the SILENCE.

EXT. KYTELER'S INN - NIGHT

He walks out into the street, the DIN returns, MUSIC in the
background, Estelle emerges from the SHADOWS, she takes his
hand, leads the way.

JOHN

My room is...

ESTELLE

I know where your room is.

INT. LODGINGS - NIGHT

They are by his room, stand outside the room door, before
he can find his key, she opens the front door, they enter.

BEDROOM

They embrace, kiss, passionate, they undress, lie on the bed naked, unleash their passion, they become one.

The sun rises, they still make love, their passion subdued, their tenderness abounds, their hands and lips never cease caressing.

JOHN

You have bewitched me.

ESTELLE

Shhh. Enjoy the moment.

JOHN

You don't understand.

ESTELLE

That you must leave? That you must find your place in the world? I understand, fully, for I must do the same, it is our fate.

JOHN

But...

ESTELLE

Yes, we will meet again.

JOHN

I...

Estelle

Must go, your friend is waiting.

She rises out of bed, dresses, one last kiss, leaves, closes the door behind her.

He's alone in bed, casts a lonely figure, she has gone.

INT. KYTELER'S INN - DAY

John walks in, joins Sean at his table, share breakfast.

SEAN

You ol' dog, twelve hours without a respite, didn't know you had it in you.

JOHN

You heard?

SEAN

The whole damn town heard,
she is passionate, that one.
Impressive.

JOHN

I am bewitched.

SEAN

Of course you are, don't you
realize where you are?

JOHN

Kilkenny?

SEAN

Don't you know your history?
Kyteler's Inn, you fool. Look
'round you.

John surveys the inn.

SEAN

The original owner was Dame
Alice Kyteler. She was tried
for witchcraft in 1324.

JOHN

Witchcraft?

SEAN

They burnt one at the stake.

JOHN

Dame Alice, rings a bell?

SEAN

They say she married older men,
poisoned them, claimed their
entire estate for herself and
became a very wealthy woman.

JOHN

Well, I'm not old and hardly
wealthy, I will never meet a
woman like that.

SEAN

You will meet who you will meet,
we need to begin our adventure.
John, friend, make her your past,
or stay.

John looks at Sean, but does not answer.

END FLASHBACK SEQUENCE

EXT. RIVER - DAY

Estelle, pensive, relaxed as the sun peers through some
cloud cover, a SPLASH when a rock is thrown in.

She turns to see the same peasant farmer, the Oaf, stand
behind a bush, transfixed, eyes upon her.

She rises slowly, mounts her horse, last look at the river,
a gentle SMILE for the Oaf, who responds in kind, Estelle
rides away.

The Oaf has a TEAR in his eye.

INT. BASHERE HOME - CAIRO - DAY

Omar is in a formal room with Yasmin, they both have their
privacy, but members of the household are within sight and
in close proximity.

She offers a tray of delicacies, very formal in her manner.

OMAR

Thank you, no.

YASMIN

Some more refreshment?

OMAR

Thank you, enough.

There is silence.

OMAR

Yasmin, have I offended you?

YASMIN

Why do you ask?

OMAR

You do not appear as happy as I would have expected, are you displeased with our betrothal?

YASMIN

I have no opinion, I do as my father wishes, he knows best.

OMAR

Joining our two families is an excellent match, our children will walk with the elite. I've thought this would please you.

YASMIN

I am very pleased, for all our children.

OMAR

...And yourself?

She retreats slightly, straightens, hands placed together.

YASMIN

I will be the good and dutiful wife to you, Omar, is this not enough? I will attend to your household, your every need, is this not sufficient?

Omar is silent, they look at each other, Mariam, notices.

MARIAM

I trust our hospitality is to your satisfaction, Omar.

OMAR

Yasmin has been the perfect hostess, Mrs. Bashere, she has been schooled very well, I pay tribute to her mother.

Mariam smiles, makes a retreat, leaves them some privacy.

EXT. MANSION - DAY

Estelle is about to enter the buggy, she looks towards the study window, where Dierdre sits in her usual place.

She offers her gentle smile, a nod goodbye, but there is no acknowledgement from the study.

Goodbyes to the Staff, they are off, Raymond is the driver, past the gate and towards Dublin, Hannah looks back, sad to leave, it was home, even though brief.

HANNAH

Where are we going?

ESTELLE

Home. Our true, home.

HANNAH

Is it far?

ESTELLE

One hour.

INT. BASHERE HOME - CAIRO - DAY

Omar is from a wealthy family, powerful, used to having his own way, never questioned for his actions, makes decisions at a whim, enjoys his status.

He stands, his eyes narrow, hands on hips, legs apart, his smile, a hint of malevolence.

OMAR

Yasmin, this is a new century, new and modern ideas, but some things do not change. You are a beautiful girl, I am inspired by your body to give you many, many children. We will marry on your seventeenth birthday, you will obey and do as you are told, be respectful, and you will be respected. I want no nonsense about new and modern ways. You are my property, do not forget this, I want no trouble between us. I will go, my beloved, think about the things I have said.

EXT. DUBLIN - DAY

Dublin is a large, bustling city, they make their way to a district near the port, not one of the finer districts.

They stop outside the black TUDOR, almost GOTHIC, three storey building, where Harry Potter would feel at home.

The bottom storey a shop: "THE REMEDY SHOP". Estelle and Hannah alight, Raymond, handles their luggage.

Estelle opens the thick, solid door and they enter.

INT. THE REMEDY SHOP - DAY

The shop is well lit, the light is via a window or candles, many shelves filled with many bottles and jars of remedies.

ALICE (45), her daughter PETRONELLA (20), are busy behind the counter, Petronella turns as the door bell RINGS.

PETRONELLA
Mother, she's home.

Hannah comes through the door, AWESTRUCK with the contents.

ESTELLE
Alice, Petronella, my niece,
Hannah.

Small hug and kiss with introductions, then to Petronella.

ESTELLE
Show her to her room, please.

BEDROOM

Hannah is taken to her room on the second floor, a spacious and comfortable room, a large window faces the street.

HANNAH
Where is my aunt's, room?

PETRONELLA
Third floor, an amazing room,
a library, I have never seen
so many books in my life.

HANNAH
What kind of books?

PETRONELLA
Everything you could imagine
and more.

Hannah looks up at the ceiling, to the third floor.

HANNAH

Can I see?

PETRONELLA

No one is allowed in her room,
less invited. I have not been
there for past a year.

SHOP FLOOR

ALICE

Niece? Since when have you had
a niece?

ESTELLE

She is the new apprentice, she
will learn everything.

Raised eyebrows.

ALICE

... The Secrets?

ESTELLE

Everything. She's blood.

ALICE

Anything else I should know?

ESTELLE

... Would love a cup of tea.

INT. O'BRIEN COTTAGE - KILKENNY - DAY

Henry and Charlotte are seated in their lounge, neither
speaks, aloof to each other.

She stands and makes her way up the stairs, opens a bedroom
door, peers in, then enters.

She looks around the empty room, SILENCE, a tear rolls down
her cheek, places a hand on her cheek.

EXT. THE REMEDY SHOP - DUBLIN - DAY

The first rays of the sun begin to break the horizon, dark
soon replaced by light.

Even at this hour, The Remedy Shop prepares for business, people, young or old, rich or poor, have already spilled into the street, another day of toil and commerce.

INT. THE REMEDY SHOP - DUBLIN - DAY

Estelle, Hannah, Alice, Petronella and Raymond are ready for their day to begin.

ESTELLE

Open the door. Hannah, you may observe on your first day.

Raymond unlocks several bolts, almost immediately a bright young MAID #3 (20), enters, well dressed and with manners.

MAID #3

Mornin' to you all, there's an addition to the establishment, I see.

ALICE

The more to serve you, with.

MAID #3

As it should be, considering the prices you charge.

ALICE

Your mistress not satisfied?

MAID #3

More than satisfied.

Alice takes out a basket, places it on the counter, opens the lid to display the contents.

ALICE

Thirty vials, thirty quid, a month's supply.

The maid produces a frown, then the money from a secret pocket inside her dress.

MAID #3

However, my mistress wishes it be known that satisfaction does not extend to the price.

ALICE

(smiles)

Remind your good mistress of
the alternative.

The smile returns, cheerful again, almost out the door.

MAID #3

Top o' the mornin' to all o'
you.

The morning is a stream of young MAIDS coming into the shop
for the thirty vials.

Hannah stops Petronella as she walks past.

HANNAH

Who are these people? How can
they afford thirty pounds for
some vials? What does it do?

Petronella can't resist a smile.

ALICE

The rich are unlike us, young,
beautiful women marry old men.
They have many lovers, liaisons.

HANNAH

What has that to do with vials?

ALICE

No married woman can risk being
with child and create a scandal.
The shame. It would be her ruin.
The secret in these vials ensure
pleasure and great satisfaction
without consequences.

HANNAH

My aunt has that secret?

PETRONELLA

... Your aunt has unlocked many
secrets known to no other, it's
the source of her wealth, not a
marriage to an old man.

(beat)

Help me prepare lunch.

They both disappear into the kitchen.

SHOP FLOOR

Several women enter the shop, these are not the wives of rich men, but PROSTITUTES who simply sell their bodies to survive and put bread on the table.

ALICE

Ladies, ladies, welcome. I see the fleet is in port this night, sailors with navy money in their pockets.

PROSTITUTE #1

In ours by mornin'.

There is a round of LAUGHTER, Alice places their baskets of thirty vials on the counter.

ALICE

Thirty shillings, thirty vials, me lovelies, no bastards in ya bellies, guaranteed.

Another round of banter and laughter.

KITCHEN

Hannah peers through the kitchen door into the shop.

HANNAH

Thirty shillings? I thought it was thirty pounds?

PETRONELLA

She charges what each can afford, prostitute with child can offer a hard, cruel life.

SHOP FLOOR

The shop continues to be busy, a YOUNG MOTHER (28), enters with three CHILDREN, daughters, none are dressed well, nor do they look well, intermittent coughs from all of them.

Estelle immediately attends to them with her gentle smile, beckons they come to a table and chairs.

YOUNG MOTHER

Mistress, me girls 'r not well.

They all sit, the Young Mother fidgets and uncomfortable, Petronella is immediately on-hand.

ESTELLE

Pot of tea, hot chocolate for
the children. Biscuits.

Estelle begins to inspect the children, meticulous in her search for symptoms, the refreshments arrive.

Petronella waits further instruction, she has done this before.

ESTELLE

Thick gloves, socks and scarves.
Medicine for chest infections,
from behind the counter.

The door bell RINGS, a well GROOMED WOMAN (24), enters, straight towards the counter, haughty.

GROOMED WOMAN

I would like to see the proprietress,
Estelle, I believe.

Alice looks sideways towards Estelle, she turns her head, nods to Alice.

ALICE

She will be with you in a
moment.

YOUNG MOTHER

Mistress, only for the children,
I have no money to pay for your
kindness.

Estelle places her hand on the Young Mother's.

ESTELLE

It's the cold, bitter, you need
some protection, keep warm.

YOUNG MOTHER

I cannot pay, it is my shame,
that I need beg charity.

ESTELLE

What charity? This is trust,
in time, you will pay me when
you can.

(beat)

Would you turn me away if I
came to your door?

YOUNG MOTHER

Of course, not.

ESTELLE

Then why would you expect less
from me.

The Young Mother finally found comfort and a way to smile.

YOUNG MOTHER

You are a saint.

ESTELLE

I have been called many things,
saint is not one of them.

The haughty woman glances towards Estelle, then back to
Alice.

GROOMED WOMAN

I'm still waiting.

Estelle ignores the comment, Petronella is in the wings.

ESTELLE

Take them to the kitchen.

They all enter the kitchen, Estelle rises, saunters towards
the haughty woman, stands before, her.

ESTELLE

I shall presume the matter is
urgent.

GROOMED WOMAN

Your prices, are exorbitant.
It has come to my notice, a
class of citizens is charged
thirty shillings to my thirty
pounds.

Estelle is incredulous.

ESTELLE

I apologize, please forgive,
me. I should have known from
the outset you were a prostitute
and offered a discount.

GROOMED WOMAN

How dare, you, I am nothing
of the sort.

ESTELLE

What sort would that be?

GROOMED WOMAN

I am a woman of distinction,
something, the likes of you
would not discern.

ESTELLE

The only difference I discern,
Madam, they get paid for lying
on their back.

GROOMED WOMAN

How dare you utter such vile
innuendo.

ESTELLE

How dare you enter my shop. It
was no innuendo.

GROOMED WOMAN

I'm leaving at once, I'll never
return.

She turns on her heels towards the door, the door SLAMS
shut, tries in vain to open it.

ESTELLE

I haven't finished.

Estelle approaches slowly, a gleam in her eye, the haughty
woman is concerned, they are face to face.

ESTELLE

Let us agree upon one thing. You
will never return.

The door opens without assistance, she rushes out, the door closes.

KITCHEN

Hannah has watched from the kitchen door, in awe of her aunt.

PETRONELLA

Back in the kitchen, Hannah,
we are about to close, you're
to help prepare dinner.

She reluctantly goes back into the kitchen.

HANNAH

How can so much happen in one,
day?

RAYMOND

Life with your aunt is never,
ever, dull. Somehow she draws
incidents like a bee to honey,
moth to a flame.

They prepare dinner and lay it on the table, Hannah is about to join them, when Alice enters.

ALICE

Hannah, find a tray, you're
having dinner with Estelle.

HANNAH

The third floor?

ALICE

Does she reside elsewhere?

INT. DOOR - THIRD FLOOR - NIGHT

Hannah is hesitant, she holds the tray of food outside the bedroom door, Petronella knocks, then opens the door, only Hannah enters.

The room is large, all aged and weathered timber with huge beams that span from wall to wall, a good fire burns in a substantial hearth, wide window and balcony.

Shelves with countless books, charts, maps, astrology, OLD SCROLLS, substantial telescope, world globe five feet tall, jars with herbs, spices, secret, exotic ingredients.

There is also laboratory equipment, an old, rustic, almost ancient CHEST, sits alone on a stool, with a fierce DRAGON emblem on top.

Estelle, behind her substantial desk, counts large sums of money, Hannah's eyes are wide open, STUNNED.

Estelle looks up and smiles.

HANNAH

I'm sorry, forgive me, I have never seen such riches.

ESTELLE

Put down the tray, sit opposite, help me count it.

HANNAH

I may faint!

ESTELLE

You may not!

(then)

Lesson. Understand the value of money, not be seduced by it.

HANNAH

(entranced)

One could buy so much.

ESTELLE

One could, but it will not satisfy, never sate an appetite in full. Be careful, how you spend it, will define, you.

Hannah is in AWE of this room.

HANNAH

I've never seen a room such as this.

ESTELLE

Nor will you.

She walks to some library shelves, there is a sign:

"THE PLACE OF THE CURE OF THE SOUL"

HANNAH

What does it mean?

ESTELLE

An inscription found in the
Great Library of Alexandria,
Egypt, greatest in antiquity,
till fire destroyed it.

Hannah handles some of the SCROLLS.

ESTELLE

What you have in your hands is
more than twenty centuries old.
Read by the greatest minds of
all time, how does it feel, to
know there is no other in all
the world?

HANNAH

How is it possible you have
possession of such rarity, in
your care and not in a museum?

ESTELLE

See me as a caretaker.

A magnificent traditional White Persian cat, CLEOPATRA, has
made her way to Estelle, she picks it up, strokes the cat.

ESTELLE

This is Cleopatra, her namesake
presided over the Great library,
now she does mine.

Hannah strokes the cat, she begins to PURR.

HANNAH

She is magnificent.

ESTELLE

No less her name.

HANNAH

Why am I here, in this room?

ESTELLE

Tell, me, Hannah, what is it you
see, sense, feel in this room?

She looks around the room, closes her eyes a moment, opens.

HANNAH

I feel safe, protected. I see
great knowledge stored between
these walls. This world unlike
any other, an energy from which
I draw great strength, should I
require it. This room, harbours
secrets that will frighten most
people.

ESTELLE

Yes, very good, all that and more.
Much more.

HANNAH

Who are, you, aunt Estelle?

ESTELLE

Who am, I? What am, I?
(smiles)

The answer to all questions lie
in that chest. There is one key,
one that is around my neck, it
never leaves my sight.

HANNAH

Will I ever witness it open?

ESTELLE

That remains to be seen, but
now, we have a hot dinner to
entertain.

EXT. REMEDY SHOP - DAY

SUPER: "SIX MONTHS LATER"

The carriage stops outside the shop, Estelle alights,
Raymond drives off.

INT. REMEDY SHOP - DAY

She enters, dressed formally, starts to remove her gloves.

Hannah attends to a customer, confident, completely at home in this environment, composed, a permanent smile.

Estelle observes, pleased, Petronella, Alice attend to that which requires attention, comfortable in their roles, tight as a unit, Alice stands beside Estelle.

ALICE

She has your work ethic, must be in the blood, charmer that one, patrons barely notice coin changes pockets, she smiles so much, hehe.

Hannah gives her aunt a smile, continues with the sale

ESTELLE

Send her to my room.

THIRD FLOOR

Estelle is at her desk, peruses the ledger, KNOCK, Hannah enters the room, sits opposite her aunt.

.

HANNAH

I reconciled the morning sale, notes and coin are counted, all ready to bank.

ESTELLE

Comfortable in my chair?

HANNAH

No more than keep it warm, aunt. I want to learn, to thrive, not waste any opportunity.

ESTELLE

Ambition, hunger for success, you wish for more?

HANNAH

Of course.

ESTELLE

Good. Tomorrow we journey to a new adventure.

HANNAH

Travel? Where?

ESTELLE

Belfast.

HANNAH

For what purpose?

ESTELLE

Our remedies require ingredients that are rare, known to a small number. Time you were acquainted with the providers, our source.

EXT. TRAIN STATION - BELFAST - DAY

They alight from the train, Raymond attends to the luggage, loads onto a carriage, their driver, PATRICK (60), a man of few words, but understood his place.

She leaves instructions.

ESTELLE

We will meet you at the house, have our rooms prepared.

Raymond nods his acknowledgement, he and Patrick are off.

ESTELLE

We will walk, show you some of the city.

Hannah follows, excited by the hustle and bustle of this vibrant city, an array of people, most in their finery.

Her face suddenly LIT, they are near the harbour where she can see the shipyards in close proximity.

HANNAH

Aunt, look, there.

She points towards the shipyards, Harland and Wolff.

HANNAH

The RMS Olympic, the most beautiful, fastest ship in the world. She sails for New York.

ESTELLE

Lesson in life, Hannah, always weigh the risk.

HANNAH

I don't understand?

HANNAH

She is the first of three, there are bound to be faults that need attention. Never put yourself at risk.

(beat)

Should we ever sail, it will be with the second ship.

HANNAH

What ship is that?

ESTELLE

The safest in the world.

(beat)

Titanic.

She flags a taxi, the carriage disappears into a busy city street.

They soon leave high density buildings to drive past large estates with mansions.

While passing an impressive mansion, the lady of the House, RACHEL (38), fair and attractive, tends to her garden, her son, ROBERT (18), tall and lean, assists.

Estelle smiles, nods, Rachel smiles in return, acknowledges the silent salutation.

HANNAH

Who is that?

ESTELLE

A very fine lady.

EXT. ESTELLE'S HOUSE - BELFAST - DAY

They approach a small acreage, a secluded, though not quite as impressive property, a beautiful two storey house with a large barn and stables.

ESTELLE

It's secluded, it allows one
privacy. Our business is our
own.

A couple, Patrick and CLARE (60), greet them without fuss,
Raymond, also on hand.

CLARE

Welcome back, mistress.

They enter the home, Patrick closes the high gate, bricked
wall on either side.

EXT. OUTDOOR MARKET - CAIRO - DAY

Jasmin walks through the market, colour, tents and shops
abound with rich spices, herbs and exotic ingredients, it
is a busy day, she is accompanied by a SERVANT #1 (16).

She examines the quality, tastes a small sample, she knows
exactly what she wants, only the finest available product.

She expresses no emotion when she discovers a rich vein, as
it may effect the final price, but displays her displeasure
and disdain when quality is lacking.

She enters a large, well stocked shop, glass jars on glass
counters, exotic fare from far and wide, met by a smiling
SHOPKEEPER.

SHOPKEEPER

Ah, mistress Bashere, your order
awaits, already packed.

The shopkeeper pushes an assistant to grab the packages.

YASMIN

You take liberties, Shopkeeper,
my opportunity to sample your
wares, for example, must I buy
unseen?

SHOPKEEPER

Your eye for quality is well
versed, mistress, we understand
your expectation, we would never
taint House Bashere. I charge the
most, but you get the best.

Faint smile of satisfaction from both.

YASMIN

I accept, as you have not failed me.

SHOPKEEPER

Nor will, I.

Money changes hands, a receipt provided, there is a mutual gratitude and appreciation.

SHOPKEEPER

My man will have it delivered within the hour.

YASMIN

Excellent.

EXT. VILLAGE MARKET - DAY

Estelle and Hannah are in a small village market, she will sample and smell the goods on offer, decide her purchases, which Patrick places onto a carriage.

She offers a product to Hannah.

ESTELLE

Feel the texture, aroma is important, know exactly your needs, when you find it, pay the best price, buy the best product.

HANNAH

It has been a month already, so much to know and learn, I envy your knowledge.

ESTELLE

It will come to you, as it came to me, patience.

Raymond loads the last of their purchase, goodbyes are said to the VILLAGERS and their simple cottages, they climb into the carriage.

The wooded countryside is stunning, lush, green and dense foliage, as they make their way home.

EXT. ESTELLE'S HOUSE - BEFAST - DAY

They arrive back home, through the main gate, Estelle and Hannah alight at the front door.

RAYMOND

This is the last load, I can be on my way within the hour.

ESTELLE

Stay another night, leave in the morning refreshed.

RAYMOND

I have been gone too long from my family.

ESTELLE

You have indeed, you stayed whilst I trained Hannah, I thank you. Ensure you have all necessary provisions.

Estelle and Hannah walk into the house while Raymond and Patrick complete their tasks to ready the carriage.

INT. ESTELLE'S HOUSE - DAY

Estelle instructs both Clare and Hannah with tasks, they immediately respond and head in different directions.

EXT. ESTELLE'S HOUSE - DAY

Raymond says goodbye to Patrick by handshake, climbs onto the carriage and prepares to leave.

Estelle walks outside, Raymond stops next to her.

ESTELLE

You have everything?

Hint of a rare smile from Raymond.

RAYMOND

Don't I always.

Clare brings out food and other provisions, hands them to Raymond, then Hannah brings wrapped boxes.

RAYMOND

What is this?

ESTELLE

Your wife and daughter will expect gifts from a husband and father.

RAYMOND

(moved)

You are much too good to us.

ESTELLE

As you have all been with me.

(smiles)

Now be off and safe journey,
I expect domestic bliss upon
my return, Raymond.

He doffs his cap, the carriage is on the road for Dublin,
Patrick closes the gate behind him, all enter the house.

INT. ESTELLE'S HOUSE - DAY

Estelle and Hannah move into the conservatory, sit together
at a table, summer rays pierce through gaps in these trees,
light and warmth appreciated.

Clare brings drinks, followed with lunch, Estelle studies
Hannah closely.

HANNAH

Is something the matter, aunt?

ESTELLE

Can you believe it will soon
be your seventeenth birthday,
so young, yet almost a woman.

HANNAH

I don't feel any different, you
know so much, yet, I learned so
little.

ESTELLE

You are not the same girl that
arrived when fifteen. You learn
more than you know.

HANNAH

Aunt, when will I learn the secrets?

ESTELLE

You have barely begun to walk, now you wish to run. Time will decide.

HANNAH

Will we ever sail to New York?

ESTELLE

One day, perhaps your eighteenth birthday. I will need to show you off to all the world. You become more beautiful every day, Hannah.

Hannah blushes.

HANNAH

Beautiful is when I look upon you, aunt, no one can compare.

ESTELLE

Is that so, I've notice quite an increase in patronage from fine young men in our shop.

HANNAH

It has been a very cold winter, word of mouth has spread to the wonder of your remedies, this surely increased our custom.

ESTELLE

I doubt very much cause lay in seasonal illness, but I welcome the increase in custom.

HANNAH

I miss the Remedy Shop, I miss Alice, Petronella, our regular clientele, when do we go home?

ESTELLE

Soon as we complete our shop. I can't take you home without new fashions in your wardrobe.

HANNAH

Fashions? You spoil, me, aunt.

ESTELLE

Reward for an increase in custom.
Rest this afternoon, I will make
preparations for our departure,
tomorrow.

They finish their meal, Hannah excuses herself, Clare begins to clear the table.

CLARE

To your satisfaction, mistress?

ESTELLE

As always, Clare. Hannah and
I are in excellent hands, we
commend you on your service.

Clare struggles to hide a small, but satisfied, smile.

CLARE

Your niece is beautiful, an asset,
manners and humility, not tainted
by position or wealth. Our honour
to be in your service.

Estelle puts her hand on top of Clare's.

ESTELLE

I am blessed to have you, as with
Patrick. Thank you for your words
about Hannah. You will be missed
when we depart.

EXT. DARK STREET - NIGHT

It's dark, a late night, silhouette, a STRANGER, shrouded
in a cloak, walks the empty street with a lantern.

The stranger stops at the gate, KNOCKS, the moment passes,
nothing happens, another KNOCK, waits, the stranger steps
back.

An upstairs light inside the house is discernible , someone
is coming.

The small peep hole opens, a lamp is held high, it reveals the Stranger, the lamp is held higher to provide more light and kept high.

STRANGER

My Lady asks for you.

The Occupant does not move, nor speak, stands there holding the lamp, then the peep hole is closed, a moment later, the gate opens.

ESTELLE

I know you, wait here.

She closes the door.

EXT. DARK STREET - NIGHT

Estelle, Hannah and Robert, make their way down a cobbled street until they arrive at an impressive mansion.

Robert opens the gate and allows both women to pass, then work their way up the steps.

INT. RACHEL'S MANSION - NIGHT

They enter the house, up the stairs and into a substantial bedroom, Rachel lies in her bed, very ILL and WEAK.

RACHEL

...You came.

ESTELLE

You only had to ask, Rachel.

RACHEL

It's been so long, I was afraid you would not come.

ESTELLE

When we were children, you were kind when others were less inclined. I never forget kindness.

Estelle sits on the bed, feels Rachel's forehead.

ESTELLE

How long have you been like this?

RACHEL

For a time. Doctor wants me to rest.

ESTELLE

The doctor is a drunkard and a fool, not to mention barbarian.

Estelle stands, takes control.

ESTELLE

Boy, open the windows, the air is sick and stale. Light fires, help Hannah with new sheets and hot water.

The two immediately react to their instructions, Estelle observes Rachel, prepares a thorough inspection.

RACHEL

Is it too late?

ESTELLE

Let me do my work.

Rachel places her hand on Estelle's.

RACHEL

...Estelle?

ESTELLE

It may be, I can only try. Why didn't you come to me earlier?

RACHEL

My husband would never allow, such a thing.

ESTELLE

Another fool, and now, would he allow, such a thing?

RACHEL

I no longer care, my trust is with you.

The fire is strong, Estelle removes the linen and throws them into the large hearth, watches them burn.

She moves to her small chest of medicines.

ESTELLE

Remove her clothes, burn whatever she wears, then place her in the other bed.

The boy is SHOCKED.

ROBERT

Madam, I can do no such thing, this is my mother.

ESTELLE

If you cannot bear to see your mother naked, get out off this room, hide in your chambers.

Hannah begins to undress Rachel, STUNG, he follows suit.

Estelle prepares a POTION.

ESTELLE

Open your mouth, drink slowly, it will relax you.

She immediately examines her more thoroughly, sniffs her breath and private parts.

ESTELLE

Does it burn when you pass water?

RACHEL

...Yes.

ESTELLE

Back pain?

RACHEL

...Yes, my left side.

ESTELLE

Do you thirst?

RACHEL

...Terribly.

ESTELLE

Hannah, some cool water.

Estelle places some herbs into the water.

RACHEL

Kidney, your blood is infected,
drink my potions, there is not
much time.

EXT. LOCAL TAVERN - NIGHT

The local tavern, the main room is filled with REVELERS,
one being Rachel's husband, OLIVER (60).

He is drunk, loud and lewd.

His footman, LUGUARD (45), watches from close proximity,
protective of his lord.

LUGUARD

It may be time for home, my lord,
tend a sick wife.

OLIVER

She's too sick ta poke, man, why
bother, Luguard, hehehe.

REVELER #1

She's ta' young fer ya, Ollie,
she sick a waitin' fer ya ta get
it up.

Much LAUGHTER.

OLIVER

Careful, boy, I known many women
folk, I could be yer da.

More LAUGHTER.

OLIVER

Come on, then, man, let's make
our way back home.

INT. BEDROOM - RACHEL'S MANSION - NIGHT

Rachel lies on the bed naked, shivers.

ROBERT

She's freezing, I should close
the window.

ESTELLE

No, her temperature is too high.
Rachel, drink more potion.

EXT. LOCAL TAVERN - NIGHT

Oliver is outside with Luguard.

OLIVER

O'right, man, we go home, now,
see to the little woman.

Lamp in right hand, throws an arm over Luguard's shoulder,
needs help to walk, several 'goodnights', they leave.

INT. BEDROOM - RACHEL'S MANSION - NIGHT

Estelle motions for Robert to come closer to the bed.

ESTELLE

You are Robert, are you not?

ROBERT

Yes, madam.

ESTELLE

Your mother will survive, she
will need your constant care,
are you capable?

ROBERT

... Yes, of course, but...my
father will not approve.

ESTELLE

Then I need persuade, him.

Robert has a measure of discomfort, licks his lips.

ROBERT

...Is...Is it true?

ESTELLE

Do I look like one?

ROBERT

I don't know what one would
look like?

She smiles at his discomfort.

ESTELLE

I am skilled in Old Medicines,
trained the Old Ways, it has
served many, many generations.

EXT. RACHEL'S MANSION - NIGHT

The two men arrive at the gate, Oliver looks up and notices
the bedroom window open and the light of the fire upstairs.

OLIVER

(puzzled)
...Is the doctor, here?

LUGUARD

Not to my knowledge, sir.

They make their way into the house, and up the stairs.

BEDROOM

Hannah makes the other bed, Estelle tends to her patient.

Oliver and Luguard enter the room, then SHOCK.

OLIVER

What is the meaning of this
intrusion, who are, you?

ESTELLE

Saving Rachel's life.

He holds the lamp closer to her, then crosses himself
several times.

OLIVER

... Dear God in heaven, I know
you. There is evil in my house.

ROBERT

Father, she saved mother, look
how she rests, breathes.

OLIVER

Shame on you, boy, how dare you
look upon your mother's nakedness.
There is evil in my house.

He places his hand inside his coat and takes out a small PISTOL.

OLIVER
Get out of my house, witch, or
I swear you will die.

ESTELLE
I will not die, but Rachel will,
is that your wish?

He is confused, THEN

OLIVER
Robert, get the doctor, or the
Priest. Now, quickly!

Robert rushes out of the room.

RACHEL
... Oliver, I called for her.

OLIVER
You?

RACHEL
I sent for her.

OLIVER
Why, woman, we have the finest
doctor?

RACHEL
I want to live.

OLIVER
Selling your soul to the devil?
To her? Better to die than that.

The PRIEST rushes in with Robert close behind.

PRIEST
It is fortunate happenstance
I passed this way.

ESTELLE
Has the tavern closed, Priest?

PRIEST

Why is that woman naked? Boy,
look away, it is your mother.

(shrill)

She prepares her for sorcery,
intercourse with a demon.

Oliver and Luguard are STUNNED, both their guns pointed at Estelle.

The Priest begins to cleanse the room, he dispenses Holy water.

ESTELLE

Don't touch, her.

PRIEST

What are you doing here, witch?
Is the moon full?

ESTELLE

Don't touch, her.

PRIEST

You'll cast an evil spell?

Luguard continues to aim, cocks his pistol.

OLIVER

Get out, or we will shoot.

ESTELLE

There is fear in their eyes,
Hannah, we should leave while
their courage betrays, them.

Estelle looks at all three slowly, then towards Robert.

ESTELLE

Remember what I said, Robert,
constant care.

Then to the woman in her sick bed.

ESTELLE

Be brave, Rachel.

RACHEL

Thank you for everything.

ESTELLE

Come, Hannah.

Estelle picks up her things, reluctantly begins to leave, STOPS at the top of the stairs.

She raises a finger towards the Priest, points, then with AUTHORITY.

ESTELLE

Priest. If she dies, I will
come for you.

The moment is FROZEN, turns on her heels, down the stairs and out the gate.

PRIEST

Quickly, cover your mother and
throw away those pagan potions.
I have Holy water and prayer.

Oliver is shaken, he takes Luguard aside.

OLIVER

Follow them, you know what to
do.

EXT. DARK STREET - NIGHT

They make their way down a dark and narrow street, Hannah looks back, aware Luguard is not far behind.

ESTELLE

Don't look back.

HANNAH

I'm frightened.

Luguard increases his pace and is much nearer, hand in his coat pocket, takes out his pistol which he raises and aims.

SUDDENLY

A match is STRUCK by SOMEONE leaning against a wall, lights a cigarette, then darkness again.

SOMEONE

Put that gun away, Luguard.

He slows down, gun pointed towards the shadow.

LUGUARD

Who speaks so bravely lurking in
the shadow?

SOMEONE

The gun aimed at your heart and
ready to fire.

LUGUARD

I know that voice.

SOMEONE

Return the way you came, or you
will know my bullet.

He stops, grits his teeth, reluctantly returns back to the
way he came.

Estelle continues to walk with Hannah.

SOMEONE

No thank you, Mrs. de Meath?

She stops, turns.

ESTELLE

Mr. Fleming, stop rescuing me,
you are not my knight in shin-
ing armour.

JOHN

You certain?

ESTELLE

Quite, I'm no damsel in distress.

JOHN

You were, once.

ESTELLE

Another delusion.

JOHN

Who's your pretty friend?

ESTELLE

My niece, Hannah.

JOHN

Yes, the family resemblance.

He has a CLOSER look, Estelle notices, she turns Hannah and begins to walk away.

JOHN

Shall I escort you home and to safety?

ESTELLE

Will you follow regardless?

JOHN

Of course.

ESTELLE

Then you may escort us to the front gate.

JOHN

You're an unusual girl, Estelle.

She hides her smile, they arrive at her front gate, Hannah nods her adieu.

Estelle and John are alone, no resistance, he comes closer, KISS, their chemistry has not diminished.

INT. ESTELLE'S HOUSE - NIGHT

Estelle walks in, closes the door behind her, Hannah stands waiting, a smile on her face.

HANNAH

He was so dashing, who is he?

Estelle removes her gloves, complacent.

ESTELLE

An old friend.

HANNAH

Did he kiss you?

ESTELLE

Hannah O'Brien, what kind of question is that to ask your aunt.

Hannah continues to stare at her aunt with a grin, Estelle cannot restrain a smile of her own.

ESTELLE

He may, have.

HANNAH

He wanted too, I could tell.

ESTELLE

You can tell! Up to bed at once,
stop reading romantic nonsense.

She smiles as Hannah goes up the stairs, the smile is gone once she disappears, Estelle places extra locks and a bar across the door.

EXT. CEMETRY - DAY

Gloomy, several PEOPLE watch as a coffin is lowered, the Priest, Oliver, Robert and Luard are there, the father comforts a crying son.

INT. ESTELLE'S HOUSE - DAY

Clare brings a letter to Estelle, she opens it, reads the contents, displays no emotion.

EXT. CEMETRY - DAY

Estelle arrives in her carriage, she walks briskly into the deserted cemetery, stops before a wooden crucifix, kneels, places her hand on the mound, a tear rolls down her cheek.

She rises slowly, murder in her eyes, looks up, then slowly faces towards her left, into the distance.

INT. RACHEL'S MANSION - DAY

GUESTS convey their condolences as they leave the family home, Oliver, Robert, Luard and the Priest remain.

Oliver pours four generous brandies, his mood BLACK.

OLIVER

God has taken a good woman.

PRIEST

He was not responsible.

OLIVER
You couldn't save her.

PRIEST
I saved her soul.

OLIVER
Yet the witch lives.

PRIEST
Yes. She does.

OLIVER
Would it be murder if it were
otherwise?

EXT. CHURCH - BELFAST - NIGHT

A light drizzle falls, there are few people about, a lone figure watches the church from across the street.

It is Estelle, her mood DARK, she walks towards the church front door.

INT. CHURCH - NIGHT

Estelle enters the church, strides towards the alter, there she finds the Priest with some PARISHIONERS, her voice with AUTHORITY.

ESTELLE
Everybody leave, NOW!

They all disperse quickly, except for the Priest, he still thinks he is in control.

PRIEST
Be gone from my domain, witch!

ESTELLE
What did I say, Priest, did I
not warn, you?

PRIEST
She died because of your kind.

ESTELLE
My kind? Did you mean this?

Estelle suddenly grows much TALLER, clothing tightens, her dress flows, clothes jet black, her hair slowly BILLOWS as if underwater.

Her face severe, she looks down at the Priest, who now has TERROR in his eyes, COWERS, her voice POWERFUL.

PRIEST

Ahhh, get away from me, demon.

ESTELLE

You disgusting, bigoted, judgemental, fool. Pathetic, foul and vile excuse of a rodent, call me me a demon?

He holds up the crucifix as a form of defense, but there isn't, any.

ESTELLE

What God do you serve that allows a despicable minion to reign through fear, you pontificating charlatan.

PRIEST

Flee, flee!

ESTELLE

I know what you deserve, I will give what you deserve.

SUDDENLY, a whirlwind of white flame creates around her, slowly, then quickening, a gleam in her eyes.

She raises her hands as if to STRIKE.

VOICE (O.S.)

No! Stop! Please, stop!

Hannah is at the back of the church, shocked at what she has witnessed.

HANNAH

Aunt, please, don't do this.

Estelle doesn't move, still FURY personified, she glares at the Priest, the whirlwind intact.

Slowly, the whirlwind dissipates, she returns to her normal size and self, the Priest rushes out of the church.

HANNAH

It's... It's true, you're...

ESTELLE

An illusion.

HANNAH

I know what I saw, I saw...

ESTELLE

An illusion.

Estelle turns to face Hannah, composure returned.

ESTELLE

A trick, a conjurer's show. You will learn one day, but not this day.

HANNAH

The priest, you were going to...

ESTELLE

Frighten, him.

Hannah shakes her head, sits down, then her head down.

HANNAH

... I don't know what to think, anymore.

Estelle sits next to Hannah, concern, places an arm around her shoulder.

ESTELLE

We need to leave at once, we are in danger, here.

INT. RACHEL'S MANSION - NIGHT

Oliver, Robert and Luguard watch the Priest down his third glass of brandy.

He extends his glass, Oliver pours a fourth, the Priest is a mess, body shivers, hands tremble.

PRIEST

I saw with my own eyes, a devil
incarnate, she tried to kill me,
me, in my own church. None of us
are safe.

They all look at each other, Oliver pours another drink for
himself, paces the room, aghast.

LUGUARD

Are we all at risk, Robert as
well?

PRIEST

She is dangerous, in days past,
she would burn at the stake.

OLIVER

I want her dead, I want her and
that apprentice dead.

PRIEST

Under the circumstances, God
will spare your soul, it is a
true and just thing that you
do.

OLIVER

Robert, would you avenge your
mother, killed by that witch?
Would you do this thing, join
Luguard, kill them both?

All eyes are on Robert, he says nothing, his own eyes still
red, cheeks tear stained, he empties his brandy glass.

EXT. ESTELLE'S HOUSE - BELFAST - NIGHT

Estelle's house is surrounded on all sides with neighbours,
access can only come from the front, which is at the end of
a cul-de-sac.

The road beyond her high gate and high walls, is dimly lit
and shrouded in light mist, it is late, it is quiet, it is
deserted, until the witches hour.

Four MEN, wide apart, make their way towards the gate, they
try and stay in as much shadow as they can, so as not to be
detected, they appear armed, they appear dangerous.

INT. ESTELLE'S HOUSE - BELFAST - NIGHT

From the second storey bedroom that faces the road, Estelle sits by the window and can see everything and everyone upon that road, she sees the four Men.

INT. ESTELLE'S HOUSE - BELFAST - DAY

Next day, Estelle is seated with Patrick and Clare.

ESTELLE

They were here last night.

PATRICK

One month to arrive at our door.
They are not very good.

ESTELLE

Regardless, they become emboldened.

CLARE

You cannot stay, risk is too high.

ESTELLE

We leave today. Patrick, hire as many men as you need, have them stay a year.

EXT. ESTELLE'S MANSION - DUBLIN - DAY

The horse and carriage passes through the main gate, then stops at the front door, Sarah is there, waits, surprised.

Estelle and Hannah alight, the driver is Raymond, there are no smiles nor happy exchanges.

SARAH

This is unexpected, we were not informed.

EXT. ESTELLE'S MANSION - DUBLIN - NIGHT

The main gate is locked and secure, lamp posts on either side, again, the witches hour, again all four Men arrive, silhouettes amongst the light mist.

A black cat, Hercules, lies on top of one of the walls, it is asleep, unnoticed, leisurely opens its' eyes.

INT. ESTELLE'S MANSION - NIGHT

Estelle opens her eyes in the same INSTANT, she rises out of bed completely naked, makes her way to the window, the moonlight against her flesh, she can see the four Men.

DAY

Estelle is alone with Raymond, they are at breakfast.

ESTELLE

We have been found quicker
than I would have thought.

RAYMOND

There is not enough security
here, we need be at the shop.

ESTELLE

I agree, we need men here, make
the arrangements. You have two
days before we leave.

She rises and walks towards her room, stops at the study door, considers, reluctantly enters.

STUDY

Dierdre is seated in her usual chair, usual position, but this time Estelle does not give her a hug and a kiss, but instead, mirrors the same formality as Dierdre.

ESTELLE

I am leaving for an extended
trip.

DIERDRE

How long?

ESTELLE

You may not be with us when I
return.

DIERDRE

The child?

ESTELLE

She comes with me.

DIERDRE

The child is your blood, leave her behind, I will see to her training. Sir William would approve.

ESTELLE

Sir William no longer has a say in the matter.

DIERDRE

Neither you or I are wed, nor have we produced children. You have a niece, perhaps, in time, she will inherit this house, the entire estate, marry well, lead a comfortable life.

(pause)

What say, you?

ESTELLE

I say she comes with me.

DIERDRE

(cruel)

Pity then, Sir William died in suspicious circumstances.

ESTELLE

Suspicious to whom?

There is a glare, Estelle turns and walks out, closes the door behind her, SLAM.

INT. HANNAH'S BEDROOM - DAY

Hannah walks towards the window, in time to see Estelle ride away at a very fast pace.

She returns to her bed and reads, a black cat, Hercules, jumps onto her bed and snuggles next to her, PURRS.

HANNAH

You must be Hercules, it's nice to meet you at last.

She continues to read until sunset, then rises, and walks towards the window, but there is no sight of her aunt.

EXT. ESTELLE'S MANSION - DAY

Raymond has the carriage ready and loaded, both Estelle and Hannah say their farewells, Staff have tears in their eyes, it may be a long time between drinks.

They climb into the carriage, Estelle looks into the study window, Dierdre's chair sits EMPTY, there is disappointment and sadness on her face, Hannah notices.

ESTELLE

Time to go, Raymond.

He cracks his whip, they are on their way.

SUDDENLY

VOICE (O.S.)

ESTELLE!

Raymond pulls the reins to a stop, Sarah runs along side the carriage, wipes tears from her eyes, faces Estelle.

ESTELLE

Sarah, what is, it?

Sarah turns and looks towards the mansion, Estelle follows her gaze.

Dierdre is at the front door, a walking stick in her hand, unsteady, Estelle rushes towards her, grabs her before she falls.

ESTELLE

Dierdre, what are you doing,
it's not safe to stand?

(then)

Someone, quickly, a chair.

The chair arrives, Dierdre sits, pleads.

DIERDRE

I never believed, it, never
once.

ESTELLE

Believed, what?

DIERDRE

The Rumour, it...it is false,
I did nothing to change, it.

Estelle squats in front of Dierdre, smiles, reassures.

ESTELLE

Dierdre, it's alright.

DIERDRE

No, I know the truth, have always
known. William loved, you, he told
me so. I knew he was ill, you saved,
him, extended his life, not take it.

ESTELLE

Dierdre...

DIERDRE

Estelle, can you forgive, me, please,
I'm ashamed, my behaviour a disgrace.

ESTELLE

Dierdre...

DIERDRE

No, no, you have been nothing but
kind since the beginning. Please,
forgive, me, I love you, but could
never say the words.

(tears)

You are my only family.

They embrace tightly, more tears.

ESTELLE

I love you, too, there is nothing
to forgive, we are family.

DIERDRE

Now, when it is too late, I may
never see you again.

ESTELLE

Fear not, we may well meet again,
still.

Estelle climbs back into the carriage, the disappointment
gone, last goodbyes, the carriage is off.

INT. BEDROOM - THE REMEDY HOUSE - DAY

Glorious winter sunshine streams through Estelle's third floor bedroom window, Cleopatra lies peacefully on a rug by the window sill.

Estelle walks in, sits by the window in her chair, places Cleopatra in her lap, luxuriates in the winter sun.

The cat purrs.

ESTELLE

These are ill times, Cleopatra.
The enemy draws near, our need
to act draws closer.

SHOP FLOOR

The next day is like every other, busy, sales brisk, Hannah at the fore, a smile that never leaves her face.

KITCHEN

Estelle, Raymond and Alice sit together, they share a meal and drink.

RAYMOND

They cannot breach these walls,
the building will not burn. We
are safe here, they are power-
less while we have your talents.

ESTELLE

My talents may bring too much
attention, make matters worse.

ALICE

Should you be leavin', Petronella
an' I know well enough secrets to
protect this shop, you teached us
well, know that, Estelle.

Estelle places her hands on top of Alice's.

ESTELLE

I know that, Alice, I am grateful.

ALICE

You are like family to us.

ESTELLE

(smiles)

I am surrounded by family, I feel blessed.

RAYMOND

I have guns in my room, all powerful guns, they'll fear, us.

ESTELLE

Only if they enter and your family is at risk, we don't want the police involved.

Estelle stands.

ESTELLE

I'll be in my room, be alert, these are difficult days that we encounter. Close the shop immediately at last light.

SHOP FLOOR

RAYMOND

Hannah, close the door at last light, I need to secure horses and stables.

Raymond exits, Petronella begins to pack items away, Hannah looks up.

PETRONELLA

Time, lock the door.

Hannah closes the solid door, applies multiple locks and a steel bar across, walks across to the counter, removes her apron.

KNOCK, KNOCK

Hannah is tired, stares in disbelief.

HANNAH

We're closed.

KNOCK, KNOCK

Petronella displays concern.

PETRONELLA

Shall I call my father?

Hannah raises a palm, walks towards the door.

HANNAH

We're closed.

She places her ear to the door, then STARTLED.

KNOCK, KNOCK

Hannah begins to remove the steel bar, disengages all the multiple locks, Petronella watches intently, concerned.

She opens the door slowly, mild SHOCK, places her hand over her mouth.

THIRD FLOOR

Estelle is busy behind her desk, pen in hand, an array of papers, a soft KNOCK at the door, she looks up.

ESTELLE

Come, in.

The door opens slowly, Hannah stands in the doorway, she conveys a stunned look.

ESTELLE

Hannah, are you alright?

Hannah walks to one side, Charlotte enters, cases the room, closes the door behind, her.

CHARLOTTE

I have walked past this shop
so many times, but could never
bring myself to enter.

ESTELLE

Why now?

CHARLOTTE

Because you're going away, taking
Hannah with, you.

ESTELLE

How would you know this?

CHARLOTTE

We have the same mother, Estelle,
you think you're the only, witch?
I chose a different path, but we
truly are the same blood, whilst
you practice the arts, I do not.

Charlotte notices the chest, a dragon figure on top, can't
take her eyes off, it, walks towards the chest, caresses it
with great fondness, marvels.

CHARLOTTE

I cannot believe it is in your
possession, I had no idea that
you possessed such power. You,
of all people, the Caretaker?

She looks up at Estelle.

CHARLOTTE

But that is not what brings me
to your door.

ESTELLE

You think to take her back, to
reclaim, her?

CHARLOTTE

No, but allow me some time with
Hannah, can you do this for me,
be the sister I failed to be for
you?

EXT. STREET - DUBLIN - NIGHT

The Remedy Shop is in darkness, street before it empty, the
street lights dim, there is a full moon in a clear sky, the
witches hour, the light mist.

Four Men appear, they trawl the street until they come to
the shop, on the opposite side of the street.

INT. THIRD FLOOR - NIGHT

Cleopatra on all fours, jumps from the bed, peers outside
the window and studies the four Men, PURRS.

Estelle rises out off her bed, naked, walks slowly towards
the window, overlooks the street, engulfed by moonlight.

The men do not move, close together and appear to consult, one carries a bag which is opened, another produces hammer and nails.

Estelle opens the window, begins to whisper special words, almost a chant, sprinkles DUST that glows in the moonlight.

ESTELLE.

Psst. Psst. Psst. Psst.

The men walk forward towards the shop door, one opens a CAN container, begins to paint the word "Witch" in white, then, steps back.

Two others move forward towards the door, one holds a dead BLACK CAT against the shop door, another hammers and nails the tail, all SNICKER and LAUGH.

FOUR MEN

Hehehe.

THIRD FLOOR

Estelle continues to whisper, chant and sprinkle dust.

ESTELLE

Psst. Psst. Psst. Psst.

SUDDENLY

The dead cat comes ALIVE, all claws and ferocious, SCREAMS, HISSES, fights to remove herself from the door, eyes aglow, vicious, held back by the tail, ready to ATTACK.

All four Men scramble back, terrified, then all run away to safety.

THIRD FLOOR

Estelle stops, smiles, closes the window, grabs Cleopatra, they both go back to bed.

EXT. REMEDY SHOP - DAY

Two POLICEMEN walk the street, come to a stop at the Remedy Shop, both inspect the door, POLICE #1 traces his hand over the door as if searching for evidence.

Both walk into the shop, the BELL announces their entrance.

INT. REMEDY SHOP - DAY

Raymond confronts the two Police.

POLICE #1
We're here to see Mrs. De Meath.

RAYMOND
I'll inform her immediately.

KITCHEN

RAYMOND
Police wish an audience.

ESTELLE
Let them in.

Both enter, a suspicious manner, as if collecting clues.

POLICE #1
Constable Ryan, please forgive
this intrusion, but, we have a
formal complaint.

ESTELLE
Not at all, please make yourself
comfortable, who would make such
a complaint. This is a reputable
house of commerce.

POLICE #1
It appears there was a disturbance
last night.

ESTELLE
I slept soundly.

Police #1 appears uncomfortable.

POLICE #1
It is alleged, you nailed a cat
to your front door.

ESTELLE
Why would I do such a thing?

POLICE #1
...Ritual.

ESTELLE

Ritual?

POLICE #1

Full moon, the witches hour,
sacrifice to a demon, witch
written across your door.

ESTELLE

Am I to understand, then, a
member of the public walked
past my door, three o'clock
this morning, witness a cat
nailed to my door, also the
word witch? Is this what I'm
meant to understand?

Both Police extremely uncomfortable.

POLICE #1

Four witnesses.

ESTELLE

Have you inspected my front
door, constable Ryan, tell,
me, have you discovered any
evidence of a ritual?

POLICE #2

Witchcraft, it is alleged you
dabble in witchcraft.

ESTELLE

(caustic)

You dare accuse me? This, in the
twentieth century, witches were
last burnt at the stake some six
centuries past.

Police #1 glares at Police #2, changes the tone.

POLICE #1

My colleague appears over zealous,
we are compelled to investigate
formal complaints. However, I am
satisfied all four gentlemen have
erred, all are mistaken.

EXT. REMEDY SHOP - DAY

The two Police leave the Remedy Shop, but could not resist one final inspection of the door, then again, fail to find any evidence.

INT. REMEDY SHOP - DAY

Raymond and Alice walk towards Estelle, neither say a word.

ESTELLE

They do not want us to leave the city, not till the complaint has been withdrawn.

ALICE

What do you propose?

ESTELLE

Hannah is with Charlotte another four days, I will ride to Dublin and make preparations.

ALICE

Preparations?

ESTELLE

I will book passage to London, sail on to New York and safety.

RAYMOND

I don't trust ships.

ESTELLE

All's well, we sail Wednesday, at noon, tenth of April, from Southampton.

INT. RACHEL'S MANSION - BEFAST - DAY

Oliver, Robert and Luguard stand in the formal room, each a drink in their hand, the patriarch is furious.

OLIVER

What level of incompetence is, this?

LUGUARD

My lord...

OLIVER

Silence. You were charged with a task, find men that could perform a simple job.

LUGUARD

My lord, I...

OLIVER

I said silence. All we have to show for our endeavours, is an embarrassment with the police and a dead cat. We look fools.

ROBERT

Father...

OLIVER

Sit down, the two of you. I have the witch followed, she is up to something, she means to escape.

ROBERT

Where?

OLIVER

Across the sea, I wager, that's what I would do, but where?

(beat)

She must not leave your sight, you follow wherever she leads.

ROBERT

For how long?

OLIVER

Till you find the courage to end their miserable lives, dead, two of 'em.

(beat)

Robert, swear you will do this thing, see that justice is done. SWEAR, or find your inheritance elsewhere, not a penny from, me.

Robert has a moment of thought.

ROBERT

I swear.

OLIVER

Lugard, do not return till the deed is done, should you no have the stomach, get, out, seek your employ elsewhere. Both must die.

LUGUARD

I will not fail you.

OLIVER

Then why are you both still here, leave me, NOW!

Once the two have left the room, Oliver turns to the Priest who sits in the corner.

OLIVER

I have friends in high places, we have spoken, they agreed to assist with their influence.

PRIEST

This, then, is favourable news.

OLIVER

I expect the same courtesy from you, and your church. You claim power and influence, exercise it.

INT. POLICE STATION - DUBLIN - DAY

Police #1 and Police #2 are seated before their superior in his office, the INSPECTOR (55), is unhappy.

INSPECTOR

Nothing? You left the premises with nothing? Did you manage a nice chat, cup of tea, perhaps?

POLICE #1

There was no single mark on the door, no evidence whatsoever.

INSPECTOR

Preposterous. I want a different result, find a ways to discredit this woman... careers may depend on the outcome. Your careers!

INT. THIRD FLOOR - NIGHT

The cake, with a single candle, rests on top of the table, Hannah bends over, blows out the candle.

ESTELLE
Seventeen, a special birthday,
has it truly been two years?

HANNAH
Happy years, aunt Estelle.

ESTELLE
It is time for your gift.

Estelle removes a small KEY held around her neck, offers it to Hannah.

ESTELLE
This is no ordinary key, only
one exists.

Hannah takes the small key and places it into her palm.

HANNAH
What does it do?

ESTELLE
Reveal a world few know exists.

Estelle walks towards the chest with the dragon motif.

ESTELLE
Open it.

HANNAH
What shall I find?

ESTELLE
A great treasure.

Hannah slowly places the key into the keyhole, TURNS, some nervous tension.

HANNAH
Nothing happened?

ESTELLE
Patience.

SUDDENLY

The dragon, HECTOR, begins to stir, the chest lid begins to slide back, rotate, pivots on one corner, she steps back.

HANNAH

It's alive, the dragon is alive!

ESTELLE

Do not fear, it will protect,
you. Left hand below his nose,
expose your palm.

She regains her composure, walks forward, hand outstretched with some trepidation, occasional flames from the nostrils.

Without warning, the dragon lunges at Hannah, she RECOILS.

HANNAH

OUCH, it bit me?

ESTELLE

Look at your wrist.

Hannah slowly removes her right hand from the bite, it now reveals a small dragon tattoo.

Estelle raises her left arm, turns to exposes her wrist, an identical dragon tattoo.

ESTELLE

Whenever you open the chest, the
dragon will allow you access.

(smiles)

You may pat the dragon, he enjoys
a tickle under the chin. His name
is Hector.

She does, then peers into the chest.

HANNAH

Books?

ESTELLE

The Secret Knowledge of all the
world from the dawn of Man. The
knowledge of elders, sorcerers,
magicians. The world of spirits
and magic. Wisdom and the arts.

HANNAH
 Magic like a magician?

ESTELLE
 The magician has tricks, not
 the magic you will find here.

HANNAH
 I have made my birthday wish.

ESTELLE
 (beat)
 We set sail tomorrow.

Hannah has a stunned silence, eyes wide, her mouth is open,
 but no words leave her lips.

EXT. DUBLIN PORT - DAY

They arrive with Raymond, Dublin port is the largest and
 busiest in Ireland, PORTERS immediately assist.

There are embraces, silent goodbyes before Raymond is off.

Luguard, Robert and a LACKEY watch from the terminal, lost
 amongst the CROWD, discreetly hidden, Luguard turns to the
 Lackey.

LUGUARD
 Inform the police.

Estelle and Hannah make their way into the terminal.

HANNAH
 This is exciting.

ESTELLE
 We haven't left, yet.

They are about to enter Customs when Police #1 and Police
 #2 bar their way.

POLICE #1
 Mrs. De Meath, I recall you
 were not to leave this city.

ESTELLE
 There has been ample time to
 have the complaint withdrawn.

POLICE #1

Nevertheless, it still stands,
I'm afraid you and your niece
will have to be detained till
further notice. You shall not
sail today.

ESTELLE

Constable Ryan, we shall sail
today.

POLICE #1

Will you accompany us to the
station, please.

ESTELLE

We will not!

POLICE #1

Mrs. De Meath...

ESTELLE

Dame Estelle de Meath, sir, extend a
proper courtesy. You're in our way.

Both Police appear uncomfortable, they look at each other,
neither certain what comes next.

POLICE #1

You leave me no option but to seek
reinforcements. Guard them.

Police #1 marches off, Police #2 remains, he's in charge.

Luguard is alone at the terminal, watches the scene unfold.

ESTELLE

We do not have much time, we need
to pass customs, board our ship.

POLICE #2

You don't look a witch.

ESTELLE

This is hardly the time.

LOUDSPEAKER (O.S.)

Final call, all passengers onboard,
the ship is set to sail.

POLICE #2

I had not seen my sister and nieces for six years, she wrote me, we had a reunion, we cried and cried, we're family again.

ESTELLE

Extend a kindness.

POLICE #2

She had no money, too proud to ask, yet received food, clothes, medicine for her and the children. Payment in full if she performed a kindness, so she wrote me.

ESTELLE

I am touched by your story, but it does not assist our position.

POLICE #2

She received this kindness, at the Remedy Shop. Your shop.

ESTELLE

Three sick little girls.

POLICE #2

Not the actions of a witch.

LOUDSPEAKER (O.S.)

Final call, all passengers onboard, the ship is set to sail.

Police #2 looks at his watch, smiles.

POLICE #2

There isn't much time, you best be quick.

Estelle and Hannah rush into customs, Luguard is alarmed, rushes to the ticket COUNTER.

LUGUARD

I need a ticket, quickly.

COUNTER

I'm sorry, sir, tickets are not available at this late hour.

LUGUARD

I must be on that ship, find a way.
I will pay a handsome price.

COUNTER

I'll speak to the ship's agent.

Luguard looks out the window, Estelle and Hannah make their way onto the ship, looks at his watch.

LUGUARD

Hurry, man!

The AGENT arrives with ticket Counter.

AGENT

Can I help you, sir?

LUGUARD

Get me on that ship, I will pay
a great deal.

AGENT

Do you have your passport, sir?
Customs requirement.

LUGUARD

Passport?

The ship prepares to leave, the mooring ropes are released, tug boats in place, Luguard, GRIM, walks to the dock, sees Estelle, powerless to stop her, she smiles, waves.

HANNAH

Are we safe?

ESTELLE

We won't be safe till we are
on the Titanic.

As the ship moves away, he remains on the dock, both hands in pockets, but a faint smile creeps onto his face, Robert can be seen at the stern of the ship, one deck above.

INT. STATEROOM - SHIP - NIGHT

Hannah sits on the bed, the chest open, Hector perched on top, fumes emanate from his nostrils.

Estelle chooses a rare book.

ESTELLE

Commence your studies with this,
thousand five hundred years old,
World of Druids, lore and magic.
...Merlin himself used this very
book, touched these very pages.

Hannah caresses the book, a look of wonderment in her eyes.

INT. CABIN - SHIP - NIGHT

Robert lies on top of his bed, the porthole window displays the ocean, he cleans a PISTOL, checks the BULLETS, a bottle of half-filled scotch by his side table.

EXT. SOUTHAMPTON - DAY

Estelle and Hannah disembark, excited, surrounded by a host of PASSENGERS, CREW and WORKERS of all descriptions.

PORTER #1 flags a taxi, assists both women into a carriage, loads only some luggage.

PORTER #1

I will ensure the rest of your
luggage is loaded onto Titanic,
Madam.

She pays a handsome tip, tips his cap, off to the hotel.

Robert is already in the terminal, in a suit, tie and hat, unshaven with a hint of beard, follows in his own taxi.

He opens his wallet, lifts a ticket which displays Titanic, Second Class, smiles, returns the ticket into his wallet.

The first taxi arrives at a luxury hotel, STAFF swamp the carriage, help the women down, remove the luggage.

INT. CORRIDOR - LUXURY HOTEL - LONDON - DAY

The room door is opened for them, they enter a magnificent two bedroom suite.

HANNAH

This is wonderful, will New
York be like this?

ESTELLE

We were followed, we need to
take precautions.

Estelle begins to change clothes.

HANNAH

Are you going somewhere?

ESTELLE

I want you to stay here, study
the magic set aside, I need to
attend some business.

Hat and gloves, last look in the mirror, out the door.

EXT. RAILWAY STATION - SOUTHAMPTON - DAY

Estelle and Hannah arrive by train at Southampton Terminus
railway station, quayside, alongside Titanic's berth 44, a
huge crowd there to witness the maiden voyage.

They walk onto the wide, White Star dock, mesmerized by the
sheer size of the vessel.

Robert is onboard, he notices the two women as they prepare
to board.

They enter the gangway onto the ship, followed by PORTER #2
who carries their smaller luggage.

INT. FIRST CLASS STATEROOM - TITANIC - DAY

They enter the stunning room, make themselves comfortable,
seated at a table.

ESTELLE

Let us rehearse the plan, it's
most important, your safety is
paramount.

HANNAH

You will be alone to face the
killer, or killers?

ESTELLE

I must and will protect you, I
will not falter, you must take
and protect the chest.

EXT. PROMENADE DECK

They lean over the handrail, the massive crowd below, the final boarding call can be heard.

ESTELLE

In a moment.

(pause)

Now!

They make their way to a lower deck, Porter #2 there with the dragon chest, next to the gangway.

ESTELLE

The Porter will escort you onboard the merchant ship. When you arrive in Sydney, Australia, wait for me, I will come for you as quickly as possible. Study the magic, it may save your life.

HANNAH

Will I ever see you, again?

ESTELLE

This ship would have to sink to prevent that ever happening.

The gangway is prepared for removal, a young OFFICER is in charge.

OFFICER

The gangway is about to be removed, Madam.

ESTELLE

Thank you.

HANNAH

This is truly goodbye, then.

ESTELLE

For a little while.

OFFICER

Madam, please, regulations.

ESTELLE

One more moment, I ask of you.

OFFICER

Final minute, Madam.

ESTELLE

Hannah, the instant you sail,
use the key, study, practice.
Read what must be read, till
I find my way to you.

They embrace, a tight, loving embrace, misty eyes.

HANNAH

I love, you.

ESTELLE

I love you, too, this is not
the end.

Hannah is about to disembark, STOPS, turns to face Estelle.

HANNAH

...I have to ask, I have to.
Are you...Are you...?

ESTELLE

(smiles)
A witch?

HANNAH

...My mother?

Estelle stops smiling, mouth open, but no words escape,
tears flow.

OFFICER

I'm sorry, there is no more
time.

Two SAILORS whisk Hannah away, she is escorted to the dock,
the gangway removed, the steel door closed and secured.

Estelle rushes up the stairs, mooring ropes released, then
tug boats in place, the ship pulls away by the time she is
on the promenade deck, Titanic leaves under her own power.

Then, ALARM, SUCTION, mooring ropes of SS City of New York
SNAPPED, the stern on a collision course with Titanic.

Estelle raises her right arm and hand in a stop position.

She evokes a power under her breath, both ships, 3-4 feet apart, come no closer, the tug, Vulcan, quickly takes New York under tow and saves the day.

Relief from Passengers, and onlookers on berth 44, they all knew a potential disaster was averted.

PASSENGER #1

This is one lucky ship!

Southampton diminishes behind them, Estelle retires inside, finds a bar, WAITER takes her order, returns with a drink.

She sits back and enjoys the ambience, watches the sea roll by, elated Passengers walk past, then notices LAND?

She sits up, the ship is slowing, motions for the Waiter to come to her.

ESTELLE

Are we slowing down?

WAITER

Yes, we arrive at Cherbourg, France, engage passengers by tender boats.

ESTELLE

I presumed we sail directly to New York?

WAITER

No, Madam, in fact we have one further stop.

ESTELLE

Another?

WAITER

Queenstown.

ESTELLE

Queenstown?

WAITER

Ireland!

The Waiter departs, Estelle expresses disbelief.

ESTELLE
 ...Luguard?

EXT. QUEENSTOWN - IRELAND - DAY

Estelle is on the promenade deck, first class, the ship slows down, ready for tender boats to arrive with their Passengers.

The final tender boat arrives alongside, their very last passenger, Luguard, he looks up as she looks down, their eyes LOCK, he alone can manage a smile.

Estelle returns to her table and chair, in time, Luguard appears.

LUGUARD
 Well, what a happy coincidence,
 to think our paths almost failed
 to cross. Meet again for dinner,
 captain's table, perhaps?

He walks away, she remains alone at her table.

INT. CABIN - MERCHANT SHIP - NIGHT

Hannah is in a cabin that leaves much to be desired, the cabin is poor quality, a single bed and small table, she reads her book.

EXT. TOP DECK - MERCHANT SHIP - NIGHT

A man leans against the handrail, a drink in his hand, his back turned, when a CREWMAN comes by.

CREWMAN
 Got a light, matey?

The man fishes some matches from his pocket, then turns around to reveal, Robert.

INT. STATEROOM - FIRST CLASS - TITANIC - NIGHT

Estelle is asleep in her stateroom, the ocean passes by her window, there is a faint RUMBLE, this awakens her.

She looks out her window, the ship appears to slow, it's late, she dresses and ventures outside, it's COLD, STEWARD walks past.

ESTELLE

What seems to be the matter,
why are we stopped?

STEWARD

Grazed an iceberg, nothing of
concern, Madam.

ANOTHER DECK

Luguard leans over the rail, does not like what he sees,
tries to walk, notices a slight list, intercepts STEWARD
#2.

LUGUARD

Steward, what's going on, are
we listing?

STEWARD #2

We may have a leak, sir.

LUGUARD

Leak? The unsinkable ship has
a leak?

Sudden SHIFT, a GROAN, listing more pronounced.

LUGUARD

Lord Jesus, we're sinking!

STATEROOM

Luguard rushes into his room, SLAMS the door shut, opens
the side table drawer, removes a GUN and a cartridge box,
loads the pistol.

PROMENADE DECK

Luguard notices some lifeboats being loaded with WOMEN and
CHILDREN, a few already lowered into the water, approaches
an OFFICER #2.

LUGUARD

When can we enter the life
boats?

OFFICER #2

Women and children first, sir.

LUGUARD

What about the rest of us,
are there enough boats?

Officer #2 looks uncomfortable, does not answer, continues
to load passengers.

Luguard is suddenly aware, he looks around, notices almost
exclusively only men on the deck, anxiety begins to set in.

LUGUARD

Sweet Jesus, there aren't.

The ship lists higher, he needs to grab the handrail for
support, notices Estelle enter a lifeboat, assisted by a
young OFFICER #3, then rushes towards, her.

LUGUARD

Leaving without saying goodbye?

ESTELLE

Goodbye!

LUGUARD

We have unfinished business.

ESTELLE

Perhaps in another lifetime.

LUGUARD

Save the ship, why can't you
save the ship?

ESTELLE

I'm not God.

LUGUARD

No, you're a witch.

OFFICER #3

You're obstructing the launch,
sir.

LUGUARD

Let me on.

OFFICER #3

Women and children first, sir.

Luguard takes out his pistol, points at Officer #3, people on the boat SHRIEK, a CREWMAN #2 steps aside

LUGUARD

Let me on.

OFFICER #3

Company policy, sir.

He then points towards Estelle.

LUGUARD

Get off.

OFFICER #3

Sir!

LUGUARD

Get off, or I will shoot where you sit.

He COCKS the gun, women SCREAM, duck and take cover.

VOICE (O.S.)

Put the gun down, Luguard.

LUGUARD

I know that voice.

John Fleming stands with his pistol pointed at Luguard.

JOHN

Put the gun down.

LUGUARD

The eternal knight in shining armour.

JOHN

Last chance.

LUGUARD

If I don't?

John Fleming fires three times, Luguard, stunned, in SHOCK at being shot, turns to face John, look of disbelief.

Then at Estelle one final time, blood on fingers, drops his gun, falls into the ocean.

While everyone is momentarily frozen in time, John Fleming wastes no time, walks towards Officer #3, before he enters the lifeboat.

JOHN
You have no objection, captain?

OFFICER #3
What? No, no, sir, not at all.
I'm no captain.

JOHN
Good, lower the boat, we need
to cast off.

John enters the lifeboat, positions himself with both oars, rows immediately they touch the water, Estelle hasn't taken her eyes off him.

ESTELLE
You're an unusual man, John
Fleming.

EXT. MERCHANT SHIP - DAY

Hannah is on the top deck as the merchant ship prepares to dock at Port Said, Egypt.

She has an umbrella to shield and protect her from the hot sun and stifling heat.

Once the ship is moored, a gangway in place, passengers are allowed to disembark.

CREWMAN #3
Five days before we sail, Miss.

HANNAH
Thank you, see you, then.

Robert watches as her taxi is loaded with Hannah's luggage, including the dragon chest, then taken to a luxury hotel in Cairo.

EXT. LUXURY HOTEL - CAIRO - DAY

The taxi arrives, several dark skinned Porters swarm over the luggage, assist Hannah inside.

INT. LUXURY HOTEL

She enters a stunning exotic suite of great opulence, with French doors that open to a substantial balcony, exquisite view, servants at her disposal.

Her senior servant, AMIN (35), awaits any instruction.

AMIN

May I suggest you wear attire
more suitable to our climate,
More comfortable, important you
keep cool.

HANNAH

I agree, I will buy some clothes
today, is there a market nearby?
Herbs, spices, that kind of thing.

AMIN

Markets? There are markets for
everything, I will provide you
a servant to assist.

EXT. LIFEBOAT - ATLANTIC OCEAN - NIGHT

The ocean is calm, the unsinkable ship has gone down, the loss is now palpable, the night cold, the lifeboat drifts, there is no desire to row, the silence deafening.

Estelle shifts to sit next to John, places her arm around his, her head against his shoulder.

ESTELLE

Thank you.

INT. MARKET - CAIRO - DAY

Hannah is surprised at the hive of activity, the colour and NOISE, SERVANT #3 brought her to market where everything is available.

HANNAH

Where are the spices, special
ingredients?

Servant #3 doesn't speak, but leads Hannah through a series of alleys and tents, now arrive at an impressive shop, with glass jars on glass shelves.

SERVANT #3

This one best, not cheap.

Hannah enters tentatively, shifts from jar to jar, item to item, inspects for quality and rarity, the keen Shopkeeper watches her every move.

SHOPKEEPER

May I help, you?

HANNAH

Yes, you may.

She hands him a list.

HANNAH

I need these ingredients, I know the English names, are they available?

He takes the list, studies it carefully, his eyes never far from the page, except to look at Hannah.

SHOPKEEPER

Where did you get this list?

HANNAH

I wrote it down, can you provide them.

SHOPKEEPER

These are no ordinary ingredients, this knowledge is not available to everyone, how is it you're capable of such a request?

Dubious MEN enter the shop from the rear, the Shopkeeper is intimidating, Hannah displays a composure beyond her years.

HANNAH

You question me, sir?

SHOPKEEPER

May I see your wrist?

She hesitates, then pulls back her sleeve to reveal the dragon tattoo.

The Shopkeeper is STUNNED, his narrow eyes grown wide open, kneels before Hannah, the other Men follow suit.

Servant #3 is in awe at what she has witnessed, who is this girl?

SHOPKEEPER

I live to serve, mistress.
I have waited a lifetime to
meet one such as yourself.

Hannah herself cannot believe the reaction, this is totally unexpected.

HANNAH

Master shopkeeper, rise, I
am but a novice, you do me
too much honour.

SHOPKEEPER

I know the meaning of your
mark, you are a Caretaker.
The ingredients will be in
your hotel within the hour.

An object, black, catches her attention, solid, but with an appearance like melted stone, rests behind the counter.

She gravitates towards, it, fascinated.

HANNAH

What is this object?

SHOPKEEPER

Star of Heaven. Sometimes,
stars in the heavens fall to
the ground, their death is a
fire across the sky. Special
stone, special powers.

VOICE (O.S.)

I'll take, it.

Yasmin breezes into the shop and walks directly to the counter.

YASMIN

I'll take, it, consider it
sold.

SHOPKEEPER

Mistress Bashere, welcome, this young woman has first option to buy.

YASMIN

I will pay a higher price, name, it.

SHOPKEEPER

There is one price and it is for this young woman.

Yasmin is surprised, she is not accustomed to her requests declined, studies Hannah carefully.

YASMIN

Shopkeeper that will not barter, nor haggle for a better price. I am witness to an inexplicability.

HANNAH

You may have the stone if it is that important to you.

YASMIN

You bewitch this poor shopkeeper, not known for his discounts, then extend generosity to a stranger. Who are, you, where are you from?

Hannah extends her hand.

HANNAH

Hannah O'Brien, from Ireland, on my way to Australia.

Yasmin accepts her hand.

YASMIN

What an interesting mixture. How long are you in Cairo?

HANNAH

We sail in five days.

YASMIN

You have time then to join me for a meal at home. Yasmin Bashere.

HANNAH

That is very gracious

YASMIN

No more than yourself. You must reveal this spell you cast over my shopkeeper with his heart of stone.

SHOPKEEPER

I protest, mistress Bashere.

YASMIN

Of course you do, you charge the most, but sell the best.

The Shopkeeper smiles a satisfied smile.

SHOPKEEPER

All is as it should be, your purchase delivered within an hour, as always.

EXT. PIER 54 - NEW YORK - NIGHT

RMS Carpathia is about to dock at pier 54, forty thousand people have gathered by the quayside in heavy rain, to get a glimpse of survivors and add their moral support.

John and Estelle are on deck, lean against a handrail, the city of New York before them.

ESTELLE

I reached my destination, can only hope Hannah has done the same.

INT. SUMMER HOME - ALEXANDRIA - DAY

Hannah is given a tour of the stunning Bashere summer house in Alexandria, they come to the BALCONY which offers superb sea views.

HANNAH

The place of the cure of the soul.

Yasmin turns to face Hannah, impressed.

YASMIN

You know the inscription?

She points to a particular location.

YASMIN

There, stood the Great Library of Alexandria. Sadly, all the ancient books and scrolls were destroyed in a fire.

HANNAH

You might be surprised.

YASMIN

At Pharos, an ancient Wonder, the Lighthouse of Alexandria.

HANNAH

You are surrounded by extraordinary history, I envy you.

YASMIN

Envy? I must marry the man chosen for, me, you choose your own path in life, do not envy.

HANNAH

What is it you want?

YASMIN

Choice. Create my own destiny.

EXT. DOCK - PORT SAID - EGYPT - DAY

Hannah and Yasmin are on the dock where her merchant ship lay in wait, her luggage taken back onboard by Porters.

YASMIN

It is I who envy you.

They give each other an embrace before Hannah must go back onboard.

HANNAH

My life is enhanced with our meeting.

YASMIN

I feel the same

She is finally onboard, Robert observes, the ship moves away, Hannah waves, then retires to her cabin.

SUDDENLY

When the ship is well away from the dock, Robert notices Hannah disembark from a small tender vessel and back onto the dock, he has been tricked.

She waves towards Robert, then joined by Yasmin, they enter a carriage and drive away, he is not HAPPY.

The carriage stops at another dock where a more impressive ship is moored.

YASMIN

This ship is much better, your new luggage is already onboard, as is mine.

HANNAH

Are you certain about this? There will be consequences.

YASMIN

With choice, there will always be consequences.

Young native BOY interrupts with items to sell.

BOY

Souvenirs? Nuts? Lolly? English newspaper?

HANNAH

Today's newspaper?

BOY

Yesterday, cheap, cheap.

HANNAH

No thank you, but I'll buy some lolly.

BOY

Thank you, thank you.

He takes the money gladly, throws the newspaper away, the front page has a photo and story of the TITANIC sinking.

INT. OMAR'S HOUSE - CAIRO - DAY

Omar is in his palatial private study, there is a KNOCK, his AID walks in, closes the door behind him.

AID

She left the country by sea, a new friendship, an Irish girl, they travel to Australia.

OMAR

Australia, are you certain?

AID

I have seen departure records.

OMAR

Australia? Why choose primitive land, a backwater, give up this life, for what? Can she still be intercepted?

AID

We tried, but the moment is passed.

OMAR

Find where she disembarks, inform me immediately. I will travel to this Australia, she will pay for this insult with her life. I will see to that.

INT. SHIP TERMINAL - SYDNEY - DAY

Robert is at the docks in Sydney, watches every passenger on every ship disembark, still no Hannah.

He approaches the CUSTOMS CLERK.

CUSTOMS CLERK

No, there is no Hannah O'Brien on our records to this point. As I explained yesterday, and the day before, I will inform you the moment she is.

Robert opens his wallet, places several notes onto the Customs Clerk's desk.

ROBERT

When you do, I can be generous
in my appreciation.

EXT. DECK - SHIP - DAY

The ship enters Sydney Heads and into the famous harbour,
the city is in sight, no bridge nor opera house.

Both girls on the port side, lean over the handrail.

YASMIN

We are here, Hannah O'Brien, the
other side of the world.

HANNAH

I wonder what lies ahead?

YASMIN

That's simple, the future. Our
future.

HANNAH

...Our future. I see only good
fortune.

INT. OMAR'S HOUSE - CAIRO - DAY

Omar rises from his chair, walks towards a world map on the
wall, places his finger on Cairo, Egypt, then traces a path
to Australia, stops at Sydney.

EXT. CIRCULAR QUAY - SYDNEY - AUSTRALIA - DAY

It's a beautiful Sydney day with clear blue skies, bright
sunshine, though DARK CLOUDS loom on the horizon.

A hive of activity on the quay, ship passenger terminal and
on the water, where ferries, boats and ships abound.

The ship with Hannah and Yasmin sails into view, begins to
slow towards the dock at the passenger terminal.

Robert is seated on a bench, comfortable, relaxed, looks up
to see the new arrival.

The ship is in position to berth at the passenger terminal,
mooring ropes secured, Hannah looks down upon the dock, she
sees, Robert.

He looks up, for a moment, their eyes lock, the whole world stands still, finally, glances inside his coat, touches his gun for assurance, manages a satisfied smile, both hands on hips.

Hannah cups her hands, as if holding a globe, static, spark and electrical charges slowly begin to build, obscured from view, Hannah also manages a satisfied smile.

FADE OUT:

END CREDITS for ten seconds.

FADE IN:

SUPER: "1895"

EXT. SMALL VILLAGE - DAY

Small village with a series of rustic cottages, thin trails of smoke meanders from most chimneys.

Surrounded by a dense forest of large trees on their outer perimeter.

The sleepy village and the lovely cottages are divided by a narrow dirt road

A carriage with an extremely well groomed young couple make their way slowly into the village.

They stop and confront an old WOMAN.

There are no words, they look at each other, the old Woman points towards a cottage.

The young couple stop in front of a cottage, alight, walk to the front door, she RINGS small bells.

Estelle emerges, eight months pregnant, steps outside the cottage.

CHARLOTTE

I see the time draws near.

ESTELLE

Then you shall become aunt Charlotte,
does that appeal?

CHARLOTTE

Estelle, have you considered our proposal?

ESTELLE

Explain once more the merit of this proposal.

CHARLOTTE

Henry will shortly come into his inheritance, he and his family are also in line for Royal Favours.

ESTELLE

You will adopt my child, as your own, because you are unable to conceive, is that the sum of it?

CHARLOTTE

You know very well you are in no position to provide for this babe. We can.

ESTELLE

Because of Henry's inheritance and Royal Favours.

CHARLOTTE

Yes, that is the sum of it.

ESTELLE

Charlotte, I am your sister, your blood, help me keep this child.

CHARLOTTE

I'm sorry, that is not possible, but will give the child a home.

ESTELLE

Don't make me pay the price.

CHARLOTTE

We must all pay a price, that is the way of it, life's purpose.

ESTELL

Trust, I can reward your kindness.

CHARLOTTE

Will you adhere to the bargain?

ESTELLE

Help me keep the child, I want this child.

CHARLOTTE

We cannot help with charity, you bring shame to our family, we can restore the balance, child's good standing. Have we an arrangement, the bargain?

ESTELLE

Reconsider, before it is too late. I am still of your blood.

CHARLOTTE

We know what you are, unwed, practice arts decent people do not speak, off. We cannot, will not, save you, except the child. That is kindness enough.

ESTELLE

You will pay a price.

CHARLOTTE

Have we struck a bargain?

Estelle stands back, raises both hands, palms outwards, she evokes a spell from the Great Mother, the White Goddess.

ESTELLE

Pssst. Pssst. Pssst. Pssst.

There is an instant FLASH of blinding light, Charlotte does not move, Henry and the horse are startled.

Estelle becomes silent, lowers her hands to her side, then raises her eyes to meet Charlotte's.

ESTELLE

The deed is done, the bargain struck, this I do for Hannah. I will long remember this day, my time will come.

Estelle raises a finger towards Charlotte.

ESTELLE
Remember it well. Sister.

Their eyes are LOCKED, no more words are spoken.

FADE OUT: