

A Series of Unfortunate Events  
Act 4: The Miserable Mill

By Zelda Frankenstein

## SCENE 1

LEMONY

(VO)

Sometime during your life... perhaps very soon... perhaps right now... you may find yourself watching a movie, and you will notice that the opening scene of a movie can often be a pretty good indicator of what kind of movie you're about to watch. For instance, if the film you're watching started with...

The scene cuts to a stop-action scene of a colourful forest full of adorable animated creatures. A family of chipmunks scurries out from a tiny door in the trunk of a tree and giggle.

A PLEASANT-VOICED FEMALE NARRATOR

(VO)

Once upon a time there was a family of cunning little chipmunks who lived in a hollow tree.

LEMONY

(VO)

That film would most likely be a charming, whimsical adventure for the whole family about adorable talking animals that get themselves into all sorts of mischief. A film that started with...

Cut to a little girl with pigtails sitting in a brightly coloured kitchen and frowning at a stack of blueberry pancakes.

GIRL

Gee, mum, these pancakes look delicious, but I'm so nervous about going away to Camp Timbertops, I couldn't eat a bite!

LEMONY

(VO)

...Would probably be a humorous coming-of-age story about a group of giggly girls spending a summer at sleep away camp, with hilarious results. And a film that started with...

Cut to a young boy standing on his front lawn, waving to his friend and holding a brand new catcher's mitt.

BOY

Hey Larry, look at this catcher's mitt I got for my birthday!

LEMONY

(VO)

...Would be a fun and inspiring tale about a rag tag bunch of sweaty boys who win the big game and have a pizza party afterwards. And if you liked whimsical adventures, hilarious results, or pizza parties, you would know that you were watching the right movie. But, alas, the opening scene of this film is...

Cut to a steam train traveling through the Finite Forest on its

way to Paltryville from the city. Black fog hangs over the ground, and the bare trees shiver as the train passes. Violet, Klaus and Sunny Baudelaire stare out the window of the train out onto the bleak landscape and sigh sadly.

LEMONY  
(VO)

TRAIN ANNOUNCER  
(Muffled)  
Next stop, Paltryville, then all stations to Ophelia.

LEMONY  
(VO)  
And you should be able to tell immediately that the story is very different to the examples I gave you. This is for the simple reason that the story of Violet, Klaus and Sunny Baudelaire was so very different than any other story, with the main difference being the amount of horror and despair. So now that I've warned you that the first scene of this movie will be...

Cut to a steam train traveling through the Finite Forest on its way to Paltryville from the city. Black fog hangs over the ground, and the bare trees shiver as the train passes. Violet, Klaus and Sunny Baudelaire stare out the window of the train out onto the bleak landscape and sigh sadly.

TRAIN ANNOUNCER  
(Muffled)  
Next stop, Paltryville, then all stations to Ophelia.

LEMONY  
(VO)  
You should be able to see at once that you are watching the wrong movie altogether. There are no adventures, no hilarity, and certainly no pizza. Instead this is a tale of dangerous machinery, horrible accidents, mind control, and a bad casserole. If you wish to avoid this unpleasant tale, I would suggest you stop watching this film any longer, because the first line of dialogue is about to be spoken. You ready? He's going to say it. Here it comes...

TRAIN ANNOUNCER  
(Muffled)  
Next stop, Paltryville, then all stations to Ophelia.

Violet looks up at the speaker, then over to Klaus.

VIOLET  
Did you hear Paltryville? Because I heard Paltryville.

LEMONY

(VO)

Violet was fourteen, and as such, she was the oldest Baudelaire sibling. Violet was an inventor, and right now her hair was tied up, which indicated her thoughts were on a new design and not on the train announcer.

KLAUS

Well, this is the Finite Forest, so we must be getting there.

LEMONY

(VO)

Klaus, the middle child, loved to read more than anything else. He recognised the Finite Forest from a book he had once read about native species of poisonous fungi.

KLAUS

(To Violet)

See that black lichen on the trees? If you eat that, it'll kill you.

VIOLET

That's great, Klaus.

Sunny looks up at her siblings. She frowns, worried about whether the spooky fog will be present in their new home, then returns to gnawing a hole in the seat. Violet picks her up when she notices her baby sister pulling the stuffing out.

VIOLET

Sunny, don't do that.

LEMONY

(VO)

Sunny, the youngest sibling, liked to bite things with her four sharp teeth. Right now she was wondering what things there would be to bite at her new home.

MR. POE

What a lovely forest!

He puts down his newspaper, pulls out his handkerchief and coughs loudly.

LEMONY

(VO)

Mr. Poe was a banker, who had been put in charge of managing the Baudelaire estate after the terrible fire that killed their parents. He wasn't doing a very good job.

MR. POE

I think you children will have a good home here. I hope you do, anyway, because I've just received a promotion. I'm now the Vice President in Charge of Coins, and from now on I'll be busier than

ever. If anything goes wrong with you here, I'll have to send you to boarding school until another foster home can be sorted out, so please, be on your best behaviour. That means no more stealing,

VIOLET

Yes, Mr. Poe.

MR. POE

No more making a big scene in public,

KLAUS

Yes, Mr. Poe.

MR. POE

No more running away,

VIOLET

Of course, Mr. Poe.

MR. POE

Do I have your word?

VIOLET AND KLAUS

Yes, Mr. Poe.

Mr. Poe nods approvingly. He starts to cough again.

KLAUS

So what's our-

Mr. Poe interrupts him with another cough and motions for him to wait.

KLAUS

(Louder)

What's our-

Mr. Poe continues to cough.

KLAUS

What's-

Mr. Poe coughs for a long time. Klaus waits for him to stop.

KLAUS

What's our new guardian's name?

Mr. Poe takes a piece of paper out of his pocket and studies it intently.

MR. POE

His name is Mr... Wu...zi...qui... I can't pronounce it.

KLAUS

Let me have a look.

MR. POE

No, no. If it's too complicated for an adult, it's much too complicated for a child.

SUNNY

Ghand!

LEMONY

(VO)

Like most infants, Sunny spoke mainly in noises that only her close family could understand. By 'Ghand' she probably meant 'But Klaus is probably clever enough to pronounce it.'

MR. POE

Well, he'll tell you what to call him when you get there. You'll find him at the main office of Lucky Smells Lumbermill, which I'm told is just a short walk from the station.

VIOLET

Aren't you coming with us?

MR. POE

No. I'm afraid the train back into the city only comes once a day, and I don't have the time to stay the night. You'll just have to make your own way.

KLAUS

What if Count Olaf shows up?

VIOLET

(Quietly)

He could be anywhere.

MR. POE

Not a worry, children, I've given Mr.... (He looks at the piece of paper and frowns) *Your new Guardian* a complete description of Olaf, so if he does manage to find you, Mr. ... he will notify the authorities.

VIOLET

But he'll be in disguise! He's done it before, he'll do it again.

KLAUS

Did you also describe his assistants? He's always got a couple of them with him.

MR. POE

Yes, yes. I described them all- (counting on his fingers) The man with hooks for hands, the bald one, the two women with painted white faces, and the chubby one who looks like neither a man or a

woman. Your new guardian is aware of them all. If there is any problem, you know how to reach me.

SUNNY  
(Glumly)  
Casca.

Klaus looks at Sunny and nods sadly in agreement.

MR. POE  
Here we are. Get your things, then.

## SCENE 2

Ext. Day. The kids are standing on the platform of Paltryville station, looking glumly at their new home. The town is dusty and quiet, with only a few shops on either side of the street. At the end of the road is the town hall, which is a boring, brown building, with a pair of sneakers hanging from the flagpole instead of a flag. Next to the train station is a small milk bar, and in the distance they can see a high wooden wall with smokestacks rising up from behind it.

VIOLET  
That looks like the mill over there. Let's go meet our new guardian.

KLAUS  
Or at least figure out how to pronounce his name.

They pick up their bags and start walking. They reach the gate. The gate is made of tall logs, and there's a sign on the front with LUCKY SMELLS LUMBERMILL written on it in chewed gum. Violet wrinkles her nose in disgust. Just as Violet is about to knock, Klaus taps her on the shoulder.

KLAUS  
(In a frightened whisper)  
Check out the neighbours.

She turns around and her eyes widen. The camera turns around, revealing an eye-shaped house. The flesh-coloured roof is curved, and has spikes coming off of it, which look like eyelashes. The walls are white in front and flesh-coloured around the sides. In the centre of the front wall is a green circle. The door is round and black, and the stairs leading up to it are white and taper towards the top, creating the appearance of a reflection in the pupil. From the red light out the front and the sign hanging on the door, it appears to be a Doctor's Surgery. Sunny, who is examining the teeth marks in the gum with her fingers, notices her siblings have gone quiet. She looks up, then immediately hides her eyes.

VIOLET  
(Hesitating)  
It... it must be a coincidence.

KLAUS  
How could it not be?

SUNNY  
Varni.

They all look at each other, sensing that none of them actually believe it. Without saying another word, they open the gate and slam it behind them.

The Lumber mill is built into a large hill. On the side of the hill is the actual mill, which is a large building with smokestacks coming out of the ceiling. To one side of the children is the office building, and to the other are a series of small buildings which serve as the worker's dormitories. The children stand in the dusty courtyard and look around.

VIOLET  
Hello?

Pause

VIOLET  
Hello?

Klaus points to the ground. Violet looks down and sees that she's standing on an envelope with BAUDELAIRES written on the front. She picks it up and opens it. Her siblings lean in to read.

LEMONY  
(VO)  
It is much, much worse to receive bad news in writing than it is to simply be told bad news. When somebody tells you something bad, you hear it once, and that's the end of it. But when you receive it in writing, every time you read it, it feels as if you're receiving the bad news again and again.

Cut to Lemony in his apartment. A flock of carrier pigeons flies in the window, carrying a 200-page book with 'I'm sorry: I love you, but it just wouldn't work -Beatrice' written on the cover. He reads through it and collapses on his desk, sobbing.

Cut back to the Baudelaires reading the note.

VIOLET  
(warily)  
Klaus...what's *assiduous*?

Klaus pushes his glasses up his nose and stands on his toes to look at the note.

KLAUS  
It means hardworking.

VIOLET  
That's not encouraging.

She continues to skim the note.

VIOLET  
(reading aloud)  
Please report to work the following morning with the other..  
*employees?*

She looks over to her siblings and frowns.

VIOLET  
Employees?

KLAUS  
But Mr. Poe didn't say anything about us working here.

VIOLET  
That's what the note says.

She turns the page to look at the attached map of the mill. The pages are stuck together with gum instead of staples. She wrinkles her nose in disgust.

VIOLET  
Look, the map here says we're going to live in the workers dorms which are...(she reads the map) Straight over there, between the storage shed and the lumbermill itself.

KLAUS  
But ...I don't want to live over there, between the storage shed and the lumbermill itself.

VIOLET  
Admittedly, neither do I.

She picks up her bag and starts walking. Klaus and Sunny follow.

VIOLET  
But hey, you never really know. There might be some interesting manuals for you to read. Or something.

KLAUS  
Yeah, and there could be machines for you to look at...

SUNNY

Snevi!

VIOLET

Exactly! You can bite all the wood you want! This could turn out to be a great place to live. You never know.

LEMONY

(VO)

But I do. I always know.

Cut to Lemony, sitting at his desk and looking out the window sadly. He sighs and turns to the camera.

LEMONY

I know because I went to Lucky Smells Lumbermill. (He picks up a copy of The Miserable Mill from the desk next to him and shows it to the camera) I wrote all of my findings down in the book upon which this dreadful film was based. (He points at the audience) And I am recounting their miserable tale to you right now. I know. And now you know. And I wish I could somehow tell the Baudelaires that I know what they don't know so they could also know. But I can't, because... eh, you know.

### SCENE 3

Ext. Day. Outside the Lucky Smells Workers Dormitories. It's an old shed, made of corrugated tin, with no windows. Violet reaches up to knock on the door. After a brief time, the door creaks open revealing Phil, who looks down at the kids with a puzzled expression. Phil is a tall, burly man who looks to be in his mid thirties and is covered in sawdust. He has dark red hair, ruddy, sun-damaged skin, and looks like he hasn't shaved in a long time. He blinks at the children a few times before speaking.

PHIL

(scratching his head)

No one has knocked on this door for near on fourteen years.

Beat

VIOLET

How do you do? My name is Violet Baudelaire, and this is my brother Klaus and my baby sister Sunny.  
Phil brushes some sawdust off his shirt and opens and closes his mouth a few times as he tries to think of what to say.

PHIL

Well, you must be lost.

KLAUS

Not if this is the workers dormitory, we aren't.

PHIL

It is, but we're not supposed to have visitors...

VIOLET

We're not visiting. We live here now.

Phil scratches his head.

PHIL

You're gonna live here?

Sunny takes the note out of Violet's hand and hands it to him.

SUNNY

Cigam!

Phil skims over the note.

KLAUS

We're *employees*.

PHIL

Children, working in a lumbermill is a very difficult job. Most of the people who work in the lumber industry are grown-ups. But I guess if the boss says you're working here, you're working here. Come inside, please.

The kids follow Phil inside. The inside of the dorm is a large, dimly lit room with a cement floor. The walls are lined with bunk beds on one side. Some of the workers are lying in their bunks, others are sitting on the floor talking or playing cards. On the opposite wall, someone has made fake windows by drawing on cardboard rectangles with sharpie and taping them up to the tin wall. One person is staring absently out one of the fake windows. The kids look at each other worriedly. They hand their bags to Phil, who puts them under a spare bunk.

PHIL

Now, My name's Phil. And these are the other workers, you'll get to know them a little later. (to the others) Guys, we've got some new workers joining us today. Say hi to Violet, Klaus and Sunny Baudelaire.

A few of the workers look up and wave weakly in the kids' direction. One worker, a woman with sawdust-sprinkled blonde hair tied up with a pink bandana, turns around in her bunk and looks at the kids in surprise.

WOMAN WORKER

That can't be right. They're just children.

PHIL

I know, but the boss says they're working here, so they're working

here. Now, tonight you can get acquainted with everyone over dinner, and I guess you'll meet the foreman tomorrow morning when we start work.

SUNNY  
(Looking at Klaus)  
Teruca?

KLAUS  
A foreman is somebody who supervises the workers.

VIOLET  
Is the foreman nice, Phil?

A few of the other workers start laughing, like Violet had just told a joke.

VIOLET  
What? What's funny?

WOMAN WORKER  
(laughing and shaking her head)  
'Is the foreman nice?' Honey, the foreman's about as far from nice as anyone can be!

MAN  
He's terrible!

ANOTHER WOMAN  
He's revolting!

ANOTHER MAN  
He's the worst foreman ever!

Violet looks at Phil and frowns.

PHIL  
Well, yeah. He's pretty bad. The other guy, Foreman Firstein, he was pretty okay, but one day he just stopped coming to work. The new guy, Foreman Flacutono, is very mean. You kids best stay on his good side, if you know what's good for you.

WOMAN  
He hasn't got a good side.

PHIL  
Now, now, don't be so quick to judge. Everything and everybody on this earth has a good side. Now come on, let's go have our supper.

The kids smile at Phil, but once Phil's back is turned, Klaus turns to Violet and raises his eyebrows.

KLAUS

*Somebody's an optimist.*

LEMONY

(VO)

'Optimist' is a word which here refers to a person, such as Phil, who thinks hopeful and pleasant thoughts about everything.

Cut to a man sitting in a small tin boat on a river and fishing.

LEMONY

(VO)

For instance, if an optimist had his left arm chewed off by an alligator, he might say something like...

An alligator jumps out of the water, latches on to the mans arm and rips it off. The man, unfazed by this occurrence, looks at the alligator and lets out a mildly amused and relieved chuckle.

MAN

Man, it sure is lucky that I'm right handed!

LEMONY

(VO)

Whereas the rest of us would probably say something more along the lines of...

Cut to a different man in the same boat, being attacked by the same alligator. He screams loudly in pain and flails around, bleeding everywhere.

SCENE 4

Int. Night. The kids, phil and some other workers are sitting around a rectangular table eating dinner. Close up of Phil's plate as he serves himself a heaping spoonful of unappetising casserole. It hits the plate with a sickening, wet noise.

PHIL

Eat up, kids! I know it ain't exactly the Veritable French Diner, but it'll keep your strength up!

He passes three plates across the table to Violet, Klaus and Sunny, who look at the plates, then back up at Phil, before reluctantly digging in.

KLAUS

(Picking at his food)

Hey Phil?

PHIL

Uh-huh?

KLAUS

We were wondering, what's the boss' name? Nobody's been able to tell us.

Phil bites his lip thoughtfully and scratches his chin.

PHIL

I don't recall. Pretty sure it starts with a G...or maybe a J.

As he's talking, the camera cuts back to the kids eating their casserole. Violet forces down a mouthful, then pulls a face and takes a sip of water. Klaus quickly puts his hand over his mouth and holds back the urge to throw up. Sunny grimaces and spits the disgusting meal back out into her bowl.

PHIL

Anybody remember the owner's name? Dayle, you went up to the office a while back, remember that time?

Dayle, one of the men, looks up from his plate and turns to Phil.

DAYLE

Phil, that was three years ago.

PHIL

I know, but do you remember what he said his name was?

DAYLE

Mister something.

One of the other men in his circle rolls his eyes.

MALE WORKER

Mister something. Gee, that's real helpful, Dayle.

PHIL

Come on now, it's not his fault he doesn't remember. Shoot, I barely know what the guy even looks like.

VIOLET

Wait...you mean you never talk to your boss?

PHIL

Nope. We barely ever see him. Hasn't visited the dormitory in six years or so. He lives way over on the other side of the mill. We see the foreman all the time, but never the owner.

The Baudelaires look at each other, worried. They pick at the rest of their supper. Later, they go to clean their plates and get ready for bed. As they climb into the bunk bed that they share-with Sunny and Violet on top and Klaus on the bottom, they look around at the other workers. A few of them say goodnight. The lights go off and the kids struggle to get comfortable.

SCENE 5

Ext. Early Morning. The sun rising over Lucky Smells Lumbermill.

LEMONY

(VO)

Morning is a very important time of day, because how you spend your morning can often tell you what your day will probably be like.

Cut to inside the Lucky Smells Lumbermill dormitory. Close up shot of Violet's eyes opening. In the background we can hear the sound of saucepans being banged together loudly. Violet grunts, sits up and rouses Sunny. Klaus groans and rolls over in his bunk, rubbing his eyes.

LEMONY

(VO)

For example, if you wake up in a lumpy bunk bed to the sound of two metal pots being banged together, with a nasty foreman standing in the doorway holding no breakfast at all, you know your day is going to be horrible.

Cut to Foreman Flacutono banging pots in the doorway. Foreman Flacutono is a thin, rat-faced man, wearing a cloth mask to keep sawdust out of his nose and mouth, a pair of steel-toed boots held together with electrical tape, and what is quite possibly the ugliest toupee in the world. In fact, his 'hair' looks more like curly, bleached spaghetti than actual hair.

FLACUTONO

Get up, get up, get up! Up, Out of bed, you lazy, smelly things! Today's new log day! There's a whole new shipment of logs waiting to be made into lumber!

A WORKER

(Grumbling from off screen)

Aw, I hate new log day.

The kids look over to Phil, who is already up and dressed, and smiling at them.

PHIL

Morning, Baudelaires. And good morning to you too, Foreman! Have you met the new workers?

FLACUTONO

Who, the midgets?

KLAUS

We're *children*.

FLACUNTO

(Waving his hand dismissively)

Children, Midgets, same diff. How about you stop correcting me and get up and dressed.

The Baudelaires oblige, not wanting to anger Foreman Flacutono. They grab their work clothes and go to get dressed.

Cut to the Baudelaires following Foreman Flacutono across the courtyard with the rest of the workers.

FLACUTONO

Alright, Phil, you're on the clipper this morning. Everyone else, debarkers. Let's get to work!

He pushes open the door to the mill and the workers file inside. The mill is a huge building full of complicated steel machinery. Violet's jaw drops. She gets so excited thinking about how the machines work, she unties and reties her hair ribbon.

There's a gigantic circular saw on the end of a conveyor belt, a huge stamping contraption, a machine that looks like a spherical cage full of twine, and the clipper- a huge machine that lifts felled trees up to be snapped into pieces by six pairs of huge metallic blades. Phil climbs up to the control panel of the clipper and fires it up, and each tree is then sliced into separate logs. The logs then roll down into a pile at the base of the machine.

FLACUTONO

Debarkers!

Confused, the kids follow the other workers over to a box full of handheld, metal claws with jagged teeth on one end that move when the operator pulls the handle. They each grab one, except for Sunny, who can't lift them. She looks up at Klaus and makes a small frustrated noise. He looks over to see what the others are doing, and realises that the devices are used to strip the bark from the logs. He looks at Sunny.

KLAUS

You can probably get away with using your teeth.

FLACUTONO

You too, midgets!

Klaus and Sunny quickly join their sister on a log. Klaus lifts Sunny up to sit on the log, where she scrapes her teeth along the top. Violet and Klaus fumble with the debarkers. Violet hits herself in the face with hers a few times. She rubs her eye and says something to Klaus, but he can't hear her over the sound of the machinery.

Eventually Foreman Flacutono hits his pots together to signal lunch break. Everyone turns to look at him.

FLACUTONO

Lunch break! Five minutes!

He reaches into a large box and tosses packs of chewing gum at the workers. Violet catches one and looks at it in disbelief.

VIOLET

Chewing gum?

KLAUS

Gum isn't lunch! Gum isn't even a snack! It's just *gum*!

SUNNY

Tanco!

Phil walks by and catches a packet as the foreman throws it to him.

PHIL

You'd better eat it anyway. It's not very filling, but it'll hold you over until dinner.

VIOLET

Seriously?

PHIL

Yep.

VIOLET

You know, if they don't give us lunch...or breakfast, maybe we could get up early tomorrow and make some sandwiches

PHIL

We don't have anything for sandwiches. (he shrugs) We get one meal and a pack of gum per day.

KLAUS

You could always go into town and buy groceries.

PHIL

I wish we could, but we don't have any money.

The kids look at each other.

VIOLET

You mean...you don't get paid?

PHIL

Oh, we get paid. Just not in money.

He reaches into his pocket and pulls out a handful of coupons.

PHIL

We get paid in coupons. See? Yesterday we got twenty percent off a basic shampoo and cut at Sam's Haircutting Palace, free refills on iced tea, buy two banjos get one free...

SUNNY

Nelnu!

Foreman Flacultono starts banging his pots together again.

FLACUTONO

Okay, lunch is over! Except you, Baudelamps!

KLAUS

It's *Baudelaire*!

FLACUTONO

Whatever! You three, go to the boss' office!

Violet and Klaus put down their debarkers. Violet picks up Sunny. The three of them look at each other worriedly before heading towards the door and out to the courtyard.

SCENE 6

LEMONY

(VO)

The Baudelaires had been working so hard, that they'd almost forgotten about meeting their guardian...whatever his name was.

They cross the courtyard and open the door of the office, looking at each other worriedly.

LEMONY

(VO)

They shuddered to think what sort of man would force children to work in a lumbermill and pay his employees in coupons.

The kids see a painting of a beach on the far wall and look at it sadly before turning away. Violet walks by a mirror and frowns at the state of her hair. She uses her free hand to shake some of the sawdust out.

VIOLET

Look at us, we're a mess.

She turns to Sunny and helps her pull some pieces of bark out of her teeth. Klaus stands on tiptoe to see the mirror and fixes his glasses.

KLAUS

I know. (he looks up at his sister) If someone had told me a year ago that I'd be working in a lumbermill before I turned 13, I'd have laughed in their face and called them insane.

VIOLET

(snorts)

Well if someone had told *me* a year ago that I'd one day find myself pursued by a greedy sociopath named Count Olaf, I'd have thought they were stark raving nuts.

SUNNY

Psychologically disturbed.

Beat. They all look back at their reflections, frowning. They hear someone walk into the room behind them.

CHARLES

Hello, you must be Violet, Klaus and Sunny.

They turn to face Charles. He smiles at them. Charles is a very tall man with very short brown hair, wearing a blue vest. In one hand, he holds a peach.

CHARLES

Goodness, you three are a mess!

KLAUS

You're telling us.

CHARLES

You haven't been hanging around the mill, have you? There's a lot of dangerous machinery down there- it's no place for children.

VIOLET

We were only working there... *all morning*.

Charles gasps.

CHARLES

Working? In the mill?

KLAUS

As per your instructions, sir.

CHARLES

What instructions? What in the world are you talking about?

SUNNY

(shaking her head and groaning exasperatedly)  
Molub!

CHARLES

Well, I have no idea how three people as young as yourselves ended up in this situation. Please accept my apologies, clearly there's been a mix up, but I'll make sure it never happens again. Why, you're practically members of the family, and you're children for goodness' sake!

VIOLET

(laughs nervously)

That's a relief. I almost thought we'd be stuck eating gum for lunch and stripping logs for the rest of our lives.

CHARLES

Certainly not. I can't believe your new guardian would even allow you inside. I'm going to talk to him about it right now. Come on.

He leads the children to another door and pushes it open. A few plumes of smoke snake out through the door.

KLAUS

...You're not our new guardian?

Beat. Charles blinks, then laughs and shakes his head.

CHARLES

Oh, forgive me for not introducing myself. I'm Charles, and we are happy to have you here at Lucky Smells.

VIOLET

(Trying to sound polite)

It's nice to be here, Charles.

Charles chuckles and shakes his head.

CHARLES

Now I know that's a lie. You've been working in the mill all day. But let's put all that unpleasantness behind us. Here, would you care for a peach?

SIR

They've had their lunch!

The kids look through the door to see their new guardian sitting at a large desk. The size of the desk makes the man appear even smaller than he already is. He is dressed in a shiny green suit, and is smoking a cigar. The windows are closed, trapping all the smoke in the room and forming a thick haze around his head.

The film freezes on a mid shot of sir.

LEMONY

(VO)

You're probably wondering what he looks like under all that smoke. Well, you'll have to take your curiosity to the grave, because the

Baudelaires never saw this man's face, and neither did I, and neither will you.

CHARLES

Sir, I was just going to introduce you to the Baudelaire children. Did you realise they arrived yesterday?

SIR

What am I, an idiot? Of course I knew that.

CHARLES

Of course you did, sir. (he clears his throat) They were just telling me that they had to work in the lumbermill all morning. On new log day, no less. And I was just telling them that we'd made a terrible mistake...

SIR

It wasn't a mistake. I don't make mistakes, Charles.

He stands up from his desk and walks over to the kids. The haze follows him and continues to block his face.

SIR

Hello, Baudelaire orphans. I thought we should lay eyes on one another.

SUNNY

Batex!

SIR

I see you've met my partner, Charles. We split everything 50-50. (he points at Klaus) That sound like a good deal to you?

Klaus looks around.

KLAUS

(shrugging)

Yeah, I guess...

SIR

Well, kids, I'm committed to giving you three a good deal as well. Now, I heard about your parents dying and all, and that was really too bad. And this...Olaf guy, he sounds like a pretty big jerk, and those circus freaks he's got working with him, they don't sound nice either. So Mr. Poe gave me a call, and I made him a deal. I keep you away from Count Olaf and his associates, and you work for me in my mill until you come of age and get all that money. That sound like a fair deal to you?

CHARLES

Oh, sir... that's... you don't really think that's a fair deal, do you? I mean, they should really be in school... they're children!

Sir waves his hand dismissively, momentarily clearing a small patch of air by his ear. The kids crane their necks trying to look at his face, but the smoke reappears.

SIR

Nuts to school! The mill is gonna teach them life skills. (he counts on his fingers) Hard work. Responsibility. (he thinks) It... builds upper body strength.

KLAUS

But we could read about those things and learn that way.

CHARLES

That is true, sir. They could hang out in the library, and they probably won't be a bother to anybody...

SIR

The library! Ha! Don't listen to him, kids. Charles insisted we put in a library for the workers, but book learning is no substitute for hard work!

VIOLET

(Looking at him with a pleading expression)  
Pleeeeeease? At least let our sister stay in the dormitory- she's only a little baby.

SIR

Hey. You have a good deal. As long as you're here, Count Olaf can't touch you. I give you protection, and a hot meal, a roof over your heads, and a pack of gum and some coupons once a day. All you need to do is four years of hard labour. That's not so bad. That sounds like a good deal to me. Now if you'll excuse me, my pizza is getting cold.

VIOLET

Can I just ask you a question first?

SIR

What is it? Make it quick.

Beat

VIOLET

What's your name?

SIR

Never mind, nobody can pronounce it. Just call me sir. Charles, show them back to the mill.

CHARLES

Yes sir.

Sir walks away, smoke trailing behind him. Charles looks at the

kids sympathetically. He leans down and hands Klaus his peach.

KLAUS

(delighted)

Oh, thank you! We haven't eaten since last night!

She divides the peach into thirds and the children eat it with relish.

CHARLES

You know, because you seem like such good children, I'm going to do something for you. Can you guess what it is?

VIOLET

(licking Peach juice from her hand)

Talk to sir and convince us not to make us work?

Beat

CHARLES

Well...no. He's not going to listen to me.

KLAUS

You're his partner, though.

CHARLES

That doesn't matter. When sir makes up his mind, he makes up his mind. I know he's pretty mean, but...it's not his fault, you know, he had a terrible childhood.

VIOLET

(Disappointed)

I understand. (she sighs) To be honest, I think I'm having a terrible childhood myself.

CHARLES

(sympathetically)

Hey, don't be so down. Here, let me show you my library.

He leads them down the hall and pushes open a door, revealing a beautiful, cozy room with large bookcases, soft chairs and vases of bright pink flowers. However, there are only three books on the shelves. Klaus looks up at Charles, confused.

KLAUS

Where are all the books?

CHARLES

Well, Sir wouldn't give me any money for books, so we had to rely on donations.

He walks over to the shelf and picks up the books one by one.

CHARLES

The mayor gave us the Paltryville constitution, Sir gave me this book he wrote on getting ahead in the Lumber business, and Dr. Orwell, the town optometrist, donated Advanced Ocular Science.

He shrugs and flips through one of the books absently. Klaus leans over to look at the books. He sees the cover of Advanced Ocular Science and shudders. It's a picture of an eye, just like the one of Count Olaf's ankle. The girls look at the book, then at Klaus, worried.

The kids look up at Charles and smile weakly, trying to look grateful. Charles smiles back and shrugs. He knows it's not really that helpful, but it's the best he can do. The children seem to understand that.

## SCENE 7

Int. The lumbermill, the next day. The kids are working at the saw, but stop every once in a while to look around suspiciously.

LEMONY

(VO)

In the days that followed, the Baudelaire orphans had pits in their stomachs, a phrase which here means 'felt weighed down by an overall feeling of doom.' They knew Count Olaf was lurking somewhere, but they couldn't be sure where.

KLAUS

That book cover was a sign.

VIOLET

And that building, it can't possibly be a coincidence.

They put their heads down and pretend to be working hard when they notice Foreman Flacutono walking by.

FLACUTONO

Less talking, more sawing! Get on it, midgets!

Klaus waits until the foreman is well out of earshot to turn back to his sisters.

KLAUS

You know, we've never seen his face. We don't know what he looks like under that mask.

Beat. Klaus watches as the Foreman berates another employee for dropping a bundle of boards.

KLAUS

Wouldn't that be so like Olaf, to come in here in a stupid outfit

and pretend to be a foreman.

VIOLET

Bet he killed the last foreman to get the job.

KLAUS

Bet he's waiting for his chance to tie us to the clipper and chop us up into little pieces.

SUNNY

(Shaking her head)

Nah-uh.

She opens her eyes wide with her fingers to mimic Count Olaf's wide, staring eyes.

VIOLET

Yeah, you're right. Foreman Flacutono doesn't have the creepy eyes.

KLAUS

And his voice is all wrong.

Cut to later, they're walking across the mill floor, carrying bundles of wooden planks. They stop for lunch and catch their gum packets as Foreman Flacutono tosses them.

Violet stops to glance over at group of other employees.

VIOLET

He could be anybody. He could be that guy.

Violet points at a male employee who turns around. For a second she imagines him being Count Olaf, but then she realises he isn't.

KLAUS

He's not that guy. He's none of those guys. If he'd shown his face around the mill, we would've noticed.

VIOLET

(Her eyes widen)

If he'd shown his face.

KLAUS

What do you mean?

VIOLET

Whose face have we not seen?

She nods and raises her eyebrows.

KLAUS

Sir?

VIOLET  
Exactly.

Beat

KLAUS  
Violet, Sir is shorter than you.

SUNNY  
Chorn!

VIOLET  
Eh, you guys are right. (She yawns) I'm just paranoid because I'm tired. I'm seeing Olaf everywhere.

KLAUS  
I think we're all tired....I know it sounds inconceivable but I'm starting to think he just hasn't found us.

SUNNY  
Peli?

KLAUS  
Well, Dr. Orwell is an eye doctor, so it...sort of makes sense that his surgery is shaped like an eye and his book has an eye on the cover.

VIOLET  
That is true. Maybe you're right. Maybe we are safe here.

PHIL  
(From offscreen)  
That's the spirit!

The kids turn and stare at Phil, who seemed to appear out of nowhere next to them.

KLAUS  
I admire your optimism, Phil.

VIOLET  
Me too.

SUNNY  
[Incredulously]  
Tenpa?

PHIL  
That's the spirit!

He stands up, waves to them and leaves, leaving the children alone and very confused. They are silent for a few moments.

VIOLET

Well...if we are really safe here, I suppose four years isn't...that long. Then I'll be a legal adult, and I can use some of our inheritance to buy us a proper house. Maybe over Lake Lachrymose, where Aunt Jo's house used to be. I liked that house.

KLAUS

And we could replace all of our parents' books. Personally, I'd also like to buy back a few of Uncle Monty's reptiles.

SUNNY

(clapping happily)  
Dolc! Dolc!

CHARLES

(from offscreen)  
What in the world does 'dolc' mean?

The kids all look up at Charles, who is holding something behind his back.

KLAUS

Sunny says she's going to be a dentist when she grows up. (Turns to Sunny) Isn't that right, Sunny?

SUNNY

Teefs!

VIOLET

We weren't expecting you to come visit us, Charles. What have you been up to today?

CHARLES

Ironing Sir's shirts. I meant to come by earlier, but it took a while. He has a lot of shirts. I've got something for you.

He presents them with a hot meat pie in a small box.

CHARLES

On Thursdays, Sir gets me to stop by the train station and pick us up a couple of pies for lunch, but I figured you need the food more than I do. You can have mine.

KLAUS

Thanks so much.

VIOLET

You sure you want us to have it?

CHARLES

No, I'm fine.

VIOLET

Oh gosh, I feel bad taking this from you... We should at least share it with everyone else.

CHARLES

Well, okay, but I'm pretty sure last week they all got a loyalty card for the pie shop, so they probably bought plenty of pies.

Klaus gives his sister an incredulous look.

VIOLET

Hey, Charles...We've all been wondering about one of the books in your library, the one with the big eye on the front. Where did you say-

She's interrupted by the sound of Foreman Flacutono bashing his pots together.

FLACUTONO

Okay! No more lunch! Work time! We're still short of our goal for bundle-tying today, so everybody needs to get on it! Now!

CHARLES

Excuse me foreman, could I please borrow the kids for just a few more minutes?

FLACUTONO

No! I can't let them off when we're behind on bundle tying, unless you'd like to explain to Sir...

CHARLES

No! Oh, no, no, that's not necessary.

Violet and Klaus look at each other in disbelief.

FLACUTONO

Good! Now get up, midgets! Lunch is over!

Klaus groans.

KLAUS

We're (sighs)...I give up. It's not worth any energy.

CHARLES

Bye, kids!

ALL THREE KIDS

(sadly)

Bye, Charles.

Charles frowns sympathetically, then turns around. The kids head over to the bundling machine, with Klaus holding some planks, and Violet carrying Sunny and walking behind him. The two sisters take

turns taking bites of Charles' meat pie.

LEMONY

(VO)

At this moment, one of the children had a trick played on them that some people like to call 'tripping somebody on purpose'.

Foreman Flacutono casually walks in front of the kids, whistling through his mask and looking innocently up at the ceiling. He kicks a large piece of wood in Klaus' way. Klaus trips over it and loses his balance. His glasses fall off, and when he falters he drops the wood he was carrying. One of the boards lands on his glasses, breaking them.

KLAUS

You tripped me on purpose! What's your problem?

LEMONY

(VO)

The worst part of 'tripping somebody on purpose' is that the person who tripped you always acts like they don't know what you're talking about.

FLACUTONO

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

Klaus leans over and picks up his smashed glasses. Charles, who heard the commotion comes running over to see what's the matter.

VIOLET

Oh, Klaus! Your glasses! You'll be blind without them.

KLAUS

You're telling me!

FLACUTONO

Well that's just too bad for you.

CHARLES

Too bad? He needs a replacement pair, Foreman. A child could see that.

KLAUS

Not me, I can't see anything.

Charles reaches out and takes Klaus' arm.

CHARLES

Come on, Klaus. Let's get you to the eye doctor. (to the girls) Doctor Orwell will have your brother's glasses fixed up in no time.

VIOLET

Oh, thank goodness there's an...(She suddenly remembers that the eye doctor is the owner of the eye-shaped building)Wait, no! That's the-

Phil turns on the bundling machine behind her and drown out her voice. Charles nods and leads Klaus away, while Klaus looks back at his sisters in terror and tries to turn Charles around.

Violet and Sunny stand, rooted to the floor, staring in horror as Charles takes their brother away. The sound of the machine behind them fades out and is replaced my the sound of the girls' ears ringing. The door to the mill closes. The ringing sound gets louder as the two Baudelaire sisters go back to work, both with terrified looks on their faces.

## SCENE 8

Int. Evening. Violet and Sunny are at the dinner table, still looking horrified.

PHIL

I tell you, you've got nothing to worry about.

Violet looks at Phil, startled as if she'd been in a daze for a long time. Phil shrugs and takes a bite of casserole.

VIOLET

Is Klaus back yet?

PHIL

Well, no...

VIOLET

Then I think we do have something to worry about. He's been gone for hours. We don't know if something bad has happened to him or not. I mean, how long does it take to get an eye test? Not this long, surely!

SUNNY

Becer!

She nods assertively, before picking a bit of broccoli out of her casserole and throwing it on the ground.

PHIL

I know doctors can seem scary to young kids. Heck, I was terrified of the doctor when I was a kid, but it's like my mama used to tell me, doctors are our friends, and they can't hurt you.

Beat

LEMONY

(VO)

Doctors are no more our friends than plumbers or accountants, and if you've ever had to get a tetanus shot, you'll know that the phrase 'doctors can't hurt you' is totally ridiculous.

VIOLET  
(Unimpressed)  
Thanks, Phil.

PHIL  
I bet Dr. Orwell's just running behind on appointments. I mean, he is the only eye doctor in town.

SUNNY  
(shrugs)  
Suski.

Phil smiles and gets up to clear the plates. The two girls go to get ready for bed.

Later that night. Violet and Sunny are the only ones awake. They sit in front of one of the fake cardboard windows and stare at it anxiously.

VIOLET  
Do you see him?

SUNNY  
No.

Long silence.

VIOLET  
...This isn't a real window.

Sunny looks up at her.

SUNNY  
Stintamcunu

VIOLET  
You're right. Let's go.

Violet takes Sunny in her arms, stands up and takes her over to the door. She opens it very quietly and the two girls sneak out onto the courtyard.

Outside, the full moon casts eerie shadows over the dirt floor. The girls tiptoe across the courtyard, looking around warily. They can hear a few faint noises- a train whistle in the distance, a wolf howling somewhere in the finite forest, a few owls and bats. Suddenly, they hear a very loud creaking sound. They jump, and look for the source. They can see Klaus opening the gate and

walking into the mill.

SUNNY

(pointing)

Klaus!

Violet gasps with relief and runs over to her brother.

VIOLET

Oh, thank goodness! Where did you go? We were so worried about you!

Klaus blinks slowly and gives his sisters a confused look.

KLAUS

I just went to the eye doctor.

He looks around, then up at the moon.

KLAUS

I could've sworn it was light when I left.

VIOLET

It was light when you left. You were at the eye doctors for 7 hours.

KLAUS

What? Seven?

VIOLET

Yes!

KLAUS

That's impossible. I would know if I had been gone for 7 hours. I must've just left a lot later than I thought.

VIOLET

Was Olaf there? Did you see him?

KLAUS

No. I went in with Charles, I waited in the waiting room, then Dr. Orwell fixed my glasses and I came back.

VIOLET

You mean you just...lost 7 entire hours?

Klaus' eyes wander off and he loses focus.

VIOLET

(Snapping her fingers in front of his face)

Klaus. Hey, Klaus. Stay with me.

Klaus suddenly straightens his back and looks straight ahead, like

someone had just run a current through him. His pupils dilate and his eyes widen behind his new glasses. Violet doesn't seem to notice.

VIOLET

(to Sunny)

Wow, he's *really* out of it.

SUNNY

Libu

VIOLET

Let's hope not.

She puts her hand on Klaus' shoulder. He turns his head and looks at her with an expression that's alert, but disoriented, like he's been up all night watching television and drinking coffee.

VIOLET

You'd better get some sleep.

KLAUS

(In a monotone voice)

Yes, sir.

VIOLET

Sir? I'm not a sir, I'm your sister!

Klaus ignores her and starts walking mechanically towards the dormitory. His sisters run to catch up with him. They find him in the dormitory, standing by their bunk and staring at the door.

VIOLET

Klaus. Lie down and go to sleep. You're creeping me out.

KLAUS

Yes, sir.

He climbs into bed with his shoes and glasses still on. The girls look at each other, worried. Violet lifts Sunny up to the top bunk and takes a moment to take Klaus' shoes off. She climbs into her bunk with Sunny. They look down at their brother, who has fallen asleep almost instantly.

LEMONY

(VO)

For the rest of the night, Violet and Sunny huddled together on the top bunk, peering down and watching Klaus sleep. No matter how much they looked at him, it still felt like their brother had not returned.

SCENE 9

Int. The next morning. Foreman Flacutono starts banging his pots together and the Baudelaires drag themselves out of bed.

LEMONY

(VO)

When you have a miserable experience, people will often tell you that you'll feel better in the morning. This is of course, complete nonsense.

Cut to the kids making their way to work.

KLAUS

Sleep okay?

Violet gives him a look of disbelief.

VIOLET

What is your problem?

KLAUS

What's *your* problem?

VIOLET

We did not sleep okay! We were worried sick about you!

She shoves him lightly.

VIOLET

You disappear for hours and hours with no explanation and come back looking and acting like a zombie and expect us to *sleep okay*?

KLAUS

I was just tired, okay? I didn't have any dinner last night.

FLACUTONO

Alright, midgets, stop talking and start working! We've got no time for dawdling!

They walk through the door and Klaus walks away to go to the tying machine. Violet looks at his feet and notices he's only wearing socks. He opens her mouth to call after him and tell him he forgot his shoes, but she realises the machine noises will drown her out. She spots Phil and turns to him.

VIOLET

Phil, there is something very wrong with my brother. He came back last night with no memory of where he'd gone for half the day, he's really spaced out, and he left the dorm this morning without any shoes!

PHIL

He's probably just tired from working all day. But look on the bright side, today's the last day for bundling. After that we move

on to the stamper. That's the easiest part of the lumber business.

Violet grunts with frustration and rubs her temples.

VIOLET

Phil. I do not care about the lumber business. I care about the fact that my brother spent 7 hours at the eye doctor's and came back with a fried brain.

PHIL

(Shaking his head)  
C'mon now, don't make any trouble.

He walks off to join the others at the string machine.

Violet sighs hopelessly and heads off after him.

The string machine starts up. The employees place piles of boards onto the machine, where they are raised up into the cage, where the arms of the machine tie it with string and drop it into a pile on the other side. While they stack, the girls try to talk to Klaus, but he either can't hear them or is intentionally ignoring them.

FLACUTONO

Alright, lunch break!

Violet grabs her brother by the arm and pulls him aside.

KLAUS

What? Why are you so mad at me today?

VIOLET

Because you frightened us last night! You have to tell us whatever you can remember about Dr. Orwell's office, so we can figure out what he's done to you.

KLAUS

I told you, I was just tired!

VIOLET

That doesn't explain why you lost time! And I've seen you tired, you've never been so spaced out that you've called me sir.

Klaus looks at her, silent.

SUNNY

Eshan!

FLACUTONO

(From off screen)  
Midgets! Gum!

Violet turns around to catch the gum packets, then shoves one into her brother's hand. It takes him a while to react and take the gum.

VIOLET

Klaus. Stop being weird. You're scaring us.

Klaus straightens his back and gets the same wide-eyed expression he had the previous night.

KLAUS

(In a monotone voice)

Yes, sir.

VIOLET

There! You're doing it again!

Foreman Flancutono bangs his pots together to signal the end of lunch.

FLACUTONO

Alright everyone! Stamping time. Everyone line up by the Stamp-o-matic.

The kids start walking to the machine. Foreman Flacutono points at Klaus.

FLACUTONO

'Cept you, Klaus. You're on the stamper. Come over here and I'll show you how to work the machine.

KLAUS

(In a monotone voice)

Yes, sir.

Violet and Sunny look at Klaus, then at each other. Violet pauses to pick a bit of string out of her baby sister's hair.

Klaus walks over to the Foreman, who leans over to whisper something in his ear. Klaus nods mechanically and climbs up to the control panel of the stamping machine.

FLACUTONO

Let the stamping begin!

Everyone takes bundles of wood and place them in 6 rows of 10 bundles under an enormous metal block with 60 stamps reading 'Lucky Smells Lumbermill' on the underside. Klaus pulls a lever and the stamp comes crashing down on the boards. Then the machine tips the boards into a large box that the employees carry away to be loaded onto trucks outside.

Phil walks up behind Violet and puts a bundle of boards down on the tray so it can be stamped.

PHIL

See? Klaus is fine. He's clear headed enough to work the stamp-o-matic, isn't he?

The machine stamps the boards and the employees load up another lot of 60.

VIOLET

Don't you think it's weird that he's working the stamp-o-matic, though?

Beat. The machine stamps the boards and the employees load up another lot of 60.

PHIL

Well, a little, yeah. But like I said, this is the easy part.

SUNNY

Wiro.

The machine stamps the boards and the employees load up another lot of 60.

PHIL

That's the spirit!

VIOLET

Phil, I think what Sunny's trying to say is-

Klaus twists a knob and pulls the lever, bringing the stamp down at an irregular angle. Phil hasn't yet put the last bundle on the tray, so he is standing in the way of the stamp. The regular sound of the stamp being brought down is interrupted by the sound of cracking bone and a loud yell. Violet and Sunny scream, several of the other employees let out horrified cries. One man looks like he's about to vomit. Phil managed to get his arm out of the way, but the stamp crushes his leg, as well as the tray of boards. Some of the bundles have been smashed under the stamp as well. Phil's face is pale and there is blood oozing out from under the stamp.

PHIL

(With a slight stutter. He exclaims it as if it were an awful swear word)

*S-s-sugar cookies!* Look at what's happened to the machine!

Violet rushes over to help him, but goes pale and gags when she sees the blood.

VIOLET

Stuff the machine, Phil! Your leg's been completely pulverised! Quick, somebody help me move the stamp!

PHIL

Eh, it'll heal. I hardly even feel it, really. They say your nerves shut off when you get badly hurt so you don't die of shock. And, hey, at least only one of my legs got stamped! That's pretty lucky if you ask me!

FEMALE EMPLOYEE

Usually when people get their limbs broken they just scream.

Some of the larger male employees lift the stamp off of Phil's leg. Violet looks sick and covers her eyes at the sight of Phil's mangled leg.

MALE EMPLOYEE

Jeez Phil! You need to go to the hospital!

PHIL

No, I'm fine. I'll get a splint from sick bay and sit out the rest of the day and I'll probably be fine to work tomorrow.

FEMALE EMPLOYEE

Phil, you are going to the hospital. I'll call an ambulance. Dale, you see if you can find someone else who got that 50% of coupon for a cast at Ahab Memorial Hospital.

The Foreman runs over to survey the damage.

FLACUTONO

This is a disaster! This is the worst accident in the history of the lumbermill!

Two men help Phil up and he lags weakly.

PHIL

No, I'm fine, really. Never liked my left leg that much, to be honest.

FLACUTONO

Not your leg, you overgrown midget! The machine!

Cut to Klaus sitting at the controls. He stares straight ahead with wide eyes and a blank expression.

FLACUTONO

(off screen)

That metal tray alone is going to cost an inordinate amount of money to replace, not to mention the profit we're going to lose because of all these busted up boards!

Klaus shakes his head and looks around, disoriented. His pupils shrink back to normal size. He jumps down from the controls.

Cut back to Violet, who picks up a very distressed Sunny and

starts patting her on the head.

VIOLET

What's inordinate?

KLAUS

(off screen)

'In' as in 'not', 'ordinate' as in 'to do with counting or putting things in order'.

Everyone turns to look at Klaus, who is walking towards the group and rubbing his eyes like he's just had a flashlight shone in his face.

KLAUS

It can mean disorderly, as in unable to put in order. But more commonly, in the context that Foreman Flacutono is using it, it means excessive, disproportionately large, or if you want it more literally, an amount that is too large to count, i.e put in order.

Klaus blinks and looks around. Everyone is staring at him.

KLAUS

What?

Violet laughs with relief and runs over to Klaus. She and Sunny hug him tight.

VIOLET

Klaus, you're defining things!

KLAUS

Yes, this is not news. Why are we hugging?

SUNNY

Nojeemoo!

KLAUS

(He looks at Sunny and frowns)

What do you mean, normal?

He looks around. His eyes widen in shock when he sees the busted stamp machine. Then he turns and catches sight of Phil's leg. He lets out a disgusted yelp.

KLAUS

Phil! Your leg looks like a train ran it over! What happened?

Violet looks at her brother in disbelief.

VIOLET

What *happened*? You're asking *him*?

KLAUS

Yes, Violet. I am asking him.

VIOLET

Do you remember anything that happened since this morning?

KLAUS

I remember coming here and finishing off the bundles, and the next thing I know I'm sitting at the controls of that machine...Where are my shoes?

FLACUTONO

I certainly remember what happened! You broke the stamp-o-matic! You've ruined a day's worth of boards, and you've put a complete halt to the stamping process! I'm telling the boss about this right away! Nobody is earning a single coupon today!

A few employees groan with disappointment.

VIOLET

That's not fair! You should've known better than to put a 12 year old in charge of heavy machinery!

FLACUTONO

What's not fair is how far this is going to set back production! Now, Klaus, pick up my pots!

KLAUS

You haven't dropped them.

Foreman Flacutono tosses his pots on the ground. Klaus groans and goes to pick them up, but Foreman Flacutono pushes another piece of wood in his way. Klaus trips and falls on his face, breaking his new glasses.

KLAUS

(Getting back up)  
Seriously? Again?

Foreman Flacutono shrugs. Violet runs over to Klaus frantically and starts trying to stick the pieces together.

VIOLET

No, no, no no no, they're good! They're still good! See? You can still wear them!

The glasses break again.

VIOLET

You don't need glasses that badly.

KLAUS

Yes I do.

VIOLET

No, you do *not*! I'm the oldest, and if I say you don't, you don't!  
(She takes a deep breath and looks her brother in the eye resolutely.) I made a promise to mum and dad on the day you were born that I'd be a good big sister and always take care of you no matter what. In order to get your glasses fixed, you'd have to go back to that horrible Dr. Orwell, and Dr. Orwell is gonna drug you, or poke around in your brain, or do whatever horrible thing it was that made you do *that*.

She points to the busted machine.

VIOLET

(She takes her ribbon out of her pocket and starts to pull her hair up into a ponytail)  
Now, if I had a soldering iron, some metal strips, electrical tape and a small telescope, I could make you an emergency pair that you can wear...

FLACUTONO

I think we should leave optometry to the professionals, little girl. Come along Klaus...

VIOLET

(Letting her hair back out and flipping her hair out of her face)  
No! Please don't! We'll take him in!

SUNNY

(nodding)  
Derix!

FLACUTONO

Well, all right. All three of you can pay the good doctor a visit.

You can't see his mouth, but you can tell that he's grinning behind his mask.

The girls rush Klaus out of the mill and down through the courtyard to the gate.

SCENE 11

Ext. Day. The gates outside of the mill. The kids look across the road at the eye shaped building. Violet takes a deep breath.

VIOLET

We don't have to go. We could wait until the next train comes, hide in an empty car like hobos and just...ride it, ride it until it reaches the last stop on the line and get out. Now that we've had unpaid work experience we can write resumes and get jobs.

Klaus looks at her and frowns.

KLAUS  
He'd find us.

VIOLET  
We could protect ourselves.

KLAUS  
How? One of us is a baby, and another is legally blind.

VIOLET  
We've protected ourselves before.

KLAUS  
Barely. We can't just run away and try to get along by ourselves, and me without glasses. Like it or not, Dr. Orwell is the only optometrist in town, and I would very much like to be able to see if we were running away.

Klaus starts walking towards the eye-shaped building. Sunny shrieks and shakes her head, and Violet bites her lip to keep herself from shrieking as she runs after him.

VIOLET  
Klaus, we don't know what they did to you in there, what they could do to us. You need to think. Try and remember what happened the first time you lost time.

KLAUS  
It's a total blank! I remember I tried to stop Charles from taking me in, but he just kept saying that doctors were my friends and not to be frightened.

SUNNY  
(Rolls her eyes)  
Ha ha ha.

KLAUS  
And then I went into Dr. Orwell's office to get my eyes tested and next thing I know I'm back at the mill. It's like I just...skipped forward. And it was the same thing with Phil, it's almost like I...

His eyes widen and he stares off into space, his mouth lightly open.

VIOLET  
Klaus?

KLAUS  
I'm thinking. I read a book once, it was about this guy who gets kidnapped while he's in the army, and the enemy hypnotises him into doing their bidding without realising it. Every time he sees the Queen of Diamonds playing card, he goes into a trance and goes around killing people.

VIOLET

And you think that's what Olaf's done to you?

KLAUS

Hypnosis would explain everything. The missing time, the fading in and out of focus, my doing things I wouldn't usually do...

VIOLET

But that's fiction, Klaus. People only get brainwashed like that in the movies.

KLAUS

Most fiction has a factual basis. I read the Encyclopedia Hypnotica just last year, and it described dozens of documented cases of real-life hypnosis and mind control. Like this Egyptian king, he got hypnotised, and every time anyone said 'Ramses' he'd start acting like a chicken.

VIOLET

That's great, Klaus, but-

KLAUS

Or this Chinese Merchant in the Ling dynasty, and every time he heard a dog barking he'd play the violin, even though he'd never seen one before.

VIOLET

That's really great, Klaus, but-

KLAUS

And this man who lived in England in the 20's, every time he looked at a-

SUNNY

(Firmly)

Mazee!

KLAUS

(Grinning)

Sorry, I'm just really happy that book is finally coming in handy.

VIOLET

What did it say about how to get un-hypnotised?

Beat. Klaus looks down.

KLAUS

...Nothing.

VIOLET

Nothing? An entire encyclopedia about hypnosis and there was nothing on how to get un-hypnotised?

KLAUS

I really just read the parts about the famous hypnosis cases, those were the most interesting bits.

They stop outside of Dr. Orwell's surgery. The kids look up at a mechanical hanging sign shaped like a pair of cat's eye glasses with swirling pupils in the centre of each eye. Above the glasses in curly script, reads *Dr. Georgina Orwell, Optometrist*. The kids look at each other and gulp.

KLAUS

I'm never skipping the boring parts ever again.

He awkwardly makes his way to the door.

Cut to Lemony sitting at his desk.

LEMONY

At this point I would like to stop for a moment and answer the question I know you're all asking. The Baudelaires have asked it. I've asked it. Mr. Poe has asked it. And my poor, beloved Beatrice asked it once, although her answer came far too late. And that question is of course, where is Count Olaf? And you have every right to be asking it. I mean, he usually shows up much earlier than this when they get to a new home. So where in the world is that despicable villain, anyway? The answer to that is, I regret to say, very nearby.

Cut back to Klaus. Before he can open the door, it swings open to reveal Dr. Georgina Orwell herself. She is dressed in grey horse riding pants, shiny black riding boots, a dark blue vest, teal cravat and a white lab coat. Her earrings are eye-shaped to match the building. She has fair skin, blue eyes and long blonde hair pulled back into a tight, french braided bun. In one hand she is holding a black cane with a red jewelled handle. She smiles down at Klaus and chuckles. Her voice is deep without being masculine, and she speaks with a strong German accent.

ORWELL

Klaus, my dear boy. I did not expect you to be back again so soon. Don't tell me you broke your new glasses.

KLAUS

Unfortunately, yes.

Dr. Orwell frowns and clicks her tongue.

ORWELL

That's too bad, but I suppose that comes with working in the lumber industry. I think it is no place for children, but there is

nothing I can do about it. (She sighs) But lucky for you, my dear, we have very few appointments today, so we won't take quite so long.

She looks over at Violet and Sunny.

ORWELL

These must be your sisters. So kind of you to take care of your brother like this. Please, come in. Klaus, we will go in to do the necessary tests, and my dear girls, you may sit in the waiting room and have some of the cookies that my secretary baked this morning.

Beat. The girls look at Dr. Orwell worriedly.

ORWELL

Come on, don't be shy. I don't bite.

Warily, Violet walks up the steps and follows Dr. Orwell and Klaus down a long black corridor towards the waiting room.

ORWELL

Klaus tells me he is quite an avid reader.

VIOLET

Oh, yes. He loves books.

ORWELL

What about you, Violet? Do you read often?

VIOLET

Sometimes.

ORWELL

That's good. It is very important for children to read widely. Tell me, my dear girl....

She turns on her heels and blocks them from entering the waiting room.

ORWELL

Have you ever encountered, in the books you have read, the phrase 'You can catch more flies with honey than with vinegar'?

Beat. Violet and Klaus look at each other.

VIOLET

Maybe. I think I had a teacher who used to say that. Why, what does it mean?

ORWELL

Simply that if you are sweet like honey, you are more likely to get what you want than if you are bitter like vinegar.

Dr. Orwell smiles suspiciously.

ORWELL

You may wonder why I am bringing it up. It will be clear to you soon enough. Now you girls, sit in the waiting room while I take Klaus in for testing. Shirley will look after you. Come along, Klaus.

Dr. Orwell turns back around and leads Klaus into her surgery, leaving Violet and Sunny in the waiting room. Sitting at a desk on one side of the room is a tall, skinny woman in her mid-forties, with black hair cut in a stylish bob. She's wearing a sleeveless green dress and sits with her back to the girls, talking on the phone in a high, shrill voice. Violet spots a plate of freshly baked chocolate cookies on the desk next to the typewriter. She takes a step up to the desk and reaches to grab one. Just as she does, the secretary swivels around in her chair and looks Violet right in the eye, grinning. Violet lets out a small squeak of terror and immediately draws her hand back.

Even though 'Shirley' has black hair, long eyelashes and a clean shaven face, and even though she is wearing a dress and makeup and a bra, it is immediately obvious to Violet and Sunny that 'Shirley' is not a woman. She has the same sallow grey complexion as Count Olaf. She has the same cold, shiny blue eyes as Count Olaf. And she has the same manic, predatory grin and sharp, yellow teeth as Count Olaf. She is a he, and he is really Count Olaf.

OLAF

(To the person on the phone, but with his eyes fixed on the girls)  
Okay, I'll make sure to have Dr. Orwell call you back immediately. Super. Okay, bye-bye now.

He hangs up, not breaking eye contact or changing his expression at all. Olaf folds his bare arms over the desk so that his hands are not visible.

OLAF

(In a saccharine, high-pitched voice)  
Well hello there you little cuties. What are your names?

VIOLET

Don't ask questions you know the answer to.

OLAF

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

He pushes the plate of cookies towards them.

OLAF

Aren't you going to take a cookie, little girl?

VIOLET

I don't want your stupid cookies, Shirley. That wig and lipstick don't fool us any more than that cheap green dress you're wearing. You're not Shirley. You're not even a woman. You're Count Olaf.

Olaf's smile fades.

OLAF

No I'm not. I'm Shirley. See the nameplate?

SUNNY

Fiti!

VIOLET

Sunny's right, anybody can write something on a nameplate, it doesn't prove a thing.

OLAF

Yes it does. It proves that I would like you to call me Shirley and it would be impolite not to do so.

VIOLET

I don't care. I'll be as impolite as I want to you, you disgusting person.

Olaf shakes his head and smiles again.

OLAF

Oh, but....if you're impolite to me, then I might be inclined to do something impolite to you right back.

Violet gulps.

VIOLET

Like what?

OLAF

(Still in a pleasant tone.)

Oh, I don't know...I might just go ahead and rip the scalps off your precious little heads.

He unfolds his arms, revealing that he's wearing long, sharp, pink tipped silver claws over his regular nails. He giggles. Violet steps back and gulps.

Olaf smirks, folds his arms over his chest, and leans back in his chair. Violet takes a deep breath and looks at him.

VIOLET

Okay, *Shirley*. So...you've been spooking around Paltryville since we arrived, haven't you?

Olaf looks up at the ceiling, shrugs, and starts rocking back and

forth on the chair, which lets out an annoying squeak every time it moves.

OLAF  
*Maybe.*

VIOLET  
And you've been hiding in this eye-shaped building the whole time, haven't you?

Olaf tilts his head to one side and spins around on the chair.

OLAF  
*Perhaps.*

VIOLET  
And you're in cahoots with Dr. Orwell, aren't you?

Olaf stops spinning, looks at her and shrugs again.

OLAF  
*Possibly.*

He looks at his nails.

SUNNY  
Popinsh!

Olaf looks up and frowns.

OLAF  
What?

VIOLET  
Sunny says 'Dr. Orwell hypnotised Klaus so he'd cause that accident, didn't she?'

Olaf thinks. He leans back, puts his arms behind his head and puts his feet up on the table, revealing that he's wearing sensible black flats and opaque white stockings with an eye pattern.

OLAF  
*Conceivably.*

VIOLET  
And he's in there right now getting re-hypnotised, isn't he?

OLAF  
It's within the bounds of the imagination.

Violet gulps and holds her little sister tight, stepping away from the desk.

VIOLET

And now I guess you're going to try and whisk us away.

OLAF

Nope

Beat

OLAF

I'm going to offer you a cookie, like a good receptionist.

VIOLET

You're not a receptionist.

OLAF

Am so. My name is Shirley and I'm a poor single working woman who lives alone and wants nothing more than to raise children of her own. Three children, in fact: a smartypants little girl, a hypnotised little boy, and a buck-toothed monkey.

VIOLET

Well you can't always get what you want, *Shirley*.

OLAF

Can't I? (He leans over the desk and looks at them) Because I hate to burst you bubble, my girl, but Mr.....

He stops and tries to remember Sir's name

OLAF

...Lumbermill owner guy.... Thinks of you more like *employees* than children. And you *know* what happens to bad employees, don't you?

VIOLET

Don't be ab....

Her voice trails off mid-word. She wants to think that Olaf is lying, but she knows that what he's saying is completely true.

ORWELL

(walking back into the room, with a brainwashed Klaus in tow.)  
Don't trail off in the middle of a sentence, Violet. It's a bad habit to get into.

Violet turns around. She smiles when she sees Klaus.

VIOLET

Klaus! Thank goodness, we were so worried ab....

Her smile quickly fades when she notices Klaus' dilated pupils and ramrod-straight posture. Klaus and his sisters simply stare at each other for a while while Dr. Orwell talks.

ORWELL

There she goes again with 'ab'. (To Violet) I wish you'd just finish a sentence once you started it.

OLAF

That's the mark of a truly stupid child.

Dr. Orwell laughs.

ORWELL

Shirley, don't say that. I'm sure they're not stupid- they just have very low self-esteem.

The two of them start snickering, like it's some great inside joke between them.

OLAF

I couldn't agree more, Dr. Orwell.

ORWELL

Oh, Shirley, you must call me Georgina.

She clears her throat and turns back to the kids.

ORWELL

Alright, my dear girls- here is your brother. He's a bit fuzzy, but that is quite normal for optometry patients- you know, with all of the bright lights being shone in his face and such. In a few hours, he will be back to normal.

OLAF

Better than normal, even.

Dr. Orwell shushes him. She points to the hallway with her cane.

ORWELL

I trust you remember the way out?

KLAUS

(in a distant monotone)

No.

ORWELL

(ignoring him)

Run along, children. Make sure to get him some shoes.

OLAF

(waving to them)

Toodle-oo, orphans. I'm sure we'll be seeing you real soon.

Violet takes Klaus and drags him down the hallway. He turns and waves to Shirley.

VIOLET

How can you wave at her, Klaus?

KLAUS

She seemed like a nice lady.

SUNNY

Ballywot!

KLAUS

If you say so.

VIOLET

(To Sunny)

We were so stupid to waste time arguing with Shirley when we could've been rescuing Klaus. He's been hypnotised again, I just know it!

Sunny nods in agreement.

SUNNY

Guree.

VIOLET

(To Klaus)

Okay Klaus, what do you remember about today?

KLAUS

I broke my glasses, and then we left the mill....my head hurts, Veronica. Can I go to sleep?

VIOLET

Violet.

KLAUS

Okay.

Violet frowns and pushes the door open before leading her bother back home.

LEMONY

(VO)

Violet thought back to the first time they had seen the eye-shaped building. Her instincts had told them that it would be nothing but trouble, but she had not listened to their instincts. She had listened to Mr. Poe.

Cut to the Baudelaires entering the dormitory. The other workers all stop what they're doing and look up at the kids. There is a long silence.

WORKER

Look who's back.

Beat. He stands up and looks at them.

WORKER

You've got a lot of nerve thinking you can show your faces around here after what you did to Phil.

PHIL

Dayle, come on. It's nothing. Klaus didn't mean to. He just wasn't ready to work the machinery.

FEMALE WORKER

I agree. Really, it's the foreman's fault for letting him work it.

WORKER

How can you talk like that? Phil's leg was so badly twisted up he's probably gonna need crutches the rest of his life!

PHIL

(Firmly)

Klaus didn't mean to do it. Did you, Klaus?

Beat

KLAUS

What?

VIOLET

Our brother's...not all there today. Don't talk to him too much. How are you feeling, Phil?

PHIL

Right as rain. My leg hurts, but the doctors did a good job, and at least I can still walk.

VIOLET

Well that's...fortunate.

PHIL

Oh! Before I forget...Charles came by today and gave me this. It's for you.

He hands Violet a piece of paper. She unfolds it and starts reading.

SIR

(VO)

Dear Baudelaires:

I have been informed that you caused an accident this morning at the mill that injured an employee and disrupted the day's work. Accidents are caused by bad workers, and bad workers are not tolerated at Lucky Smells. If you continue to cause accidents, I will be forced to fire you and send you to live elsewhere. I have

found a nice young lady who lives in town and would be happy to adopt three young children.

VIOLET

(Looking up from the page, eyes wide with fear)  
Her name is Shirley, and she works as a receptionist.

Violet sits down on the floor and stares at the page. Sunny bites her lip, causing blood to drip from her mouth. The pain causes her to start crying, and Violet comforts her. Meanwhile, Klaus seems completely unaffected and continues to stare into space.

PHIL

Hey, I know this is distressing news for you. But like my mama always said, sometimes fate shuts a door and opens a window.

Violet looks up at him, still holding Sunny tight and patting her head.

LEMONY

(VO)  
Violet tried to smile at Phil, but her smiling muscles stayed put.

VIOLET

We're going to go talk to sir.

PHIL

I don't know if you can without an appointment.

Violet stands up.

VIOLET

It's an emergency. (to Sunny) Chin up, little sis. You and I and Klaus are....

She looks at Klaus.

SUNNY

(Looking up from Violet's shoulder)  
Dinel.

VIOLET

You're right. (to Phil) Hey Phil?

PHIL

Yes?

VIOLET

Can you keep a real close eye on Klaus for a bit while we go visit Sir?

PHIL

Sure I can.

VIOLET

A *really*. *Close. Eye.* He's not all right. Just make sure to keep him out of trouble. (to Klaus) Listen to me. Go to sleep. Maybe you'll feel better in the morning.

SUNNY

Wub.

KLAUS

Do you think Sir will listen to you?

VIOLET

If we're lucky.

Klaus' face goes blank and he stands up straight.

KLAUS

Yes sir.

He goes to his bunk and lies down. Violet and Sunny look at each other worriedly.

SCENE 12

Ext. Evening. The Baudelaire sisters walk across the courtyard and up to Sir's office. They head straight through the door and up to Sir's desk. Sir and Charles are arguing over tipping a waiter in a restaurant when Violet walks in holding Sunny. They stop talking and turn around. For a moment, the adults and the girls just stare at each other.

SIR

Get out of my office.

VIOLET

No.

SIR

Hey! Don't talk to me like that! You see this nameplate? It says The Boss. That's who I am. I don't care how important you think it is, it's not important unless I say it is!

VIOLET

Well I think you'll change your mind when you hear what I have to say.

SIR

I think I-

CHARLES

Sir, please. Listen to what she has to say.

Sir groans. Violet takes a deep breath and looks Sir in what she assumes are his eyes.

VIOLET

I am aware of how this is going to sound, but the accident happened....because Klaus was hypnotised.

SIR

What your brother does as a hobby is none of my business, and it doesn't excuse accidents.

VIOLET

You don't understand, sir. Klaus was hypnotised by Dr. Orwell. She's in cahoots with Count Olaf.

CHARLES

My God, sir! You have to put a stop to this!

SIR

We are putting a stop to this! (Pointing a cigar at Violet) No more accidents. If you cause any more accidents, you're gone.

CHARLES

Sir! You wouldn't just throw innocent children out on the street!

SIR

I'm not doing that, Charles! What do you think I am, some kind of jerk? I already told you, I talked to that nice young receptionist and she'll be happy to take you.

SUNNY

Palsh!

VIOLET

That nice young receptionist is Count Olaf!

SIR

Do I look stupid to you? I happen to know that Count Olaf is a *man*.

CHARLES

But Mr. Poe also said he was a master of disguise. He could easily have dressed as a woman. Did you look for a tattoo?

Sir looks at Charles. If you could see his face, he'd be frowning.

SIR

Of course I didn't look for a tattoo. It's not polite to look a lady's legs!

VIOLET

She's not a lady! ...I mean *he*! He's Count Olaf!

SUNNY  
Fiti!

Sir groans and throws up his hands.

SIR  
Enough, alright? Enough! Just *stop*. Hypnosis! Count Olaf! Fiti!  
(He holds his hand up to where you would assume his eyes are.) I've  
had it up to *here* with you kids and your excuses! Your job is to  
work hard at the lumbermill, not cause accidents and blame them on  
other people. Don't you think I'm busy enough without having to  
deal with clumsy children?

VIOLET  
(Sighs and shakes her head)  
At least let us call Mr. Poe. He knows about Count Olaf, he knows  
we've been right about him before...

Sir rises from his seat and slams his hands on the table.

SIR  
(Furious)  
Now you want to add the cost of a long distance phone call to the  
burden of caring for you? No way!

He straightens his tie and sits back down.

SIR  
(Still angry, but trying to stay patient.)  
I am going to put this to you in the simplest way I can. You screw  
up again- I hand you over to Shirley.

CHARLES  
Sir, please. These are children. You can't talk to them like this.  
They should be treated like members of the family, not employees.

SIR  
They are being treated like members of the family! I have cousins  
who live in that dormitory! I'm not gonna argue with you, Charles.  
You're my partner, your job is to iron my shirts and cook my  
omlettes, not boss me around!

Charles backs down and sighs wearily.

CHARLES  
You're right, sir. I'm sorry.

SIR  
Of course I'm right! Now Am-scray! All of you! I'm busy!

Violet, Charles and Sunny simultaneously open their mouths and put  
a hand up as if they're about to say something, but Sir cuts them  
off by waving them away and making frustrated noises. They turn

around and leave. The door slams behind them.  
Once outside the office, they stand for a moment. Charles turns to the girls.

CHARLES

Don't worry. I'll help you.

VIOLET

Will you call Mr. Poe for us?

SUNNY

Ulo?

VIOLET

Or hide us from Shirley?

SUNNY

Henipul?

CHARLES

Well, no. I don't think I can manage all that. Not without Sir getting mad at me. But I'll try and bring you a box of raisins at lunch tomorrow. Okay?

Violet and Sunny frown. They look at each other.

LEMONY

(VO)

It was not okay, of course. Raisins are healthy, and some people find them delicious, but they are very rarely, if ever, helpful.

Charles leaves. Sunny looks down the hall towards the library and points.

LEMONY

(VO)

The sisters would have to help themselves if Charles would not help them, and Sunny had just thought of something that would be much more helpful than raisins.

SCENE 13

Int. Day. Close up of Violet putting Dr. Orwell's book down on the table in the library. She opens the first page and looks at it.

LEMONY

(VO)

Just as we have discussed how the first scene of a film can be a good indicator of the whole thing, so too can the first page of a book be a good indicator of what the book will be like. I only bring this up now so you, the audience, can understand what Violet felt as she began the first page of Advanced Ocular Science.

Violet scans the page, looking confused.

DR ORWELL

(VO)

This tome will endeavour to scrutinise, in quasi-inclusive breadth, the epistemology of opthamologically contrived appraisals of ocular systems and the subsequent and requisite exertions imperative for expungnation of injurious states.

Violet stares blankly at the book for a long time.

VIOLET

I understood everything up to 'this'. (Sighs) This is going to be a very difficult read, Sunny.

SUNNY

Garj!

VIOLET

He doesn't *have* a dictionary, remember?

Sunny hits the book with both hands.

SUNNY

Yash!

VIOLET

(sighs glumly)

But if Klaus weren't hypnotised, we wouldn't even need to read this stupid book. Who knows if he could define these words in his state. It's like his brain goes to mush when he's hypnotised. He hasn't defined a word since....oh, what was it?..inordinate.

Violet slumps over the table, causing her long brown hair to fall over her face. She brushes it away and groans.

VIOLET

You might as well take a nap, Sunny. I'll wake you up if I read anything useful.

Sunny yawns and curls up in a chair. Violet ties her hair up and starts to tackle the arduous task of reading Dr. Orwell's book.

LEMONY

(VO)

Violet liked to read, of course, but she wasn't any better at it than the average 14-year old. She was an inventor at heart, and was more accustomed to thinking with diagrams and equations than with words.

Violet turns the page. It grows dark outside.

LEMONY

She began to imagine how Klaus would go about reading Advanced Ocular Science, and tried to copy his methods.

Violet turns to the table of contents and scans it with her finger.

VIOLET

Introduction, Basic Opthamology, Nearsightedness and Farsightedness, Itchy Eyelashes, Blinking Problems, Winking Problems, Cataract Surgery, Glasses and Contact Lenses, Which Eye Colour is the Best One.....Ah, here! Hypnosis and Mind Control, page 927!

She flips to the page and starts reading.

Violet looks at the first page of the chapter.

DR ORWELL

(VO)

Hypnosis is an efficacious yet precarious methodology and should not be assayed by neophytes.

Violet puts her head in her hands and slumps forward in defeat. After a moment, she sits up and looks at the book with a determined expression.

VIOLET

No. Lives are at stake, Violet. Do it for Klaus.

She closes her eyes and presses her fingers together, as if she were focusing on an invention.

VIOLET

(quietly, to herself)

I'll skip the words I don't know, and see if I can guess what other words would make sense in context. (she starts reading aloud) Hypnosis is a *hmm* yet *hmm* methodology and should not be *hmm* by *hmm*. And all that probably means something like...hypnosis is really difficult and should not be attempted by amateurs. That sounds right....sort of.

LEMONY

(VO)

As the hour grew later, Violet continued to guess her way through Advanced Ocular Science, and the library was completely quiet save for the sounds of Violet turning pages and muttering to herself.

Violet looks over at Sunny, who is sleeping soundly. She continues to read for a long time before she finds a sentence that is useful enough to prompt her to wake Sunny. She lifts Sunny out of the chair and sits her up on the table.

VIOLET

Sunny. Sunny. Hey. Hey Sunny.

Sunny scrunches up her face and makes a noise.

VIOLET

Listen to this. Once a subject has been hypnotised, a simple *hmmm* will make him or her perform whatever *hmmm* acts any *hmmm* wants *hmm*.

SUNNY

Hmm?

VIOLET

Those are the words I don't know. But I get the feeling that the basic gist of that sentence is that once somebody's been hypnotised, there's a trigger that controls their actions. Like in Klaus' book, with the war guy and the playing card. Something like that is being used to control Klaus, but I can't begin to guess what.

Sunny shrugs

SUNNY

Heece.

VIOLET

I'll keep reading.

Sunny yawns

SUNNY

Brewol.

Violet kisses Sunny on the head and Sunny goes back to sleep.

SCENE 14

Int. Library, night. Violet is too engrossed in reading that she doesn't notice the sound of the gates being opened. She reaches another important part of the chapter and rouses Sunny.

VIOLET

Here, this part could be useful too. It says 'In order to *hmm* the hypnotic hold on the *hmm*, the same method is used. (She raises her voice and starts to tap her finger on the book) A simple *hmmm* word, uttered out loud, will *hmm* the *hmm* immediately.' That means there's a trigger, but there's also something like a magic word that snaps the victim out of it. If we can figure out that word, we can save Klaus.

SUNNY

Skel.

VIOLET

That's the thing, I don't know how you'd be able to tell. But whatever the trigger is, it must be something that he heard or saw before every time he zoned out. I think the first time he got hypnotised, they used his name as a trigger. Every time I called him by his name, his eyes went funny and he started acting like a zombie. But when they re-hypnotised him, they could've changed it. (She twists her hair thoughtfully) If only we could guess the word that would un-hypnotise him.

From outside, they hear the door to the lumbermill creak open.

VIOLET

Did that sound like....nah, couldn't be.

There is silence for a while, she turns back to the book before being distracted by a second noise- the grinding, mechanical whirr of the saw being fired up.

VIOLET

Oh no.

She scoops up Sunny and bolts out the door, across the courtyard and through the door of the mill, where she sees Charles, bound, gagged and strapped to a huge log that is slowly being fed into the path of the saw. She gasps as she looks up at the saw's controls and gasps in horror when she realises that Klaus is running the machine. On the other side of the room is Foreman Flacutono who is laughing wickedly from behind his white mask.

FLACUTONO

That's right, twerp! You and your sisters could only hide for so long. But one more accident, and you're finished! Especially an accident as fatal and gory as this! Now, you lucky man, start the conveyor belt, and let's get sawing!

KLAUS

Yes sir.

He pushes a button and the conveyor belt whirs to life. Charles, feeling himself start moving, wriggles and screams from behind the tape covering his mouth.

VIOLET

Klaus! Klaus! Don't do it!

Foreman Flacutono whirls around and glares at them.

FLACUTONO

Why if it isn't the other two midgets! You're just in time to witness the horribly fatal accident.

VIOLET

Accident my foot! You're doing this on purpose! You've been in on this the whole time!

Flacutono shrugs.

FLACUTONO

Accident, murder, potay-to, potah-to. Let's not split hairs.

SUNNY

Deluny!

FLACUTONO

Shut up, both of you! You're ruining it! (to Klaus) In the name of Lucky Smells Lumbermill, turn that machine up!

KLAUS

Yes sir.

Foreman Flacutono laughs again. Violet, meanwhile, looks like she's just had an epiphany.

VIOLET

Lucky. That's the trigger word. Remember what I said to Klaus after we left Orwell's? If we're *lucky*.

She puts Sunny down and runs up to the machine.

VIOLET

(With her hands cupped around her mouth, yelling at the top of her lungs)

Lucky! Turn off the conveyor belt!

KLAUS

Yes sir.

He turns off the belt and Charles stops moving towards the saw. Foreman Flacutono looks at her, furious.

FLACUTONO

Lucky! Turn it back on!

The belt starts again.

VIOLET

Lucky off!

The belt stops.

FLACUTONO

Lucky on!

It starts again.

VIOLET  
Lucky off!

It stops.

FLACUTONO  
Lucky on!

The camera switches back and forth between their faces as they yell.

VIOLET  
Lucky off!

FLACUTONO  
Lucky on!

VIOLET  
Lucky off!

ORWELL  
(Shouting from offscreen)  
LUCKY ON!

She steps out of the shadows, her jeweled cane glinting in the moonlight. Olaf is behind her, grinning wickedly.

ORWELL  
Violet, Sunny. How glad I am that you two could make it in time to say goodbye to your friend Charles. Oh, it is a shame he has to go in such a gruesome manner, but.... what better way to convince Sir that you three are a liability?

She chuckles, then turns to Klaus.

ORWELL  
Lucky! Do not listen to anything your sisters say!

FLACUTONO  
Now why didn't I think to do that? That's brilliant.

ORWELL  
That is why I am the doctor, and you are merely a foreman. (To Klaus) Lucky! Please increase the speed of the conveyor belt.

KLAUS  
Yes sir.

He pulls the crank and Charles moves closer to the saw.

VIOLET  
Please, Dr. Orwell. Don't make my brother do this. It's bad enough that you'd do such a terrible thing, but to make Klaus do it

without even knowing...

ORWELL

(Sympathetically)

Oh, yes, I know, it is a terrible thing. But it is a terrible thing that the fortune must go to you three brats instead of to Shirley and myself. We are going to split the money fifty-fifty.

OLAF

(Sternly)

Seventy-Thirty.

ORWELL

(Firmly)

Sixty-Forty

OLAF

After expenses.

ORWELL

After expenses, of course.

The sound of the humming machinery is replaced by the horrible grinding sound of the saw cutting into the log that Charles is tied to. Dr. Orwell and Olaf turn towards the trapped businessman and grin.

ORWELL

(Pleasantly, as if discussing the weather)

Ah, I see the saw has almost made it to Mr. Charles' feet. He will be dead in a few moments.

Violet looks back at her baby sister and gulps, shaking with fear. For a moment she seems to distraught to think of anything, until she realises what the magic word is.

VIOLET

(Her voice is shaking slightly, but she holds her head up high and speaks with as much confidence as she can muster.)

Dr. Orwell, this is by far the most terrible thing I have ever seen, and I've seen some terrible things! Your behaviour is disorderly! Your wickedness is immeasurable! The depths to which you would sink are too excessively large to count! Or...as one might possibly phrase it....inordinate.

Dr Orwell, who had been tuning out most of Violet's speech, turns around and glares at her.

ORWELL

(Quietly furious)

What did you say?

VIOLET

(Louder each time until she's sure Klaus can hear it)  
Inordinate! I-N-O-R-D-I-N-A-T-E. What's wrong, don't you like the word *Inordinate*?

In the control room, Klaus hears his sister and snaps out of his trance. He looks around, panicked and disoriented.

Dr. Orwell tenses up and she takes a deep breath through her nose. She looks almost about to lose her cool, but Foreman Flacutono puts a hand on her shoulder.

FLACUTONO  
(Worriedly)  
Maybe he didn't hear her over the machine.

The saw stops and the conveyor belt grinds to a halt. Klaus climbs out of the control booth and runs to his sister. Dr. Orwell turns to Foreman Flacutono, eyes wide and scowling furiously. She hands her cane to Olaf, who takes a defensive step back and looks genuinely terrified. With one hand, Dr. Orwell grabs the foreman by the collar of his work overalls and punches him in the nose.

ORWELL  
(shaking him furiously)  
OF COURSE HE HEARD IT! THE MACHINE HAS BEEN TURNED OFF!

She pushes him away and he falls to the ground. She turns on her heels to face Violet. Some strands of hair have come loose from her perfect bun.

ORWELL  
How in the world would a stupid little girl know a complicated word like *inordinate*?

OLAF  
(Tossing her back her cane)  
These brats know lots of words. But we can still create an accident and get the fortune.

KLAUS  
(Running in from off screen, brandishing a debarker)  
Oh no you can't!

ORWELL  
Oh yes we can!

She trips him mid-run, but this time Klaus is able to toss aside the debarker break his fall by putting his hands out in front of him and his glasses don't break. He falls right in front of a box of gum.

Orwell stomps away from Klaus towards Violet and Sunny.

ORWELL

Shirley. Foreman Flacutono. Please restrain Miss Baudelaire so she cannot create any trouble.

They oblige, taking one arm each and pulling Violet away.

ORWELL

I will restart the saw myself.

SUNNY

Oh toonoy!

Sunny crawls after her as she approaches the machine.

Dr. Orwell steps up to the controls of the saw and starts the machine up again, but before she can speed it up, she yelps in pain and looks down to see Sunny, biting her leg just above her boot.

ORWELL

Gah! You little...

She reaches down to pick Sunny up by the collar of her dress, but Sunny ducks and bites her hand. Dr. Orwell hisses and shakes her hand before jumping down from the controls and hitting a red jewel on top of her cane. It makes a clicking sound, as if being unlocked. She then pulls the handle to reveal that the cane is really a sheath for a thin, sharp sword.

ORWELL

En garde!

She swings the sword at Sunny, who catches the blade in her teeth.

SUNNY

Touche!

The youngest Baudelaire scrambles to get out of Dr. Orwell's way, but the doctor continues to swing her sword at her. Each time she does, Sunny whirls around and blocks the blade with her teeth.

The noise from the saw gets louder, and Charles starts to scream as the blade starts slicing through the sole of his shoe.

VIOLET

Klaus! Do something!

OLAF

(Still using his Shirley voice)

It's useless calling to your brother for help, you silly billy!

(He giggles) He's too dazed from being unhypnotised!

Olaf pinches Violet's arm, and she yelps in pain. Foreman

Flacutono yanks her other arm. She yelps again.

Klaus, from his position by the gum boxes, watches his sister, unsure what to do. He sees Sunny fighting Dr. Orwell- their battle has taken them down to the claw-like machine used to slice trees into pieces- and he sees Olaf and Foreman Flacutono taking turns pulling on Violet's arms.

LEMONY

(VO)

But Shirley was wrong- Klaus was dazed, but he was far from being too dazed to do anything useful. In that moment, he realised that in order to save Charles, and to save his sisters, he would have to make something.

KLAUS

I have to make something.

He looks around, but finds only the debarker and the gum. He paces back and forth worriedly, trying to think of what his sister would do.

LEMONY

(VO)

Klaus thought mechanical inventions were interesting, of course, but he knew know more about them than the average 12-year old. He was a reader at heart, and was more accustomed to thinking with words than with mechanical parts.

He picks up the debarker and plays around with it, realising that its shape is sort of similar to a fishing rod. He looks back at Charles, then over at the gum.

KLAUS

Maybe I could....

He opens the box and shoves several pieces of gum in his mouth at once. As he chews, he searches around on the floor until he finds a long piece of thread. He ties it to one end of the debarker. Continuing to chew the gum, he sneaks behind Olaf and Foreman Flacutono to get closer to the saw. Olaf catches sight of him.

OLAF

Hey! What are you-

Klaus spits out his gum wad and sticks it to the piece of twine. Then, swinging the debarker like a fly fishing rod, he flings the gum wad at the base of the saw. It misses, and hits the ground. He tries again, using all the strength he can muster. This time, the gum wad sticks on the saw, causing it to get stuck. The machine makes a horrible grinding noise before spitting out a puff of black smoke and stopping completely.

Olaf and the Foreman look Furious. Violet cheers. Sunny, who is still fighting Dr. Orwell, turns to see Klaus pulling Charles away from the saw and claps. But Dr. Orwell seizes her chance, and kicks Sunny down, laughing madly. She holds her sword up and prepares to stab Sunny right through the chest.

ORWELL

You may have saved your friend, but I believe there may still be an accident at Lucky Smells Lumbermill after all.

Suddenly, the door to the mill swings open and Sir walks in.

SIR

What on Earth is going on here?

Dr Orwell looks up and stops mid-stab. Sunny sees her chance and wriggles out from under the villain's boot. This causes Dr. Orwell to lose her balance and fall backwards. As she waves her arms for balance, she accidentally hits the button that starts up the claw machine. The machine starts to lift her up into the air and the claws begin to snap. Dr. Orwell tries to stand back up, but she's already moving towards the claws. She screams. The camera cuts to the horrified reactions of everyone else as Dr. Orwell is snapped in two.

SCENE 15

Int. Morning. Sir's office. He looks out his office window at the mill, which is now surrounded by police tape. Officials from the city coroner's office lift away two stretchers. Both are covered by white cloths. Dr. Orwell's arm can be seen hanging off the side of one of them, and one of her boots can be seen sticking out from under the cloth on the other. On the other side of Sir's office, Mr Poe stands with the three children. He coughs.

SIR

(Shaking his head)  
Dreadful, I tell you. Just dreadful.

MR POE

Oh, I quite agree. (He pauses to cough) When you called me this morning and described last night's accident, I thought it was so dreadful I cancelled several important appointments and hopped on the first train to Paltryville.

Charles looks up and smiles. He's sitting in an armchair, with one leg bandaged and propped up on a footstool.

CHARLES

Well, we appreciate it very much.

SIR

Dreadful. Dreadful.

The kids, who are all sitting together on the floor, look up at the adults, and then at each other. They all look pale and greenish, still sick over the disturbing image of seeing a woman sliced in two.

SIR

(Taking a drag from his cigar, then turning to face Mr. Poe.)  
I just can't believe that Dr. Orwell was behind the accidents the whole time. Thankfully for all of us, Violet figured out how to unhyponotise her brother.

He nods in her direction as a sort of half-hearted thank you.  
Violet nods back.

CHARLES

I just can't believe that Foreman Flacutono grabbed me out of my bed, gagged me and tied me to a log. I would've died if Klaus hadn't jammed the saw like that. (Turning to Klaus) I can't thank you enough, Klaus. You saved my life.

Klaus smiles weakly.

KLAUS

You're welcome.

Mr. Poe coughs.

MR POE

What I can't believe is that this was all so Shirley could get her hands on the Baudelaire fortune. Luckily, we foiled her plot, and now she'll be lucky to ever get work as a receptionist again.

VIOLET

(Sternly)

She wasn't a real receptionist in the first place.

KLAUS

(Angrily)

She wasn't even a *she* in the first place!

VIOLET

She's a *he*!

KLAUS

And *he*'s a Count Olaf!

SIR

Are we still debating this?

KLAUS, VIOLET AND SUNNY

Yes!

Mr. Poe gives them a stern look.

MR POE

You'll have to forgive the children, Mr.....Sir. They tend to see Count Olaf everywhere.

KLAUS

(Bitterly)

That's because he *is* everywhere.

SUNNY

(Throwing her hands up and frowning)

Goo geef!

CHARLES

Can we at least go see this Shirley person? The children seem convinced. I'd like to get a closer look at her and see if they're really telling the truth.

SIR

Fine, go look at her all you want. She and Foreman Flacutono are being detained in the library. (He snorts) Finally I'm getting some use out of that room.

VIOLET

Actually, Sir, Charles would be dead right now if he hadn't made you put in that library. I happened to get plenty of use out of it.

She nods definitely, then turns to her brother and smiles.

SIR

Well great. Good for you. You'll have plenty of libraries to use when you get to boarding school.

MR POE

Boarding School?

SIR

Well, I can't let them stay *here*! Not after they've proved themselves to be such a liability.

KLAUS

Shirley, Dr. Orwell and your dodgy foreman were the *liabilities*, Sir, not us. You can't just kick us out.

SIR

Hey, we made a deal. I keep Count Olaf away from you, you don't make trouble. You didn't keep your end of the deal.

KLAUS

With all due respect, neither did you!

SUNNY

(Nodding in agreement)

Hech!

MR POE

Enough of that! Let's go see this Shirley woman before we start accusing people of things.

The adults all nod. The children stand up, and Violet picks up Sunny. Charles gets up out of his chair and limps after the rest of the group to the library. They pass Phil on the way in. He's sitting in a chair, his broken leg resting on a footstool, and reading the Paltryville Town Charter.

VIOLET

Hey, Phil.

PHIL

(Cheerily)

Hey, Violet.

VIOLET

How's the leg been?

PHIL

Better. Cast itches something awful, though. But I can mostly ignore it. (to Sir) Nobody's gotten out on my watch, boss. They're still in there.

SIR

Good man. You get three extra coupons this week.

PHIL

See, about that...I've been reading up on the laws in this area, and it says here in the town charter that you can't actually pay your workers in coupons-

SIR

(Cutting him off)

Stop talking.

He pushes the door open, revealing Olaf and Foreman Flacutono sitting in two of the library chairs, sitting casually and drinking cups of tea. Classical music plays on a gramophone in the background. Olaf, still dressed in his full Shirley getup and sitting very properly, looks over at the group and smiles sweetly.

OLAF

Oh, Charles. This Strawberry-cherry sencha chai tea is *delicious*.

FLACUTONO

It really is. I mean, I'm not a big tea drinker, but....*dang*.

He takes a sip.

Olaf looks at the children and his smile slips from being sweet to upsetting.

OLAF

Oh, thank goodness you three are alright. I was so worried about them.

FLACUTONO

Me too! I can hardly live with myself knowing that that wretched doctor made me act so horribly to these children, and you, Charles, while under her spell.

Olaf reaches out and puts a long, bony hand on Foreman Flacutono's.

OLAF

I know, we've all been through a lot.

SIR

Wait, wait...you two were hypnotised as well?

OLAF

Yes, couldn't you tell?

He stands up from his chair and walks over to where the children are standing.

OLAF

That awful doctor had me brainwashed from the moment I started working for her. (He leans down and pinches Klaus on the cheek) Why else would I mistreat such sweet, wonderful children?

Klaus gives him a disgusted look.

SIR

(To Mr. Poe)

You see? I knew it couldn't be so simple. They weren't really in cahoots with Dr. Orwell, or Count Olaf. They were hypnotised!

FLACUTONO

Wait, wait...who is Count Olaf? I've never heard of the man.

OLAF

Neither have I, but then, I'm only a receptionist.

Sir thinks for a moment.

SIR

Maybe you aren't only a receptionist.

The kids look hopeful, thinking Sir has finally seen through the ruse.

SIR

Maybe....you're also a mother.

The children's eyes widen in terror. Sir takes Olaf's hands in his and looks up at him earnestly. Olaf gasps and looks shocked, but happy, as if he'd just won the lottery.

SIR

I know I made the original offer to let you adopt these kids while you were hypnotised, but you seem alright with children, and I really, *really*.... *do not* want them. What do you say, Mr. Poe?

Mr. Poe looks at Shirley, then at the kids.

KLAUS

(Terrified)

Please don't.

OLAF

(Hopefully)

Oh, I've never wanted anything more in my life.

Mr. Poe coughs thoughtfully.

MR. POE

I'm sorry, ma'am...Not to make a judgement on your parenting ability, but I don't think it would be the best for the children in their distressed state. They seem absolutely convinced that you are Count Olaf.

Olaf shakes his head and kneels down to the kids' eye level.

OLAF

Oh, the poor dears are probably seeing things because of their nerves. They've just gone through a horribly traumatic experience. But it's okay, my little darlings. It's all gonna be okay.

He hugs them tight and pats Violet on the shoulder.

OLAF

Shhh, babies. *Mama's here.*

Sunny starts to cry.

MR POE

Please, ma'am, before I can give you custody, I need to at least put these children's minds at rest and prove that you are not Count Olaf.

OLAF

Well, if you would follow me back to Dr. Orwell's office, I can get my nameplate, which clearly says Shirley.

MR POE

I'm afraid that won't be sufficient. (Mr. Poe coughs and blushes a little) If you wouldn't mind, could you perhaps... take off your stockings? Count Olaf has a tattoo of an eye on his left ankle, and we need to check to see if you have the same tattoo.

Olaf gasps.

OLAF

Mr Poe! You can't just ask me to start getting undressed in front of all these *men*.

MR POE

I know, it's inconvenient, but please cooperate.

Olaf sighs and shrugs before obliging. Eyes shining and a wicked smirk on his face, he kicks off his shoes, hitches up his dress and starts rolling down his stockings. Once they're down to his ankles, he slips them off, turns so that his left side is facing Mr. Poe, then kicks his left leg in the air theatrically like a Vegas showgirl. The adults all gasp. The camera zooms on his tattoo, clear as day against his pale, greyish skin.

OLAF

(Using his regular speaking voice for the first time since we've seen him)

*Ta-Dah.*

MR POE

Count Olaf! Take that ridiculous disguise off at once!

Olaf stands up, sighs and puts his hands on his hips.

OLAF

(To Foreman Flacutono)

Jig's up, Mr. Foreman. Why don't you take off *your* ridiculous disguise as well?

FLACUTONO

(Standing up)

You're the boss, boss.

He whips off his wig and removes his mask. When he removes it, his nose unfolds and springs up to it's usual length. Everyone gasps again.

SUNNY

Plemo!

VIOLET

The bald one!

KLAUS

With the long nose!

MR POE

Well, I suppose the Paltryville Police Department will be lucky enough to catch two criminals today.

OLAF

Well, three, if you count Dr. Orwell. Or should I say...(snickers) *two and a half?*

He and the bald man look at each other and laugh.

MR POE

Enough nonsense! You, Count Olaf, are under arrest for various murders and attempted murders, frauds and attempted frauds, thefts and attempted thefts...

OLAF

And arson! *Don't forget arson!*

MR POE

Quiet! As for you, my long-nosed, follically challenged friend, you are under arrest for helping him!

Olaf shrugs and removes his black bob wig. His real hair sticks up and immediately assumes its regular points. He smiles, and his eyes shine brighter and bluer than ever. He slowly backs over to the bookshelf and picks up Advanced Ocular Science. He starts to flip through it, then looks back at Mr. Poe, Sir, Charles, and the kids.

OLAF

You know, Violet....I should've known that *one* of you rotten orphans would figure out how to beat me using some stupid, heavy old book. You always do, right?

He sighs and picks up the book, holding it at chest height.

OLAF

Well guess what? I finally know how it feels.

He twirls around and pegs the book at the library window like a shotput, shattering the glass and leaving a man-sized hole. The bald man pulls a face at the kids before running over to the window and leaping out. Olaf cackles wickedly before following his comrade. He stops at the window.

OLAF

I'll be back, Orphans. I'll be back for your *lives!*

He backflips out the window, laughing as he drops to the ground. This is followed by the clattering sound of a metal trash bin being knocked over.

MR POE  
Egad!

Sir goes to the window just in time to see both criminals start running.

SIR  
Hey! Hey jerks!

Olaf and the bald man stop, turn around and look up.

SIR  
Don't come back here! The Orphans won't be here, so don't return!

Beat.

OLAF  
(Shouting up at him)  
Okay!

They continue running away.

MR POE  
What do you mean, the orphans won't be here? You made a deal, and you didn't hold up your end of it. The children were right all along.

SIR  
(He puts his cigar in his mouth and waves a hand dismissively)  
That's irrelevant. Wherever these kids go, misfortune follows, and I can't risk the chance of that maniac coming back here and causing any more damages to the machinery.

Charles frowns at him.

SIR  
Or the workers.

CHARLES  
They're good children, sir.

SIR  
We're not talking about it, Charles. What's my nameplate say?

Beat. Charles sighs.

CHARLES  
(Quietly)  
It says 'the boss'.

SIR  
That's right! And the boss has the last word, and the last word

here is these children are not welcome here any longer.

The kids look at one another. Violet looks over at Charles, disappointed.

VIOLET

Can we please discuss this at a later time and maybe call the police now? Maybe they can catch Olaf.

MR POE

Excellent idea. Sir, will you please take me to your telephone?

SIR

(grumpily)

Fine.

He stands up and points his cigar at Charles.

SIR

Last. Word. (Pause) And make me a milkshake. I'm thirsty.

Charles looks over to the kids sadly. Violet and Klaus frown at him. He turns away and leaves without saying anything.

The kids wait for the adults to leave to go over and look out the hole in the window. Phil comes limping in through the door, holding the town charter under one arm and a crutch under the other.

PHIL

Hey, I heard glass breaking.

Violet sighs.

VIOLET

They got away, Phil.

KLAUS

Sir's kicking us out and we have to go to boarding school.

PHIL

Aww, that's too bad.

VIOLET

Yeah, it seems like just as we start getting used to a new place, it just....all gets wrecked.

KLAUS

And they always get away.

PHIL

Well, maybe that's true. But you know what?

Beat.

PHIL

I think you're just about the luckiest people I've ever met.

KLAUS

(Skeptical)

What are you talking about, Phil?

PHIL

Well, even though Olaf got away, he still didn't succeed. You beat him, you saved Charles, and you're all still standing. You're alive, and that's extraordinary. (Lowering his voice and leaning in towards them) And, between you and me, I think boarding school would be a hundred times better than working here.

Klaus thinks for a while, then looks at Phil and smiles.

KLAUS

...Yeah. You're right.

MR POE

(From off-screen)

Children! Come along, we need to get your things packed for boarding school!

VIOLET

Coming! (To Phil) We're really gonna miss you Phil.

He leans down and gives them a hug.

PHIL

I'll miss you too. But I bet you'll be fine.

He lets them go and motions towards the door.

PHIL

Now, go on. Go make some friends your own age.

The kids smile and wave to Phil before leaving. They grab their bags from the dorm and Mr. Poe helps them carry them to the train station. They get onto the train and look out the window, watching the Fintite Forest speed past, just as they did at the beginning. However, instead of looking sad, they look hopeful.

LEMONY

(VO)

I don't need to tell you that the Baudelaires' time at boarding school was going to end up just as awful as their time in Paltryville. But they didn't know that yet, and so, the children travelled to their next destination carrying with them a sensible amount of optimism. Because the truth was, the Baudelaires were alive, they were in one piece, they had avoided Count Olaf's

clutches, and that was very extraordinary indeed.

THE END