

**SCHOOL FOR WAYWARD GIRLS**

"Arrival"  
(PILOT)

written by

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Based on historical facts.

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SEATTLE - OCTOBER, 1960

EXT. SCHOOL FOR WAYWARD GIRLS - NIGHT

A fire burns the top floor of a large, almost jail-like, building: *the School for Wayward Girls*.

The distant sound of SIRENS gets louder as flames and smoke spew into the night sky.

FLAMES are reflected in the glossy eyes of A GIRL standing on the lawn outside.

EXT. APPLE ORCHARD - NIGHT

A hand reaches up into leaves to pick a SHINY RED APPLE.

PULLING BACK, we see RIVA -- 16, biracial, smart and scrappy -- dressed in pants and a jacket. She cautiously picks apples and places them into her KNAPSACK.

She picks another apple. This time, she takes a bite out of it. CRUNCH.

She stops chewing and looks up, alarmed. She hears another CRUNCH. It's FOOTSTEPS CRUNCHING THE AUTUMN LEAVES.

She ducks behind the tree and listens harder. MEN'S VOICES in the distance.

Staying low, she darts for another, bigger, tree and presses up against it. The FOOTSTEPS get closer. Riva holds her breath.

OFFICER JENKINS, a dopey, lanky white cop in his 20s, shines his FLASHLIGHT into the foliage, illuminating her foot.

OFFICER JENKINS  
You there! Come out!

Shit. She makes a run for it and darts deeper into the trees, heading for the neighboring woods.

OFFICER JENKINS (CONT'D)  
STOP! POLICE!

Riva drops her knapsack and runs faster.

She makes it into the woods and turns her head to see how close he is - WHACK! - something hits the back of her knees and they buckle--

She face plants, hard, hitting her head on the root of a tree.

Another COP stands over her with a BATON in his hands. This is OFFICER PETERS, a stocky white man in his 40s.

EXT. APPLE ORCHARD - MOMENTS LATER

The cops half-carry a hobbling Riva, her forehead bloodied from the fall, into their POLICE CAR.

Officer Peters slams the door. Jenkins holds her KNAPSACK.

OFFICER JENKINS  
Damn this thing's heavy.

Officer Peters gives him an exasperated look.

As the vehicle pulls away from the apple farmers' home, Riva looks out the window at the owners standing on the front steps of their farmhouse.

Riva momentarily locks eyes with the WHITE WOMAN who called the cops on Riva. A trickle of BLOOD moves down Riva's temple.

The woman cries pathetically as her HUSBAND puts his arm around her.

INT. POLICE STATION INTERROGATION ROOM - NIGHT

Officer Peters sits at a table across from Riva, whose forehead is now bandaged. He stares at her with a smug look on his face.

OFFICER PETERS  
What were you planning to do with  
all those apples?

RIVA  
(flatly)  
EAT them.

OFFICER PETERS  
I tell you what - I don't  
appreciate your attitude.  
(MORE)

OFFICER PETERS (CONT'D)  
 Any more than I appreciate being  
 led on a foot chase through the  
 woods by a little hussy.

RIVA  
 Hussy?

He pauses, then reaches into his pocket and pulls out a TUBE  
 OF LIPSTICK. He slowly twists the lipstick open.

OFFICER PETERS  
 Tell me... what's a young girl like  
 you need lipstick for?

RIVA  
 I'm 16...

Officer Jenkins enters with an ICE PACK for Riva, who takes  
 it and slides it under her knees.

Officer Peters looks at her BOYISH OUTFIT.

OFFICER PETERS  
 Whose clothes are those?

RIVA  
 What? They're mine.

OFFICER PETERS  
 Uh huh.

RIVA  
 (flatly)  
 Am I gonna go to jail?

OFFICER PETERS  
 Well, you're gonna spend the night  
 in it if you don't tell us where  
 home is.

RIVA  
 I told you. I don't have a home.

OFFICER PETERS  
 'Course you do. Everybody comes  
 from somewhere. Speakin' of which -  
 what are you anyway?

She stares blankly at him. Officer Peters' blood starts to  
 boil.

OFFICER PETERS (CONT'D)  
 Did ya not hear the question?

Officer Jenkins jumps in.

OFFICER JENKINS

Look kid, running away from home is against the law. So that's already three strikes against ya: running away, trespassing, theft.

RIVA

A couple of measly apples.

Officer Peters counts her offenses on his fingers.

OFFICER PETERS

Vagrancy makes four, promiscuity: five.

RIVA

What's promiscuity?

Suddenly, the door opens. An older secretary, JANE, speaks hurriedly.

JANE

Sorry to interrupt, sir. Detective Crawford is on the line - he says it's urgent.

Officer Peters grunts and lumbers out of the room. Riva and Officer Jenkins are now alone.

OFFICER JENKINS

Listen, what's your daddy's name? I'm sure he's worried sick. We'll give him a call and see if we can't-

RIVA

My father's dead.

OFFICER JENKINS

(genuinely saddened)  
Aw, gee, sorry to hear it. Your mother then?

Riva's face gets very taut.

RIVA

I'm not going back there.

INT. POLICE HOLDING CELL - MOMENTS LATER

Officer Peters throws a BLANKET at Riva and slams the cell door closed.

INT. POLICE STATION HALLWAY - CONTINUOUS

The cops walk down the hallway.

OFFICER PETERS  
Any MP reports match her  
description?

OFFICER JENKINS  
No dice. Still no last name, huh?

OFFICER PETERS  
Nope. Incurrigible little brat.  
I'll call Judge Rodgers in the  
morning. I reckon Wayward Girls is  
the place for her.

EXT. SCHOOL FOR WAYWARD GIRLS - DAY

It's a grey and drizzly Seattle day. The police car pulls through an entrance in a MASSIVE STONE WALL and into a long semi-circular driveway.

In the backseat, Riva looks through the raindrops on the car window, sees a massive building with BARS on the windows.

The very tall, heavy doors creak open and TWO NUNS dressed in white habits appear.

They are school principal SISTER CALLAHAN, 55, who has a calm yet commanding presence, and SISTER REED, 40s, whose cold eyes and scowl send a shiver down Riva's spine.

They stand in the shadow of the arched entrance, hands folded, severe.

Officer Jenkins opens the car door for Riva. She emerges from the car, hands unshackled. The cops lead her up the steps to the nuns. Officer Peters hands Riva her knapsack.

OFFICER PETERS  
She's all yours, Sister.

SISTER CALLAHAN  
Thank you, Officer.  
(to Riva)  
Welcome.

Sister Reed leads Riva inside. Officer Peters catches Sister Callahan's ear.

OFFICER PETERS

Thanks for takin' her off our hands.

Sister Callahan nods and goes inside. The heavy doors make a thunderous BOOM as they shut.

A STATUE of VIRGIN MARY stares down from above the entrance, her face in shadow.

INT. SCHOOL FOR WAYWARD GIRLS INTAKE ROOM - MOMENTS LATER

A bare room. Lots of dark wood cabinets. A half-open door reveals a glimpse of an adjoining institutional bathroom.

Sister Callahan sits across a desk from Riva. She reads from a piece of paper - Riva's WRIT OF COMMITMENT. Sister Reed stands nearby. Riva scans the room with her eyes.

SISTER CALLAHAN

(reading)

Trespassing, theft, truancy, vagrancy... incorrigibility AND waywardness.

She looks up.

SISTER CALLAHAN (CONT'D)

Sounds like you made quite the impression.

She studies Riva.

SISTER CALLAHAN (CONT'D)

Judge Rodgers has placed you in the School for Wayward Girls for rehabilitation and re-education. You'll remain in our care until we determine your fitness for release. Do you understand?

RIVA

No Ma'am, I-

SISTER CALLAHAN

Mother. You will call me Mother.

RIVA

You're not my mother.

Sister Callahan just stares at her. Sister Reed bites her tongue and glares.

RIVA (CONT'D)

There's been a mistake. I got hungry... grabbed a couple of apples. That's it. Please. You have to understand.

Sister Reed WHACKS the desk with a RULER.

SISTER REED

We understand PERFECTLY.

Sister Callahan calmly turns in her chair and gives Sister Reed a firm look. Sister Reed backs down.

SISTER CALLAHAN

(to Riva)

There is no use looking back. It's a privilege to be here. Remember that. Seattle is a dangerous place for a girl.

(a beat)

Now, we're giving you a fresh start. To that end, you'll be called by your saint's name - Arilda - from now on.

RIVA

What?

Sister Reed shoots her a look.

SISTER CALLAHAN

Arilda. After Saint Arilda of Oldbury.

SISTER REED

Congratulations, Arilda. You're *wayward* no more.

Riva is now ARILDA. She stares at them in disbelief.

A KNOCK at the door. Sister Reed opens it to find SISTER LUCILLE, 20s, wide-eyed, who remains in the doorway.

SISTER LUCILLE

(hushed)

I'm sorry to interrupt. Ursula has had another incident. Sister Callahan is requested.

Sister Reed turns to Sister Callahan.



SISTER REED

Pardon me, Sister -

SISTER CALLAHAN

I heard her. You'll have to excuse me, Arilda.

Sister Callahan leaves. Arilda is in shock.

Sister Reed proudly takes her place and begins taking things out of the knapsack. Coin purse, underwear, shirts, notebook, CIGARETTES! She gives Arilda a look.

Then she pulls out the LIPSTICK and intensifies her disapproving look.

SISTER REED

We'll have the doctor examine you shortly.

Sister Reed looks her up and down.

SISTER REED (CONT'D)

Let's begin with a hot shower, though your regularly scheduled bath time will be Tuesdays.

Sister Reed gathers a stack of NUMBERED CLOTHING and LINENS from a cupboard.

SISTER REED (CONT'D)

These are your new clothes.

Arilda looks down at her new things, which are all labeled "#166."

SISTER REED (CONT'D)

Your personal effects will be returned to you upon discharge. Follow me.

Sister Reed takes her into the ADJOINING BATHROOM. She points to a STOOL.

SISTER REED (CONT'D)

Leave your things there and change behind the shower curtain.

Arilda pulls the SHOWER CURTAIN, made of wide netting, closed. An opaque swath of fabric runs through the middle section of the netting, so that her body can be plainly seen below the knee and above the shoulder.

As she showers, she stares through the curtain at Sister Reed. Sister Reed returns the stare for a moment and then--

SISTER REED (CONT'D)

Eyes down.

INT. SUBURBAN DINING ROOM - EVENING

WINONA, 17, blonde and blue eyed, sits at the dinner table with her mother KATHLEEN, and her father RICHARD in a well-appointed dining room, heads bowed and holding hands as her father says grace.

They are dressed very conservatively. Both Winona and her mother wear CRUCIFIX NECKLACES over their sweaters.

RICHARD

Bless us, O Lord, And these Thy gifts, Which we are about to receive, Through Thy bounty, Through Christ our Lord we pray. Amen.

WINONA & KATHLEEN

Amen.

They eat in silence for a few moments. Winona just moves things around on her plate, unable to eat.

RICHARD

That report card was an unwelcome surprise. Especially considering your new curfew.

Winona continues to stare at her plate. She doesn't look well.

KATHLEEN

Winona - you're 17. Stop shuffling your peas about.

WINONA

Sorry, Mother.

She brings a forkful of PEAS to her lips and chokes them down.

KATHLEEN

Well, I just thought Father Allen's sermon was remarkable.

RICHARD

Yep, that was somethin'. Seems like somethin's got him riled up.

KATHLEEN

What did you think of it, Winona?

Winona hasn't been listening.

RICHARD

Winona?

Winona's face turns green with nausea. She abruptly pushes her chair out.

WINONA

Excuse me -

Winona runs to the bathroom. Kathleen calls after her.

KATHLEEN

Winona!

INT. BATHROOM - CONTINUOUS

Winona falls to her knees, flings the toilet open and hurls. She gasps for air and hurls again.

She looks up and sees her mother standing in the doorway. They lock eyes. Kathleen looks horrified. She shakes her head and walks away.

INT. SCHOOL FOR WAYWARD GIRLS MEDICAL EXAM ROOM - DAY

Arilda sits in a smock on an exam table. A MALE DOCTOR examines her. Sister Reed stands in the doorway, facing out.

The doctor shines a light in her mouth.

DOCTOR

Say "AH."

ARILDA

Aah.

DOCTOR

Wider please.

She hesitates, but then opens her mouth wider.

ARILDA

Aaahhh.

He shines a light down her throat, then in her eyes. She flinches.

He inspects her ears, then grabs a WOOD STICK and begins tapping on her teeth.

DOCTOR

Let me know if anything is sensitive.

He finishes the tapping.

DOCTOR (CONT'D)

Lay back please.

She hesitates, then does as she's told. He opens her smock and palpates her stomach. Arilda tenses up.

He then begins feeling her breasts. She inhales sharply and jerks away, reflexively. Sister Reed spins around.

DOCTOR (CONT'D)

Tender?

Arilda looks at Sister Reed, betrayed. Sister Reed is unmoved.

INT. SCHOOL FOR WAYWARD GIRLS DORMITORY HALLWAY - DAY

Sister Reed swiftly leads Arilda -- now dressed in a plain brown uniform and visibly distressed -- down a hallway, past a multi-stall bathroom without a door.

SISTER REED

Toilets are here on the left.

They continue down the hall, approaching a row of wooden cubbies along the wall.

SISTER REED (CONT'D)

You're to leave your toiletries in your cubby. Soap goes in this compartment, shampoo here, and your towel hangs on the hook like so. Points are subtracted for improper placement.

They arrive at her room. Sister Reed gestures for Arilda to step inside. Sister Reed remains in the doorway.

INT. ARILDA'S ROOM - CONTINUOUS

SISTER REED

The door stays open during the day.

Arilda looks around the tiny, bare room. There are two beds. The window has OPAQUE GLASS and BARS. The door does not have a lock.

She shivers.

ARILDA

Who sleeps there?

SISTER REED

Nobody tonight. But don't get used to it. I believe a new girl arrives tomorrow.

(a pause)

I'll leave you to make your bed. Mind the supper bell in a few minutes. When it rings, you'll wait in the doorway.

She turns to go and gasps--

MENFRE, a tiny, mousy girl wearing big round glasses, stands just outside the door in the hallway. She's 14, but looks about 10 years old.

SISTER REED (CONT'D)

For goodness' sake, Menfre, you surprised me. You shouldn't sneak up on people like that.

Menfre doesn't move. She gives a sheepish smile.

Sister Reed regains her composure.

SISTER REED (CONT'D)

Never mind - Arilda this is Menfre. She sleeps in the room next door. You'll walk behind her in supper procession.

Sister Reed starts to leave.

SISTER REED (CONT'D)

Ah-

(to Arilda)

Menfre is...mute.

Sister Reed leaves. Menfre stands in the doorway, looking Arilda up and down. Arilda checks her out as well.

ARILDA

Mute, huh?

Menfre stares at her with her sad eyes.

ARILDA (CONT'D)

What are you here for? Waywardness?  
Yeah, you look like a real threat.

Arilda turns to plop her stack of things on the bed. Menfre steps in and gestures that she wants to help.

ARILDA (CONT'D)

Oh, I got it-

Menfre looks sad.

ARILDA (CONT'D)

(sighing)  
Alright then.

Menfre smiles. Arilda can't help but crack a half smile too.

Menfre grabs the sheet and shakes it out as Arilda moves her stack of things from the bed.

**FLASHBACK TO:**

INT. A SMALL DARK BEDROOM - NIGHT

ARILDA/RIVA'S POV as she packs stacks of clothes from her bed into her KNAPSACK by the light of a dim lamp.

A CREAKING SOUND suddenly sends a jolt of fear through her.

It's HEAVY FOOTSTEPS that stop outside her door. Through the crack under the door, we see the shadow of someone standing just on the other side.

Riva holds still and holds her breath.

We hear HEAVY BREATHING from the other side of the door.

A BELL pierces the silence -

**END FLASHBACK**

INT. ARILDA'S DORM ROOM - DAY

The same BELL rings, snapping a shaken Arilda out of her memory. Menfre taps her on the shoulder and looks at her quizzically, then beckons her over to the doorway.

INT. SCHOOL FOR WAYWARD GIRLS DORMITORY HALLWAY - CONTINUOUS

Arilda sees that every doorway in the long hall has TWO GIRLS standing in it, all dressed identically in their brown uniforms. They stand at attention like little soldiers in complete silence.

Sister Reed stands at one end of the hall, holding the BELL. Sister Lucille stands at the other end. The bell RINGS again, and the girls silently form a line, two by two.

Sister Reed and Sister Lucille begin HUMMING a somber hymn; the girls join in, all except for Arilda and Menfre.

INT. SCHOOL FOR WAYWARD GIRLS DINING HALL ENTRANCE - MOMENTS LATER

NINETY GIRLS stand silently in their lines outside the large DOUBLE DOORS to the dining hall. You could hear a pin drop.

INT. SCHOOL FOR WAYWARD GIRLS DINING HALL - CONTINUOUS

The doors open and the girls walk silently in groups to their assigned round tables of six.

Sister Reed and SISTER ADDISON, 40s, demure, stand on a platform at one end of the room. Complete SILENCE.

Once every girl is behind her chair, Sister Reed rings a LITTLE BELL and one girl from each table goes to the front to get a TRAY OF HOT FOOD for the table.

Menfre returns to Arilda's table bearing the food tray and passes out the plates, silently.

Sister Reed poises her finger above the bell-

SISTER REED  
God be blessed.

She taps her little bell again and the girls begin eating and talking.

Arilda feels eyes on her. Looks up to see lots of GIRLS at different tables staring at her, whispering.

Arilda makes eye contact with one of the girls, VICTORIA, 17, pale & light eyed, built like a Viking. Victoria chews with her mouth wide open and widens her eyes at Arilda.

Arilda returns her stare confidently and then goes back to eating.

EXT. WOODED MAZE - NIGHT - DREAM SEQUENCE

Arilda breathes heavily, running through a winding MAZE OF TREES.

She comes to a dead end, turns around and comes to a halt in front of a SWEATY HAIRY-CHESTED MAN in a sweat-stained wife beater, his belly bulging. He grunts and grabs for her.

INT. ARILDA'S ROOM - NIGHT

Arilda wakes herself up with her own SCREAM. Sweaty and panting, she realizes where she is.

She turns her head and GASPS - Menfre stands there next to her bed. Menfre brings a finger to her own lips to silently signal "shhh", then smiles sadly.

Arilda stares at her, bewildered, catching her breath.

EXT. SCHOOL FOR WAYWARD GIRLS DRIVEWAY - THE NEXT DAY

It's a crisp fall day. Blue skies, red leaves on the trees. The building's handsome architecture is on full display.

A nice BUICK pulls around the driveway and stops at the school's front steps.

Winona emerges from the backseat. Richard retrieves her leather SUITCASE for her. He gives his daughter a sad and disappointed look, but does not hug her.

She looks at him with tears in her eyes. He gets back in the car and abruptly pulls away with a VROOM.

She looks up at Sister Callahan and Sister Reed waiting for her on the landing. She climbs the steps.

SISTER CALLAHAN  
Welcome, Miss Harris.

Sister Reed nods.

WINONA  
(weakly)  
Hello.

Sister Callahan gestures to the open door.

SISTER CALLAHAN  
After you.



INT. SCHOOL FOR WAYWARD GIRLS CENTRAL ENTRANCE - CONTINUOUS

Winona follows Sister Callahan into the foyer, only to find another pair of doors looming in front of her.

She jumps at the sound of the outer doors SLAMMING behind her. Sister Reed bolts them as Winona follows Sister Callahan through the second set of doors and into the central hall.

INT. SCHOOL FOR WAYWARD GIRLS CENTRAL HALL - CONTINUOUS

Winona steps into the long ominous hall. She looks back in confusion at Sister Reed, who locks these doors as well.

A strange sound - a SAD HUMMING - gets closer.

She looks up to see a GROUP OF GIRLS. They enter the hall, lead by Sister Lucille. They HUM a SOMBER HYMN. The group slows down to gawk at the new arrival.

SISTER CALLAHAN

Move along, girls. You'll meet your  
new friend soon.

The girls giggle and mutter quietly as they make their way through.

Victoria lingers at the back of the pack, checking out Winona.

VICTORIA

(muttering sarcastically)  
Nice suitcase.

A couple of girls nearby titter. She gives Winona a wink as she disappears out the hall doors.

SISTER CALLAHAN

It's best to ignore her. A reaction  
is the biggest reward.

Sister Callahan shows Winona into her office and shuts the door behind them.

INT. SCHOOL FOR WAYWARD GIRLS DORM HALLWAY - LATER

Sister Callahan shows Winona -- now renamed BIBIANA -- dressed in her drab brown uniform and holding her stack of numbered towels and sheets - into her room. She looks shell-shocked.

SISTER CALLAHAN

Your roommate Arilda will be returning from character education class shortly. Supper lineup begins in fifteen minutes. Arilda will guide you. Good day, *Bibiana*.

Sister Callahan disappears out the door.

Bibiana looks around the room in bewilderment. She notices the OPAQUE & BARRED WINDOW and breathes in sharply. She's a prisoner.

She runs to the door and calls out:

BIBIANA

Mother Callahan?!

No response. She's gone.

Bibiana stumbles back in and sits on her bed. Her head is spinning. She closes her eyes and begins to pray, silently and desperately.

Arilda appears in the doorway. She watches Bibiana for a moment.

ARILDA

(clearing her throat)

Hello...

Bibiana jumps.

BIBIANA

Oh! Hi - sorry -

ARILDA

What are you doing?

BIBIANA

I - I was praying...

Arilda appears mildly confused.

ARILDA

Ok.

BIBIANA

I'm Win- I mean, Bibiana.

ARILDA

(sarcastically)

Arilda.

BIBIANA  
Nice to meet you.

ARILDA  
Yeah. Want help with your bed? We  
have to do it special, otherwise we  
have to ride choo-choo.

BIBIANA  
Oh - sure.  
(a beat)  
What's "choo-choo?"

Arilda comes over and helps her with her bed linens.

ARILDA  
It's not good, whatever it is.

Bibiana gulps.

BIBIANA  
Have you been here long?

ARILDA  
Nah. Just got here yesterday.

BIBIANA  
I see.

ARILDA  
You ok?

Bibiana looks ill.

BIBIANA  
Excuse me.

Bibiana runs out of the room. Arilda spins around in  
confusion.

INT. SCHOOL FOR WAYWARD GIRLS DORM BATHROOM - CONTINUOUS

Bibiana barges through the door to the bathroom and runs into  
a stall to vomit. Kneeling, she vomits a couple of times and  
then starts to recover, panting lightly.

Victoria emerges in the doorway to her open stall. Watches  
her vomit for a second.

VICTORIA  
So - who's the father?

Bibiana gasps, surprised.

BIBIANA  
 (wiping her mouth)  
 ...excuse me?

VICTORIA  
 He cute? Don't want an ugly baby.

BIBIANA  
 Oh, no, I'm not-

VICTORIA  
 Yeah yeah yeah. Don't worry  
 princess, I ain't no snitch.

Victoria winks.

VICTORIA (CONT'D)  
 So, was it your first time?

This pains Bibiana.

BIBIANA  
 Sorry...could you please-

VICTORIA  
 Aw. He wasn't as nice as you  
 thought, huh? The cute ones never  
 are. I'm assuming he was cute -  
 pretty girl like you... Aww. You're  
 all bent out of shape. You get used  
 to it-

BIBIANA  
 What?

VICTORIA  
 At least it wasn't your Pops.

Arilda appears.

ARILDA  
 What's-

VICTORIA  
 Well, whaddaya know! If it isn't  
 the *other* new girl.

Arilda gives Victoria a "fuck off" look.

ARILDA  
 Bibiana, are you ok?

Bibiana is in tears.

VICTORIA

We were just having a little chat.  
What are you - her guardian angel  
or somethin'?

ARILDA

Mind your own business.

VICTORIA

Wow. Impressive. Just gonna waltz  
right in and start tellin-

Sister Lucille enters the bathroom.

SISTER LUCILLE

GIRLS. What in the world is going  
on in here.

(seeing Bibiana's face)

Victoria, what did you do?

VICTORIA

Nothin' Sister.

(giving a shit-eating grin)

Just givin' her a lil' pep talk is  
all.

SISTER LUCILLE

You've just lost a week's points.  
Supper line-up. Now.

Victoria starts to saunter off-

VICTORIA

Welcome to the Convent of the Holy  
Terror.

She winks and disappears out the door.

INT. SCHOOL FOR WAYWARD GIRLS HALLWAY - EVENING

Arilda, Bibiana, Victoria and OTHER GIRLS line up two-by-two.  
Sister Lucille leads them in a somber hymn as they march  
through the industrial hallways to supper.

GIRLS

*Hallelujah! Sing to Jesus,  
His the scepter, His the throne...*

INT. ARILDA & BIBIANA'S ROOM - THAT NIGHT

The door to their room is open. The girls pull their large NIGHTGOWNS on over their uniforms and undress under the cover of the nightgowns. They fumble around clumsily, new to this ritual.

Bibiana accidentally whacks herself in the face.

BIBIANA

Oh- gee!

Arilda laughs a little.

BIBIANA (CONT'D)

I poked my eye. It's not funny.

ARILDA

Your version of cursing is.

BIBIANA

Well gee- I mean- darn! What am I supposed to say?

Arilda shakes her head and chuckles, pulling her blanket back.

BIBIANA (CONT'D)

What?

ARILDA

Just try not to be so I dunno... wide-eyed. To get by. Ya know?

Just then, a BELL rings once. The girls stand upright next to their beds. Sister Lucille appears in the doorway, holding a CLIPBOARD.

Sister Lucille checks boxes on her clipboard.

SISTER LUCILLE

166, 167... Goodnight girls.

The girls get into bed.

ARILDA & BIBIANA

Goodnight, Sister.

Sister Lucille turns out the light and disappears.

The girls whisper.

BIBIANA (CONT'D)

Gosh these beds are hard.

ARILDA

Ha. I was just thinking they were the nicest thing about the place. You musta had some fancy bed back home.

BIBIANA

... I guess.

ARILDA

I'm Riva by the way.

BIBIANA

Winona.

ARILDA

That suits you. Night, Winona.

BIBIANA

Sleep tight.

INT. ARILDA AND BIBIANA'S ROOM - MIDNIGHT

The girls are asleep. Arilda's mouth twitches and her eyes flutter. She sits up with a glazed, glassy-eyed expression and gets out of the bed.

Sleeping Bibiana doesn't stir. Arilda opens the door and leaves the room.

INT. SCHOOL FOR WAYWARD GIRLS HALLWAY - CONTINUOUS

Arilda glides down the hallway in her nightgown, passing through the swinging double doors at the end of it.

She then turns and goes down the wide staircase, through the central hall, into the foyer. She pulls on the front doors. They are, of course, locked.

She pulls the DOOR HANDLE again, vibrating the heavy doors.

Sister Callahan appears in the hall, approaches Arilda.

SISTER CALLAHAN

Arilda. ARILDA.

Arilda slowly turns around, still glazed over.

SISTER CALLAHAN (CONT'D)

What do you think you're doing?

ARILDA

He knows I'm in here.

Sister Callahan stares at her.

EXT. SCHOOL FOR WAYWARD GIRLS GROUNDS - THE NEXT DAY

Bibiana is getting a tour of the grounds from URSULA, 17, a chatty, wild-eyed, loud-voiced girl. They stroll along as URSULA points things out.

URSULA

And over there is the laundry. Victoria's the queen of the laundry - that weirdo likes being in there for some reason. God, I am just so glad you're here. Finally someone *normal* ya know? So many freaks in here. Oh- that's the vegetable garden. Fruit orchard's over on the other side of the south wing. We're not allowed over there unsupervised - the two girls with the most points gather fruit for the week.

(bragging)

I get to be on fruit duty a lot, as you can imagine. Oh and under there's the pool.

BIBIANA

How lovely! And we get to swim?

URSULA

In the summertime, if you have enough points.

(whispering)

The sisters go in when they think we're asleep. It's the funniest sight. Actually, Sister Bailey's a regular Marilyn Monroe under that habit!

Ursula giggles. Bibiana gives a nervous courtesy giggle.

URSULA (CONT'D)

God, your hair is so shiny. What shampoo did you use?

BIBIANA

Um-



URSULA

Mine used to look like that but the soap here is so harsh. Just a couple more weeks and I'll be out though. How long are you here?

BIBIANA

Oh-

URSULA

My daddy's coming to get me just as soon as he gets back from France. He's in Paris on business but he's scouting ponies for me while he's there! And my mother's promised to bring me a whole Chanel outfit. Don't you just love Chanel?

They walk past a small shed-like building. Ursula suddenly gets very serious.

URSULA (CONT'D)

Oh - that's the reflection room.  
(giving her a look)  
You don't wanna get sent there.

Victoria approaches, pushing a cart filled with BAGS.

VICTORIA

Getting the grand tour, princess?  
Best part of Ursula's week.

Ursula rolls her eyes.

VICTORIA (CONT'D)

You show her the old orphanage yet?

URSULA

Zip it, Victoria!

VICTORIA

What about the birthing chamber?

Ursula turns red and her eyes get crazy.

URSULA

Get lost! I'm the guide today!

Victoria chuckles, not afraid of Ursula at all.

VICTORIA

(to Bibiana)

You'd think she was Queen for the day. Catch ya later lil' mama.

Victoria winks at Bibiana as she strolls away. Bibiana blushes with embarrassment.

Ursula huffs and smooths her hair-

URSULA

Ignore her. Anyway - we need to get a move on or we'll be late for character education.

INT. SCHOOL FOR WAYWARD GIRLS CLASSROOM - DAY

Sister Reed stands at the front of the classroom and lectures a group of girls, including Arilda, Bibiana & Ursula.

SISTER REED

And God said, "I will surely multiply your pain in childbearing; in pain you shall bring forth children." Now, Eve's original sin cannot be undone, but that doesn't mean we can't strive to be better than Eve.

Arilda subtly looks around the room at the other girls' faces. They stare straight ahead, expressionless.

SISTER REED (CONT'D)

Now men and boys, well, they are from different stock - they are prone to more animalistic urges, but girls are blessed with a special gift. To be able to resist that carnal desire, to which boys are so susceptible. And that special gift is the theme of your presentations on your saint's names.

She looks at her list. Arilda and Bibiana exchange a look.

SISTER REED (CONT'D)

Agnes, please come to the front and teach us about your namesake.

AGNES, 17, sarcastic with a dry sense of humor, slowly gets up and trudges to the front of the room.

Sister Reed hits her on the back of the shoulders with a ruler.

SISTER REED (CONT'D)

No slouching.

Agnes clears her throat and begins reading in a deadpan, monotone voice.

AGNES

Saint Agnes. Agnes comes from the latin word for lamb. It's synonymous with chaste, pure and sacred. Saint Agnes was the daughter of Roman nobility and raised as a Christian. She made a vow of perpetual virginity to God. By age 13, she had many suitors of high rank, whom she turned down because of her vow. Some of these angry men banded together to report her to the authorities during the persecution of the Christians, but she refused to renounce her faith and was dragged naked through the streets to a brothel, where she would be forced to sacrifice her virginity. But a young man who looked at her lustfully was struck blind there, so she was taken to be burned at the stake. The wood wouldn't burn and the flames parted around her, so she was beheaded.

Agnes looks up from her paper, gives Sister Reed a look and then heads back to her seat.

SISTER REED

An abrupt ending, but yes, the facts are there. Alright. Next we will have Maria give her presentation on Saint Maria Goretti, who was just canonized earlier this century.

A KNOCK on the open door. Sister Callahan stands in the doorway.

SISTER CALLAHAN

Excuse the interruption. Arilda. Come with me.

Light murmuring and tittering from some of the girls as Arilda follows Sister Callahan out.

SISTER REED

Silence!

INT. SCHOOL FOR WAYWARD GIRLS HALLWAYS - CONTINUOUS

They walk swiftly down the hall and down the stairs.

SISTER CALLAHAN

Dr. Wolfe is ready for you. A  
sister will be by to retrieve you  
afterward.

They arrive in a slightly nicer, less industrial wing of the school than any Arilda's seen yet and stop in front of an office door.

INT. DR. WOLFE'S OFFICE - CONTINUOUS

DR. WOLFE, 45, white, pompous, wearing horn-rimmed glasses, sits at a desk, writing. He smiles and gets up as Arilda enters. She regards him warily.

DR. WOLFE

Arilda, I presume.

She nods.

DR. WOLFE (CONT'D)

I'm Dr. Wolfe. Please, have a seat.

He pulls a chair out for her, and then takes his place across the desk from her.

A FIRE burns in his fireplace. Arilda stares at it.

DR. WOLFE (CONT'D)

Cozy isn't it?

No reply.

DR. WOLFE (CONT'D)

Tell me - has sleepwalking always  
been an issue for you?

She shakes her head NO.

DR. WOLFE (CONT'D)

First episode? Must've been quite  
scary for you.

(re: her head wound)

Did that happen while you were  
sleepwalking?

ARILDA

No.

DR. WOLFE  
Ah - she speaks!

ARILDA  
Am I in trouble?

DR. WOLFE  
No. No I wouldn't say that. I'm here to help you. I can tell... you're a special girl.

ARILDA  
Ok.

DR. WOLFE  
Now, I understand you ran away from home. How long were you, er, on the run?

A pause.

ARILDA  
A couple weeks, maybe. Not really sure.

DR. WOLFE  
And what prompted you to run away?

Arilda looks down.

DR. WOLFE (CONT'D)  
You know, there's nothing you can say that will shock me, Arilda.

ARILDA  
That's not my name.

DR. WOLFE  
Ah. Yes, it'll certainly be an adjustment.

He chuckles. She does not.

DR. WOLFE (CONT'D)  
Do you have any siblings?

ARILDA  
What does it matter?

DR. WOLFE  
Just trying to get a picture of your life before. We won't dwell on it too long.

(MORE)

DR. WOLFE (CONT'D)  
(a beat)  
Your Daddy died, is that right?

Arilda recoils slightly.

ARILDA  
Yes, my father passed away.

DR. WOLFE  
That must've been traumatic. How  
old were you?

ARILDA  
Ten.

DR. WOLFE  
I'm sorry Arilda.

Dr. Wolfe writes something down.

DR. WOLFE (CONT'D)  
Any other childhood traumas?

Arilda looks confused.

ARILDA  
Traumas?

Dr. Wolfe smiles.

DR. WOLFE  
Your mother remarried, yes?

ARILDA  
How do you know that?

DR. WOLFE  
Well, I have a PHD after all...  
Only kidding. He answered the phone  
when Mother Callahan called.

ARILDA  
What?

DR. WOLFE  
Mother Callahan spoke-

ARILDA  
He?

DR. WOLFE  
Well, yes.  
(off her reaction)  
(MORE)

DR. WOLFE (CONT'D)  
Is there a problem? You seem  
distressed.

The color drains from Arilda's face. He reaches into a  
drawer.

DR. WOLFE (CONT'D)  
Here - have a butterscotch.  
(off her hesitation)  
I won't tell if you won't.

He grins with a little half wink.

ARILDA  
(barely audible)  
No thank you.

Dr. Wolfe appears mildly annoyed.

DR. WOLFE  
Suit yourself.

Arilda's breathing has become labored and she starts to stand  
up.

DR. WOLFE (CONT'D)  
Our time is not yet up.

ARILDA  
I'm going to be sick.

DR. WOLFE  
Move away from the fire a bit -  
you're just overheat-

ARILDA  
I need to go now.

She starts to go. Dr. Wolfe gets up abruptly from his chair.

DR. WOLFE  
Arilda-

She stumbles toward the door--

ARILDA  
I know where it is.

DR. WOLFE  
Suit yourself.

Dr. Wolfe's gaze lingers on Arilda's butt as she disappears  
out the door.

INT. SCHOOL FOR WAYWARD GIRLS HALLWAY - CONTINUOUS

Arilda bursts out of Dr. Wolfe's office and heads down the hallway.

She HYPERVENTILATES and her vision blurs. She grabs onto the wall for stability, but her vision fades to black as her knees buckle and she falls to the floor.

INT. SCHOOL INFIRMARY - DAY

ARILDA'S POV: Her eyelids flutter open as she coughs and sputters, nearly blinded by an overhead light.

A face comes into focus. It's NURSE MORGAN, 40s, kind-hearted under her professional shell, who stands over her holding SMELLING SALTS.

NURSE MORGAN

Welcome back.

Arilda tries to sit up.

NURSE MORGAN (CONT'D)

Stay down. Just relax. I'm going to take your temperature.

She grabs a THERMOMETER and places it in Arilda's mouth. She stares into the harsh overhead light. Winces.

NURSE MORGAN (CONT'D)

Your forehead's healing up nicely. But that fall didn't do any favors for your knees.

We see a new CUT on her already bruised knees. Nurse Morgan removes the thermometer from Arilda's mouth.

NURSE MORGAN (CONT'D)

99.2 - not what I'd call a fever. Let's try and sit you up.

Arilda does so. Nurse Morgan grabs a CUP OF JUICE from the counter.

NURSE MORGAN (CONT'D)

Have a sip of this. Your blood sugar is probably low.

Arilda sips, dazed. Nurse Morgan grabs some cotton and a band-aid. Dresses the cut on her knee as she talks.



NURSE MORGAN (CONT'D)

How ya feelin?

ARILDA

Ok.

NURSE MORGAN

Well, you don't seem to be infectious so I'm gonna send you back out into the fray.

ARILDA

Can I just stay a little longer?

NURSE MORGAN

Sorry, kid. Not my rules.

EXT. SCHOOL FOR WAYWARD GIRLS GROUNDS - DAY

Twenty GIRLS wearing long white aprons begin their routine walk to the laundry in the grey drizzle. They walk in lines, two by two. Bibiana and Arilda are among them.

Sister Reed leads them in another Catholic hymn.

BIBIANA

(whispering)

Are you ok?

ARILDA

I'm fine.

BIBIANA

What happened?

ARILDA

Don't wanna talk about it.

Bibiana goes back to singing for a minute.

BIBIANA

Ursula doesn't like Dr. Wolfe either.

ARILDA

Drop it, ok?

BIBIANA

Sorry.

(pause)

Anyway she told me some odd things-

ARILDA  
She's got a screw loose-

BIBIANA  
You know about the reflection room?

ARILDA  
No...?

BIBIANA  
She said a girl hung herself in  
there.

Arilda looks stunned. Sister Reed appears next to them.

SISTER REED  
Looking to be separated, girls?

BIBIANA & ARILDA  
No, Sister.

Sister Reed gives Arilda a warning look.

INT. SCHOOL FOR WAYWARD GIRLS' INDUSTRIAL LAUNDRY HOUSE - DAY  
- CONTINUOUS

Sister Reed enters the steamy, cavernous laundry room and  
rings her bell to signal a shift change.

As TWO LINES OF GIRLS file past each other, a lot of girls  
blatantly ogle Arilda.

SISTER REED  
(to Arilda & Bibiana)  
Follow me.

Sister Reed leads them over to Victoria, who works a MANGLE.  
She cranks a pair of MEN'S WORK PANTS through the mangle.

SISTER REED (CONT'D)  
Victoria. You'll show the new girls  
the ropes. Arilda will be on  
shaking and Bibiana on folding.

VICTORIA  
(relishing the opportunity)  
Sure thing, Sister. C'mon down  
girlies.

Arilda and Bibiana exchange a look and reluctantly follow  
Victoria.

VICTORIA (CONT'D)  
 Here's the story: Mr. Byrne's boys  
 push a cart of clean wet clothes  
 through that little door there  
 every 45 minutes.

Victoria leans in and lowers her voice.

VICTORIA (CONT'D)  
 If you're lucky, you can catch a  
 glimpse of one of the forbidden  
 fruits through the cracks.

She winks.

VICTORIA (CONT'D)  
 (to Arilda)  
 Looks like Reed takes you for a  
 tough cookie, so you'll be on  
 shaking duty and then pass the  
 stuff to me for the mangle-

ARILDA  
 Why do you get to use the mangle?

VICTORIA  
 I earned it, that's why. When are  
 you gonna get it through your curly  
 head that I run things in here?

They stare at one another.

VICTORIA (CONT'D)  
 Now, where was I - oh yeah-  
 (to Bibiana)  
 You, Princess, are on folding duty,  
 so you're gonna take your delicate  
 self over yonder where it's dry and  
 copy what Menfre does. Think you  
 can handle that? And whatever you  
 do, don't go round to the back side  
 of the building, cuz that's where  
 the big bad boys are, and you know  
 what they would do with you,  
 dontcha?

ARILDA  
 Hey, why don't you lay off her-

Victoria spins around to Arilda.

VICTORIA  
 What's your bag? Why ya always  
 jumpin' in when I'm talkin' to Bibs  
 here?

She raises her eyebrows and lowers her voice.

VICTORIA (CONT'D)  
 You two Tinkerbelles or somethin'?

ARILDA  
 (calmly and firmly)  
 I said lay off.

Other girls start to stare in disbelief.

VICTORIA  
 WHO do you think you're talking to?  
 What even ARE you anyway?

ARILDA  
 'Scuse me?

VICTORIA  
 (leering at her)  
 WHAT. ARE. YOU? We all been  
 wonderin'...

Victoria slowly reaches her hand around to touch Arilda's hair.

VICTORIA (CONT'D)  
 Who is this mutt?

Arilda SLAPS Victoria's hand away as soon as it reaches her hair-

VICTORIA (CONT'D)  
 Don't you dare touch me.

Victoria SHOVES Arilda.

Arilda SHOVES her back with three times her force, KNOCKING Victoria into a CART, which rolls into a TALL STACK OF BAGGED CLEAN LAUNDRY and sends the bags TOPPLING to the ground.

All the girls stop their work and stare.

Sister Reed comes screeching around the corner, catching the tail end of the fight.

SISTER REED  
 ARILDA.

BIBIANA  
Sister, Victoria started it-

SISTER REED  
(to Bibiana)  
Do not *speak* unless you are spoken  
to.  
(to the rest of the girls)  
Eyes down!

The gawking girls quickly turn their heads away.

INT. SCHOOL FOR WAYWARD GIRLS REFLECTION ROOM - MOMENTS LATER  
Sister Reed puts Arilda into the brick shed.

SISTER REED  
You'll engage in self-reflection  
until I come to collect you.

Sister Reed pulls a string to turn on a dim LIGHTBULB, the  
sole source of light.

She SLAMS the door shut. A BOLT locks into place from the  
outside. Darkness.

Arilda shivers - it's freezing in here. She looks around the  
room but can barely see in the dark.

RIVA'S POV: She blinks, willing her eyes to adjust, and makes  
out a SMALL WOODEN STOOL in the corner.

She starts toward it and steps into a THICK WHITE COBWEB. She  
flails, caught-

MATCH CUT:

FLASH to the past. Riva struggles to get out from under a  
WHITE SHEET that's suffocating her; someone is holding her  
down.

BACK TO PRESENT:

Arilda flails and screams, kicking the stool over, startling  
a LITTLE MOUSE who comes running out from a crevice in the  
brick wall.

It runs across the room and then stops to look at Arilda.  
Arilda stares back.

ARILDA  
(voice breaking)  
Hello.

EXT. SCHOOL FOR WAYWARD GIRLS GROUNDS - DAY

Sister Callahan walks through the grounds, surveying the activity. She looks at the shed and squints.

Sister Reed comes up the path from the laundry.

SISTER CALLAHAN  
Is someone in reflection?

SISTER REED  
Yes, I was just coming to see you about the matter. Arilda was at the center of a violent skirmish.

SISTER CALLAHAN  
You should have come to me first.

SISTER REED  
She physically assaulted Victoria. A half a day's work is squandered.

SISTER CALLAHAN  
The fact remains, isolation is a last resort. And the decision rests with me. I'm disappointed, Sister Reed.

Sister Reed purses her lips.

SISTER REED  
Forgive me, Sister.

SISTER CALLAHAN  
Pull her out. She needs supervision.

INT. SCHOOL FOR WAYWARD GIRLS CLASSROOM - DAY

Bibiana and Ursula are in a room with large clear windows - a rare sight in this place. Light pours in.

SISTER BENEDICT, late 60s, a bit feeble, sits at the PIANO, leading the class in a vocal warm up.

SISTER BENEDICT  
(hitting a key)  
Mee-eee-eee-EEE-eee-eee-eeeeee...

GIRLS  
Mee-eee-eee-MEE-eee-eee-eeeeee...

Ursula is acting like a prima donna, way too into this.  
Bibiana winces slightly at her voice.

SISTER BENEDICT  
(going up a key)  
Moo-ooo-ooo-000-ooo-ooo-ooooo...

GIRLS  
Moo-ooo-ooo-000-ooo-ooo-ooooo...

PING! Something hits the window. Bibiana turns her head to see. Sister Benedict does not notice.

SISTER BENEDICT  
Mah-aah-aah-AAH-ahh-ahh-aaahhhh...

PLINK! Another rock hits the window. More girls turn their heads to see what's going on. They forget to keep singing.

URSULA  
Mah-aah-aah-AAH-ahh-ahh-aaahhhh!

Sister Benedict looks up, hearing the voices drop off. PLONK! Another rock. This one cracks the window slightly.

SISTER BENEDICT  
What on earth...

She gets up and heads to the window.

THROUGH THE WINDOW

A group of TEENAGE BOYS dressed as a COWBOY, an INDIAN, a CLOWN and a GHOST stand on the front lawn of the school.

BOYS  
TRICK OR TREAT!!

Sister Benedict gasps and waddles out of the room, shrieking.

SISTER BENEDICT  
STAY HERE GIRLS!

The girls all run to the window and press up against the glass.

EXT. THE FRONT LAWN - THROUGH THE WINDOW

The boys cackle with laughter. Seeing the girls, they make kissie faces and lewd gestures. The cowboy turns his back and hugs himself, doing the classic "making out" illusion.

FOUR NUNS run out the front of the building, shooing them away. The nuns wave their hands wildly as they shout-

NUNS  
SHOO! SHOO NOW!

The boys cackle and turn on their heels, running for the eight foot rock wall.

Sister Reed appears with a HOSE and starts spraying the boys. They hoot and holler, bee-lining for the wall.

They help each other to scramble over the wall without much of a struggle.

INT. SCHOOL FOR WAYWARD GIRLS DINING HALL - LATER

The girls stand at attention behind their chairs. Sister Reed holds the little bell, poised to ring it.

SISTER REED  
God-

She stops herself, noticing something is amiss.

A couple of girls whisper at a certain table, looking at an empty spot.

Not wanting to cause a commotion, she continues with the process and rings her bell.

SISTER REED (CONT'D)  
God be blessed!

The room erupts with chatter. She turns to Sister Addison.

SISTER REED (CONT'D)  
(hushed)  
Ursula is missing again. Alert  
Sister Callahan.

Sister Addison nods and hurries away.

Sister Reed heads down into the tables, headed straight for Ursula's assigned table.

Agnes and ELUNED, 18, an uptight teacher's pet, whisper.

SISTER REED (CONT'D)  
(sharply)  
Where is Ursula?



AGNES

We don't know.

ELUNED

We think she must've slipped out during procession.

Sister Reed squints her eyes at them.

INT. SISTER CALLAHAN'S OFFICE - MOMENTS LATER

Sister Lucille and Sister Addison stand on one side of Callahan's desk. Sister Callahan looks out her window.

SISTER LUCILLE

I looked outside briefly but didn't see anything. Shall we put together a search party?

Silence.

SISTER ADDISON

Sister?

SISTER CALLAHAN

No. She won't go far. It's too cold.

SISTER LUCILLE

But she could freeze...

SISTER CALLAHAN

She's no fool.

SISTER ADDISON

With all due respect, Sister, she could have been abducted. Those boys today--

SISTER CALLAHAN

Please. She wasn't abducted. We're not going to keep rewarding this behavior - this fuss is exactly what she wants.

SISTER ADDISON

Yes, sister.

SISTER CALLAHAN

We really haven't seen much improvement since she began her sessions with Dr. Wolfe, have we...?

SISTER LUCILLE

If anything she seems to be getting worse.

SISTER ADDISON

Agreed.

SISTER CALLAHAN

Unfortunate indeed.

(sighs)

Well, we do need to make some improvements in the way of security. The boys get bolder every year.

SISTER LUCILLE

(innocently)

Sister Reed mentioned something about barbed wire.

Sister Addison shoots Sister Lucille a look. Sister Callahan raises her eyebrows.

SISTER CALLAHAN

Did she.

INT. DOMESTIC SCIENCE CLASSROOM - DAY

A domestic science class is underway. The room has been transformed into a model apartment. The date, October 31st, 1960, is written on the BLACKBOARD, which also reads "IRONING MODULE: DAY ONE."

MRS. THOMPSON, 40, a lay woman and overly enthusiastic homemaker, leads the class with verve. Sister Lucille supervises, sitting in the corner.

Bibiana, Victoria, and Menfre are among the class.

MRS. THOMPSON

Good afternoon, class. My name is Mrs. Thompson and I'll be taking over for Mrs. Uhlman who's been blessed with a baby boy. Congratulations to her!

(a pause)

Well, we are going to begin with a truly indispensable skill: pressing a man's dress shirt. It's more complicated than you'd think!

She gives a cheesy wink. Victoria rolls her eyes.

MRS. THOMPSON (CONT'D)  
 Now every pair has an iron and a  
 shirt? Good. And now who can tell  
 me the first step here?

No takers. Mrs. Thompson looks at the list of names on her  
 clipboard.

MRS. THOMPSON (CONT'D)  
 Menfre. Who is Menfre?

Menfre's eyes go wide. Sister Lucille stands up and goes to  
 Menfre.

SISTER LUCILLE  
 (to Menfre, sotto)  
 It's alright Menfre.  
 (back to Mrs. Uhlman)  
 Pardon me Mrs. Thompson, it would  
 be best to call on someone else.

VICTORIA  
 She's mute. Menfre the mute.

SISTER LUCILLE  
 VICTORIA. That's not kind.

VICTORIA  
 Oh, come off it Sister.

Mrs. Thompson's jaw drops. The class is too shocked to make a  
 peep.

SISTER LUCILLE  
 Victoria. Mother Callahan's office.  
 NOW.

Victoria just smirks and gets more comfortable in her chair.

SISTER LUCILLE (CONT'D)  
 VICTORIA-

VICTORIA  
 Why are you so obsessed with  
 Menfre, anyway?

SISTER LUCILLE  
 Victoria. This is inexcusable. GO.  
 NOW.

VICTORIA  
 What's your bag Sister? Why would a  
 pretty thing like you wanna hide  
 out here in that ugly habit?

(MORE)

VICTORIA (CONT'D)  
You coulda made some man VERY  
happy, darned all *kinds* of socks...

Victoria makes a sexually suggestive face. Sister Lucille is visibly shaking, trying to hold on to her composure for dear life.

SISTER LUCILLE  
Victoria. I'm giving you till the  
count of three to get out that  
door. One-

Victoria just laughs.

VICTORIA  
Honestly, a bride of Christ?  
(to the class)  
Think about how creepy that is-

Sister Callahan suddenly appears in the doorway and SLAPS the doorjamb with a RULER. Victoria and Sister Lucille jump.

SISTER CALLAHAN  
Victoria.

Sister Lucille is red in the face, near tears.

Victoria throws Sister Lucille one last smirk and saunters out the door.

Sister Callahan gives Sister Lucille a sharp look as she disappears after Victoria.

INT. SCHOOL FOR WAYWARD GIRLS HALLWAY - CONTINUOUS

Sister Callahan glides down the hallway with Victoria in tow.

They turn a corner and enter a short hallway that dead ends into a STATUE OF A SAINT.

Arilda sits on a SMALL WOODEN STOOL facing the STATUE, which looms over her. A row of wooden stools are lined up behind her.

Sister Benedict is seated in a chair at the entrance of the hallway.

Sister Callahan opens her mouth to speak. Victoria cuts her off-

VICTORIA  
Yeah - choo-choo. Got it.

Victoria plops down on the stool behind Arilda, facing her back. About 3 feet of space separate them. Arilda doesn't turn around.

SISTER CALLAHAN

Yes, you'll ride choo-choo through dinner and radio hour. No chitter chatter.

VICTORIA

Roger that, captain.

Sister Callahan gives her a warning look, turns on her heels and nods at Sister Benedict.

INT. SISTER CALLAHAN'S OFFICE - LATER

Sister Callahan sits at her desk, intently looking through some papers. A KNOCK at the door.

SISTER CALLAHAN

Come in.

Sister Lucille enters cautiously.

SISTER LUCILLE

Good afternoon, Sister.

Sister Callahan is still a bit distracted by her reading.

SISTER CALLAHAN

Mm.

SISTER LUCILLE

You wanted to see me?

SISTER CALLAHAN

...Indeed.

Sister Callahan puts some papers down.

SISTER CALLAHAN (CONT'D)

Please, have a seat.

Sister Lucille does. A pause.

SISTER LUCILLE

I'm sorry I let that situation get out of hand, Sister Callahan. I am trying my best to develop a firmer hand.

SISTER CALLAHAN

Your manner is not the issue I wish to discuss at this moment. I am concerned about Victoria's prospects for rehabilitation. I am afraid to admit that I am... somewhat *doubtful* about our power to affect change in Victoria.

SISTER LUCILLE

Oh- yes I certainly understand. Are you thinking of removing her?

SISTER CALLAHAN

Sister Lucille, as I am sure you've realized by now, most all of our girls have experienced far too much evil for their young years, and it is our mission to help deliver them. To purify their souls with the light of God. And much of the time we have success. But in all my years here, I have never been so worried as I am about Victoria.

SISTER LUCILLE

I have faith in you, Sister Callahan. I have faith in our methods.

SISTER CALLAHAN

Sister Lucille, I'm not sure that you understand the nature and the degree of the evil that befell Victoria.

SISTER LUCILLE

I'm... not sure that I-

SISTER CALLAHAN

From time to time, I have received letters from our former residents in which they detail prior abuses. These letters are extremely disturbing, Sister Lucille. I have started to realize something which I, quite frankly, did not want to know.

Sister Lucille looks terrified.

SISTER LUCILLE

What do you mean?

SISTER CALLAHAN

Some of Dr. Wolfe's files describe certain dark Oedipal "*fantasies*" as he calls them, and while I appreciate that I am not a doctor... I am afraid that these supposed fantasies were not imagined...

SISTER LUCILLE

I - I don't know what you're saying...

SISTER CALLAHAN

You don't want to know. I too joined the order to live more fully in God's light... I never expected to know so much of the Devil's shadow. But we can no longer avoid the darkness - this is our work.

SISTER LUCILLE

What do you want me to do?

Sister Callahan gives her a long stare.

INT. SCHOOL FOR WAYWARD GIRLS HALLWAY - LATER

Arilda and Victoria are still "riding choo-choo."

Arilda sits slouched on her stool.

Victoria pretends to stretch her back, sneaking a look over her shoulder at the supervising nun, Sister Benedict.

Sister Benedict's head slumps forward. She snores lightly.

VICTORIA

(whispers)

How ya like ridin' choo-choo?

(pause)

Your bum numb?

Arilda starts to look over her shoulder, but decides to ignore her.

VICTORIA (CONT'D)

Don't worry. Once she starts to snore she's out.

ARILDA

I don't need any more trouble.

VICTORIA

I ain't tryna give you any trouble.  
But if you're tryna have a staring  
contest with Saint Eufemia, be my  
guest.

(beat)

How'd you like reflection?

ARILDA

Wasn't that bad.

VICTORIA

You weren't in there long enough.  
You're lucky Callahan and Reed are  
going at it these days.

ARILDA

What happened to Ursula?

VICTORIA

She's just up to her usual  
bullshit.

Arilda turns around slightly on her seat.

ARILDA

How do you mean?

VICTORIA

She doesn't really want to escape.  
I'm sure she's just hiding in a  
tree.

ARILDA

Could she if she wanted to?

VICTORIA

Oh, cut the crap - yes, you can  
escape if you want to, but I'll bet  
you'll be begging them to let you  
back in in no time.

ARILDA

There aren't guards or anything?

VICTORIA

Not enough.

ARILDA

Then what's to keep people from  
getting in?

Victoria's face changes; she recognizes something.



VICTORIA

I wouldn't worry about who's on the  
*outside.*

INT. SCHOOL FOR WAYWARD GIRLS CHAPEL - MORNING

All the school's residents sit in the school's chapel on the top floor of the building. Light streams through the STAINED GLASS WINDOWS.

FATHER KELLY, 50s, delivers a Sunday sermon.

Arilda and Bibiana sit in one pew with Menfre and OTHER GIRLS.

Victoria, Agnes and Eluned sit in another pew.

FATHER KELLY

And even though Azariah was  
*innocent* of the crimes of which he  
was accused, he stood up in the  
fire and prayed aloud: "For your  
name's sake O Lord, do not deliver  
us up forever, or make void your  
covenant. But with *contrite heart*  
and humble spirit let us be  
received; as though it were burnt  
offerings of rams and bullocks...

While Father Kelly gives his sermon, Victoria has her eyes closed. Agnes, seated next to her, smiles naughtily...

Pulling back, we see why: Agnes has her hand up Victoria's skirt.

FATHER KELLY (CONT'D)

So you see, although he is  
*innocent*, Azariah recognizes his  
*own* sins.

Eluned, who is sitting next to Agnes, notices the covert fondling and glares at them.

Victoria opens her eyes and makes a lewd gesture at Eluned, who looks away.

FATHER KELLY (CONT'D)

The first step in forgiveness, is  
not to accuse others, no, but to  
accuse ourselves and say "I have  
sinned."

Arilda clenches her jaw, indignant. Bibiana's eyes well up. Sister Callahan looks pained.

Victoria turns to Agnes and mouths "*I have sinned*" in mockery, then sticks her tongue out.

FATHER KELLY (CONT'D)

Let us pray:

Father Kelly leads the congregation in the Lord's Prayer.

FATHER KELLY & CONGREGATION (CONT'D)

Our Father, who art in heaven,  
hallowed be thy name, thy kingdom  
come, thy will be done, on earth as  
it is in heaven. Give us this day  
our daily bread, and forgive us our  
trespasses, as we forgive those who  
have trespassed against us; and  
lead us not into temptation, but  
deliver us from Evil.

FATHER KELLY (CONT'D)

Amen.

CONGREGATION

Amen.

INT. SCHOOL FOR WAYWARD GIRLS - VISITING PARLOR - LATER

"Sunday parlor" is in session. Girls sit chatting with their approved VISITORS, while Sister Lucille and OTHER NUNS supervise from the sidelines.

Menfre and her MOTHER sit on a small sofa, looking at each other silently. Her mother sighs, and lets her daughter rest her head against her shoulder.

Disappointed, her mother looks up at Sister Lucille, who shakes her head softly and gives her an apologetic look.

EXT. SCHOOL FOR WAYWARD GIRLS FLOWER GARDEN - CONTINUOUS

Bibiana and Arilda sit on a stone bench just outside the window to the parlor room.

A tall brick wall encloses them in a little garden courtyard.

Bibiana is tense with anticipation. She pops up to peek into the parlor for the millionth time.

BIBIANA  
 Ughhh it's already half past. I  
 wonder why they're so late!

Arilda watches her with pity as Bibiana plops back down in  
 exasperation.

BIBIANA (CONT'D)  
 We're barely going to have any time  
 to visit at all.

ARILDA  
 Let's take a lap.

BIBIANA  
 But I don't want to miss them-

ARILDA  
 (with a half smile)  
 Just around the virgin!

Arilda gestures to a stone STATUE of the Virgin Mary in a  
 round flower bed, barely eight feet away.

BIBIANA  
 Fine.

ARILDA  
 Thank you.

An awkward silence as they stroll around the circular path.  
 Bibiana keeps looking toward the building, expectantly.

ARILDA (CONT'D)  
 C'mon Bibiana...

BIBIANA  
 What?

ARILDA  
 It's just... Look. They're not  
 coming.

BIBIANA  
 Why would you say that?

ARILDA  
 Did they say they would be visiting  
 you?

BIBIANA  
 Well, we didn't get into the  
 details but...

ARILDA  
Bibiana! Wake up!

BIBIANA  
No! Just because your mom doesn't  
love you doesn't mean-

ARILDA  
I never said my mother doesn't-  
You know what, forget it.

Arilda heads for the door.

BIBIANA  
No, Arilda! Wait!

Arilda lets the door slam behind her.

INT. ARILDA & BIBIANA'S ROOM - LATER

Arilda lies on her bed, staring at the ceiling. Bibiana  
enters delicately.

Silence. Arilda doesn't look up.

Bibiana sits down on her bed. She's been crying.

BIBIANA  
You were right.  
(pause)  
And I'm sorry for what I said. I  
don't know what I'm talking about.  
Please forgive me.

Bibiana looks at Arilda with pleading eyes.

BIBIANA (CONT'D)  
My heart hurts. Please don't be mad  
at me. Please -

Bibiana starts to cry. Arilda turns to look at her. She sighs  
and sits up.

ARILDA  
C'mon - don't cry.  
(pause)  
I'm not mad.

BIBIANA  
You're not?

ARILDA

No. You're right. My mom does hate me.

BIBIANA

Oh, I'm sure that's not true-

ARILDA

It's true. We have lousy parents.

BIBIANA

But I just don't understand... How can they just throw me away? How is that God's will?

Arilda shrugs and shakes her head.

BIBIANA (CONT'D)

I did lie about where I was, but it's because they were so strict! Everyone else has been on tons of dates! It was my first one. I thought he was a nice guy. I didn't know... I didn't know what to do.

(sobs)

I'm garbage now!

Arilda looks at her hard.

ARILDA

If you're garbage, then I'm a landfill. Just stop. You're not the problem.

Arilda sighs and looks at the window.

ARILDA (CONT'D)

(sardonically)

Good thing they got these bars on here.

They share a look.

INT. A SMALL DIRTY BEDROOM - NIGHT

CLOSE-UP on A GIRL'S hand, holding a PEN. She writes a letter:

GIRL (V.O.)

*Dear Riva, I miss you so much.  
Please come home. I'm scared. Mom's  
drinking again and Dad-*

The pen scratches "DAD" out and replaces it:

GIRL (V.O.) (CONT'D)  
*-Ronnie's home from jail.*

A teardrop falls onto the paper, blurring the ink.

INT. ARILDA & BIBIANA'S ROOM - MIDNIGHT

Arilda is whimpering in her sleep. Bibiana comes over to her and gently shakes her.

BIBIANA  
(whispering)  
Arilda. Arilda. It's ok. You're  
just having a nightmare.

Arilda looks at her, terror in her eyes.

ARILDA  
I'm gonna kill him.

END PILOT