

(Printed with the demonstration version of Fade In)

THE GHOSTS OF LEWIS MANOR
SECOND DRAFT

Marcia Armandi

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EXT. LONDON BLITZ - NIGHT

BOMB SIRENS blare as a squadron of NAZI BOMBERS suddenly appear behind the dark night clouds over London. PEOPLE panic and SOLDIERS mind their anti-aircraft guns.

INT. SERAPHINA'S CHILDHOOD HOUSE - NIGHT

PIPER, a little Yorkshire terrier whines and scratches at the side of SERAPHINA's (20) bed. Finally she wakes, clutching her blanket. Almost immediately, the bomb sirens go off.

FATHER (O.S.)
Seraphina, get to the pavement!
Mechanically, she bolts from her bed.

SERAPHINA
One.

She puts on her coat and shoes.

SERAPHINA (CONT'D)
Two.

She snatches up Piper with one arm.

SERAPHINA (CONT'D)
Three.

She grabs her bag.

EXT. SERAPHINA'S CHILDHOOD HOUSE - NIGHT

Seraphina and her MOTHER and FATHER are out of the house and into the night. Merging with the stampede of PEOPLE, they rush down the road toward the Underground Bomb Shelter.

FATHER
Almost there!

MOTHER
There it is!

The staircase into the Underground materializes.

CHILD (O.S.)
Mum, where are you? Please don't
leave me!

Piper's ears point, and a soft growl catches in her throat. Seraphina comes to a halt, searching for the owner of the voice.

CHILD (O.S.) (CONT'D)
Mum, where are you? Please don't
leave me. Please.

FATHER
Seraphina, what are you doing? Keep
moving!

SERAPHINA
Do you hear that?

FATHER
Hear what?

SERAPHINA
A child. There is a child.

Her parents listen for a moment or two.

CHILD (O.S.)
Mum! Mum!

MOTHER
Come on, we mustn't linger. It's not
safe.

The first blast sounds in the distance, followed by a successive wave of smaller explosions.

EXT. UNDERGROUND BOMB SHELTER - NIGHT

As her parents move down the stairs, Seraphina lingers, still listening for the child. Piper kicks, and leaps out of her arms to the ground, dashing toward the shops.

CHILD (O.S.)
Please don't leave me!

Seraphina turns to rush after Piper. She sees a BOY(6) huddled by the window of the chemist shop. He is still in his pajamas and barefoot, his fist clenched between his teeth as he sobs.

FATHER (O.S.)
Seraphina, come back here!

SERAPHINA
Have you lost your mum?

His large teary eyes stare back.

SERAPHINA (CONT'D)
Listen, it's all right. I can help
you.

Piper emerges from behind a magazine kiosk and suddenly
barks at the boy with fury.

SERAPHINA (CONT'D)
Piper, stop! You'll frighten him!

The boy turns his head to look at her, and jumps backward,
retreating a considerable distance.

SERAPHINA (CONT'D)
Come on. Come with me.

CHILD
Will you help me find my mummy?

SERAPHINA
Yes, I'll help you find her.

She kneels to gather him, but he vanishes.

MOTHER (O.S.)
Seraphina, what in the world are you
doing?

Her parents stare at her in confusion. The bewilderment of
the moment is interrupted by a bomber flying overhead. And
almost instantly, the ground shakes as a bomb lights the
night sky, much too close.

FATHER
Enough!

He grabs her wrist and drags her away.

MOTHER
Piper, come on!

At Mother's command, Piper, who had cowered under the awning
of a shop at the explosion, joins them. Seraphina gathers
the trembling dog in her arms. They all run to the shelter.

FADE TO BLACK

EXT. BROCKENHURST TRAIN STATION - DAY

SUBTITLES: BROCKENHURST, THE NEW FOREST, ENGLAND, 1942

The train creaks into the station, and Seraphina looks at the approaching station from her window. PEOPLE walk about busily looking for loved ones.

SP/X SERAPHINA'S WINDOW P.O.V.: SOME OF THE PEOPLE ARE GHOSTS

INT. TRAIN - DAY

The train finally stops, and she rises to gather her belongings.

EXT. BROCKENHURST TRAIN STATION - DAY

Dragging her suitcase, she looks at the sky. Piper sniffs the air. Other TRAVELERS brush past her. She readjusts Piper in her arms. She is looking for someone, but nobody comes.

FADE TO:

EX. BROCKENHURST TRAIN STATION - LATER

Seraphina is now the only person in sight except for the CLERK behind the ticket window and a MAN wiping the water droplets off a black car in the parking lot. She goes over to the clerk.

SERAPHINA

Excuse me, sir. Is there a way to call for a cab?

CLERK

How far are you going?

SERAPHINA

Burley. I understand it is a neighboring town?

CLERK

That's correct, and Albert Craven offers local transportation. You might want to speak to him right away. He usually leaves about now.

The Clerk points in a specific direction to Mr. Craven's location.

SERAPHINA
I'm most obliged, sir.

EXT. TRAIN STATION PARKING LOT - DAY

MR. CRAVEN is a middle-aged man with a thick mustache and bushy eyebrows. Folding the cloth in his hand, he takes a step back from his unmarked, older car. Seraphina goes over to him.

SERAPHINA
Good afternoon, sir. The clerk told me you are a cab driver. I'm in need of a lift to Burley.

MR. CRAVEN
Indeed, I am. Craven, miss. Albert Craven.

He offers a hand. She shakes it.

SERAPHINA
Seraphina Addington.

MR. CRAVEN
Burley, you said?

SERAPHINA
Yes.

MR. CRAVEN
Not too far from here, about five miles. We can be there in a jiffy. If you'll permit.

Mr. Craven places the suitcase into the boot of the car. Seraphina settles into the back with Piper snuggled against the folds of her blue dress.

EXT. PAVED STREETS - DAY

The car makes all sorts of racket complaining of long-needed maintenance. The roads are lined with thatched-roof cottages, some with hydrangea hedges, others with evergreen shrubs.

EXT. RURAL ROAD - DAY

They reach the end of the paved streets, Mr. Craven turns onto a very muddy rural road guarded by trees of every shape and sort.

MR. CRAVEN

The main road to Burley gets particularly nasty after a rainstorm. You must forgive me, but I'm taking a detour. We don't want old Harvey getting stuck in the mud.

She smiles. Up ahead, trotting gently along the roadside, a group of SOLDIERS on HORSES head in their direction. Mr. Craven steers Harvey to the side of the road.

MR. CRAVEN (CONT'D)

That's the Mounted Home Guard. They are volunteer soldiers operating out of Breamore. Great lads, they are. We have British and American troops stationed here as well, but thankfully, no bombs have fallen yet.

SERAPHINA

That's a mercy from heaven. Let us hope it remains like this.

MR. CRAVEN

Where in Burley are you staying? Where should I let you out?

SERAPHINA

The name escapes me at the moment, but I'm a guest of General Lewis.

MR. CRAVEN

Oh, the general is well known in the region. He owns the Burley mansion.

They drive a bit more.

MR. CRAVEN (CONT'D)

Wait, are you certain? The mansion currently serves as a military post. Not a good destination for a young lady, if you know what I mean.

SERAPHINA

Agreed. No, I'm not going to the mansion. I understand the general owns a country house as well.

MR. CRAVEN

You aren't speaking of All Hallows, are you?

His gaze finds her through the rear-view mirror.

SERAPHINA

Yes, that sounds about right. I'm meant to stay there until things settle down in London.

He reaches to loosen the collar of his shirt as if it suddenly strangles him.

MR. CRAVEN

That could be a long time, a long time indeed, to be in a house like that.

SERAPHINA

In a house like that?

MR. CRAVEN

It's one of the oldest houses in the region. Hundreds of years of history, you understand. I'm afraid All Hallows fame will live forever. But it has been deserted since...

SERAPHINA

Since when?

MR. CRAVEN

An awfully long time. I didn't think it was habitable anymore.

SERAPHINA

For my sake, I hope it is. But why is it famous?

MR. CRAVEN

Actually, since I've never been to the manor, I'm afraid my opinion wouldn't be an educated one.

SERAPHINA

I would still like to hear it.

MR. CRAVEN

It's better that you wait to hear it from someone familiar with the place.

EXT. COUNTRY ROAD - LATER

The car slows to almost an idling stage. Piper lifts her head as high as she can, ears pointed, eyes wide open.

SERAPHINA

Is anything the matter?

MR. CRAVEN

The manor is on the outskirts, and the roads are impossible during this weather. I'm afraid all I can do is let you out in town. Maybe you can spend the night there? Rethink things?

SERAPHINA

Surely the roads can't be any worse than the ones we've traveled on.

MR. CRAVEN

Sorry, miss. If the car gets stuck, it would be days before I could get any help.

SERAPHINA

There must be another way. Tell me there is.

MR. CRAVEN

There is, but I don't recommend it.

SERAPHINA

It involves walking, then?

He moves his head in assent.

SERAPHINA (CONT'D)

Walking Piper and I can handle. We just need directions.

MR. CRAVEN

I can drop you off at the edge of Oker field. The manor is not far from there. But I must insist that staying in town is a wise choice.

SERAPHINA

Thank you, Mr. Craven. I'll take my chances.

With a severe expression of disapproval, Mr. Craven presses his foot on the gas pedal. Harvey picks up speed.

EXT. COUNTRY ROAD - DAY

They come to a lane free of trees on one side. Wild ponies roam freely in the fields.

EXT. DEEP WOODS ROAD - DAY

The vehicle goes deeper into the woods. Harvey comes to a halt in the middle of nowhere. Mr. Craven's hand trembles as he looks at his wristwatch. With unexpected agility, he springs from the car and opens the back door. Seraphina steps out. Piper jumps down after her.

MR. CRAVEN

Remember, cross the field and go straight south through those trees. You'll see the manor soon enough.

He sets her bag on the grass. Piper barks.

MR. CRAVEN (CONT'D)

May I suggest you waste no time.

She hands him a few bills.

SERAPHINA

Thank you.

He stashes them in his pocket without counting them.

MR. CRAVEN

It's not too far. You'll be all right.

He goes back into his car. Harvey makes a sharp turn, and with surprising speed, Mr. Craven drives away.

EXT. FENCE NEAR A MEADOW - DAY

The terrain, covered by dense wild grass, challenges Seraphina's ability to drag the suitcase toward the fence.

SERAPHINA

Come on, girl. We must beat dusk.

She studies the fence and wrought-iron gate obstructing her path. Faint tracks on the ground. She rests the suitcase against the gate. There's a thick chain at the center with a lock in place. The lock uses a combination of numbers instead of a key. Piper slips through the bars without difficulty. She fidgets with the lock. Nothing. She squeezes through the two center bars. The oxidation leaves long streaks on her dress. Reaching her arms back through the gate, she tugs her bag. Too thick. With a sigh she unzips it and pulls out clothing until she can force it through.

EXT. FIELD ON THE OTHER SIDE - DAY

Piper barks from a distance. One step at a time, Seraphina goes on and reaches the edge of the forest. She stops to assess the trees. An oversized rook dives to the ground from a high branch. She jumps. The BIRD looks at her with surreal intelligence. He smacks his beak on the forest floor. His claws stab the ground, scattering leaves and twigs from the spot. She tries to go around him. An obscure HUMAN FORM appears to one side. It turns into ELLIOTT THE GHOST. Helmet on his head, weapon on his side. With a petrifying shriek, the rook takes flight. Piper brushes against her, startling her.

SERAPHINA

Piper! You silly dog. Where have you been?

When she looks up again, the soldier is gone. At that moment, Piper lets out an explosive howl. Seraphina tries to grab her, but Piper bolts into the trees, producing howls mixed with short barks. Seraphina plunges after her.

EXT. WOODS - LATER

Hooves approach. From behind a hedge of shrubs emerges a black HORSE. It neighs at the sight of Seraphina. CAPTAIN ROSS STEWART, American, rides the horse. Piper is happily seated in front of the young soldier, his arm around her.

CAPTAIN ROSS

Who are you? What are you doing out here?

SERAPHINA

What are you doing with my dog?

CAPTAIN ROSS

This disturber of the peace is yours, then?

SERAPHINA

I'm afraid so.

He visually scouts the area before dismounting and handing Piper to Seraphina.

CAPTAIN ROSS

He could benefit from a leash, you know.

SERAPHINA

She. Piper is a she.

CAPTAIN ROSS
Well, that explains it.

SERAPHINA
Explains what?

CAPTAIN ROSS
Her temper. She doesn't know she's a
small breed. She acts like a Great
Dane.

SERAPHINA
Good things come in small packages,
Mr.?

CAPTAIN ROSS
Captain Ross Stewart, United States
Air Force.

They shake hands.

CAPTAIN ROSS (CONT'D)
But call me Ross.

SERAPHINA
Seraphina Addington. But call me Miss
Addington.

CAPTAIN ROSS
(laughs) Not a chance. Having a rough
day, Seraphina?

SERAPHINA
I suppose you could say that, Captain
Stewart.

CAPTAIN ROSS
Ross. My name is Ross, remember?

SERAPHINA
Very well, Ross.

CAPTAIN ROSS
What are you doing out here? This is
not a place for a woman to take a
Sunday walk.

SERAPHINA
Thank goodness it's not Sunday, then,
and I've been warned about the forest
already.

CAPTAIN ROSS

Yeah, and you obviously heeded the advice.

SERAPHINA

If I shouldn't be here, then why didn't you stop me when you saw me in the field?

CAPTAIN ROSS

I didn't see you in the field.

SERAPHINA

There was a soldier on foot not ten yards from the clearing.

CAPTAIN ROSS

A few of us patrol these woods. But there is never more than one in each sector at a time. No one else should be out here.

SERAPHINA

If it wasn't you, who did I see?

CAPTAIN ROSS

What made you think he was a soldier?

SERAPHINA

He wore a helmet and carried a rifle. That's all I can tell you, but there is no doubt in my mind that he was one of yours.

CAPTAIN ROSS

Did you see which way he went?

SERAPHINA

No. I'm afraid Piper distracted me, and when I looked back, he was gone.

CAPTAIN ROSS

How unfortunate. Well, you haven't told me where you are going.

SERAPHINA

All Hallows, but I'm not sure I'm headed in the right direction.

CAPTAIN ROSS

All Hallows? You mean the old house on the southwest side?

SERAPHINA

(unsure) That's the one.

CAPTAIN ROSS

What in the world are you going there for? It's deserted, isn't it? And yes, you are off track.

SERAPHINA

It's not deserted. The Goswicks live there, I'm told. Do you know them?

CAPTAIN ROSS

I see them now and then but don't really know them. Wait, General Lewis owns that house. Are you his guest?

SERAPHINA

He's an old comrade of my father from the Great War.

CAPTAIN ROSS

Oh yeah? You should have started there. I wouldn't want to cross the general by mistreating his guest. I'm stationed at the Burley mansion. I work under his supervision.

Ross's gaze falls on the inert bag beside her.

CAPTAIN ROSS (cont'd)

Holy smokes! Is that monstrosity yours?

SERAPHINA

Of course it's mine. Who else's would it be? And believe it or not, I carried the monstrosity all this way. See for yourself.

CAPTAIN ROSS

Why didn't you pay for a taxi to the manor?

SERAPHINA

The local transportation, doing business as Mr. Craven, had a frightful spook when he heard my destination and he dropped me off at Oker field. He said the roads were too muddy.

CAPTAIN ROSS

The people around here never stop surprising me. But we better get moving. You still have a ways to go.

SERAPHINA

All right, if you would, please point me in the right direction.

CAPTAIN ROSS

You British are always protecting your pride. Come with me. I'll get you there.

SERAPHINA

Have it your way then.

He takes hold of her waist. She holds on to Piper as he sits her sidesaddle on the horse easily. Then he lifts the suitcase and places it sideways.

CAPTAIN ROSS

You seriously should consider traveling lighter.

SERAPHINA

I shall remember that.

CAPTAIN ROSS

You hold on to the Great Dane and the bag. I'll walk beside and lead Popeye.

SERAPHINA

Popeye? What kind of name is that?

CAPTAIN ROSS

You've never heard of Popeye?

SERAPHINA

Should I have?

CAPTAIN ROSS

Maybe. Popeye is a comic-book character.

SERAPHINA

Never heard of it.

CAPTAIN ROSS

He is an American sailor, a regular guy, you know, built much like me. When he eats right, of course.

He gives the bag a tap.

CAPTAIN ROSS (CONT'D)
Whatever you do, don't drop this on
me. I haven't had my spinach today.

SERAPHINA
Spinach? I shall do my best.

EXT. WOODS NEARBY - DUSK

The couple continue their ride.

CAPTAIN ROSS
I think she was after something.

SERAPHINA
After what?

CAPTAIN ROSS
A demon. (laughs) I'm joking. You
don't believe in those things, do
you?

SERAPHINA
Of course not.

CAPTAIN ROSS
Good, because if you did, you would
go crazy out here. Burley is the
cradle of ghosts and witches. It's a
bunch of baloney, but the rumors keep
the imagination active.

SERAPHINA
You haven't truthfully answered my
question. What do you think Piper was
after?

CAPTAIN ROSS
Probably one of the ponies. They are
everywhere in the woods.

SERAPHINA
That's what the cab driver said.

CAPTAIN ROSS
We're almost through the trees.

SERAPHINA
I didn't imagine the New Forest to be
this vast.

CAPTAIN ROSS
Where are you from?

SERAPHINA
London.

CAPTAIN ROSS
Are you escaping a lover? Pretty ugly
guy, I imagine.

SERAPHINA
(laughs) After forty consecutive air
raids, my parents sent me away.

CAPTAIN ROSS
That's war for you.

SERAPHINA
Is that what you do?

CAPTAIN ROSS
What?

SERAPHINA
Drop bombs on cities. You said you're
with the United States Air Force.

CAPTAIN ROSS
Yep. That's what I do. You know, when
you say it like that, it sounds as if
we are the bad guys.

SERAPHINA
You must forgive me. I did not mean
to offend.

CAPTAIN ROSS
None taken.

They continue silently for a moment.

SERAPHINA
Where in the United States do you
hail from?

CAPTAIN ROSS
California.

SERAPHINA
People say it's beautiful there.

CAPTAIN ROSS
It is.

SERAPHINA

It must be difficult to be away from
your family, your parents, your
siblings.

CAPTAIN ROSS

Not really, though I miss the beach
and the girls.

EXT. PATH - NIGHT

Here the path is smoother. The dark sky and a few feeble
stars make their appearance.

CAPTAIN ROSS

See that dim light up ahead?

SERAPHINA

I think so. It's dim, all right.

CAPTAIN ROSS

That's where the Goswicks live.
As they approach, the light grows
brighter, it's a cottage.

SERAPHINA

They don't live in the manor?

CAPTAIN ROSS

No. But there's All Hallows.
Behind the cottage, the shape of an
enormous house lies hunched in the
darkness, waiting.

EXT. COTTAGE - NIGHT

Seraphina raps firmly on the wooden door.

CAPTAIN ROSS

Do you mind if I stick around for a
bit?

SERAPHINA

Not at all.

The door swings inward, and SAMUEL GOSWICK, a large, older
man with white hair faces them.

SERAPHINA (CONT'D)

Good evening Sir, I'm Seraphina
Addington.

SAMUEL GOSWICK

We weren't expecting you today.

CAPTAIN ROSS

Well, she's here. You are Mr.
Goswick, right?

A short, gray-haired woman, AGATHA GOSWICK surfaces from behind him.

AGATHA GOSWICK

Yes, yes, we are the Goswicks. Samuel
and Agatha Goswick, groundskeeper and
housekeeper of All Hallows.

Samuel retreats to the shadows in the corner of the room.

AGATHA GOSWICK (CONT'D)

Miss Addington, welcome. Please, come
in. Do forgive the untidiness. We
weren't expecting company.

They step inside.

INT. COTTAGE - NIGHT

A well-sized room furnished with a table full of vegetables,
four chairs, and an old sofa propped to the side. Two
lanterns hang on the walls.

AGATHA GOSWICK

Please, do sit. I'm making cabbage
soup.

Agatha clears the table. Seraphina sits. Ross remains
standing.

SERAPHINA

Mrs. Goswick, I'm sorry about the
lateness of the hour. I'm afraid I
got lost in the woods. Captain
Stewart was kind enough to show me
the way.

AGATHA GOSWICK

Thank goodness for that.

SAMUEL GOSWICK

You can say that again. The forest
isn't safe these days. General Lewis
said he would inform us of your
arrival. We should have met you at
the station.

SERAPHINA

My father sent a telegram. It didn't arrive, I presume.

SAMUEL GOSWICK

Apparently not, although the general is a busy man, and things occasionally slip through the cracks.

CAPTAIN ROSS

She was left at the east side of the woods with no clue where to go, not a good situation, if you know what I mean.

AGATHA GOSWICK

Well, well, the important thing is that Miss Addington is now safe and sound.

CAPTAIN ROSS

I would like to keep it that way.

Piper's ears prick up in alertness.

SERAPHINA

What is it, girl?

She growls from deep in her throat. A moment later, the back door flings open like a small explosion and JULIUS, a large man with long hair and lots of scars, enters the house. Piper grows frantic. Seraphina rests the dog against her chest.

SAMUEL GOSWICK

Come meet our guests, son.

The son does not move an inch. His mother approaches him reassuringly.

AGATHA GOSWICK

Come, now.

Pulling him by the arm, she coaxes him into the dining room. His right fist repeatedly opens and closes.

JULIUS GOSWICK

Name's Julius.

Piper lets out a piercing bark, and Seraphina presses her tighter.

SERAPHINA

Shh. Hush now. A pleasure to make your acquaintance, Julius. Seraphina Addington.

Piper manages another disapproving growl.

CAPTAIN ROSS

Been out for a walk, Julius?

JULIUS GOSWICK

Yes, long walk it was.

AGATHA GOSWICK

We also have a daughter, Caroline. She's away visiting family for the week.

SAMUEL GOSWICK

If you'll excuse us, we'd better fetch some firewood for the night. Come, now, Julius, give me a hand.

With a grunt, Julius obeys his father's request.

AGATHA GOSWICK

Do bring Miss Addington's luggage to the manor.

The two large men leave the cottage, Julius takes the suitcase.

AGATHA GOSWICK (CONT'D)

Do put the dog down, dear. Let her stretch her legs. Both of you must be famished. Would you like some soup?

SERAPHINA

No, thank you.

AGATHA GOSWICK

For goodness sake, Captain, do sit down. You'll have indigestion from all that standing.

Ross obediently settles into a chair.

AGATHA GOSWICK (CONT'D)

Would you like some soup?

CAPTAIN ROSS

Thank you, I'll pass.

AGATHA GOSWICK

I must apologize for not having much to offer. Had I known, I would have prepared a proper meal.

SERAPHINA

Please, there is no need for apologies.

AGATHA GOSWICK

May I offer tea?

SERAPHINA

Tea sounds lovely.

AGATHA GOSWICK

Wonderful. That will allow old Goswick enough time to light the fireplaces at the manor. It's an icebox without them.

CAPTAIN ROSS

That's considerate.

AGATHA GOSWICK

Just doing our duty.

Mrs. Goswick goes to the kitchen, and grabs a bowl. Ross gazes around the room.

AGATHA GOSWICK (CONT'D)

Come on, little puppy. Come have your supper.

Piper dashes for the food.

SERAPHINA

You know Julius?

CAPTAIN ROSS

I see him in the woods now and then. He likes to hunt.

SERAPHINA

Does he suffer from some kind of impairment?

CAPTAIN ROSS

I don't think so. His social skills are lacking, but don't underestimate him. He is a man of great cunning.

SERAPHINA

I would never have guessed.

CAPTAIN ROSS

Looks can be deceiving. He is a brutal hunter, so most people steer clear of him.

SERAPHINA

What do you mean?

CAPTAIN ROSS

I mean that he hunts anything and everything. No prey escapes him.

SERAPHINA

He does seem intimidating. Yet you don't seem fazed by him.

CAPTAIN ROSS

If I didn't have a gun, I might be.

SERAPHINA

The scars on his face...

CAPTAIN ROSS

What about them?

SERAPHINA

How did he get them?

CAPTAIN ROSS

I'm not sure. From animals, perhaps.

Piper laps around the table and jumps into Ross's arms.

CAPTAIN ROSS (CONT'D)

Hey, your fur is soft now.

In excitement, Piper tries to lick Ross's face.

SERAPHINA (CONT'D)

I think she likes you.

CAPTAIN ROSS

Most girls do.

Mrs. Goswick returns wearing a colorful apron, wet in spots.

SAMUEL GOSWICK

Here we are.

She places the food tray on the table and hands them cups. Piper's attention instantly migrates from Ross to the tray, and he puts her down to protect the food.

SERAPHINA

This is exceptionally good.

AGATHA GOSWICK

Most of the herbs are harvested locally. Please, help yourself to a scone.

Mrs. Goswick settles on the chair opposite.

SERAPHINA

You have a beautiful home. That painting there. It's magnificent.

They look at a painting of the sea and a man and woman standing before sunset-colored waves.

AGATHA GOSWICK

Ah yes. That was painted by Rose Lewis a long time ago.

CAPTAIN ROSS

Rose Lewis?

AGATHA GOSWICK

Yes.

SERAPHINA

Is Rose Lewis the daughter of General Lewis?

AGATHA GOSWICK

Oh no. The general doesn't have children. Rose's father, Richard Lewis, was the general's cousin and owner of All Hallows. Richard passed away, and when Rose left, the general took responsibility for the manor's taxes, maintenance, all of that, you know.

CAPTAIN ROSS

Where did she go?

AGATHA GOSWICK

No one knows. She vanished into thin air. At any rate, that was two decades ago.

CAPTAIN ROSS

Mmm... I was under the impression Miss Lewis was murdered.

AGATHA GOSWICK

I see, you have heard the rumors. But let's not forget that hearsay is nothing but the wild imagination of folks who have too much time on their hands. And murder is a dreadful word, young man. No trace of her was ever found; hence, as far as I'm concerned, she may still be alive.

SERAPHINA

How old was Rose?

AGATHA GOSWICK

Twenty years old.

CAPTAIN ROSS

If she's alive, why disappear the way she did? It doesn't make sense that a young, wealthy woman would disappear into thin air, does it?

AGATHA GOSWICK

Perhaps, Captain, perhaps.

Mrs. Goswick collects the dishes from the table.

AGATHA GOSWICK (CONT'D)

Now, Miss Addington...

SERAPHINA

Please, call me Seraphina.

AGATHA GOSWICK

I'd rather call you Miss Addington to keep things in their proper place. I think old Goswick has had ample time to ready the house. I'll put these things away, and what do you say "shall we get going?"

SERAPHINA

Very well.

The housekeeper goes to the kitchen.

CAPTAIN ROSS

Are you sure you want to stay at the manor?

SERAPHINA

I wouldn't have traveled so far if I wasn't. Besides, where else would I stay?

He is about to respond and then stops himself.

SERAPHINA (CONT'D)

Don't worry about me. Piper and I
will take care of each other.

Mrs. Goswick reappears, a set of bulky keys in one hand, a
brown basket in the other.

AGATHA GOSWICK

This is my favorite basket. Caroline
made it out of willow branches. I've
packed some food in case you get
hungry later. Tomorrow, I'll stock
the larder, which has been depleted
for a while. But I'll make sure you
have plenty of food while you are
here.

SERAPHINA

That's very kind, Mrs. Goswick.

AGATHA GOSWICK

Well then, shall we?

CAPTAIN ROSS

After you.

EXT. COTTAGE - PORCH - NIGHT

The three move outside to the porch. There are no stars
visible now, an overcast sky. The housekeeper secures the
door without locking it.

CAPTAIN ROSS

Good luck to you, Seraphina. I better
get going.

SERAPHINA

Thank you, Captain.

CAPTAIN ROSS

Don't mention it.

He grabs his horse and, in a matter of seconds, disappears
from view. Piper lets out a sharp bark. The door to the
cottage opens and Julius appears in the doorway.

JULIUS GOSWICK

I'll come with you.

AGATHA GOSWICK

Is all in order?

JULIUS GOSWICK

Yes, I forgot my bag.

He turns a bit to show his mother. It's a green satchel with a long strap over his left shoulder.

AGATHA GOSWICK

Tools.

She points to her son's knapsack and quickly leads the way.

EXT. HILL - NIGHT

Once they go down the hill and into the hollow, a dense fog envelops them on all sides. Piper takes off into the darkened hollow.

SERAPHINA

Piper, wait!

Julius follows, merging with the smog and fading away.

AGATHA GOSWICK

Don't mind him. He does things of his own accord.

EXT. ALL HALLOWS MANOR - NIGHT

As they near the manor, a soft breeze blows, sweeping the haze. Lanterns on each side of the door faintly beckon. With a little effort, Mrs. Goswick pushes open the massive front door.

INT. ALL HALLOWS MANOR - GRAND HALL - NIGHT

More commonly known, the foyer. Spacious, with high ceilings, but poorly lit. Agatha goes straight to a flicker on the wall. The lights come on revealing a staircase directly ahead. A medieval castle more than a country manor. It rises to the second floor, where the landing splits between the east and west sides of the structure. White sheets conceal the grand piano, sofas, and armchairs. The only thing alive is the gray stone fireplace.

AGATHA GOSWICK

We'll have all this dealt with in the morning. Should you need anything, I shall be quite close at hand.

(MORE)

AGATHA GOSWICK (cont'd)
Old Goswick and I are staying in the room adjacent to the kitchen in the back of the house, just around the staircase.

SERAPHINA
And Julius?

AGATHA GOSWICK
Julius will sleep at the cottage to keep watch over the animals.

Agatha checks the fire.

AGATHA GOSWICK (CONT'D)
I imagine you'd prefer to see the rest of the house during daylight?

SERAPHINA
That would be best.

Something moves down the stairs rapidly. Seraphina barely manages to catch a glimpse. A nebulous shape, like a dark mass of air, dashes across the hall. It forms into the hem of a black dress and then quickly vanishes through the front door. Seraphina looks at Agatha, but the old woman is busy with the fire.

AGATHA GOSWICK
You are trembling, dear, come closer to the fire.

Piper's furious barking is heard from the lawn.

AGATHA GOSWICK (CONT'D)
The little fur ball has returned, he must have seen a rabbit. There are quite a number around here.

Agatha goes to the door. The lights start to flicker.

AGATHA GOSWICK (CONT'D)
Oh, dear, the connection is so old I'm afraid it will go out anytime. The lights go off. A FIGURE emerges near the staircase. When the sconce comes back to life, Julius stands there with the suitcase.

JULIUS GOSWICK
Here.

AGATHA GOSWICK

What are you still doing with Miss Addington's luggage? Do take it up to her bedroom at once.

JULIUS GOSWICK

Yes, ma'am.

Julius tramps up the steps.

AGATHA GOSWICK

Let's get you settled in the blue room. You'll feel like new in the morning.

INT. ALL HALLOWS MANOR - SECOND FLOOR - NIGHT

Seraphina follows the housekeeper up the steps. Piper dashes ahead, sniffing the floor. The east corridor is deep and narrow, scarcely lit by scones. Large portraits on either side. Each person seems to watch Seraphina. The door at the end of the hall stands wide open.

INT. ALL HALLOWS MANOR - BLUE ROOM - NIGHT

Seraphina enters the bedroom behind the housekeeper. The fire burns in all splendor, filling the room with a coziness.

SERAPHINA

It's beautiful.

Mrs. Goswick nears her son, who fixes a panel of drapes.

AGATHA GOSWICK

Sorry about the curtains. The rods are old and don't slide as easily anymore.

Piper jumps up on the bed and situated herself comfortably between the pillows.

SERAPHINA

You silly girl, don't get any ideas. Your place is on the rug by the fire. I see why it's called the blue room.

AGATHA GOSWICK

Oh yes, you can find just about any shade of blue in here.

JULIUS GOSWICK
Rose loved blue.

SERAPHINA
Was this Rose's room?

JULIUS GOSWICK
It was.

Agatha throws a disapproving look at her son.

AGATHA GOSWICK
You'll find a torch in the top drawer of the nightstand. It might come in handy. Through there is a small dressing room. Nothing too fancy, but it does have a proper washbasin.

JULIUS GOSWICK
Your luggage is already in there.

AGATHA GOSWICK
The lavatory is the third door to your right down the hall. In the morning, I'll bring tea and fresh rolls. How does eight o'clock sound?

SERAPHINA
Wonderful, but I will be happy to come down for breakfast.

AGATHA GOSWICK
Nonsense. I'll bring it up.

JULIUS GOSWICK
All done.

He pulls softly on the fabric, demonstrating that they would hold.

AGATHA GOSWICK
Just in time. Good night, dear. If you need anything, you know where to find me.

FADE TO:

INT. ALL HALLOWS MANOR - BLUE ROOM - LATER

Seraphina lies on the bed, unable to sleep. Piper is next to her. In her head, she hears the sounds of BOMB SIRENS and SCREAMS, as if in a waking dream.

EXT. DEEP WOODS - NIGHT

Seraphina has strayed deep into the trees. Elliott, the soldier she saw before appears. He stands in her path and refuses to let me through. His uniform, his helmet, his rifle, all of it is from another war.

ELLIOTT THE GHOST
Will you help me?

PIPER GROWLS OFF SCREEN.

INT. ALL HALLOWS MANOR - BLUE ROOM - NIGHT

Seraphina bolts upright. Piper lets out a sharp bark. She slips out of the bed. Piper stands on the floor, attention directed at the closed door. Seraphina scoops her up and moves to the door. She presses her ear to the wood. Piper growls.

SERAPHINA
Shh, shh.

Creak, creak, creak... Floorboards complain under the weight of footfalls. A door opens. Seraphina drops to her knees and looks through the keyhole.

SERAPHINA KEYHOLE P.O.V.

EXT. ALL HALLOWS MANOR - SECOND FLOOR - NIGHT

She sees a graceful half-moon console table, a settee, and a long-case clock. No movement.

INT. ALL HALLOWS MANOR - BLUE ROOM - NIGHT

Seraphina checks the lock, she arms herself with a fire poker and the torch from the nightstand before returning to bed. Still holding Piper, she sits against the headboard, unmoving. Outside: noises of doors opening and closing mingled with footsteps. The noises come from all directions, blending until it was hard to tell them apart.

FADE TO BLACK

INT. ALL HALLOWS MANOR - BLUE ROOM - DAY

Persistent rapping on the door follows.

AGATHA GOSWICK (O.S.)
Miss Addington, I have breakfast.

Seraphina leaves the warm bed, throws on her robe, and unfastens the lock.

SERAPHINA
Good morning, Mrs. Goswick.

She bustles into the room with a tray of food.

AGATHA GOSWICK
Did you sleep well?

SERAPHINA
We had a rough night. There were noises out in the hall. Did you hear Piper barking?

AGATHA GOSWICK
Not a sound. Keep in mind that the first few nights in a new place are always difficult. Old houses are never quiet. If it's not the windows, it's the floorboards, the plumbing leaking somewhere, or the electrical connections acting up. And as if that wasn't enough, now and then a bird gets stuck in the chimney. And let us not forget the wind that sweeps the forest.

SERAPHINA
I see. Yes, it could have been any of those things. And if I didn't know better, I might add a ghost or two to the list.

AGATHA GOSWICK
(laughs)Ghosts? Oh no. One must be worried about the living, not the dead.

SERAPHINA
I shall remember that.

AGATHA GOSWICK
If it's all right, I'll take the dog down to the kitchen. She might like some breakfast as well.

SERAPHINA
What do you think, Piper? Are you up for it?

Piper yawns.

AGATHA GOSWICK
I'll come back to fix your room
midmorning. I have plenty to do
downstairs at the moment.

SERAPHINA
No need for that. I'll take care of
it.

AGATHA GOSWICK
Nonsense. A guest shouldn't burden
themselves with such menial chores.

SERAPHINA
Please, Mrs. Goswick, you must allow
me to do at least this much. Boredom
will get the best of me otherwise.

AGATHA GOSWICK
All right. (to Piper) Come, girl,
come now.

SERAPHINA
Go on. Go.

Unenthusiastically, Piper trails lazily behind the
housekeeper down the hallway.

EXT. ALL HALLOWS MANOR - GARDEN - DAY

SERAPHINA'S WINDOW P.O.V.

Through the glass, Seraphina observes the side of the manor
and an extensive well-kept garden. From the far corner of
the property, Julius pushes a wheelbarrow down a cobblestone
trail. He takes a saw to a thick branch on a tall tree.
Elliott sits there with arms folded, observing Julius. He
turns. The soldier's expression is mocking as he throws his
head back and laughs. Julius has propped a ladder against
the tree and starts up its steps. Julius is almost to the
top when the soldier walks over to the ladder and gives it a
vigorous shake.

INT. ALL HALLOWS MANOR - BLUE ROOM - DAY

Seraphina bolts down the staircase and out the front door.

EXT. ALL HALLOWS MANOR - GARDEN - DAY

Seraphina rushes around the corner of the house and over to the east side. She presses through a thorny path and reaches the garden panting, with hands scratched and bleeding. Julius is over the geranium hedge.

SERAPHINA
Julius, get down! Get down!

There is no trace of the soldier. Only Julius remains, balancing precariously on the ladder. She grasps the sides of the steps.

SERAPHINA (CONT'D)
Julius, come down, please.

With a few sounds of annoyance, he obeys.

JULIUS GOSWICK
What, miss, what?

SERAPHINA
You were about to fall off. You could have broken your leg or something. You mustn't take such risks.

JULIUS GOSWICK
Fall off? No, I wasn't.

SERAPHINA
The man who shook the ladder seemed determined that you would.

JULIUS GOSWICK
What man? There was no one here.

SERAPHINA
You must have seen him. He was sitting there, laughing at you. It's impossible that you didn't see him.

JULIUS GOSWICK
There was no man here. Can I get back to work now?

SERAPHINA
All right. Saw away.

Julius turns to the ladder.

JULIUS GOSWICK
No man, just Ghost. He comes now and then.

SERAPHINA
Ghost? What do you mean?

JULIUS GOSWICK
Just Ghost.

SERAPHINA
Who is he?

JULIUS GOSWICK
No one.

The gardener yanks his attention back to his task. Seraphina goes back to the front lawn.

EXT. ALL HALLOWS MANOR - GARDEN - DAY

Seraphina watches a RIDER on a HORSE headed in her direction. Piper emerges from the house and dashes toward the newcomer, barking excitedly. The rider dismounts near the front steps. The rider turns out to be Captain Ross. Wagging her tail, Piper makes a lap around Ross.

CAPTAIN ROSS
Hey, Great Dane, how are you today?

SERAPHINA
Good morning, Captain Stewart.

CAPTAIN ROSS
Did you already forget to call me Ross? Captain Stewart coming from you makes me feel like an old man, and I just turned twenty-five.

SERAPHINA
Good morning, Ross.

CAPTAIN ROSS
Ah, much better.

SERAPHINA
I did not expect to see you here and this early.

CAPTAIN ROSS
Early? I've been up since five.
(laughs) I hope you aren't disappointed.

SERAPHINA
Are you looking for the Goswicks?

CAPTAIN ROSS

No, I came to see you.

SERAPHINA

Me?

CAPTAIN ROSS

Yeah, I wanted to make sure you survived the night.

SERAPHINA

Why wouldn't I have?

CAPTAIN ROSS

(laughs) Okay. I knew you would. Just making sure.

Taking a step closer, he looks at her hands.

CAPTAIN ROSS (CONT'D)

Is that blood? What happened to you?

SERAPHINA

Nothing. Just a few scratches. I had a little disagreement with the rose bushes.

CAPTAIN ROSS

Are you serious?

SERAPHINA

Yes, earnestly. I took a shortcut through the garden not realizing how thorny the plants were.

CAPTAIN ROSS

I get the feeling that once you start something, you won't let go until it's finished. I like that.

SERAPHINA

It's kind of you to check in on me.

CAPTAIN ROSS

Nah, I have errands in town, so I figured I might as well swing by.

SERAPHINA

Would you like to stay for a cup of tea?

CAPTAIN ROSS

Perhaps later. I don't have time now. Besides, I wouldn't want to ruin the Goswicks' morning. I don't think they like me much.

SERAPHINA

Maybe another time, then.

CAPTAIN ROSS

How did my friend Julius behave after I left? Did he stay up all night trudging about?

SERAPHINA

Why do you say that?

CAPTAIN ROSS

He likes to wander in the woods at night.

SERAPHINA

I wouldn't know anything about that. He sleeps at the cottage.

CAPTAIN ROSS

That's good news.

He mounts the horse.

CAPTAIN ROSS (CONT'D)

I better keep going. The mechanic is waiting for his order.

SERAPHINA

Thank you for stopping by.

CAPTAIN ROSS

Don't think too much of it.

SERAPHINA

I shall try not to.

CAPTAIN ROSS

I'll see you around. Meanwhile, stay away from the roses.

He presses his heels into the horse's side, encouraging it to gallop away. Seraphina returns along the main path.

INT. ALL HALLOWS MANOR - GRAND HALL - DAY

Seraphina returns to investigate the enormous manor:

INT. ALL HALLOWS MANOR - LIBRARY - DAY

A good-sized library with hundreds of volumes and a cozy spot for reading.

INT. ALL HALLOWS MANOR - CONSERVATORY - DAY

Glorious at one time, now deserted and gloomy.

INT. ALL HALLOWS MANOR - STUDY - DAY

A study with walls covered in wood panels.

INT. ALL HALLOWS MANOR - KITCHEN - DAY

In the kitchen, cupboards lining the wall, a sink, a prehistoric range, an icebox, a fireplace, and a massive working table in the middle of the space. The floors were stunning. The square stones, filled with a mixture of red, orange, and brown.

INT. ALL HALLOWS MANOR - SECOND FLOOR - DAY

With its east and west wings, it is extensive. She opens one and then another.

INT. ALL HALLOWS MANOR - ATTIC - DAY

The attic is overrun with all sorts of rubbish and mildew. Seraphina gags at the smell. Books are scattered about.

INT. ALL HALLOWS MANOR - LIBRARY - DAY

Mrs. Goswick intercepts Seraphina coming out of the library.

AGATHA GOSWICK

Miss Addington, General Lewis is here to see you. He's waiting in the sitting room. Let me know if he would like some tea. I prefer not to interrupt the visit.

She leads her through the winding corridor.

INT. ALL HALLOWS MANOR - STUDY - DAY

Seraphina hesitates when she enters and sees GENERAL LEWIS standing half turned from the fireplace. He slightly hunched forward, and somber. He is dressed in a brown uniform.

GENERAL LEWIS
Miss Addington, it's a pleasure to see you again.

He takes her hand and kisses it.

SERAPHINA
General, it's good to see you. It's been too long. Please call me Seraphina.

He wraps his arm around her shoulders and guides me to the sofa.

GENERAL LEWIS
Please sit down.

She sits.

GENERAL LEWIS (CONT'D)
First of all, Seraphina, I must apologize for yesterday's misunderstanding. Edward's telegram did arrive on time, but I didn't receive it until this morning when I returned from Bristol. So I wanted to come right away to clarify the situation.

SERAPHINA
I should be the one apologizing.

GENERAL LEWIS
What for?

SERAPHINA
For causing you unnecessary distress. I know that you have enough to deal with at present, but know that my family is most grateful for your generosity.

GENERAL LEWIS
Nonsense. Let us not forget that I owe Edward a few favors from the old days. He came under my watch during a time when I needed men I could trust, and he is trustworthy.

(MORE)

GENERAL LEWIS (cont'd)

I was a young lieutenant and didn't know what I was doing half the time. I never thought I would live to see something so atrocious again. (pause) Forgive me. I sometimes get carried away. What I wanted to say is that your father was a source of wisdom to rely upon during the wretched war.

SERAPHINA

I'm glad to hear that. Indeed, he is a clever man.

GENERAL LEWIS

He is as clever as he is stubborn. He and your mother should have come out here with you, but he wouldn't listen to me.

SERAPHINA

He has his pride to protect.

GENERAL LEWIS

I suppose we all do. I just wish I were in a better position to help. I fear that placing you in this dilapidated house, with too few comforts, is shameful on my part, but I'm afraid my home is out of the question, overrun with troops as it is.

SERAPHINA

Let me assure you that anything is preferable to bombs falling over my head.

GENERAL LEWIS

You are not being entirely truthful with me.

SERAPHINA

Honestly, I'm quite comfortable here.

GENERAL LEWIS

How are the Goswicks treating you?

SERAPHINA

Like a daughter. They are very kind.

GENERAL LEWIS

They brought me up to speed on your journey.

(MORE)

GENERAL LEWIS (cont'd)
It was a relief to know that one of my men accompanied you through the woods. The forest is beautiful but dangerous. May I recommend you be cautious as you travel about?

SERAPHINA
Is there something I should know?

GENERAL LEWIS
Don't be alarmed. Being forewarned is being forearmed. In the past, there have been a few tragedies in the vicinity. But I trust that with our heavy military presence, it will not happen again. Just be cautious.

SERAPHINA
I shall take precaution.

He jumps to his feet.

GENERAL LEWIS
I'm afraid I must leave. I'm on a tight schedule.

EXT. ALL HALLOWS MANOR - DAY

A car awaits the General. He and Seraphina come out.

GENERAL LEWIS
If you'll permit, I wish to respond to your father's cable with the news of your safe arrival.

SERAPHINA
That would be wonderful.

GENERAL LEWIS
I'll see to it, then.

SERAPHINA
Thank you for your visit.

GENERAL LEWIS
If ever you need anything, please don't hesitate to come by or send me a message.

He climbs the vehicle and gives her a friendly wave as the car pulls away. She waves back.

INT. ALL HALLOWS MANOR - KITCHEN - DAY

Mrs. Goswick industriously slices a loaf of fresh bread. Seraphina comes in.

SERAPHINA

General Lewis mentioned the tragedies that have occurred in the past. Is that what you meant when you spoke about safety measures with Captain Stewart?

AGATHA GOSWICK

Oh dear, I'm glad you brought that up. Terrible as this sounds, there have been murders and disappearances in the past—Rose being one of them.

SERAPHINA

More than one?

AGATHA GOSWICK

I pray nothing like that will ever happen again. The locals have adopted the simple rule of not traveling the forest alone at night, especially the women. After twilight, you must follow this advice. If you need to be out late, one of us will accompany you.

SERAPHINA

But, Mrs. Goswick, if the incidents were long ago, it's unlikely anything will happen again.

AGATHA GOSWICK

That's what we thought every time a woman died.

SERAPHINA

They were all women? How did they die?

AGATHA GOSWICK

That's a topic for another day. Suffice it to say that you must be cautious.

SERAPHINA

But—

AGATHA GOSWICK

No buts, dear. Another time.

Agatha hands Seraphina a stack of plates.

AGATHA GOSWICK (CONT'D)
Please take these to the table.

Seraphina prepares the table, the Goswick men storm into the kitchen through the back entrance.

SAMUEL GOSWICK
Good afternoon.

SERAPHINA
Good afternoon.

Quickly ridding themselves of their coats and hats, they settle into their places at the table. Mrs. Goswick serves cottage pie with a thick sauce.

JULIUS GOSWICK
I'm pruning the tree in the geranium garden. I would be done by now if it weren't for some interruptions. He shoots a glance at Seraphina.

SAMUEL GOSWICK
Good. It needs to be lightened up before the next windstorm.

FADE TO:

INT. ALL HALLOWS MANOR - KITCHEN - LATER

Mrs. Goswick tackles the dirty dishes, Seraphina attacks the floor with an old mop.

AGATHA GOSWICK
I think the floor is clean enough, dear. You can let go of the mop now. You aren't a kitchen maid.

Seraphina puts the mop against the wall.

SERAPHINA
Mrs. Goswick... I feel like an intruder not knowing the history of the house. Would you tell me about Rose and her father?

AGATHA GOSWICK
Rose was an intelligent young woman, full of life and enthusiasm. I loved her like a daughter. She created much of the beauty here.

(MORE)

AGATHA GOSWICK (cont'd)

She repainted many of the rooms and brought in the cheerful furniture.

SERAPHINA

You must have an opinion of what happened to her.

AGATHA GOSWICK

Just vague ideas, but nothing solid. Her father, Richard, was a humble soul. After the loss of his wife, he dedicated his life to raising Rose. After he passed away, she was never the same, and as the months went by, her emotional state deteriorated. In a way, she walled herself in. I mean that in a literal sense. She spent hours locked in her bedroom. Then, one beautiful spring day, she was simply gone. I knew it before they confirmed it. Her energy, or aura—whatever you want to call it—left a void, a hole, in the house.

SERAPHINA

She didn't leave a note, a message, anything?

AGATHA GOSWICK

Nothing.

SERAPHINA

What about her belongings? Her jewelry? Her clothing?

AGATHA GOSWICK

It was all here, intact and in its place. The general organized the largest search party ever seen in the forest. Police officers, soldiers, search dogs, you name it—a host of people who left no stone unturned—but the effort bore no fruit. It was as if the earth itself had swallowed her.

SERAPHINA

Do you have a picture of her?

AGATHA GOSWICK

The few pictures we had were packed before letting out the house. The general took everything.

(MORE)

AGATHA GOSWICK (cont'd)
They might be at the Burley mansion
or maybe even in his London flat—if
he still has them. You know men. They
don't care for things of that sort.

SERAPHINA
What did Rose look like?

AGATHA GOSWICK
She was tall, with a graceful figure.
She inherited her fair complexion and
dark hair from Richard and her blue
eyes from her mother, Sarah.

SERAPHINA
Sounds like she was a beautiful
woman.

AGATHA GOSWICK
And the most educated one in the
forest. She spent most of her time
reading, drawing, and composing
music. There was a time when she even
got into writing riddles. Every
morning, I would find a riddle on the
kitchen table for me to solve. She
was a free and happy soul.

Agatha pauses, sadly. Nobody speaks for a moment.

AGATHA GOSWICK (CONT'D)
I'll never lose hope that she'll
return.

SERAPHINA
Why won't you accept the possibility
that she's moved on from this world?

AGATHA GOSWICK
Because if I lose hope that she'll
come back, I will lose hope in
everything, and I'll have nothing
left.

The back door slams open. Julius stands on the threshold, a
sinister look in his eyes. From his hand hangs a decapitated
rabbit.

AGATHA GOSWICK (CONT'D)
How many times did I tell you not to
kill the animals of the forest?

INT. ALL HALLOWS MANOR - BLUE ROOM - NIGHT

Piper is on the rug by the hearth. Seraphina wraps in the softness of the sheets in a deep sleep. Piper growls and Seraphina wakes up. Piper dashes back and forth along the door, shoving her snout into the gap at the bottom and snapping in rage. Seraphina swings her legs over the edge of the bed. And at once, she hears something like the sound of a SHOT. Then a second louder BOOM. Seraphina turns on the torch and moves closer to Piper. She tries to grab Piper, but she nips at her in her frenzy.

SERAPHINA

It's all right. It's me. Calm down.
Seraphina kneels to peek through the
keyhole.

KEYHOLE P.O.V.

INT. ALL HALLOWS MANOR - SECOND FLOOR - NIGHT

Two wall sconces dimly light the lengthy corridor. Suddenly, a BLACK SHAPE materializes from a bedroom and floats into the hallway moving just inches above the floor with a long, flowing dress. The spirit crosses the hall and goes into another room, the door behind her shutting with a bang.

INT. ALL HALLOWS MANOR - BLUE ROOM - NIGHT

Piper jumps down from her arms and utters a horrifying yowl.

SERAPHINA

Hush now.

INT. ALL HALLOWS MANOR - SECOND FLOOR - NIGHT

Seconds later, the ghost reappears, moving violently from room to room, slamming doors, rattling furniture, and making a terrible din. Her trajectory brings her to the blue room. She surges into the hall once again. Moving slowly, she inches closer and hovers two doors down from the blue room.

INT. ALL HALLOWS MANOR - BLUE ROOM - NIGHT

Seraphina sees her through the keyhole, terrified.

INT. ALL HALLOWS MANOR - SECOND FLOOR - NIGHT

The Ghost releases a long, heartrending cry.

INT. ALL HALLOWS MANOR - BLUE ROOM - NIGHT

Piper scurries to hide under the bed, whimpering. The horror in Seraphina's eyes vanishes as rays of light from the window touch her face. She dashes to the window, Daylight soothes her fear. All is quiet. She goes back and looks through the keyhole.

INT. ALL HALLOWS MANOR - SECOND FLOOR

There are no signs of the ghost, just profound silence.

SERAPHINA
Come out from under there.

Piper jumps back on the bed, and Seraphina hugs her.

INT. ALL HALLOWS MANOR - KITCHEN - DAY

Seraphina stumbles into the kitchen and grabs a piece of bread.

EXT. ALL HALLOWS MANOR - GARDEN - DAY

Seraphina jumps over a patch of uneven stones. Landing badly, she gives a shrill cry. She takes a few tentative steps and then turns to see what she stepped on. Half hidden in the tall grass lays a dead raven.

EXT. EDGE OF THE WOODS - DAY

Setting out at a brisk pace, Seraphina follows the narrow path at the edge of the woods that leads to the village.

EXT. POST OFFICE - DAY

Seraphina goes into the post office.

INT. BURLEY POST OFFICE - DAY

Seraphina goes up to the POSTMASTER.

SERAPHINA
I need to send my parents a telegram.

POSTMASTER
Of course.

SERAPHINA

It should read: The people at All Hallows were welcoming and caring, the accommodations more than I'd expected. I am perfectly content.

EXT. BURLEY CHURCH - DAY

Seraphina approaches the redbrick building with an impressive tower and Gothic-style doors and windows. She goes into the parish's graveyard which abuts the west side of the church. The graves are dispersed throughout the property like pieces in a chess game. The north corner of the yard is the subject of much neglect. Many headstones have fallen to the ground, some half broken, some hidden among the overgrown weeds. Seraphina locates the headstones of Richard Lewis alongside his beloved wife, Sarah Sandford Lewis. She bends to read the headstones.

ALBION BAKER (O.S.)

Ah, the Lewis family.

Seraphina gives a violent start and whirls around, seeing ALBION BAKER, white hair, dressed in black robe.

ALBION BAKER

Forgive me, I didn't mean to frighten you. I'm Albion Baker, the local vicar.

SERAPHINA

It's quite all right. I'm afraid I was caught up in my thoughts.

She extends her hand to him.

SERAPHINA (CONT'D)

Seraphina Addington. It's a pleasure to make your acquaintance.

ALBION BAKER

Ah, Miss Addington, I've been made aware of your arrival at All Hallows. Burley is a small town where rumors spread like wildfire.

SERAPHINA

Rumors always do. How long have you been the vicar in Burley?

ALBION BAKER

Longer than you have been alive, I'm sure.

SERAPHINA

Did you start your service here?

ALBION BAKER

In the parish at Lyndhurst over
thirty years ago.

SERAPHINA

I suppose you knew the Lewis family
well, then.

ALBION BAKER

Richard and Sarah?

SERAPHINA

And Rose, their daughter.

ALBION BAKER

I did not know Sarah Lewis. She
passed before I came to Burley. And
Richard, I knew only briefly,
unfortunately. I attended to him in
his final hours.

SERAPHINA

And Rose?

ALBION BAKER

I'm afraid I didn't know her too well
either. She attended Sunday services,
but after her father's passing, she
seldom came anymore.

SERAPHINA

Why the change?

ALBION BAKER

It could have been anything.

SERAPHINA

Anything, such as...

ALBION BAKER

Such as the distance she had to
travel to get here. Her sadness about
her loss. Grief can isolate a person
quite effectively.

SERAPHINA

You mean the death of her parents?

ALBION BAKER

That and...

SERAPHINA

And what?

ALBION BAKER

The loss of a lover.

SERAPHINA

Rose had a lover?

ALBION BAKER

Oh... Forgive me. It is not in my right to speak about it. You surely understand.

SERAPHINA

Entirely. Besides, I'll hear about it sooner or later. Like you said, it's a small town.

ALBION BAKER

The young folks like to fantasize about lovers, murders, and all kinds of nonsense.

SERAPHINA

Lovers and murders? What does that have to do with Rose Lewis?

ALBION BAKER

Oh, well, might as well tell you. You see, Rose was involved with a young man in the vicinity. He went to the Great War, and rumor has it that upon his return, she was no longer interested in him, so he killed her.

SERAPHINA

That's horrid. But then again, it is only a rumor, right?

ALBION BAKER

Of course, though rumors often bear much truth.

SERAPHINA

You believe the story to be true?

ALBION BAKER

All I'm saying is that it's possible. A young man scarred by the horrors of battle, having held on to the hope of love, coming home to her, if disillusioned, might do something deplorable.

SERAPHINA

I suppose it is.

ALBION BAKER

It is said that once a person kills, it's easy to do it again—in war, it is necessary. But after, if not properly handled, it can become a habit.

A bank of clouds blot out the sun.

SERAPHINA

Where did this come from?

ALBION BAKER

It's a normal occurrence in the forest. It goes from sunny to stormy without notice.

SERAPHINA

I ought to go. It's a long walk back to the manor.

She drifts up the narrow spaces between the graves to the center path, Albion Baker alongside.

ALBION BAKER

See those windows? They date back to the Victorian restoration. It's a pity the church is planning to replace them. They always find a replacement for everything. I guess that's the sequence of life—one always comes to replace another.

SERAPHINA

Good day, Vicar. Good luck with the windows.

EXT. STREETS OF BURLEY - DAY

The wind whistles, and the trees swish from side to side. Seraphina quickens her steps. A rumbling from behind her intensifies. A motorbike pulls up alongside her. It's Ross.

CAPTAIN ROSS

Well, well, look who it is.

SERAPHINA

Good afternoon, Ross.

CAPTAIN ROSS

What's good about it?

SERAPHINA

Your transportation has improved since last I saw you.

CAPTAIN ROSS

I borrowed it from a guy in the Fire Service convoy.

SERAPHINA

It's a nice bike.
Rain begins to fall.

CAPTAIN ROSS

It hurts less than riding a horse, I can tell you that much. But compared to the motorcycles we have in the States, it's a piece of junk.

SERAPHINA

Welcome to England, Captain.

CAPTAIN ROSS

Welcome to the New Forest, Seraphina. You're about to get drenched. It's just too bad this thing doesn't have a sidecar, or I could give you a ride.

SERAPHINA

Yes, too bad...

The rain falls stronger. Seraphina takes shelter under a tree. Ross dismounts and parks his bike.

CAPTAIN ROSS

Here, put this on.

He takes off his brown leather jacket and hands it to her.

SERAPHINA

Thanks. I didn't expect this weather.

CAPTAIN ROSS

Storms are very sudden around here, and they can go on for days.

SERAPHINA

What do you propose we do?

CAPTAIN ROSS

Well, at this rate, the water will get through the treetops in no time. One way or another, we'll get soaked. But the longer we wait, the worse the roads will get. And trust me, it's ugly.

SERAPHINA

Please, don't wait for me. You have the advantage of the bike.

CAPTAIN ROSS

Yeah, but All Hallows is on the way to the Burley mansion. Might as well stop by. If you don't mind, of course.

SERAPHINA

I don't.

CAPTAIN ROSS

Okay, then. If we ride, we'll get there faster.

SERAPHINA

We?

CAPTAIN ROSS

Have you ridden on a bike before?"

SERAPHINA

No.

CAPTAIN ROSS

I think you are small enough to fit behind me without major problems. It's a piece of junk, but it's a sturdy piece of junk. It might not be as comfortable as a sidecar, but it will hold both of us for sure.

SERAPHINA

I think you are right. Let's try it.

CAPTAIN ROSS

Okay.

Ross reaches for his goggles and mounts the motorbike. Seraphina climbs on behind him.

CAPTAIN ROSS (CONT'D)
We might slip and slide a bit. Just hang on to me and don't panic if we get stuck. Ready?

SERAPHINA
Yes. Wait—do you want your jacket back?

CAPTAIN ROSS
No, I can take it.

He turns the key in the ignition, and the machine roars to life. She wraps her arms around his waist.

CAPTAIN ROSS (CONT'D)
Hold on tight.

EXT. COUNTRY ROAD - DAY

Seraphina and Ross' journey is hard, the rain gets worse.

CAPTAIN ROSS
Are you doing okay back there?

SERAPHINA
Yes.

CAPTAIN ROSS
Yeah! This is fun! What do you think? Fun?

SERAPHINA
Indeed, it is.

CAPTAIN ROSS
Do you want to trade spots?

Seraphina laughs. The muddy road to the Manor appears in the distance.

SERAPHINA
Look. There it is.

EXT. ALL HALLOWS MANOR - DAY

The bike stops on the front lawn. Seraphina jumps off and runs to the porch. Ross parks the bike alongside the house. Eagerly, she wrestles with the doorknob, but it won't give.

CAPTAIN ROSS
Here, let me.

Ross forces it open, and they rush in.

INT. ALL HALLOWS MANOR - STUDY - DAY

The heat from the fireplace greets them warmly.

SERAPHINA

Thank goodness for Mr. Goswick.

CAPTAIN ROSS

You can say that again.

Ross shakes himself like a dog and takes off his boots. Wasting no time, he walks to the hearth, pokes the fire with the iron stick, and feeds it more wood. Ross pulls his shirt over his head. Reaching for the wastepaper basket, he wrings the water from his shirt into it, and puts the shirt on the floor. He unbuttons his trousers. Seraphina turns away.

CAPTAIN ROSS (CONT'D)

Sorry. I don't want to catch pneumonia.

Seraphina reaches for a coverlet resting on the armchair and throws it to him.

SERAPHINA

Here, wrap yourself in this.

CAPTAIN ROSS

You could use it more than me.

SERAPHINA

I'll change.

CAPTAIN ROSS

Where are the Goswicks?

Flinging the blanket over his shoulders, he strips down to his undergarment.

SERAPHINA

Mrs. Goswick leaves after luncheon to care for their animals at the cottage. She'll be back before supper.

CAPTAIN ROSS

And the men?

SERAPHINA

They work out on the property, so I imagine they've gone back to the cottage as well.

She heads to the stairs.

SERAPHINA (CONT'D)

I'll be right back.

INT. ALL HALLOWS MANOR - BLUE ROOM - DAY

The fireplace in the bedroom is dormant. Seraphina wraps herself in a towel to dry off and then gets some fresh clothes.

INT. ALL HALLOWS MANOR - STUDY - DAY

Ross kneels on the rug near the heat, his gaze lost in the crackling fire.

CAPTAIN ROSS

It's still coming down thick.

Seraphina pushes a chair close to him and slips down onto it.

CAPTAIN ROSS (CONT'D)

What were you doing in town?

SERAPHINA

I sent my parents a telegram, and on my way back, I visited the graveyard. I'm afraid the vicar is a gregarious fellow and rambled on for a while.

CAPTAIN ROSS

You should not walk in the woods alone.

SERAPHINA

Why not? I was told it's all right during the day. And after all, I'm not a child.

CAPTAIN ROSS

Neither were the others.

SERAPHINA

The women who were killed?

CAPTAIN ROSS

Yes.

SERAPHINA

That was long ago.

CAPTAIN ROSS

You don't know the whole story, do you?

SERAPHINA

I suppose not.

CAPTAIN ROSS

I don't believe in the hocus-pocus so prevalent among the locals, but this is a different matter. The first to disappear was Rose Lewis. Since then, every five years, like clockwork, there has been a murder or a disappearance. Some people argue the cases are unrelated, believing the women who disappeared are still alive or that different people committed the murders, but I don't buy it. I think we are dealing with a single killer—one who follows a pattern.

SERAPHINA

A hunter of women on a schedule? I thought killers were too unstable to stick to a routine.

CAPTAIN ROSS

Not serial killers. It doesn't matter if they are naturally crazy or naturally evil. Perhaps it's a mix of both. What matters is that they are organized—goal oriented. Killing is like a drug to them, and often, they don't get caught until it's too late. Take the case of Eugene Butler, for instance.

SERAPHINA

Who?

CAPTAIN ROSS

He was an American serial killer who lived alone on a farm in North Dakota in early 1900.

(MORE)

CAPTAIN ROSS (cont'd)
When he started to show signs of mental illness, saying that invisible figures were chasing him, he was placed in an asylum, where he died two years before his crimes were discovered. The doctors there liked the guy. They described him as a gallant man who liked to dance—imagine that.

SERAPHINA
Could he see the otherworldly, or was it something else?

CAPTAIN ROSS
Two years after Butler's death, the new owner of his property decided to dig a cellar under the house, and that's where they found the skeletons of six young men who'd had their skulls crushed. His crimes were committed over a span of years. Insane or not, the guy took great precautions not to be discovered—and he wasn't.

SERAPHINA
That's a lot of victims...

CAPTAIN ROSS
They think Butler lured vagrants to his farm with the promise of work and then killed them.

SERAPHINA
Do you think the present killer lures the women to him?

CAPTAIN ROSS
Maybe.

SERAPHINA
That would definitely make it easier for him to plan their deaths.

CAPTAIN ROSS
Much easier for him to kill them if they trust him already.

SERAPHINA
How were the women in the forest killed?

CAPTAIN ROSS

They were choked to death. Just last week, the police asked the soldiers on patrol to keep an eye out for any suspicious activity. We're approaching the five-year mark.

Seraphina gets up and paces, nervously.

CAPTAIN ROSS (CONT'D)

I didn't mean to scare you.

SERAPHINA

It's not that. I'm upset I didn't grasp the severity before—but I only knew half the story.

CAPTAIN ROSS

Don't beat yourself about it. Most people don't want to believe there is a killer on the loose.

SERAPHINA

Who do you think the killer is?

CAPTAIN ROSS

Ugh, the million-dollar question. It could be anyone, really. There are plenty of men in this town who fit the bill.

SERAPHINA

That's an evasive answer.

CAPTAIN ROSS

Okay, among those you are acquainted with, I wouldn't turn my back on either of the Goswick men or the priest.

SERAPHINA

The vicar? Goodness gracious! You have a vivid imagination.

CAPTAIN ROSS

No, I have a sound mind. Those we least expect often are the perpetrators. There is a reason they get away with it.

SERAPHINA

It just seems farfetched.

CAPTAIN ROSS

Whoever he is, with the soldiers stationed in the woods, the piece of trash might not show up this time.

SERAPHINA

That's what the general and Mrs. Goswick said.

CAPTAIN ROSS

They are right.

SERAPHINA

Is the killer the reason why you stayed with me in the forest until we reached the Goswicks?

CAPTAIN ROSS

Part of it.

SERAPHINA

And the other part?

CAPTAIN ROSS

It's not every day I find a beautiful woman out in the woods.

There is a very strong silence. She is obviously attracted to him.

CAPTAIN ROSS (CONT'D)

Except for the waistband, they're pretty much dry.

SERAPHINA

Quickly, now, before you get sick.

CAPTAIN ROSS

It wouldn't be bad if I got to take a break from work.

His long legs are soon hidden inside his trousers. Reaching for his shirt, he slips his arms into the sleeves and sits down on the floor to button it.

CAPTAIN ROSS (CONT'D)

But... I wouldn't want you to get any ideas.

SERAPHINA

Would you like some tea?

CAPTAIN ROSS

Tea? I don't drink tea.

SERAPHINA

What do you mean you don't drink tea?
You did at the Goswicks' cottage.

CAPTAIN ROSS

Just to be polite. How about beer?
Or better yet, ale?

SERAPHINA

I don't have any kind of beer.

CAPTAIN ROSS

Coffee?

SERAPHINA

I'm sorry. No coffee either.

CAPTAIN ROSS

How about hot chocolate? Do you have
that?

SERAPHINA

No, that's a luxury nowadays.

CAPTAIN ROSS

I guess I have no choice but to give
your tea a try. Lead the way.

INT. ALL HALLOWS MANOR - KITCHEN - DAY

Ross stops in front of the old cooker.

CAPTAIN ROSS

This is worse than what we used to
have in the mansion.

SERAPHINA

The general got a new range?

CAPTAIN ROSS

No, we, the Americans, had a Bakerloo
newer model brought in before the
other monstrosity blew up in our
faces.

SERAPHINA

Well, this monstrosity seems to work
for Mrs. Goswick, who swears by it.
Of course, she knows its tricks.

Ross plays with the knobs and burners like a child with a
new toy.

SERAPHINA (CONT'D)
Careful now—if you break something,
Mrs. Goswick will have you hanged.

CAPTAIN ROSS
Where's the kettle? Let's get some
water in it.

Seraphina is at a loss. She starts to look through the
cupboards.

CAPTAIN ROSS (CONT'D)
You know this kitchen as well as I
know Buckingham Palace.

SERAPHINA
If I hadn't had more pressing things
to preoccupy myself with, I might
know where things are. Where could
she have placed the kettle?

CAPTAIN ROSS
Right here.

Ross opens a lower cupboard and pulls out the kettle.

SERAPHINA
How did you know?

CAPTAIN ROSS
It's the most practical place—near
the stove and the sink.

SERAPHINA
You just got lucky, that's all.

CAPTAIN ROSS
I get lucky a lot.

SERAPHINA
Sure you do.

She replaces the lid, Ross takes it from her and sets it on
the burner. She drops the tea bags into the cups.

SERAPHINA (CONT'D)
Don't let the water boil. It's not
good for the herbs.

CAPTAIN ROSS
Okay.

SERAPHINA
You don't have to stay there.

CAPTAIN ROSS

Heck, yes, I do. I know how peculiar you people are when it comes to your tea. You'll never forgive me if the water boils.

SERAPHINA

Or if it's not hot enough.
Ross presses his hand to the knob.

SERAPHINA (CONT'D)

Not yet. It's not ready.

CAPTAIN ROSS

It's going to boil!

SERAPHINA

All right—now! Now I know where your weakness lies, Captain.

CAPTAIN ROSS

Yeah, I'll go to war any day, but I'll never make tea again.

They make tea.

CAPTAIN ROSS (CONT'D)

Let's take this out to the sitting room. It's warmer there.

INT. ALL HALLOWS MANOR - STUDY - NIGHT

Teacups in hand, they return. She turns on the lamps, and Ross rekindles the fire.

SERAPHINA

Ironic how I came here to escape death, yet it is everywhere.

CAPTAIN ROSS

Are you homesick?

SERAPHINA

Somewhat, though I imagine my parents are feeling the separation most. I'm an only child—their entire world. Because of that, I'm afraid they'll forever see me as their little girl. They are overprotective.

CAPTAIN ROSS

That's not necessarily a bad thing.

SERAPHINA

No, unless I want to grow up.

CAPTAIN ROSS

I think I know what you mean.

SERAPHINA

Their opinions always took precedence over whatever I thought or felt. They are set in their ways, and new things scare them. And now that I finally have the freedom to do as I please, I realize that taking charge of my life is not as easy as I thought, but it's the only way to become a responsible adult.

CAPTAIN ROSS

It's like flying. The first time I flew a plane by myself, I felt exactly like that—free to do as I pleased.

SERAPHINA

Is that why you joined the air force?

CAPTAIN ROSS

Yeah. Ever since I was little, I knew I wanted to fly. I wanted to be free.

SERAPHINA

And what did your family think?

CAPTAIN ROSS

My mum wasn't sure at first. My brothers are older and have their own families—and are too busy to care much about me.

SERAPHINA

And your father?

CAPTAIN ROSS

My dad... He went to work one morning while I was still in high school and never came back.

SERAPHINA

Like...he vanished?

CAPTAIN ROSS

Into thin air.

SERAPHINA

I'm sorry. That must have been horrible for you.

CAPTAIN ROSS

I know how it is to want to know what happened to your loved one. People need closure.

SERAPHINA

That's true in Mrs. Goswick's case. She still longs for Rose's return. She can't let her go.

CAPTAIN ROSS

She won't until Rose's body is found or by some miracle she comes back.

SERAPHINA

Do you think Rose could be alive?

CAPTAIN ROSS

If she was the only one who'd vanished and there weren't murders in the mix, I might entertain the possibility. But as things stand, I doubt it.

SERAPHINA

I'm afraid you might be right.

Ross takes her hand into his and leans forward. He tilts his head to the side to kiss her. The front door swings open. Mrs. Goswick shoots into the house, closely followed by Piper. Ross pushes his chair back.

AGATHA GOSWICK

Good evening. You must excuse my tardiness.

SERAPHINA

Good evening, Mrs. Goswick.

Piper dashes to the bricks at the base of the grate and shakes herself, water flying in all directions.

SERAPHINA (CONT'D)

Oh, dear, you need a bath.

She tries to jump on Seraphina's lap, but Seraphina won't allow her. She tries Ross's lap. He welcomes her.

CAPTAIN ROSS

Hey, Great Dane, what's the matter?
It's just a little rain.

AGATHA GOSWICK

Stop fiddling with the umbrella and
come in already.

Julius steps in, windblown and soaked.

CAPTAIN ROSS

It's good to see you again, Julius.

JULIUS GOSWICK

Good evening, Captain, Miss
Addington.

AGATHA GOSWICK

Come, now, let's get to the kitchen.
Set the dog down. I'll give her a
quick wash before preparing supper.

SERAPHINA

Thank you, Mrs. Goswick. Please,
don't stress.

Ross places Piper on the floor.

CAPTAIN ROSS

Go now. Go get cleaned.

Julius trails behind his mother muttering.

CAPTAIN ROSS (CONT'D)

I should get going. I can't wait to
walk back through the swamp.

SERAPHINA

You'll end up worse than Piper,
covered in mud.

CAPTAIN ROSS

Nothing new.

EXT. ALL HALLOWS MANOR - NIGHT

Ross moves to the door and steps out onto the porch.
Seraphina follows. The rain has changed into a soft drizzle.

CAPTAIN ROSS

You wouldn't happen to want me to
stay the night, would you?

SERAPHINA

Not a chance.

CAPTAIN ROSS

I was afraid you'd say that. Okay, I better be on my way.

SERAPHINA

You can leave the bike here until the roads improve.

CAPTAIN ROSS

Nah, I'll be okay.

He is still barefoot.

SERAPHINA

Do take your shoes.

CAPTAIN ROSS

Yes, ma'am.

INT. ALL HALLOWS MANOR - NIGHT

Returning to the entrance hall, he drops to the floor to lace his boots.

SERAPHINA

What is it?

CAPTAIN ROSS

His behavior—I find it peculiar.

SERAPHINA

Julius's?

Ross nods.

SERAPHINA (CONT'D)

He's always like that—oblivious to the world around him.

CAPTAIN ROSS

No, not that.

SERAPHINA

What, then?

CAPTAIN ROSS

There are two umbrellas out there. Other than her feet, his mother was hardly touched by the rain, yet he was drenched.

SERAPHINA

That's true.

CAPTAIN ROSS

So either he doesn't know how to use an umbrella or he's been out for a while.

SERAPHINA

Why would he be out in the storm?

CAPTAIN ROSS

That's exactly what I'd like to know.

EXT. ALL HALLOWS MANOR - NIGHT

Ross is ready to leave.

SERAPHINA

Stay out of trouble.

CAPTAIN ROSS

I'll do my best. (pause) I'll see you around, then.

Pushing his bike, he goes into the night.

INT. ALL HALLOWS MANOR - STUDY - NIGHT

Seraphina stops by the side table near the sofa. Curiously, both lamps flicker and then go out. She turns the knob to no effect. She starts toward the other lamp then stops. Instinct draws her gaze toward the staircase. The GHOST of a woman stands there in a style from decades ago. The veil that should have covered her face is pulled back, showing bruises over her cheekbones and blood streaking her jaw and chin. With one hand, she clutches the railing. The other is pressed to her stomach. When she is almost to the landing, she moves toward Seraphina, looking directly at her.

AGATHA GOSWICK (O.S.)

Miss Addington, are you all right?

The ghost of the woman passes through the closed door and out into the night.

AGATHA GOSWICK

Miss Addington.

Agatha puts her hand over Seraphina's shoulder.

SERAPHINA

Yes...I think so.

AGATHA GOSWICK

I'm not so sure. You're pale and trembling. You look as if you might faint.

SERAPHINA

I...don't know what came over me.

AGATHA GOSWICK

I'm afraid you have been going nonstop since you arrived.

SERAPHINA

Mrs. Goswick, would you sit with me?

AGATHA GOSWICK

Well, of course, but supper is ready.

SERAPHINA

I'm afraid I've lost my appetite.

AGATHA GOSWICK

Well then, since I had supper at the cottage, I'll grab my crochet.

INT. ALL HALLOWS MANOR - STUDY - NIGHT

Agatha is making little gloves. She gives a set of needles to Seraphina.

AGATHA GOSWICK

Just this past week, England received another large group of Jewish orphans. Their state is difficult to believe, and one can do nothing but wish to help. Things are really bad for them. These gloves may be simple but can mean the world to someone in need.

INT. ALL HALLOWS MANOR - BLUE ROOM - LATER

Piper growls. A door slams in the corridor. Seraphina scoops Piper up before kneeling to spy through the keyhole.

INT. ALL HALLOWS MANOR - SECOND FLOOR - CONTINUOUS

The ghost woman bursts from a room only to pause. For an instant, she stands brooding.

INT. ALL HALLOWS MANOR - BLUE ROOM - CONTINUOUS

Piper whimpers, Seraphina tightens her grip around her. She digs her claws into Seraphina's skin in protest. Seraphina lets her loose.

SERAPHINA

Ouch! What's wrong with you?

INT. ALL HALLOWS MANOR - SECOND FLOOR - CONTINUOUS

The woman heads down the hallway and straight toward the blue room.

INT. ALL HALLOWS MANOR - BLUE ROOM - CONTINUOUS

Seraphina looks through the keyhole.

SERAPHINA

Please don't come any closer!

INT. ALL HALLOWS MANOR - SECOND FLOOR - CONTINUOUS

The ghost slows and then stops. She moves her head from side to side as if assessing her surroundings.

INT. ALL HALLOWS MANOR - BLUE ROOM - DAYBREAK

Seraphina pulls open the drapes. The ghostly racket fades. Seraphina drops on the floor by the bed.

SERAPHINA

Piper, come here girl.

At once, she comes to her owner.

INT. ALL HALLOWS MANOR - KITCHEN - DAY

Sitting at the table is CAROLINE GOSWICK, blond with curly hair and large green eyes. Seraphina comes in, looking baffled.

CAROLINE GOSWICK

Good morning, Seraphina. I've been dying to meet you, I'm Caroline Goswick.

Carolina stretches out her hand to Seraphina.

SERAPHINA

Good morning. It's a pleasure to meet you.

CAROLINE GOSWICK

Do have a seat. I'll get you some coffee.

SERAPHINA

Coffee? I didn't know Mrs. Goswick had any coffee.

CAROLINE GOSWICK

She doesn't. I brought it from Nottingham.

SERAPHINA

Your parents must be thrilled to have you home. When did you get in?

CAROLINE GOSWICK

Late last night. Father picked me up at the station.

Carolina prepares a cup of coffee for Seraphina and they sit together.

SERAPHINA

Welcome home. I'm glad you are here.

CAROLINE GOSWICK

So am I. I was dreadfully bored at my cousins' house. Their children are lovely, but after a while, they grow tiresome. And now that you are here, maybe Mum will let us attend the Women's Land Army more often. Until now, she has only let me go occasionally, which is ridiculous, to say the least.

SERAPHINA

I can relate, though. Your mum's concern is understandable. The supposed killer in the woods has people on edge.

CAROLINE GOSWICK

True, but staying idle is worse than any threat. I mean, think about it, there is so much we can do—we can plant and pick potatoes, look after the mangolds and sugar-beet harvests. There's also fruit picking and working with the animals—oh, the baby horses and cows are so adorable! Or if you prefer, we can help with forest management. (pause) They need assistance with burning brush, sawing, and measuring. And there's always a need for planting more trees.

SERAPHINA

I had no idea there was so much to do.

CAROLINE GOSWICK

Let me tell you this. England's future rests on the shoulders of women as much as it does on men's. They fight the war, but we keep the country alive.

SERAPHINA

That's true, indeed.

CAROLINE GOSWICK

Meanwhile, let's not forget to have fun, especially while the soldiers are in town.

EXT. BURLEY - BAKERY - DAY

The cobblestone road, overlooked by houses and shops huddled together, comes alive as PEOPLE surface here and there, ready to get on with their day. Carolina and Seraphina go past the bakery. Seraphina stops to look at the pastries.

EXT. BURLEY - GRAY HOUSE - DAY

Caroline passes through a white gate, and then leads Seraphina to a gray house at the end of a stone path. She pounds on the door.

CAROLINE GOSWICK

Old people don't hear so well.

SERAPHINA

They heard that all right.

MRS. BISSET, a bespectacled, thin, elderly woman greets them.

MRS. BISSET

Bonjour, bons amis. It's good of you to have come.

CAROLINE GOSWICK

Good morning, Mrs. Bisset.

MRS. BISSET

S'il vous plaît, entrez.

INT. MRS. BISSET HOME - DAY

They step into a cozy room that serves as a combined kitchen and reception area. MRS. JONES and MRS. DIXON, sit at a square table covered with clothing in need of repair.

CAROLINE GOSWICK

Seraphina, this is Mrs. Jones, and this is Mrs. Dixon.

FADE TO:

INT. MRS. BISSET HOME - DAY

Seraphina and Carolina work with thimbles, scissors, needles, and thread. Mrs. Dixon places a stack of military uniforms in front of them.

MRS. JONES

So, you are staying at All Hallows.

SERAPHINA

That's right.

MRS. JONES

Have you seen any ghosts yet?

SERAPHINA

No, I'm afraid I haven't yet had the pleasure.

MRS. JONES

Just wait. You will.

CAROLINE GOSWICK

I grew up around the manor, and regardless of the rumors, thanks to all the angels in heaven, I have never seen ghosts. Surely it's nothing to be excited about.

MRS. BISSET

It isn't. Those things are better left alone before we become complètement fou.

MRS. DIXON

Yes, yes. Completely crazy. Take Abigail Walton, for example. The poor creature got too carried away by it all. It was her undoing.

MRS. JONES

Terrible case, that was.

SERAPHINA

What happened to Abigail?

MRS. JONES

Abigail was a young woman from a farm on the outskirts of town. Supposedly, she saw the ancient ghosts of three monks from the Beaulieu Abbey traveling the forest in search of medicinal herbs.

MRS. DIXON

Oh yes, she claimed they taught her how to use the herbs to heal the sick, and she started to make her own remedies.

MRS. JONES

Abigail said the monks wanted the cruelties done them by Henry the VIII brought to light.

CAROLINE GOSWICK

Meaning when they were thrown out of their churches and all of that?

MRS. JONES

Yes, yes. Abigail was going to compile their accounts and publish them.

SERAPHINA

Did she?

MRS. JONES

She didn't have the chance. Her parents were concerned and had her meet with the vicar.

SERAPHINA

Albion Baker?

MRS. JONES

The very same, though he couldn't do much to help. And regrettably, Abigail was sent to an asylum in London.

CAROLINE GOSWICK

She should have seen someone more competent than the vicar.

MRS. DIXON

But the most dreadful part of the story is that poor Abigail took her life not long after.

SERAPHINA

That's rather horrid. (pause) Ouch.

Seraphina pokes her finger. The blood trickles down.

CAROLINE GOSWICK

Are you all right?

SERAPHINA

It's nothing. Just a poke.

She puts a handkerchief around the wound.

MRS. JONES

London is in chaos, isn't it?

SERAPHINA

I suppose you can say that.

MRS. JONES

Well, you were wise to come to the country. Are you related to General Lewis, then?

SERAPHINA

No. He is an old family friend.

MRS. BISSET

Well, he is well known all over, after all.

MRS. JONES

And terribly busy with the war. Let's just hope he won't have to deal with local drama on top of it all.

SERAPHINA

What kind of local drama?

MRS. JONES

Well, the possibility of another murder, of course. It's been five years. Surely you've heard about the killer in the woods?

SERAPHINA

Yes, I'm afraid I have.

MRS. DIXON

I think the killer is a thing of the past.

MRS. JONES

Nonsense. He has been punctual all these years. There is nothing to suggest he will change his routine now. He's a cunning monster with the patience of a tiger. He'll strike again soon enough, you'll see.

MRS. BISSET

It all started with the disappearance of Rose Lewis. She lived at All Hallows—un endroit maudit.

MRS. JONES

According to the rumors, she was involved with a young soldier. And when he came back from the war, they eloped.

MRS. BISSET

The rumors also say he killed her and buried her somewhere in All Hallows. Son fantôme hante la maison.

MRS. DIXON

We may never know.

MRS. JONES

Her tragedy was followed by the murder of Beatrice Wilson. Then we had Mary Beresford. The poor creature was found in the churchyard.

(MORE)

MRS. JONES (cont'd)
Can you believe his audacity—to leave
a corpse on holy ground?

MRS. BISSET
Remind me who the next victim was.

MRS. DIXON
It was Aria Lancaster, wasn't it?

MRS. JONES
Daughter of Judge Lancaster from
London. Aria and her brother were
tenants at All Hallows. Like Rose
Lewis, she also vanished. Her parents
never lost hope of seeing her again,
but I understand they have recently
passed away.

SERAPHINA
If her brother lived with her,
wouldn't he have seen something?

MRS. JONES
Her brother was a scoundrel. Raised
with too much money and no
accountability, if you know what I
mean. He spent most of his time in
the local taverns or playing in the
pubs in London. Some say he didn't
want to be out here, that he was just
doing it to please his sister. She
was the one fascinated with the idea
of being in Burley.

MRS. DIXON
I remember her quite well. I met her
at Sunday service. She was always the
first to arrive and last to leave...

MRS. JONES
Oh, yes, I remember that.

MRS. DIXON
She came across as a well-mannered,
devout young woman.

MRS. BISSET
Martha Cavendish became the fifth
victim.

MRS. JONES

I feel awful saying it, but she was a silly woman who flirted with every man who crossed her way. If you look for trouble, you are sure to find it.

MRS. BISSET

I remember her death. I had just arrived from France when her body was discovered by a hunter in a secluded part of the woods. And that was about five years ago.

SERAPHINA

Where was Beatrice found? How did she die?

MRS. DIXON

Beatrice Wilson was my dear niece.

SERAPHINA

Oh, I'm so sorry.

MRS. DIXON

Like the others, Beatrice was strangled.

MRS. JONES

Her body was found near your cottage. Your brother found it, didn't he?

CAROLINE GOSWICK

He did.

MRS. JONES

He was in love with her, wasn't he?

CAROLINE GOSWICK

The three of us were good friends.

MRS. JONES

But I understand she didn't reciprocate the sentiment.

CAROLINE GOSWICK

It's true. Julius adored her. I have never seen him care for someone like he cared for Beatrice. Her death devastated him. As a matter of fact, Mrs. Jones, I think it still does.

MRS. DIXON

Well, well. Let's hope that whoever the killer is, he is dead already and paying for his deeds in the most severe way possible, wherever his soul has gone—for all the anguish and speculations in the world won't bring back the girls.

MRS. BISSET

We must honor their memory by being vigilante.

MRS. DIXON

Yes. Rose, Beatrice, Mary, Aria, and Martha—each deserves to be remembered.

Their attention returns to the work in their hands. An unexpected knock at the door startles the women. Mrs. Bisset answers the call.

MRS. BISSET

Oh, Father Baker, what a wonderful surprise!

Father Baker comes into the room.

ALBION BAKER

How is the project coming along?

Caroline gets up to leave, looking upset.

CAROLINE GOSWICK

Thank you for inviting us, ladies. We ought to go now.

SERAPHINA

We do have a long walk back to the manor.

EXT. MRS. BISSET HOME - DAY

Seraphina looks confused. Caroline walks rapidly away.

SERAPHINA

What's the matter?

CAROLINE GOSWICK

I can't stand the sight of him.

SERAPHINA

The vicar?

CAROLINE GOSWICK
Who else?

SERAPHINA
Why?

CAROLINE GOSWICK
He's the consummate hypocrite.

SERAPHINA
How so?

CAROLINE GOSWICK
Have you met him before?

SERAPHINA
Briefly. At the churchyard.

CAROLINE GOSWICK
And?

SERAPHINA
He's an interesting person, but I
don't know him.

CAROLINE GOSWICK
Keep it that way. You won't regret
it.

SERAPHINA
What did he do? Tell me.

CAROLINE GOSWICK
The reason why I went away is that I
fell in love with an American
soldier.

SERAPHINA
You did? What's his name?

CAROLINE GOSWICK
Why does it matter? Wait, you've met
one of them, haven't you? Don't fret.
His name is Mark, and he was sent to
the north after I left town. My
parents didn't approve of our
relationship. They were convinced he
was just playing with me.

SERAPHINA
Was that the case?

CAROLINE GOSWICK

I don't know. At any rate, I enjoyed being with him. But after a while, my mother's nitpicking got to me, and guilt pushed me to visit the vicar.

SERAPHINA

And he wasn't helpful?

CAROLINE GOSWICK

Far from it. You know, confessing my shameful deeds was an experience I don't wish to repeat, but even worse was being asked to relate the explicit details. When I realized he was a sick man, vicariously enjoying others' sins, I tried to leave. He stood between me and the exit, telling me to be submissive and to remember he had the power to forgive my sins—if, of course, I rendered something in exchange.

SERAPHINA

Could you have misread his intentions?

CAROLINE GOSWICK

Not in a million years. I fled the church as if it were on fire, but not before telling him I would gladly go to hell if need be. You should have seen his face. (laughs) He's desperate to find a wife. The problem is that no one wants anything to do with him, so he tries to get whatever he can from vulnerable women.

SERAPHINA

I would have never thought him to be so straightforward.

CAROLINE GOSWICK

That's a nice way to put it. Last I spoke to him, he had the audacity to threaten me. He warned me that if I said anything to stain his name, it would be his word against mine, and no one would believe me.

SERAPHINA

That's contemptible!

CAROLINE GOSWICK

Atrocious enough for my parents to insist I go away until the dust settled, though I think they were more concerned about keeping me away from Mark. Whatever it was, in the end, I left to appease them.

SERAPHINA

And what about Mark? Do you keep in contact?

CAROLINE GOSWICK

No. He promised to write, but he never did.

SERAPHINA

I'm sorry.

CAROLINE GOSWICK

Don't be. Men are like that. He's probably enjoying himself with someone else.

SERAPHINA

Mrs. Jones mentioned Rose being involved with a soldier, but Mrs. Goswick didn't say anything about him. Was he real or just rumors?

CAROLINE GOSWICK

Quite real. Mum doesn't speak about it because she didn't think much of him. She thought he was beneath Rose, and even if he survived the war, their relationship wouldn't have lasted.

SERAPHINA

Did he survive the war?

CAROLINE GOSWICK

Some say he did, but Mum thinks otherwise.

SERAPHINA

She didn't see him after the war?

CAROLINE GOSWICK

I don't think so.

INT. ALL HALLOWS MANOR - KITCHEN - DAY

Seraphina comes into the kitchen. Mrs. Goswick is cooking and nods to her. Seraphina finds a note on the table. She reads the note and smiles. Caroline snatches the note from her hand.

CAROLINE GOSWICK

This is wonderful—an invitation from Captain Ross for tea at the Burley mansion!

AGATHA GOSWICK

The invitation is for Miss Addington, not you.

CAROLINE GOSWICK

I know, but Seraphina doesn't want to go alone. She would feel awkward. The place is overrun with men.

AGATHA GOSWICK

I'll be happy to accompany her.

CAROLINE GOSWICK

Yes, you can, Mother, if you want to make a fool out of Seraphina in front of the general and his men. We aren't in the 1800s anymore. She doesn't need a chaperone.

AGATHA GOSWICK

And how would that change if you were to go with her?

CAROLINE GOSWICK

I look like her sister, not her mother.

SERAPHINA

If you'll excuse me, I have things to attend to.

Seraphina escapes from the kitchen.

INT. ALL HALLOWS MANOR - LIBRARY - DAY

Seraphina sees that a group of scattered books lay on the floor as if they had just fallen off the bookcases. Gathering the volumes, she tucks them into the empty spaces between the other books on the shelves. She grabs Wuthering Heights. Moving a chair closer to the window, she slides down into it.

FADE TO:

A tumultuous noise from the hall startles her. She leaves the book on the chair.

INT. ALL HALLOWS MANOR - CORRIDOR - DAY

Seraphina remains hidden, straining to hear.

JULIUS GOSWICK (O.S.)
I...don't know. Leave me in peace. I
told you already. I don't know.

Seraphina pulls the door open enough to slip out into the hall.

JULIUS GOSWICK (O.S.) (CONT'D)
No! No! It wasn't me.

Seraphina launches forward and collides with the gardener as he rounds the corner. The crash pushes her backward, and she stumbles before catching her balance.

SERAPHINA
Goodness gracious, Julius! Where are
you going in such haste?

JULIUS GOSWICK
Sorry, miss. Sorry.

SERAPHINA
Who were you speaking with?

JULIUS GOSWICK
Excuse me. There's work to do.

SERAPHINA
Wait. Who was here with you?

JULIUS GOSWICK
It's none of your business.

He trots away.

INT. ALL HALLOWS MANOR - KITCHEN - DAY

Seraphina pops into the kitchen just in time to see Julius slip through the back door. Mrs. Goswick and Caroline sit at the worktable, peeling potatoes.

CAROLINE GOSWICK
There you are, just in time for tea.

EXT. ALL HALLOWS MANOR - STABLES - DAY

Seraphina runs to catch up to Julius.

SERAPHINA
Julius, stop. Just stop!

Julius disappears into the stable. Seraphina follows.

INT. ALL HALLOWS MANOR - STABLES - DAY

The Goswicks' horses neigh from their stalls in a state of distress. As Seraphina moves down the center aisle, the source of their angst becomes apparent. Julius stands with his back to her, waving his arms in the air as he speaks. In front of him is the GHOST SOLIDER. The ghost acknowledges Seraphina by looking directly at her.

SERAPHINA
What's going on in here?

Julius, a bit startled, turns to face her. The ghost vanishes. The horses hush.

SERAPHINA (CONT'D)
Who is the ghost? What does he want from you?

JULIUS GOSWICK
I already told you—he is no one.

SERAPHINA
That's not true. Who is he? What does he want from you?

Julius tries to move past her, but she blocks his path.

SERAPHINA (CONT'D)
Who is he?

Julius grabs her arms.

SERAPHINA (CONT'D)
Julius, let go of me.

JULIUS GOSWICK
Ask him.

He lifts her off the ground and plants her by a stall and out of his way.

SERAPHINA

I will ask him. But you must tell me where to find him.

JULIUS GOSWICK

At dusk, follow the narrow path between the tall trees. You'll find him by the stream.

INT. ALL HALLOWS MANOR - GRAND HALL - DAY

Seraphina paces nervously. A loud rap on the door halts her pacing. She pulls the door open and finds Albion Baker's catlike eyes.

ALBION BAKER

Good evening, Miss Addington. I hope I'm not imposing. I was in the vicinity and thought to check in on you.

SERAPHINA

Good evening...

ALBION BAKER

May I come in?

SERAPHINA

Please do.

ALBION BAKER

You are most kind, Miss Addington.

He steps in, his gaze scanning the grand hall.

ALBION BAKER (CONT'D)

Ah, All Hallows and its grandeur. It's been too long since I was last here. It hasn't changed much.

SERAPHINA

I suppose it hasn't.

ALBION BAKER

There are some impressive quarters in the east wing. Is that where you are staying?

SERAPHINA

They are impressive indeed.

ALBION BAKER

The best ones are the yellow, blue, and green rooms, if memory doesn't fail me. I got a tour when I attended to Richard.

SERAPHINA

May I take your coat and bag?

ALBION BAKER

Thank you.

Swiftly removing his black shoulder bag, he lowers it to the floor and hands his overcoat to Seraphina. She hangs it on the peg by the exit. She sits far away from him.

SERAPHINA

What brings you to these parts?

ALBION BAKER

Oh, nothing much—routine visits to those who aren't able to attend Sunday services. Older folks, you understand.

SERAPHINA

That's very kind of you. I'm sure they appreciate your visits.

ALBION BAKER

On the other hand, Miss Addington, you look lively and in excellent health. I haven't been informed of your plans to attend Sunday meetings. You know, it's a matter of formality to notify the clergy of one's intentions to be part of his parish when relocating.

SERAPHINA

I'm afraid I haven't decided on the matter yet.

ALBION BAKER

I can't imagine what would keep you from worshipping.

SERAPHINA

The only thing that keeps me from worshipping is my disposition. You must forgive my bluntness, but I have no intention of being a regular attendant.

ALBION BAKER

Is there a reason for your religious disdain? I mean, the state of your soul is more important than lingering in bed on a Sunday morning.

SERAPHINA

I do not dislike religion. I dislike hypocrites—those who profess to be religious yet are far from caring about others. Those who, veiled in sheep's clothing, go about seeking the opportunity to take advantage of their neighbors.

First anger. Then, something else.

SERAPHINA (CONT'D)

I shouldn't have said that. It's been a long day.

He leaves his seat and nears her.

ALBION BAKER

I can see that. Is something the matter, child?

Squatting down by her chair, he places a hand on her knee.

ALBION BAKER (CONT'D)

Being alone in this enormous house must be trying. You must be lonely and frightened half the time.

He reaches for a strand of her hair behind her ear.

SERAPHINA

You are mistaken. I'm not afraid or alone. Would you like some tea? Shall I call for Mrs. Goswick? Or Caroline?

Father Baker's hand leaves her knee, he springs to his feet. She moves to grab the fire poker. But he grabs his coat first.

ALBION BAKER

No, that won't be necessary. I should be on my way. It's growing late. I did not know Miss Goswick was employed here.

SERAPHINA

She works alongside her mother. We have become good friends. Really good friends.

ALBION BAKER

I see. Well then, it was a pleasure to visit with you. Give my regards to the Goswick family.

SERAPHINA

Rest assured that I will.

She pulls on the doorknob.

SERAPHINA (CONT'D)

Good evening.

ALBION BAKER

Good night, Miss Addington.

She slams the door before the end of his salutation. She goes to the fireplace and grabs a fire poker.

EXT. FOREST STREAM - NIGHT

Seraphina hears the water before emerging from the concealment of the trees. She stops briefly to scan the area and adjusts her grip on the fire poker. Coming into the open space, she walks quickly to the edge of the water. Several yards from her, tall and still, stands the ghost of the soldier. He notices her at once. He approaches with a blank expression on his face.

ELLIOTT THE GHOST

Good evening, Miss Addington. It's a pleasure to make your acquaintance.

SERAPHINA

I'm not sure I can reciprocate the sentiment.

ELLIOTT THE GHOST

Fair enough. Are you afraid?

SERAPHINA

Should I be?

ELLIOTT THE GHOST

Yes, you should.

SERAPHINA

Why?

ELLIOTT THE GHOST
(laughs) Well, in case you haven't noticed—I'm dead.

SERAPHINA
You knew I would come. How?

ELLIOTT THE GHOST
By the way you looked at me in the stable.

SERAPHINA
And how did I look at you?

ELLIOTT THE GHOST
Well, first and foremost, unlike others, you can see and hear me. And instead of trepidation, you contemplated me with much interest.

SERAPHINA
Julius can see you too.

ELLIOTT THE GHOST
Yes, like you, he's an exception.

SERAPHINA
Why did you leave, then?

ELLIOTT THE GHOST
The timing was wrong, but I lingered outside and overheard Julius tell you where to find me.

SERAPHINA
You like to eavesdrop on people's conversations?

ELLIOTT THE GHOST
If you must know, I hovered outside the doors to make sure you were safe. Julius can get a bit rattled at times, and when he does, he loses his head.

SERAPHINA
That's ironic.

ELLIOTT THE GHOST
Why?

SERAPHINA

Why? Your presence is what rattles him. The poor creature is terrified of you and whatever is going on.

ELLIOTT THE GHOST

I wish he were.

SERAPHINA

You would be foolish to think he isn't.

ELLIOTT THE GHOST

Well then, I must be a fool.

SERAPHINA

Don't pretend to be so innocent. I saw you in the garden taunting Julius—making fun of him, trying to make him fall off the ladder. Tell me, what's in it for you? Does picking on others give you pleasure?

ELLIOTT THE GHOST

I'll say, you've got an imagination! You seem to have conjectured a whole lot of things. I was laughing at his stupidity. I told him he was too heavy for the ladder. I couldn't believe he was going up all the way. But as usual, the pigheaded fool didn't listen.

SERAPHINA

I'm not sure I believe you.

ELLIOTT THE GHOST

That's your choice.

SERAPHINA

Listen, I don't know who you are or what your intentions might be, but I doubt Julius possesses the wherewithal to deal with you. Why even speak to him?

ELLIOTT THE GHOST

You are not safe here.

SERAPHINA

Are you trying to sidetrack me?

ELLIOTT THE GHOST

Shh...listen.

After a brief silence, they hear a small disturbance coming from the trees.

ELLIOTT THE GHOST (CONT'D)

Did you hear that?

SERAPHINA

Yes. Who is there?

ELLIOTT THE GHOST

I don't know. I can see and hear better than mortals, but only to a certain extent.

SERAPHINA

Well, I still have this.

ELLIOTT THE GHOST

I admire your grit, but you don't stand a chance against a man with that.

SERAPHINA

And you're not much of a help. Are you?

ELLIOTT THE GHOST

Depends how you look at it. Listen, what I can do is guide you back to the house. I'll be a second set of eyes in the forest, but you'll have to trust me.

SERAPHINA

All right.

They start walking. The footfalls stop abruptly.

ELLIOTT THE GHOST

Someone is watching you from the trees at nine o'clock. He is not alone. I hear his horse nearby.

SERAPHINA

It could be the soldier on patrol.

ELLIOTT THE GHOST

He wouldn't behave like this.

SERAPHINA

Like what?

ELLIOTT THE GHOST

Like a predator stalking its victim.
You must run like your life depends
upon it, straight through the trees
on your right. Don't look back. I'll
do that for you. Ready?

She nods.

ELLIOTT THE GHOST (CONT'D)

Now, run!

She dashes into the vegetation.

ELLIOTT THE GHOST (CONT'D)

Keep moving. He's coming after you!

EXT. WOODS - NIGHT

Branches and twigs stretched across the way, grabbing and
scratching Seraphina. She's lost sight of the ghost. She
faces a host of tightly knit trees. The ghost reappears.

ELLIOTT THE GHOST

No, no! You can't stop. Keep going.
Come on. This way.

SERAPHINA

Is he close?

ELLIOTT THE GHOST

Yes. Run, Seraphina, run!

Gasping for breath, she dashes after the ghost. She discards
her overcoat to lighten the weight. She also loses her hat.
The weapon is still in her hand.

ELLIOTT THE GHOST (CONT'D)

He knows the woods well. But the
horse is slowing him down.

SERAPHINA

My legs are burning.

ELLIOTT THE GHOST

Don't think about it. Keep your eyes
on me. Keep up.

She forges ahead. Then she tumbles to the ground. Her face
hits the ground hard.

ELLIOTT THE GHOST (CONT'D)

Get up! Get up! Never mind. Scoot back. Scoot back! Get behind those trees!

He points to a small cluster nearby. Half scooting, half crawling, she backs up against a tree trunk. Crouching beside her, he puts a finger to his lips. The HORSE comes to a halt behind a wall of shrubbery. The RIDER, a bulky black figure, turns his head from side to side, scanning the area. The ghost walks out and stands in front of the animal, waving his arms up and down.

ELLIOTT THE GHOST (CONT'D)

Shoo, now! Go! Get out of here!

The horse neighs in panic and ferociously stamps his hooves.

ELLIOTT THE GHOST (CONT'D)

Go now! Shoo!

The rider struggles to gain control.

RIDER

Calm down! Damn it! Settle down!

The ghost returns to Seraphina.

ELLIOTT THE GHOST

Come on, come on.

Ghost takes point, and she runs behind.

EXT. WOODS - NIGHT

Seraphina slows down and stops, her leg hurting her.

ELLIOTT THE GHOST

What are you doing?

SERAPHINA

I just need a second.

ELLIOTT THE GHOST

We don't have a second. I hear him. He is coming after you on foot.

Facing her, he places his hands on her shoulders. Warm light runs over her. At once, her pain is gone.

ELLIOTT THE GHOST (CONT'D)

Follow me.

EXT. ALL HALLOWS MANOR - NIGHT

Seraphina looks back at the woods.

ELLIOTT THE GHOST
You can't stop until you get to the
house!

INT. ALL HALLOWS MANOR - NIGHT

They cross All Hallows's threshold. With shaky fingers, she locks the door, conscious that her breathing was extremely loud.

SERAPHINA
Mrs. Goswick, Caroline, are you here?

ELLIOTT THE GHOST
Let me check.

The ghost vanishes to search the house. Moments later, he returns.

ELLIOTT THE GHOST (CONT'D)
They are gone.

SERAPHINA
I wonder why they are not back from
the cottage yet.

ELLIOTT THE GHOST
Listen. Stay here and don't open to
anyone. Do you understand me?

SERAPHINA
I do. Where are you going?

ELLIOTT THE GHOST
To follow the rider.

SERAPHINA
Did you see his face?

ELLIOTT THE GHOST
No. He wears a mask.

SERAPHINA
You have seen him before?

ELLIOTT THE GHOST
A few times, but he is fast and an
expert at disappearing. (pause) I'm
not sure I should leave you.

SERAPHINA

Why? I'll be safe here.

ELLIOTT THE GHOST

I don't trust you.

SERAPHINA

I won't leave the house. Besides, I still have this.

She waves the fire poker at him. Without another word, he disappears through the door. Seraphina drags herself to the sofa, allowing the weapon to fall to the floor.

FADE TO:

INT. ALL HALLOWS MANOR - STUDY - NIGHT

Seraphina sits uneasily on the sofa, her mind racing as she stares into the hearth. The disembodied soldier steps back into the sitting room using the door.

SERAPHINA

Do you have to use the door?

ELLIOTT THE GHOST

No, I can come straight through the walls, but I didn't want to frighten you.

SERAPHINA

That's thoughtful of you. Did you find the rider?

ELLIOTT THE GHOST

No, there was no trace of him. He must have retreated when you reached the clearing.

SERAPHINA

Do you think he is the killer?

ELLIOTT THE GHOST

Of that I have no doubt.

SERAPHINA

You said you have seen him before.

ELLIOTT THE GHOST

From a distance and at night. I lose him once he enters town.

He sits down in a chair in the corner of the room—a shadowy niche. The light around his form has diminished.

SERAPHINA

Are you all right?

ELLIOTT THE GHOST

Shipsshape. You?

SERAPHINA

Fine.

ELLIOTT THE GHOST

I would have never guessed. You're a frightful sight to behold. Ghastly.

SERAPHINA

In case you haven't noticed, you don't look too great yourself.

ELLIOTT THE GHOST

No, I guess not.

SERAPHINA

Is there something wrong?

ELLIOTT THE GHOST

Nothing.

SERAPHINA

I don't believe you.

ELLIOTT THE GHOST

Not every day do I get to behave like a living person—I mean, to just sit here and visit as if I were alive feels extremely out of place.

SERAPHINA

Imagine how I feel. Not every day do I converse with a ghost. I didn't even know it was possible—at least not to this degree.

ELLIOTT THE GHOST

Well, if I do something dull-witted, don't hold it against me.

The pounding on the door brings them to their feet.

ELLIOTT THE GHOST (CONT'D)

Don't open it. Let me see who it is first.

She nods but follows him.

INT. ALL HALLOWS MANOR - GRAND HALL - NIGHT

The ghost reaches for her arm.

ELLIOTT THE GHOST
Do not open it.

He walks through the wall to the porch. She presses her ear against the door.

ELLIOTT THE GHOST (O.S.)
What are you doing here?

JULIUS GOSWICK (O.S.)
Not speaking to you.

ELLIOTT THE GHOST (O.S.)
Come, now. What do you want?

The sound of a fist slamming against the door.

SERAPHINA
Who is it?

JULIUS GOSWICK (O.S.)
Julius. Father sent me to light the fire.

SERAPHINA
Where are your parents? And Caroline?

JULIUS GOSWICK (O.S.)
At home, helping Sally have her baby. They'll come later.

SERAPHINA
Sally the cow?

JULIUS GOSWICK (O.S.)
Yes.

SERAPHINA
I'll manage the fire. Go home and help with Sally.

JULIUS GOSWICK (O.S.)
No. I'll light the hearth for you
He pounds the door, she jumps back.

JULIUS GOSWICK (O.S.) (CONT'D)
Let me in.

ELLIOTT THE GHOST (O.S.)
She told you to go. Now go.

SERAPHINA
Please, Julius. Go home. I'm going to
bed, so I don't need the fire after
all.

Silence.

FADE TO:

INT. ALL HALLOWS MANOR - STUDY - NIGHT

Seraphina is sitting on the couch when the Ghost comes back.

SERAPHINA
Where did you go?

ELLIOTT THE GHOST
I followed Julius. He went back to
the cottage.

SERAPHINA
You don't suppose it was him out in
the woods?

ELLIOTT THE GHOST
It's hard to tell. He was bundled in
dark clothing, but his horse was
clean and unsaddled. That's the first
thing I checked when I went out the
first time.

SERAPHINA
He could have been riding any horse.

ELLIOTT THE GHOST
I'm not so sure.

The Ghost retreats to a chair in the corner, far from
Seraphina.

SERAPHINA
You act as if I'm going to hurt you.
I don't think that's possible. Is it?

ELLIOTT THE GHOST
No, it isn't.

SERAPHINA
Well then, come closer. Normal people
don't sit so far apart.

ELLIOTT THE GHOST
All right, don't fuss.

He moves to the armchair across from her.

ELLIOTT THE GHOST (CONT'D)
You know, you were brave out there in
the woods.

SERAPHINA
It was all you. You, Ghost, saved me.

ELLIOTT THE GHOST
(laughs) We haven't introduced
ourselves properly. My name is not
Ghost, but ladies first. I know your
name but nothing else.

SERAPHINA
I'm from London. Due to the war and
other things, my parents wanted me
out of there, and General Lewis
offered for me to stay here.

ELLIOTT THE GHOST
Are you related to the Lewis family?

SERAPHINA
Not at all. The general and my father
served together in the Great War.

ELLIOTT THE GHOST
Sensible enough.

SERAPHINA
I suppose.

ELLIOTT THE GHOST
Do you have siblings?

SERAPHINA
No, I'm the only child.

ELLIOTT THE GHOST
It must have been hard for your
parents to send you away.

SERAPHINA
Keeping me in London would have been
harder.

ELLIOTT THE GHOST
I suppose London has changed since I
last saw it.

SERAPHINA

When was that?

ELLIOTT THE GHOST

Long ago.

SERAPHINA

The air raids have caused quite a bit of damage.

ELLIOTT THE GHOST

I hear about it through people's conversations and the news whenever someone has the wireless set on.

SERAPHINA

You do move about, don't you?

ELLIOTT THE GHOST

There is not much else to do.

SERAPHINA

It's your turn. Tell me about you. I still don't know your name.

ELLIOTT THE GHOST

My name is Elliott. Officer Elliott Kennard.

SERAPHINA

You were at the edge of the woods the day I came to Burley, weren't you?

ELLIOTT THE GHOST

I was.

SERAPHINA

It was you who had Piper in a fit, wasn't it?

ELLIOTT THE GHOST

That little overgrown rat. If I were mortal, your beast would have had me killed by the patrolling soldier. She gave away my position in a most tenacious way.

SERAPHINA

I can't blame her. She's been through a lot.

ELLIOTT THE GHOST

Where is she now?

SERAPHINA

Probably at the cottage. Mrs. Goswick spoils her with treats.

ELLIOTT THE GHOST

Good, keep her there. Don't take it personally. Your presence, even with the dog, is the best thing that's happened to me since the Great War.

SERAPHINA

How is that a good thing?

ELLIOTT THE GHOST

In my current state, I'm bound to certain limits. I can't go beyond the woods. And to complicate matters, as you know, few can see me, but they take off in haste, as if— (laughs) As if they have seen a ghost.

SERAPHINA

That must be frustrating, but surely you can see their point of view.

ELLIOTT THE GHOST

Only too well, but I have to keep trying. So far, the only one I've had to work with is the dimwit.

SERAPHINA

Don't call him that. His name is Julius.

ELLIOTT THE GHOST

Don't get worked up. If you had endured all I have with Julius, you would sympathize with me.

SERAPHINA

Well then, enlighten me. Why are you so anxious to communicate with people? Why haven't you moved on to whatever place the...

ELLIOTT THE GHOST

The dead.

SERAPHINA

Yes, where the dead go.

ELLIOTT THE GHOST

It's not as easy as you think. You might not understand.

SERAPHINA

Give me a try.

ELLIOTT THE GHOST

I hail from Ringwood. Do you know where that is?

SERAPHINA

No.

ELLIOTT THE GHOST

It's about six miles west of here as the crow flies. It feels like an eternity since I lived there. I was a lad then...

SERAPHINA

When was then?

ELLIOTT THE GHOST

1915.

SERAPHINA

How old were you?

ELLIOTT THE GHOST

Eighteen. You probably weren't alive yet.

SERAPHINA

No. I was born after the war, in 1922.

ELLIOTT THE GHOST

I moved to Burley to work, and that's where I came across Rose Lewis. Do you know who she is?

SERAPHINA

General Lewis's first cousin once removed and the owner of this house.

ELLIOTT THE GHOST

That's right. I was courting her when I was called to the war. Well, to simplify things, let's just say that when I returned, she was gone. And I've been looking for her ever since.

SERAPHINA

You survived the war but lost Rose. That must have been hard.

ELLIOTT THE GHOST

I didn't survive the war. I died in battle. I came back in this spirit form to say good-bye, but I couldn't find Rose or my way out of here. The only person who can communicate with me, until now, has been Julius, and he refuses to tell me what he knows about Rose. I had almost given up until you came along.

SERAPHINA

Me? I don't know anything about All Hallows's past. Apart from the general, I didn't know the Lewis family until I arrived. And just so you know, Julius hates me. He will not tell me any more than he has already told you.

ELLIOTT THE GHOST

It's not what the mortals can tell you that I'm interested in.

SERAPHINA

What, then?

ELLIOTT THE GHOST

I'm interested in knowing what the dead have to say. I'm not the only ghost at All Hallows, am I? Am I?

SERAPHINA

No, you are not.

ELLIOTT THE GHOST

How many more are there?

SERAPHINA

Just one I'm aware of.

ELLIOTT THE GHOST

Is it a man or a woman? What does it look like?

SERAPHINA

The ghost is a woman. I sometimes see her in the evening on the staircase. She has long black hair, but it's hard to see her. She's shrouded in darkness.

ELLIOTT THE GHOST

How old?

SERAPHINA

Late teens, early twenties—I'm not sure.

ELLIOTT THE GHOST

It must be Rose... Is that the only time you have seen her?

SERAPHINA

Before dawn, she haunts the hallway upstairs. I've only seen her through the keyhole in my door, but there is no doubt it's the same ghost.

ELLIOTT THE GHOST

What does she do?

SERAPHINA

She rushes down the corridor opening and closing doors in a rage.

ELLIOTT THE GHOST

She searches for something.

SERAPHINA

I think she finds it in the bedroom two doors down from mine. That's where she usually ends her journey with the most petrifying scream I have ever heard.

ELLIOTT THE GHOST

She's definitely a tormented soul—one looking for justice. And maybe revenge. I can't believe Rose would have suffered that fate, but that's exactly why I need you to help me.

SERAPHINA

Help you with what?

ELLIOTT THE GHOST

You have the ability to communicate with spirits.

SERAPHINA

Are you suggesting I speak to the woman?

ELLIOTT THE GHOST

Yes, I need to know if this ghost you speak of is Rose—and if it is, I need to find out what happened to her. I have to know.

SERAPHINA

Listen, I'm bothered by the drama of this place. That's why I took the risk of reaching out to you, but you are different from the other ghost. She is malevolent—violent. I...

ELLIOTT THE GHOST

You are afraid of her.

SERAPHINA

Yes! I would be an idiot if I weren't. Why don't you speak to the ghost yourself?

ELLIOTT THE GHOST

Because I can't. You must do it for me. I won't leave you alone until you help me.

SERAPHINA

I... I might consider speaking to her if there is a reasonable explanation. Otherwise, you can haunt me all you like. I won't stay here long.

ELLIOTT THE GHOST

Has it ever occurred to you that not knowing everything might be best for you?

SERAPHINA

Not when I'm being threatened by the very person who wants my help. If you want my help, you must tell me why you can't communicate with the dead.

ELLIOTT THE GHOST

All right. I'll explain my disadvantage, but I have to warn you that if you don't believe me, I might get angry.

SERAPHINA

And you aren't angry already?

ELLIOTT THE GHOST

No.

SERAPHINA

Go on, then.

EXT. GHOST REALM - LONDON STREET -

As Elliott narrates his story, we can see elements of what he speaks about. A number of GHOSTS appear in a street. There is a strange penumbra and it's impossible to determine if it's day or night. LIVING PEOPLE walk along the ghosts, but ignore them entirely.

ELLIOTT THE GHOST (V.O.)

In this disembodied state, there are dimensions. First, there are those spirits who, like me, stay behind wishing to find someone or stay with those they love. We do so at a high cost. We live in a space where there is no progress. Few can see or speak to us. We become lonely, and time becomes our prison. Ironically, what moves on with us is our knowledge and emotions. Our feelings of happiness or misery. The essence of who we are—it lives on forever.

EXT. GHOST REALM - FOREST -

GHOSTS walk around the forest, all with a very descriptive emotion in their faces, ANGRY, SAD, WORRIED, etc.

ELLIOTT THE GHOST (V.O.) (cont'd)

There are a few of these souls scattered throughout the forest, but we don't often see each other—the travel boundaries account for much of that. Then, there is another dimension for the angry spirits who linger to seek revenge for whatever evil was done to them. Or in some cases, there are spirits who can't let go of mortality, refusing to accept that they are dead.

A HORRIBLY WOUNDED GHOST screams for help.

ELLIOTT THE GHOST (V.O.) (CONT'D)

They are in shock, not comprehending what's happening to them. These souls live in a state of terror and darkness, blind to all that is good. The dimensions are unbreachable by us.

INT. ALL HALLOWS MANOR - STUDY - NIGHT

ELLIOTT THE GHOST

Only humans who have the gift to see beyond mortality can pierce them. Hence, I can't see or speak to those not in my sphere. How this works, I have no idea. All I know is what I've told you.

SERAPHINA

I see.

ELLIOTT THE GHOST

Now that you know why I need your help, will you speak to her? If she is Rose, she needs to know I came back, and I must find a way to help her escape that awful state.

SERAPHINA

Give me some time to think about this. She is not friendly and only appears at night. It would be easier to approach her during the day.

ELLIOTT THE GHOST

The restless ones operate during the dark hours. It's a representation of their lost and sorrowful state. There is no natural light, no direction, no happiness, no rest for them. There are exceptions, but they are rare.

SERAPHINA

Is that why she wears such an atrocious, old-fashioned mourning dress?

ELLIOTT THE GHOST

I think so. Now, you do have guts. I'll give you that. (laughs) When I was mortal, I'd have died of terror if I saw a ghost.

SERAPHINA

I still might.

ELLIOTT THE GHOST

I won't allow it until we discover her identity.

SERAPHINA

You have no idea what you're asking for.

ELLIOTT THE GHOST

Seriously, you'll be all right. Besides, I'll be nearby.

SERAPHINA

Is that supposed to make me feel better? (yawns) Do you sleep?

ELLIOTT THE GHOST

Not really.

SERAPHINA

What do you do at night?

ELLIOTT THE GHOST

I pace the woods, hoping to find the killer. If I can discover his identity, I might learn something about Rose. Whether or not he had something to do with her disappearance, I have to explore all options.

SERAPHINA

Well, unlike you, I do sleep.

ELLIOTT THE GHOST

Go on, then. Get to bed.

She looks dubious.

ELLIOTT THE GHOST (CONT'D)

Don't fret. I'll stay down here. If anyone tries to break in, I'll alert you. Unless, of course, you prefer that I leave.

SERAPHINA

How would you let me know?

ELLIOTT THE GHOST

I will shake you awake.

SERAPHINA

Umm... that's not a good idea.

ELLIOTT THE GHOST

Better me than the killer.

SERAPHINA
Good night, Elliott.

ELLIOTT THE GHOST
Good night, Seraphina.

INT. ALL HALLOWS MANOR - BLUE ROOM - NIGHT

The ghost of the woman's high-pitched cries jolt Seraphina awake. She gets up, looks through the keyhole.

INT. ALL HALLOWS MANOR - SECOND FLOOR - NIGHT

The fast-moving specter heads straight down the corridor toward the blue room.

SP/X SPLIT SCREEN: THE GHOST AND SERAPHINA ON EITHER SIDE.

INT. ALL HALLOWS MANOR - SECOND FLOOR - NIGHT

The ghost retraces her steps to the farthest end of the hallway. She hovers there as if reconsidering her plans. Turning towards the blue room once again, she launched through the hallway with devilish speed, her arms outstretched in front of her as the bottom of her black dress swirls menacingly through the air.

INT. ALL HALLOWS MANOR - BLUE ROOM - NIGHT

Seraphina storms to the light switch. The bedroom is immediately illuminated by the many bulbs in the chandelier. She hides behind the far edge of the fireplace. The doorknob rattles violently. Suddenly, a heavy silence returns. Seraphina drops on the spot, huddling between the wall and the side of the fireplace.

INT. ALL HALLOWS MANOR - BLUE ROOM - DAY

Daylight caresses Seraphina's sleeping face. She rises from the ground with a moan.

INT. ALL HALLOWS MANOR - KITCHEN - DAY

The Goswick women are already assembled in the kitchen, preparing for the day. Seraphina joins them.

AGATHA GOSWICK

Good morning, Miss Addington. I'm sorry we didn't see you before bed last night. Sally had a difficult delivery that went on until one o'clock in the morning.

CAROLINE GOSWICK

Please, Mum, don't remind me. After seeing the poor thing's suffering, I'm seriously reconsidering having children.

SERAPHINA

How is she today?

AGATHA GOSWICK

Thank heavens mother and calf are doing well.

SERAPHINA

Wonderful. I'll have to stop by to see the new addition sometime.

CAROLINE GOSWICK

It's adorable.

SERAPHINA

Have you seen Piper today?

AGATHA GOSWICK

Yes, she came back from the cottage a while ago but went out again.

SERAPHINA

She didn't sleep here?

AGATHA GOSWICK

No, she was dead set on staying with Julius.

SERAPHINA

Oh...

Seraphina settles on a chair.

SERAPHINA (CONT'D)

Last night, before Julius came to light the fire, I walked down to the stream.

AGATHA GOSWICK

What possessed you to do such a thing?

SERAPHINA

I don't know.

AGATHA GOSWICK

The foolishness of youth.

SERAPHINA

Perhaps. A man on horseback chased me through the woods. I got away because the horse didn't fare well in the denser parts of the trees.

AGATHA GOSWICK

Miss Addington, I hope you've learned your lesson and will think twice before disregarding the rules again.

CAROLINE GOSWICK

Did you see his face?

SERAPHINA

It was too dark. All I could tell was that he is a large man.

CAROLINE GOSWICK

We should call the constable. People need to be aware of the incident.

AGATHA GOSWICK

We mustn't be hasty. We don't want to incite panic. The rider could have been anyone.

CAROLINE GOSWICK

Incite panic? How can you say that, Mother? Haven't you heard what Seraphina said? He chased her! The killer is on the prowl.

AGATHA GOSWICK

I'm just saying we mustn't jump to conclusions.

CAROLINE GOSWICK

No, that's the constable's job.

AGATHA GOSWICK

What time did Julius come by?

SERAPHINA

I'm not sure. Sometime after nine. I really don't know.

CAROLINE GOSWICK

Why does that matter?

AGATHA GOSWICK

It doesn't. I'll send Julius to inform the constable.

Agatha pushes her chair and gets up, quickly leaving the room.

SERAPHINA

I did not mean to upset her, but I had to tell her.

CAROLINE GOSWICK

I'm not sure what's gotten into her—apart from the fact that if it was the killer and he had caught you, you would be dead right now.

SERAPHINA

That's not a cheerful thought.

She gets to her feet.

SERAPHINA (CONT'D)

Oh, and I almost forgot. I'm going to visit the general this morning. Did you talk your mum into accompanying me?

CAROLINE GOSWICK

I will talk to her again as soon as she comes back.

SERAPHINA

I'll be in the library.

INT. ALL HALLOWS MANOR - LIBRARY - DAY

Seraphina is confronted by chaos. Many books on the floor. A few of the volumes lie open. She inspects the shelves. Then she rearranges the dislodged books before sinking into a chair with *Wuthering Heights* in hand.

EXT. BURLEY MANSION - DAY

Caroline accompanies Seraphina to visit General Lewis. The Burley mansion has an incredible quantity of war machinery stationed on the grounds, including the airplanes on the south fields. Dozens of SOLDIERS go back and forth, working, but two pretty girls attract a lot of eyes.

CAROLINE GOSWICK

Oh my. I hadn't realized how many soldiers are stationed here.

INT. BURLEY MANSION - RECEPTION - DAY

The side entrance leads to a small reception area. WAGNER, a soldier with a round middle section and an exuberant mustache sits at the desk.

WAGNER

Make yourselves comfortable. I'll inform General Lewis.

SERAPHINA

Thank you, sir.

Seraphina settles next to Caroline. ROBERTSON, another officer, blonde and handsome, comes into the room.

ROBERTSON

What do we have here? What are you ladies in need of?

SERAPHINA

Absolutely nothing, General Lewis will see us soon.

ROBERTSON

Old Wagner, I suppose, went to fetch him?

SERAPHINA

If you are referring to the soldier who sits on that chair, then, yes, he's gone to fetch him.

CAROLINE GOSWICK

If you must know—

SERAPHINA

No, he must not.

CAROLINE GOSWICK

Seraphina is here to see the general. I'm not. And I must say I find this house fascinating. It would be a dream come true to peek around. You know, with the history of the place and all...

ROBERTSON

I totally understand. Please, allow me to show you around. Officer David Robertson.

He shakes her hand.

CAROLINE GOSWICK

Caroline Goswick.

Caroline gets up and leaves with the soldier. Seraphina gets up, ready to stop Caroline, but Wagner arrives behind her.

WAGNER

Sorry about the wait. You aren't leaving, are you?

SERAPHINA

No, of course not.

WAGNER

Please, if you would follow me.

INT. BURLEY MANSION - HALLWAY - DAY

The house is a labyrinth. Corridors branched out in every direction, like the roots of a tree. The elegant drapes and gigantic paintings on the walls are the only reminder of the mansion's former glory.

INT. BURLEY MANSION - BALL ROOM - DAY

They pass the ballroom. This vast space now is dotted with desks and small tables overflowing with typing machines, wireless sets, boxes, and various other things. A herd of soldiers dash about the room. Others sit at their workstations.

INT. BURLEY MANSION - GENERAL'S OFFICE - DAY

Wagner guides Seraphina into a narrow hall and knocks on a door. When there is no answer, he knocks again and then again.

WAGNER

The general must have stepped out for a moment. He is expecting you, so go ahead and wait for him.

They enter the office.

WAGNER (CONT'D)

I'll find him.

There is a mass of papers on his desk. Seraphina picks up the small frame on the desk—a picture of the general and a radiant woman in a wedding dress. The caption reads “Mr. and Mrs. Lewis, 1909.” Returning the frame to its place, Seraphina spins toward a woman who watches her from a painting on the wall.

GENERAL LEWIS (O.S.)

I see you have found the treasure of the manor.

Seraphina turns to see the general smiling at her.

SERAPHINA

It's a remarkable painting.

GENERAL LEWIS

The lady of the house, Mrs. Helen Lewis. It was taken shortly before her passing. Her beauty is stunning, don't you think?

SERAPHINA

Indeed, it is. I didn't mean to pry. Wagner said I could wait for you here.

GENERAL LEWIS

Whatever Wagner says is the law. Thank you for waiting. It's wonderful to see you again, Seraphina.

He takes her hands.

SERAPHINA

Thank you for inviting me. The mansion is impressive. I had no idea how expansive and busy it is.

GENERAL LEWIS

It can get a bit hectic, but we manage. Please, have a seat.

She settles on the visitor's chair. A tap on the door is followed by Wagner, tea tray in hand.

GENERAL LEWIS (CONT'D)

Thank you, Wagner.

The older soldier places the tray on the desk and leaves the office. General Lewis serves the drink.

GENERAL LEWIS (CONT'D)

The reason I wanted to see you is to personally extend an invitation for a social gathering this Sunday evening here at the house. Amid the undesirable things surrounding us, spending time among friends and forgetting about the war, even if it's for a few hours, will be refreshing.

SERAPHINA

It's kind of you to invite me...

GENERAL LEWIS

Is there a problem?

SERAPHINA

No... It sounds lovely. I'll be here.

GENERAL LEWIS

If you would like, feel free to bring Miss Goswick along.

SERAPHINA

I'll let her know. Actually, she came with me.

GENERAL LEWIS

Yes, I saw her out in the garden.

SERAPHINA

Oh. She enjoys the outdoors.

GENERAL LEWIS

Young people often do. Since the gathering on Sunday will go on late into the evening, I will drive you back to All Hallows.

SERAPHINA

I wouldn't want to impose on you.

GENERAL LEWIS

After I was injured in battle, your father dragged me seventy-five yards to safety. Hence, young lady, I think I owe him many years of my time.
(pause) It's settled, then.

She looks at the picture.

SERAPHINA

She's beautiful. You were very young too.

GENERAL LEWIS

Those were some of the best days of my life. Fresh out of school, I met Helen. She made a good man out of me. We had big plans for our future, but the same year that war broke out, she became ill. We saw all the physicians in London, but it wasn't enough. She was young and gentle. She died in my arms. You must forgive me. I see I have shared too much.

SERAPHINA

The love you had for each other is exceptional.

GENERAL LEWIS

I do take comfort in that. Is it really that late? I apologize, Seraphina. I'm due for a meeting.

SERAPHINA

Yes, of course.

GENERAL LEWIS

If there is anything at all I can help with, please, don't hesitate to ask.

SERAPHINA

There is one thing...

GENERAL LEWIS

Ask away.

SERAPHINA

I would like to call my parents. May I use your telephone?

GENERAL LEWIS

We have a line for personal affairs. If you wait here a moment, I'll have someone show you the way. You are welcome to use it whenever you'd like.

SERAPHINA

I'm much obliged to you.

GENERAL LEWIS

I'll see you Sunday.

He grabs a stack of papers and leaves with a small bow. Seraphina is left alone, looking at the imposing painting on the wall. After a beat, the door opens, and Captain Ross Stewart stands on the threshold.

CAPTAIN ROSS
Hey, it's you. It's only been a day,
and you couldn't wait to see me.

SERAPHINA
That's exactly why I'm here.

CAPTAIN ROSS
How are you, Seraphina?

SERAPHINA
I'm well. And you?

CAPTAIN ROSS
Busy training the new pilots. A bunch
of them got here yesterday. But
seriously, why are you here? The
general asked me to show you to the
phone, but that's not the reason, is
it?

SERAPHINA
No, he wanted to see me.

CAPTAIN ROSS
What for?

SERAPHINA
To invite me to the social event on
Sunday.

CAPTAIN ROSS
Where?

SERAPHINA
Here, at the mansion.

CAPTAIN ROSS
Hmm, this is the first I've heard
about it.

SERAPHINA
Maybe you aren't invited.

CAPTAIN ROSS
Don't worry, I don't need an
invitation. I'll be around.

SERAPHINA

I'm not worried at all. May I use the telephone now?

CAPTAIN ROSS

Straight to business. I like it. Okay, follow me.

INT. BURLEY MANSION - SOUTH WING - DAY

Ross leads Seraphina through a series of short corridors to the south wing.

CAPTAIN ROSS

In here.

He points to a tiny area dressed in a flowery red wallpaper. A YOUNG SOLDIER sits by the table, the receiver to his ear.

CAPTAIN ROSS (CONT'D)

Hey, how much longer?

YOUNG SOLDIER

Easy, Stewart. I'm speaking to my girl. Do you mind?

CAPTAIN ROSS

We'll be back in a few. They move back to the hallway.

SERAPHINA

How often do soldiers call home?

CAPTAIN ROSS

Not often. Usually only for emergencies, though I doubt my friend in there has a real excuse for his call.

SERAPHINA

Families must dread the calls, then.

CAPTAIN ROSS

Yep. Listen, I have the feeling he'll be in there for a while. Come with me.

He reaches for her hand and pulls her down the hall.

SERAPHINA

Wait—where are we going?

CAPTAIN ROSS

To my quarters.

She yanks her hand free and halts.

SERAPHINA

To your quarters? Are you allowed to bring girls there?

CAPTAIN ROSS

As many as I want. Come on. It will only take a minute.

SERAPHINA

I don't know...

CAPTAIN ROSS

Okay, okay. We can take longer if you'd like.

SERAPHINA

You are an impertinent man, Captain.

CAPTAIN ROSS

And you take things too seriously, miss. Relax. I might be impertinent, but I'm not stupid. To disrespect the general's ward would be the end of my career.

She relaxes a little.

CAPTAIN ROSS (CONT'D)

Let's go.

He grabs her hand and they climb an old set of steep stairs.

INT. BURLEY MANSION - CORRIDOR - DAY

The landing opens to a completely deserted, narrow corridor.

CAPTAIN ROSS

This part of the manor used to be the servants' wing back in the day. Of course, it now houses the Americans. In here.

He steps aside to let her in.

INT. BURLEY MANSION - ROSS'S QUARTERS - DAY

His room houses a single bed, chest of drawers, chair, and a side table below the window encasement. On the table sits a Victorian lamp surrounded by a mess of papers and books.

SERAPHINA

I see you like to read.

CAPTAIN ROSS

You are darn right I do. That I'll behave honorably doesn't mean you can be in here. The fewer people who know, the better.

SERAPHINA

You lied.

CAPTAIN ROSS

Mea culpa.

SERAPHINA

Why are we here?

CAPTAIN ROSS

Have a seat.

He points to the bed. She sits on the chair.

CAPTAIN ROSS (CONT'D)

Smart move.

Smiling, he opens a drawer of the chest, pulled out a brown box, and hands it to her.

SERAPHINA

Thank you...?

CAPTAIN ROSS

Go on. Open it.

She removes the tape, pulls the top apart, and extracts a small jar. A tin of cocoa.

CAPTAIN ROSS (CONT'D)

What do you think?

SERAPHINA

I don't know what to say. This is very kind of you.

CAPTAIN ROSS

Before you think too much of it, know
that my goodness is not entirely
altruistic.

SERAPHINA

Meaning?

CAPTAIN ROSS

I'm hoping you'll share it with me.

SERAPHINA

That can be arranged.

CAPTAIN ROSS

Saturday afternoon? It's my day off.

SERAPHINA

Saturday afternoon it is. But you
must tell me how you got it.

CAPTAIN ROSS

Let's just say the cook lost a bet.

SERAPHINA

What bet?

CAPTAIN ROSS

You don't need to know that. Suffice
it to say I won the cocoa fair and
square.

The corner of a tiny book peeks out from under a newspaper,
and she unburies it.

SERAPHINA

What is this?

CAPTAIN ROSS

Oh no, you don't want to read that.

SERAPHINA

Oh yes, I do. (reads) Instructions
for American Servicemen in Britain.

CAPTAIN ROSS

It's just a bunch of guidelines,
that's all.

SERAPHINA

Interesting. (reads) Almost before
you meet the people, you will hear
them speaking 'English.'

(MORE)

SERAPHINA (cont'd)

At first, you may not understand what they're talking about, and they may not understand you. The accent will be different from what you are used to, and many of the words will be strange, or apparently wrongly used.. Don't make fun of British speech or accents. You sound just as funny to them, but they will be too polite to show it... You are failing at this, Captain.

CAPTAIN ROSS

What else is new?

SERAPHINA

Wait, I like this. (continues reading) A British woman officer or noncommissioned officer can—and often do—give orders to a male private. The men obey smartly and know it is no shame. I should have joined the army.

CAPTAIN ROSS

What for? You've already succeeded in keeping me in check.

SERAPHINA

(reads) For British women have proved themselves in this way. They stick to their posts near burning ammunition dumps, deliver messages afoot after their motorcycles have been blasted from under them. They have pulled aviators from burning planes. They have died at gun posts, and when they've fallen, some other girl has stepped directly into the position and carried on. There is not a single record in this war of any British woman in uniformed service quitting her post or failing in her duty under fire. Now you understand why British soldiers respect the women in uniform.

CAPTAIN ROSS

Hey. Are you done with that?

SERAPHINA

Not quite. (reads) The British don't know how to make a good cup of coffee.

(MORE)

SERAPHINA (cont'd)

You don't know how to make a good cup of tea. It's an even swap. I'm afraid this might be true.

CAPTAIN ROSS

Yeah, the coffee part is true, but you know, there are worse things than that. When I first came to England, I didn't know how much it had been affected by the war. The destruction and the food rationing are pretty bad.

SERAPHINA

Yet we somehow make it work.

CAPTAIN ROSS

The booklet also says that waste means lives. I did not understand that before. America is a producer nation. Britain, on the other hand, depends on imports. And right now, the British seamen are dying as they try to get those convoys through.

SERAPHINA

It's not your fault.

CAPTAIN ROSS

I know, but the injustice of it frustrates me.

SERAPHINA

It frustrates all of us.

CAPTAIN ROSS

I guess. I just wish this country was a little more prepared in certain things.

SERAPHINA

Such as?

CAPTAIN ROSS

Such as those planes. They are in really bad shape. I'd never flown a bird in that condition until I got here. We need newer planes, but I don't see it happening anytime soon.

SERAPHINA

It sounds like a terrible, unfair challenge for the pilots.

CAPTAIN ROSS

It is, though we adapt to our circumstances enough to make it through. My first flight here was during a night raid. I wasn't supposed to fly, but so many didn't return. I took a plane that had just landed. There was no time to check the damage or clean the blood that covered the cockpit. The pilot had been shot several times, and as the medical crew pulled him out of the cabin, I jumped in. As long as the engines ran, we had to fly them. That night as I took off, I was convinced that was it, the end of my life, and suddenly war became real.

SERAPHINA

The air strikes made war real for me as well.

CAPTAIN ROSS

The one thing that keeps me steady is knowing we must protect freedom at all costs.

SERAPHINA

The cost is high.

CAPTAIN ROSS

Extremely. A large percentage of the men I train don't make it back. I avoid developing relationships with them anymore. We all do it. War has a desensitizing effect. In a way it's good. It helps us not to go completely crazy.

SERAPHINA

But you don't fly nowadays, do you?

CAPTAIN ROSS

Nope, I mostly train and repair the aircraft. But enough of that.

He takes her hand, pulls her close.

CAPTAIN ROSS (CONT'D)

There is one thing the pamphlet should have mentioned.

SERAPHINA

And what is that?

CAPTAIN ROSS
That English women are a temptation
impossible to resist.

He leans over, and as he brushes his lips against hers, she takes a step back. She turns the key in the lock and peeks into the corridor.

SERAPHINA
Do you think your colleague is done
with his call?

CAPTAIN ROSS
Only one way to find out.

INT. BURLEY MANSION - TELEPHONE ROOM - DADY

Silence followed the entire length of the deserted hallway to the telephone room.

CAPTAIN ROSS
I'll be out here.

Seraphina dials.

OPERATOR (V.O.)
Operator.

SERAPHINA
Operator, please connect me to
London, number 4472.

OPERATOR (V.O.)
I'm sorry, miss. The reason we can't
connect you is due to last night's
bombing. The entire area is without
service.

SERAPHINA
Until when?

OPERATOR (V.O.)
The damage is extensive. With some
buildings completely gone, there is
no way to know when the lines will be
restored.

Shock.

OPERATOR (V.O.) (CONT'D)
Miss, are you there? May I connect
you to another number?

SERAPHINA

No, thank you.

She drops the receiver, goes out and finds Ross with another SOLDIER.

CAPTAIN ROSS

See you later. (to Seraphina) That was fast.

SERAPHINA

I couldn't get through.

CAPTAIN ROSS

Are you okay?

SERAPHINA

Last night's strike disrupted the telephone lines.

CAPTAIN ROSS

Oh...

SERAPHINA

I ought to find Caroline. We must leave.

CAPTAIN ROSS

Caroline Goswick?

SERAPHINA

You know her?

CAPTAIN ROSS

Just by name.

SERAPHINA

General Lewis mentioned seeing her out on the grounds. She might still be there.

EXT. BURLEY MANSION - DAY

Ross and Seraphina surface among a bunch of dilapidated aircraft.

SERAPHINA

Do you take off from here?

CAPTAIN ROSS

Sometimes, but for missions, we usually take off from the airfield in Christchurch.

SERAPHINA

How far is Christchurch from here?

CAPTAIN ROSS

About nine miles. A twenty-minute drive. Here at the mansion, we mostly do repair work and training. As soon as the aircraft are in decent shape, we send them on their way. After what happened in Pearl Harbor, we keep everything pretty spread out.

They near the last few dormant planes in the field when a SOLDIER suddenly emerges from the inside of a cockpit, cursing. He flings a wrench over the side to the grass below.

CAPTAIN ROSS (CONT'D)

Watch it, man!

SOLDIER

This piece of sh— Hey, Stewart, what are you up to? Trouble?

CAPTAIN ROSS

Just taking a walk.

SOLDIER

A very nice walk.

CAPTAIN ROSS

Get back to work. (to Seraphina) Hey, look, unless one of the guys grew a mane, that's your friend at the far end of the hedge.

Caroline's loose blond hair can be seen over the wall of greenery. Beside her is Robertson

CAPTAIN ROSS (CONT'D)

Come through here.

Ross signals to a short gate that leads to the other side of the wall.

SERAPHINA

Thanks for helping me, Ross. I can manage from here.

He hugs her against a tree.

CAPTAIN ROSS

Listen, I'll come by All Hallows on Saturday.

SERAPHINA

You already told me that.

CAPTAIN ROSS

Can I kiss you before you leave?
He puts his arms around her.

GENERAL LEWIS (O.S.)

Captain Stewart, I see you've lost no
time in befriending Miss Addington.

Ross jumps away from her.

CAPTAIN ROSS

Sir...

GENERAL LEWIS

Of course you've already met
Seraphina. You found her in the woods
when she arrived.

CAPTAIN ROSS

That's correct, sir.

GENERAL LEWIS

I trust you helped her to the
civilians' telephone?

CAPTAIN ROSS

Yes, sir. I did.

GENERAL LEWIS

How is your family, Seraphina?

SERAPHINA

I'm afraid I couldn't get through.

CAPTAIN ROSS

The lines are down due to the
bombing.

He looks at the box in her hands.

GENERAL LEWIS

I see. What is that?

CAPTAIN ROSS

Tea from the shop downtown. I had
some extras and thought she might
like them.

GENERAL LEWIS

Hmm. I didn't think the Americans
were into tea.

(MORE)

GENERAL LEWIS (cont'd)
You may return to your duties. I'll see that Miss Addington finds her way out.

Ross walks away.

GENERAL LEWIS (CONT'D)
Shall we find your friend?

SERAPHINA
I saw her a moment ago, just up ahead.

EXT. BURLEY MANSION - NEARBY - DAY

The General and Seraphina walk down the pebble path bordering the evergreens

GENERAL LEWIS
I was young like you once, and after all, I have been a military man for quite some time. Would you permit me to give you a word of advice?

SERAPHINA
Please do.

GENERAL LEWIS
Now, Seraphina, forgive my bluntness, but a man's weakness is a woman. Nothing comes even close or is more comforting to a soldier in his trying days than the company of a woman. Do you understand what I mean?

She nods.

GENERAL LEWIS (CONT'D)
The problem is that their shortsightedness not only affects them but those with whom they interact. I assure you that one of the greatest tragedies of our day is the thousands of heartbroken, single young mothers left behind. Now, you are a clever young lady. No doubt your parents trust your moral uprightness—otherwise, they would not have sent you here.

SERAPHINA
Thank you, General.

He takes her hands in his.

GENERAL LEWIS

Can I count on you to share our little discussion with your friend? She seems only too eager to please the young men who cross her way. The Goswick family has worked for me for a long time. I would hate to see them suffer.

SERAPHINA

I'll see to it. And rest assured I won't forget what you have said.

GENERAL LEWIS

Now, if you'll permit, I'll make a few calls to find out about your parents.

SERAPHINA

Oh, that's most generous of you, and truly, it's a great relief to me. I wasn't sure how I was going to reach them.

INT. ALL HALLOWS MANOR - GRAND HALL - DAY

Seraphina and Caroline come in together.

CAROLINE GOSWICK

There are things I need to attend to. I'll be back later.

Piper sits at the front entrance. She wags her tail.

SERAPHINA

What have you been doing? Hopefully you are smarter than me and have stayed out of trouble.

Piper heads straight to the comfort of the sofa. Mrs. Goswick comes in.

AGATHA GOSWICK

How was your visit to the Burley mansion?

SERAPHINA

Pleasant. The general invited us to a social gathering on Sunday.

AGATHA GOSWICK

I see... Where is Caroline? She did come back with you, of course?

SERAPHINA

She went to the cottage. The outing wore her out.

AGATHA GOSWICK

General Lewis is a gentleman, isn't he?

SERAPHINA

He is. I saw a painting of his late wife. She was beautiful.

AGATHA GOSWICK

The grief he experienced when he lost her was something I will never forget. He was inconsolable.

SERAPHINA

I think he still misses her.

AGATHA GOSWICK

That's probably why he works so much. Woman is sacred—the woman one loves is holy... Moral wounds have this peculiarity—they may be hidden, but they never close—always painful, always ready to bleed when touched, they remain fresh and open in the heart.'

SERAPHINA

The Count of Monte Cristo?

AGATHA GOSWICK

That's right.

SERAPHINA

How do you heal a wound like that?

AGATHA GOSWICK

Time, I suppose.

SERAPHINA

Time...

AGATHA GOSWICK

Now, if you'll excuse me, I really ought to get on with what I was doing in the kitchen.

(MORE)

AGATHA GOSWICK (cont'd)
Oh, and the constable will come by
later to take your declaration.

INT. ALL HALLOWS MANOR - LIBRARY - DAY

Once again, several books have fallen off the shelves. Seraphina walks past and slips down onto a seat by the window. An idea comes to her. She stares at the fallen books in awe. She kneels next to the volumes. She inspects one by one, not finding anything helpful. Frustrated, she slams the one in her hand against the floor. It falls open. Two words, 'Deeds' and 'caressed' have been underlined in two different colors. In a frenzy, she collects a paper and pencil from the table. Meticulously, she inspects the books one at a time.

FADE OUT:

INT. ALL HALLOWS MANOR - LIBRARY - CONTINUOUS

Seraphina is done. She reads the words on the sheet.

SERAPHINA
Deeds, caressed, the, day, first,
four, green, year, a, hidden, touch,
of, safely, times, while, attire,
night, by, and, change, rest, the,
remains, theirs, keeping, my.

She cuts out each word and spreads them on the reading table. She arranges and rearranges them. Realizing she got something, she reads:

SERAPHINA (CONT'D)
While the rest change attire four
times a year Theirs remains green
Keeping my deeds safely hidden
Caressed by the first touch of night
and day.

INT. ALL HALLOWS MANOR - BLUE ROOM - DAY

Piper's whimpering wakes Seraphina from a deep nap. She stands on her hind legs on the chair by the window, front paws on the glass.

SERAPHINA
What is it, girl?

Seraphina joins the dog by the window.

EXT. ALL HALLOWS MANOR - GARDEN - DAY

Elliott ambles past the rhododendrons. His steps are slow, his shoulders slumped.

INT. ALL HALLOWS MANOR - BLUE ROOM - DAY

THERE IS A KNOCK ON THE DOOR.

AGATHA GOSWICK (O.S.)
The constable has arrived. He is
waiting for you downstairs.

INT. ALL HALLOWS MANOR - STUDY - DAY

Seraphina comes into the sitting room, and CONSTABLE JONES bolts from the sofa to present himself.

MONTAGE: SERAPHINA GIVING TESTIMONY OF THE ASSAULT

FADE TO:

INT. ALL HALLOWS MANOR - STUDY - DAY

Seraphina finishes her story and looks expectantly at Jones.

CONSTABLE JONES
Many clues are found when the memory
is jogged. If I have any more
questions, I will make sure to
contact you.

INT. ALL HALLOWS MANOR - GRAND HALL - DAY

Seraphina accompanies the Constable to the door. They come up to Samuel, reinforcing the locks. The constable leaves and Seraphina turns to Samuel.

SAMUEL GOSWICK
Safety measures.

INT. ALL HALLOWS MANOR - LIBRARY - DAY

He moves to a window, screwdriver in hand. Seraphina follows him.

SERAPHINA
Mr. Goswick, I'd like a gun.

Mr. Goswick grunts.

SERAPHINA (CONT'D)

Can you get me one?

SAMUEL GOSWICK

What would you be doing with a gun?

SERAPHINA

Defending myself.

He grunts again.

SERAPHINA (CONT'D)

Mr. Goswick, I'm no match for the strength of the killer. And I can't be caged in this house or chaperoned everywhere.

SAMUEL GOSWICK

A gun, miss, is a dangerous weapon. It's not something to be taken lightly.

SERAPHINA

I understand that.

SAMUEL GOSWICK

It's not like you can go shooting around at any little noise, and I don't want to be muddled in a murder.

SERAPHINA

If I can't defend myself, then you very well may be.

SAMUEL GOSWICK

If the miss wasn't so set in her ways, she wouldn't go about alone. Then no one would agonize over her safety.

He withdraws from the room.

SERAPHINA

I still want a gun!

Retrieving the pieces of paper containing the riddle from her pocket, she arranges them on the coffee table.

INSERT ON THE PUZZLE: "WHILE THE REST CHANGE ATTIRE FOUR TIMES A YEAR... THEIRS REMAINS GREEN... KEEPING MY DEEDS SAFELY HIDDEN... CARESSED BY THE FIRST TOUCH OF NIGHT AND DAY."

INT. ALL HALLOWS MANOR - BLUE ROOM - DAY

Morning breaks, and Seraphina wakes to the song of birds. She turns on her side and finds Elliott. With a scream, she reaches for her blanket.

SERAPHINA

For heaven's sake!

ELLIOTT THE GHOST

Good morning.

SERAPHINA

What in the name of goodness is the matter for you to be here?

ELLIOTT THE GHOST

Nothing, I just wanted to say hello, but you seem in a very odd sort of mood today.

SERAPHINA

It might have something to do with the fact that I awoke to find a male, well, the ghost of one, installed in my bedroom. Now, can we continue this discussion elsewhere?

ELLIOTT THE GHOST

Come to the garden. Someone is coming up.

He walks straight through the wall. Not a second later, Mrs. Goswick comes in with breakfast.

EXT. ALL HALLOWS MANOR - GARDEN - DAY

Seraphina finds the ghost of the soldier on the front lawn.

SERAPHINA

We need to set some boundaries.

ELLIOTT THE GHOST

Boundaries?

SERAPHINA

Yes, boundaries. You can't come into my bedroom as you please.

ELLIOTT THE GHOST

But I can.

SERAPHINA

Let me rephrase that. You shouldn't come into my bedroom uninvited.

ELLIOTT THE GHOST

True. I guess having a friend to talk to got me a little carried away. I couldn't wait to see you.

SERAPHINA

Don't do it again unless there is a life-threatening situation. Agreed?

ELLIOTT THE GHOST

Define 'life-threatening situation.'

SERAPHINA

Promise me.

ELLIOTT THE GHOST

All right. I promise.

They start walking into the woods.

SERAPHINA

Where have you been?

ELLIOTT THE GHOST

Roaming the woods.

SERAPHINA

Looking for the rider?

ELLIOTT THE GHOST

Yep. History is a good predictor. He is the same man I've seen before, and he is hunting to kill.

SERAPHINA

The constable came last night. I told him about the chase in detail.

ELLIOTT THE GHOST

What did he think about me?

SERAPHINA

I did not mention you.

ELLIOTT THE GHOST

I see—you omitted a few details.

SERAPHINA

Just the unimportant ones.

ELLIOTT THE GHOST

Very amusing. I do hope they discover something though. So far, they have been a bunch of incompetent fools.

SERAPHINA

Give them some credit. The killer is a clever man, so clever he might border on lunacy.

ELLIOTT THE GHOST

Or he's so mad he might border on cleverness.

SERAPHINA

Maybe so.

EXT. GRASSY KNOLL - DAY

They come to a large patch of grass, and she sits down and wraps her arms around her bent legs.

ELLIOTT THE GHOST

Have you thought about speaking to the woman?

SERAPHINA

I'll leave All Hallows someday, but you need to work this out.

ELLIOTT THE GHOST

Does that mean you'll reach out to her?

SERAPHINA

It means I'll try. After all, fools rush in where angels fear to tread.

ELLIOTT THE GHOST

Don't fret. I'll be right there with you.

SERAPHINA

Thanks.

ELLIOTT THE GHOST

You'll never know how much this means to me. Tonight, then?

SERAPHINA

Tonight.

ELLIOTT THE GHOST

Do I have permission to come to your room?

SERAPHINA

You do.

ELLIOTT THE GHOST

Well, well, what do we have here? She follows his gaze and sees a car rapidly approaching the manor.

SERAPHINA

Who is that?

ELLIOTT THE GHOST

I see a soldier driving General Lewis.

SERAPHINA

How can you see that far?

ELLIOTT THE GHOST

I can see quite well during the day.

SERAPHINA

Well, that's an understatement.

ELLIOTT THE GHOST

Come on. I'll walk you back to the house. I haven't seen Lewis for ages.

EXT. ALL HALLOWS MANOR - GARDEN - DAY

Elliott and Seraphina hurry back.

ELLIOTT THE GHOST

You look as if you've seen another ghost. What's the matter?

SERAPHINA

My parents' neighborhood was bombed the other night. I'm not sure what happened to them.

ELLIOTT THE GHOST

Oh.

Without warning, Julius shoots out from the trees and onto the path ahead of them.

SERAPHINA

Hello, Julius.

ELLIOTT THE GHOST

Heading to the house, aren't you?
What's the rush, old chap?

JULIUS GOSWICK

It's time to get some food. I've been
out working since dawn.

ELLIOTT THE GHOST

Well, you are right on time. Your mum
will shovel the goodies out of the
larder for the visitors.

JULIUS GOSWICK

Who's at the house?

ELLIOTT THE GHOST

Your old friend, General Lewis.

JULIUS GOSWICK

Lewis?

ELLIOTT THE GHOST

The very same.

JULIUS GOSWICK

Nah, I can wait until luncheon. I'll
get back to work.

He suddenly strides away.

SERAPHINA

What's gotten into him?

ELLIOTT THE GHOST

Who knows? There is always something
hidden at All Hallows. Nothing is
ever what it seems.

SERAPHINA

What do you mean?

ELLIOTT THE GHOST

There must be a reason Julius avoids
the authorities. He is not as
innocent as you want to believe he
is.

SERAPHINA

I don't want to believe anything. I like giving people the benefit of the doubt.

ELLIOTT THE GHOST

All right, you do that.

They cross the garden, and Seraphina gives a courteous nod to the DRIVER who sits in the car.

INT. ALL HALLOWS MANOR - GRAND HALL - DAY

Seraphina rushes inside and finds General Lewis near the hearth, engaged with Samuel Goswick.

SERAPHINA

General Lewis, what a pleasant surprise. I did not expect to see you before Sunday.

GENERAL LEWIS

Good morning, Seraphina. I hope it's all right to have come without notice.

SERAPHINA

Of course. This is your house, after all.

SAMUEL GOSWICK

If you'll excuse me, I have much work to do.

GENERAL LEWIS

Thank you, Samuel. I'm counting on you to hold down the fort.

With a reassuring nod, the groundskeeper departs.

SERAPHINA

Please do have a seat.

GENERAL LEWIS

I bring you news. I thought to send you a message, but after speaking to the constable, I took the liberty of intruding. He said you had been chased through the woods. I had to see you with my own eyes to make sure you were safe.

SERAPHINA

You shouldn't have gone to such trouble.

GENERAL LEWIS

I was surprised to hear you ventured out alone.

SERAPHINA

I'm not sure what came over me that night. I guess the threat of this man didn't seem real.

GENERAL LEWIS

I hope it does now.

SERAPHINA

Very real indeed. Do you think it's the same killer as before?

GENERAL LEWIS

It's possible. Though it's also possible, hypothetically, of course, that we aren't dealing with the same man. People like to exploit others' fears. If you'll allow me to be frank, after these many years, it's likely that whoever is stirring up all this fear is someone using the murderer's fame for a cover-up.

SERAPHINA

Still, it might be the same man.

GENERAL LEWIS

True, but one has to consider all angles.

SERAPHINA

Do you have someone in mind?

GENERAL LEWIS

(chuckles) I like your forwardness, Seraphina.

SERAPHINA

Forgive me. I suppose being a candidate for murder has made me a bit bold.

GENERAL LEWIS

Nothing to worry about. It would make me bold too.

(MORE)

GENERAL LEWIS (cont'd)

Now, the most important thing is that you take care of yourself. I spoke with Samuel about the manor's security. He has been working on it already, and he owns a couple of firearms. He won't hesitate to use them if need be.

SERAPHINA

He has more than one gun?

GENERAL LEWIS

That's my understanding. Why?

SERAPHINA

Because he won't lend me one. I want to defend myself without depending on others.

GENERAL LEWIS

You know men can be protective of their firearms, but I do think you are safe here. (pause) If it puts your mind at rest, I can have one of my men guard the house at night.

SERAPHINA

That's a generous offer, but like you said, I'm protected here.

GENERAL LEWIS

If you change your mind, I'll have a guard here as soon as you say the word.

SERAPHINA

Thank you, but I don't think it will be necessary.

GENERAL LEWIS

Very well—just remember that this is not the first time the Goswicks have dealt with something like this. They are faithful to their duties. They'll make sure you are safe, for they know I will hold them accountable otherwise.

Mrs. Goswick comes into the room just then, tea tray in hand.

AGATHA GOSWICK

Excuse the interruption, General. I thought you might like some tea and freshly baked scones.

GENERAL LEWIS

If they taste anything like they smell, I'm afraid I'll eat them all.

SERAPHINA

Indeed, they are very good.

GENERAL LEWIS

Going back to our discussion, while the indoors are safe, the outdoors are a completely different matter. The woods have always been a treacherous place. Any deranged person acquainted with the landscape could become entangled with hunting and killing more than animals. The cup in Mrs. Goswick's hands drops, hitting the edge of the table on its way down.

AGATHA GOSWICK

Oh my! Forgive my clumsiness.

SERAPHINA

Allow me to help you.

AGATHA GOSWICK

Oh my! What a mess.

GENERAL LEWIS

Now, Agatha, don't fret. There are greater tragedies than the loss of a teacup.

Her hands tremble uncontrollably as she places the last visible piece of glass on the serving dish.

AGATHA GOSWICK

I shall take care of this immediately. I need to collect the mop, and I'll bring you another cup.

SERAPHINA

Please, don't trouble yourself. It can wait until the general leaves.

GENERAL LEWIS

Yes, there is no rush.

AGATHA GOSWICK

Very well.

The General drinks his tea.

GENERAL LEWIS

A little cold but otherwise excellent. I had forgotten what a great cook Agatha is.

SERAPHINA

She is marvelous. Did you say you have news for me?

GENERAL LEWIS

Yes! How silly of me. I should have told you already. Your parents have been dislodged by the attacks, but they are well. They have moved to a safe area on the outskirts of London. I got a cable to Edward and received one in return for you.

He delves into his pocket and hands her a piece of paper.

SERAPHINA

Thank you. I've been worried sick about them.

She reads the telegram.

SERAPHINA (CONT'D)

General, again, I'm indebted to you. What can I do to show my appreciation?

GENERAL LEWIS

Come to the party on Sunday.

INT. ALL HALLOWS MANOR - BLUE ROOM - NIGHT

Elliott is situated on the floor by the hearth, hands twitching in anticipation. Seraphina sits on her bed, nervously watching the hands on the clock. Piper lays on the rug, round eyes fixed on the ghost.

SERAPHINA

I will leave the light off. It's best we don't disrupt her routine in any way.

ELLIOTT THE GHOST

If you say so.

At the first sound of a door slamming down the hallway, Seraphina jumps from the bed.

ELLIOTT THE GHOST (CONT'D)

Are you sure about this?

SERAPHINA

I am.

She moves to the door. Piper follows, her bark soft and deep in her throat, building for an explosion. Elliott trails close behind.

INT. ALL HALLOWS MANOR - SECOND FLOOR

Slowly, Seraphina pulls the door open and steps into the penumbras of the corridor. The spectre explodes from bedroom to bedroom, shutting the doors. The alarming fact is that she doesn't push them with her hands. Seraphina presses her hand to her heart. Elliott is not too far away. Piper throws her ears back and lets out a nerve-racking howl.

SERAPHINA

Piper, hush!

The dog lunges at the dark woman who has resurfaced in the middle of the hallway, her nails sliding and scratching on the floorboards. As the dog charges, the woman halts.

With one swift movement of the woman's head, the dog is lifted off her feet and thrown across the hallway toward Seraphina. She hits the wall with a terrible thud and squeal, and then her body lays inert on the floor.

SERAPHINA (CONT'D)

How dare you?

Seraphina marches at the ghost as she prepares to move into the green room.

SERAPHINA (CONT'D)

Stop right there. Speak to me.

Hovering near a sconce, the spectre turns, and Seraphina, freezes. Ever so slightly, the ghost makes another movement with her head, and Seraphina is airborne, flying backward with a tremendous force. Her back slams against the doorframe, and she collapses on the floor. The woman enters the green room and produces her final wail.

ELLIOTT THE GHOST

Seraphina, are you all right? Say something. Can you hear me? Answer me.

SERAPHINA

Give me a second.

She rolls onto her side and off the floor. She flips the lights on and gathers Piper into her arms. The dog opens her eyes and starts to lick her paws. Her leg hangs limply, Seraphina touches it. She lets out a shriek.

SERAPHINA (CONT'D)

Oh, my darling. What has she done to you? I'm so sorry.

Elliott runs his hand over her leg. Piper looks at him and sticks her tongue out.

ELLIOTT THE GHOST

Place her on the bed. Let her rest. She'll be better by morning.

SERAPHINA

It's morning already.

She looks at the gaps in the curtains. The first rays of sunlight hit the room. She deposits Piper on the bed, then lies down beside her.

SERAPHINA (CONT'D)

I think we've suffered a setback.

ELLIOTT THE GHOST

A setback? That was a disaster. I should never have asked that of you. I feared it would be a risk, but I was convinced that if it were Rose, she wouldn't hurt you. Rose or no, she did not spare you. Do forgive me.

SERAPHINA

There is nothing to forgive. I had a fairly good idea of what I was getting myself into.

ELLIOTT THE GHOST

We can't do this again.

SERAPHINA

No, we can't.

INT. ALL HALLOWS MANOR - BLUE ROOM - NIGHT

Seraphina digs through the armoire and pulls a burgundy dress. She slips the dress over her head and fastens the zipper at the back.

INT. ALL HALLOWS MANOR - LIBRARY - NIGHT

No books have fallen off the shelves. She looks at the riddle on the table.

SERAPHINA

(reading) While the rest change
attire four times a year
Theirs remains green
Keeping my deeds safely hidden
Caressed by the first touch of night
and day.

JULIUS GOSWICK (O.S.)

What did you say?

SERAPHINA

Oh, it's nothing—

JULIUS GOSWICK

That was a riddle.

SERAPHINA

Yes...

JULIUS GOSWICK

Say it again.

SERAPHINA

While the rest change attire four
times a year, theirs remains green—

JULIUS GOSWICK

The conservatory.

SERAPHINA

I'll say, Julius. It sounds about
right.

JULIUS GOSWICK

Rose used to challenge me with
riddles.

SERAPHINA

Did she, now?

JULIUS GOSWICK
Mum wants to know if you need
anything from the market.

SERAPHINA
I don't think so.

He turns to leave.

SERAPHINA (CONT'D)
Wait, Julius. What about the last
part of the riddle?

He simply walks away.

INT. ALL HALLOWS MANOR - CONSERVATORY - NIGHT

Seraphina looks at the many terra-cotta pots scattered on
the floor and the cobwebs crawling up the glass walls.

SERAPHINA
Caressed by the first touch of night
and day... First touch! The east
corner!

She circles the spot, inspecting it carefully. She probes
the floor with her feet. The end of her shoe catches an
uneven stone. She hurries to grab an old shovel from the
pile of abandoned tools near the door. She applies pressure
to the loose end. There under a sheet of dirt lays a metal
box. She retrieves it. She coaxes the lid open and reveals a
brown leather-covered book. She opens it.

INSERT BOOK: DIARY OF ROSE LEWIS.

Seraphina looks around as she returns the box to its place,
followed by the stone, and seals the hole. She washes her
hands and settles into the old armchair in the corner of the
room.

SERAPHINA (CONT'D)
(reading) My dear Julius, he is a
peculiar creature but as innocent as
they come. One of the purest souls to
have ever walked on this earth...

She flips more pages.

SERAPHINA (CONT'D)
(reads) The blacksmith has a new
helper, Elliott—a young man from
Ringwood.

(MORE)

SERAPHINA (CONT'D)

Last night, under the most beautiful moon in the rose garden, he kissed me for the first time. He is so delicate, so careful. We spoke of marriage...

She flips more pages.

SERAPHINA (CONT'D)

(reads) My heart, like a crystal chalice, has fallen and broken into a million pieces. Elliott has been drafted into the army.

She flips again.

SERAPHINA (CONT'D)

(reads) Father's health is rapidly failing. Two physicians have attended to him. Their verdict: there is not much time. Elliott's letters stopped. Where are you, darling? You said you'd return to me. I'm waiting for you. Always waiting.

She flips to the last.. Tears come to her eyes as she reads.

SERAPHINA (CONT'D)

(reads) Cousin John came by this morning to bring the unwelcome news of Elliott's passing during one of the last battles fought. My life ended with his.

With tears in her eyes, she is about to put the book down, when another page grabs her interest.

SERAPHINA (CONT'D)

(reads) Since Father's death, he has taken more liberties. All Hallows is not safe. The way he looks at me is sickening. How did I not notice it before? After this morning's encounter, I'm afraid for my life.

And then, a single line catches her attention.

SERAPHINA (CONT'D)

(reads) I still wonder how it would have been to be Mrs. Rose Kennard.

INT. ALL HALLOWS MANOR - BLUE ROOM - NIGHT

Seraphina places the diary on her bed.

INT. BURLEY MANSION - BALL ROOM - NIGHT

The ballroom of the Burley mansion looks like an overcrowded theater. Soft music plays, GUESTS are dispersed throughout the floor, chatting happily. Along the back wall, an extensive table offers all sorts of foods and drinks. Caroline and Seraphina move deeper.

CAROLINE GOSWICK

There is Robertson.

SERAPHINA

No, wait, Caroline, don't.

Caroline leaves her to go to Robertson.

GENERAL LEWIS (O.S.)

Seraphina, welcome.

SERAPHINA

Good evening, General.

GENERAL LEWIS

I must say, you look beautiful.

SERAPHINA

That's kind of you to say.

GENERAL LEWIS

Come join us.

He takes her to a little group of people talking.

GENERAL LEWIS (CONT'D)

This is Mr. Davis, head of the postal office, and his wife, Lenore. And this is Constable Jones and his wife.

SERAPHINA

We've met.

MRS. JONES

It's a pleasure to see you again. After your rapid departure the other day, I hoped you were all right. But then, of course, I heard about the little incident in the woods.

SERAPHINA

I'm doing well, Mrs. Jones. Thank you.

MRS. JONES

It must have been such an awful fright.

SERAPHINA

So awful I'd rather not think or speak about it.

MRS. JONES

Of course, dear, of course. And how is Miss Goswick? Is she in attendance tonight?

SERAPHINA

She is.

MRS. JONES

Oh yes, there she is. She's found a friend, I see. Her white dress is well-fitted to her figure, isn't it?

SERAPHINA

How have you been?

MRS. JONES

Well, for one, we can't seem to get enough cloth to supply the uniforms, and frankly, with as few volunteers as we have, I have no idea how we will ever meet the demand. But more importantly, with a killer around, we need to get patrols to scour the forest. What do you think, Miss Addington?

Before Seraphina can answer, Ross brushes past her, smiling.

MRS. JONES (CONT'D)

What's your opinion?

SERAPHINA

I...

GENERAL LEWIS

Surely Miss Addington agrees. The need to reinforce security throughout the forest is a pressing concern.

SERAPHINA

Indeed.

Seraphina watches Ross and he mouths, "Hello."

MR. DAVIS

London is barely holding on. The postal service there is having an unprecedented number of letters returned.

MRS. JONES

You don't say!

MR. DAVIS

That's the current reality. Either due to their recipients being dislocated by the bombs or dead, I'm afraid.

Seraphina goes to the serving table as Mr. Davis continues to speak about the postal service. Soon, Ross joins her.

CAPTAIN ROSS

Hi, Seraphina.

SERAPHINA

Hello, Ross.

CAPTAIN ROSS

Are you enjoying the party?

SERAPHINA

I was. Until now...

CAPTAIN ROSS

(laughs) What is that supposed to mean?

SERAPHINA

(drinks)Nothing.

CAPTAIN ROSS

Take it easy, would you? That's powerful stuff.

SERAPHINA

I've noticed.

CAPTAIN ROSS

Do you have a minute?

SERAPHINA

I...should get back to the general.

CAPTAIN ROSS

I'm sure he'll survive a few minutes without you.

He snatches her cup and sets it on the table. Then he grabs her arm and briskly maneuvers her to the French windows.

CAPTAIN ROSS (CONT'D)

Listen, I'm sorry I didn't come to see you. Is that why you're giving me the cold shoulder?

SERAPHINA

Of course not. I just don't want to make a fool of myself in front of the general again.

CAPTAIN ROSS

Let's take a walk outside.

O'REILLY, an American Soldier approaches them.

O'REILLY

Hey, Stewart. The general wants you to check in with the night patrol.

CAPTAIN ROSS

What?

O'REILLY

Yeah, you heard me. And don't worry about the lady. I can keep her company. Hi, there.

CAPTAIN ROSS

Okay, O'Reilly. Beat it. I'll be on my way.

With a laugh, the soldier disappears.

CAPTAIN ROSS (CONT'D)

I can't believe this. Wow. The nerve of the man!

SERAPHINA

Who?

CAPTAIN ROSS

Your protector. He wants me out of the way. I'm sure he is aware of every move you've made since you left his side.

SERAPHINA

Don't be absurd.

CAPTAIN ROSS

I have to go. I'll come by tomorrow
after three—and don't drink anymore.

He walks away. She goes to get some chocolate cake. The
General finds her there.

GENERAL LEWIS

There you are. I want to show you
something.

Lacing her arm through his, he guides her away.

INT. BURLEY MANSION - GENERAL'S OFFICE - NIGHT

The door creaks on its hinges as the General pushes it open.
He moves to his desk. From a drawer, he pulls an oddly
shaped bundle and hands it to Seraphina.

GENERAL LEWIS

Take a look at this.

She unwraps it and finds a revolver.

SERAPHINA

Oh my!

GENERAL LEWIS

It's a Webley revolver. A solid
weapon, not like the ones we have
nowadays. Do you know how to shoot a
gun?

SERAPHINA

I have a fairly good idea. When I was
little, my grandfather owned a gun
shop on Lombard Street. He instructed
his customers, and I made sure to pay
attention.

GENERAL LEWIS

That's a good start, but come with
me.

EXT. BURLEY MANSION - SHOOTING RANGE - NIGHT

The garden lanterns cast a soft glow across the barren yard.

GENERAL LEWIS
Do you see those targets?

He points to some large wooden boards.

GENERAL LEWIS (CONT'D)
Those are shooting targets.

SERAPHINA
Is it safe? I don't want to injure
anyone by accident.

GENERAL LEWIS
No one is allowed in this part of the
grounds unless they are practicing.
Relax your elbows. Don't lock your
arms. Move your right leg in front.
Allow your body to move slightly
forward. Remember that your left hand
is there to support the weight of the
revolver and to strengthen your
overall grip.

She shoots.

GENERAL LEWIS (CONT'D)
Well done! Well done! You hit the
board for sure.

SERAPHINA
The blast was louder than I
anticipated.

GENERAL LEWIS
Come back sometime during the day.
Wagner or I will continue the lesson.

SERAPHINA
I might take you up on that.

GENERAL LEWIS
I hope you do.

SERAPHINA
You better take this before I shoot
you.

He refuses the gun.

GENERAL LEWIS
Helen gifted it to me right before
her passing. It's yours now.

SERAPHINA

Then I can't accept it.

GENERAL LEWIS

Why not?

SERAPHINA

It was Helen's. It must be too meaningful to you.

GENERAL LEWIS

It is, but she gave it to me, and I can give it to whomever I please. Besides, I would like to believe that if I had a daughter, Helen would have wanted her to have the extra protection.

SERAPHINA

Thank you.

GENERAL LEWIS

Keep it safe, and may I give you a word of advice?

SERAPHINA

Of course.

GENERAL LEWIS

Keep this to yourself. The fewer people who know, the better.

INT. ALL HALLOWS MANOR - BLUE ROOM - DAY

Seraphina stares out the window and sees Caroline and Piper saunter across the garden playing fetch. Ross and another biker near the house. Seraphina conceals herself behind the window.

INT. ALL HALLOWS MANOR - LIBRARY - DAY

Leaving the door wide open, Seraphina pulls a random book off the shelf and perches on a chair. The front door opens, followed by chattering voices and Piper's little paws pattering down the stone floor.

CAPTAIN ROSS (O.S.)

I told you I would come.

He comes in, dressed in civilian clothing. She is speechless.

CAPTAIN ROSS

Either you're shocked I came or too immersed in whatever you're reading.

SERAPHINA

Well...you are not necessarily reliable. I didn't think you would come.

CAPTAIN ROSS

Don't act so disappointed.

He takes the book from her hands.

CAPTAIN ROSS (CONT'D)

Human Anatomy and Physiology. Chapter Three, Male Anatomy. Are you enjoying yourself?

She snatches it from him.

CAPTAIN ROSS

There is nothing to be ashamed of. I like girls who are well-informed.

SERAPHINA

I wanted to make sure I could recognize a real man in case one ever comes my way.

She puts the book back on the shelf.

SERAPHINA (CONT'D)

Let's have some cocoa. Shall we?

CAPTAIN ROSS

After you.

INT. ALL HALLOWS MANOR - CORRIDOR - DAY

Ross follows Seraphina.

CAPTAIN ROSS

The house is mighty quiet.

SERAPHINA

It usually is in the afternoon.

CAPTAIN ROSS

The housekeeper isn't back yet?

SERAPHINA

Not yet.

CAPTAIN ROSS

What's happened to the Great Dane?
She's mellowed since I last saw her.

SERAPHINA

It must be the outdoors. She loves it
so much I hardly see her anymore.

CAPTAIN ROSS

What about her owner? Does country
life suit her also?

SERAPHINA

For now.

CAPTAIN ROSS

That's a good answer.

INT. ALL HALLOWS MANOR - KITCHEN - DAY

As expected, the kitchen is deserted.

SERAPHINA

Have a seat. I'll get the water
going.

Ross settles down. She fills the kettle with water and
places it on the burner.

CAPTAIN ROSS

I see you haven't forgotten where the
kettle is.

SERAPHINA

Surprising, isn't it?

She retrieves the cocoa.

CAPTAIN ROSS

You haven't had any? Were you waiting
to share it with me?

SERAPHINA

If truth be told, no. But you did
tell me I had to share it with you.

She makes the drink and sets two cups, sitting next to him.

SERAPHINA (CONT'D)

It does smell extraordinarily good.

CAPTAIN ROSS

It's delicious.

SERAPHINA

Indeed, it is.

CAPTAIN ROSS

I can get you more when it runs out.

SERAPHINA

Hmm...are you sure? You lied to the general about it. You aren't supposed to share supplies, are you?

CAPTAIN ROSS

I can neither confirm nor deny that.

SERAPHINA

Go on, you must tell me.

CAPTAIN ROSS

I don't think I will.

SERAPHINA

(sultry) What would it take to persuade you?

He chokes. She pats his back.

SERAPHINA (CONT'D)

Are you all right? Was it too hot for you?

CAPTAIN ROSS

You have no idea.

SERAPHINA

Answer my first question.

CAPTAIN ROSS

Kiss me.

Bending slightly from the waist, she places her hands on his shoulders and kisses him. He stares at her, stupefied.

SERAPHINA

Your request has been fulfilled. Now, it's your turn to fulfill mine. Why did you lie to the general about the contents of the box? Did you get in trouble for giving it to me?

CAPTAIN ROSS

You are right. We aren't allowed to give away supplies.

(MORE)

CAPTAIN ROSS (cont'd)
General Lewis still doesn't know what it was, but he did get ahold of me to make sure I understood the rules.

SERAPHINA
Just a reprimand, then?

CAPTAIN ROSS
That and a warning.

SERAPHINA
I'm sorry.

CAPTAIN ROSS
I'm not. For that kiss, I would do it all over again.

SERAPHINA
I'm flattered.

CAPTAIN ROSS
He has taken the role of being your protector very seriously.

SERAPHINA
He doesn't want to disappoint my father, that's all.

CAPTAIN ROSS
I can understand that. In the army, we don't form many relationships, but when we do, we make sure we stay loyal to them.

SERAPHINA
Out of grief can good things be born.

CAPTAIN ROSS
And disobedience.

SERAPHINA
I'm surprised Caroline hasn't barged in.

CAPTAIN ROSS
She is talking to Robertson. I brought him with me.

SERAPHINA
(chokes) You brought Robertson?

CAPTAIN ROSS
I thought your friend would like to see him.

SERAPHINA

Indeed, she would. But her parents won't like it much. Mrs. Goswick must not find them together. You have to leave.

CAPTAIN ROSS

Leave? Listen, I was hoping you'd come with me. There is something I want to show you.

SERAPHINA

What would that be?

CAPTAIN ROSS

I'm not telling you. You have to see it.

SERAPHINA

Where?

CAPTAIN ROSS

Out in the woods.

SERAPHINA

I suppose I could...

She thinks about the consequences and then...

SERAPHINA (CONT'D)

Bring your bikes to the back. I'll grab Caroline and meet you there. If we are lucky, Mrs. Goswick won't see Robertson.

INT. ALL HALLOWS MANOR - STUDY - DAY

Caroline and Robertson are getting cozy on the sofa. Seraphina enters and she takes him out the front door with Ross.

EXT. ALL HALLOWS MANOR - GARDEN - DAY

Caroline and Seraphina come out to the grounds through the kitchen door.

SERAPHINA

Caroline, you really should be more careful.

CAROLINE GOSWICK

Don't be overbearing. I'm old enough to know my place.

SERAPHINA

Still, promise me you won't do anything you might regret.

CAROLINE GOSWICK

Don't fret. I promise, though you should be more worried about yourself.

SERAPHINA

And why is that?

CAROLINE GOSWICK

Come on, Seraphina. I'm not blind. The way you look at Stewart is alarming. You've fallen for him quite badly.

SERAPHINA

Nonsense. I'm very much in control.

CAROLINE GOSWICK

I might be a country girl, but believe me, I know what I'm doing. Do you?

Ross and Robertson push their bikes across the pebble path. The four walked into the woods and out of sight.

EXT. WOODS - DAY

Walking with Ross, Seraphina notices Caroline and Robertson walk farther and farther from them and then, they disappear.

SERAPHINA

Where did they go?

CAPTAIN ROSS

Robertson is not a bad guy. Relax.

SERAPHINA

Soldiers come and go. I don't want to see Caroline's heart broken.

CAPTAIN ROSS

That's what love is.

SERAPHINA

What?

CAPTAIN ROSS

A risk. It's allowing someone to enter your heart and maybe break it.

SERAPHINA

You sound like an expert.

CAPTAIN ROSS

Yep. (keeps walking) Hey, don't look so...how do you people say it? Oh yeah, dreadful. I've been wounded before, but my heart is healed and ready to be broken again.

SERAPHINA

Is that so?

CAPTAIN ROSS

Absolutely.

He takes her hand, and they moved through the woods.

EXT. HIGH CLEARING - DAY

They come to a high point that overlooks a drop of about five feet into a clearing. In the distance, an abandoned runway stretches under the clear sky. A small aircraft lays inactive on it.

CAPTAIN ROSS

Can you make it down there?

SERAPHINA

The plane. Is that what you want to show me?

CAPTAIN ROSS

That's exactly right.

SERAPHINA

I can make it. Just don't let go of my hand.

They half walk, half slide down the slope.

EXT. ABANDONED RUNWAY - DAY

As they near the aircraft, a pillbox rises under the cover of thick bindweed. The concrete dug-in guard post is equipped with loopholes through which defenders can fire weapons.

SERAPHINA

How many runways are there in the woods?

CAPTAIN ROSS

I'm not sure, but quite a few. Most were built during the last war, along with the pillboxes. Only a few are still operable.

At last they stand next to the battered, bullet-ridden airplane.

CAPTAIN ROSS (CONT'D)

This is a Hawker Hurricane aircraft—the best night intruder in Britain. The Luftwaffe can't even see it coming.

SERAPHINA

What is it doing here?

CAPTAIN ROSS

When the yard at the mansion is full, we land the planes in other places until we can bring them in for repairs.

SERAPHINA

It looks quite old.

CAPTAIN ROSS

It's not more than five years old. It's seen many raids, that's all.

In a flash, Ross climbs the ladder and opens the cockpit, sitting inside.

CAPTAIN ROSS (CONT'D)

Come on, Seraphina. Come take a look.

SERAPHINA

Is this all right?

CAPTAIN ROSS

I wouldn't invite you if it wasn't.

SERAPHINA

I'm not so sure about that.

She climbs up the ladder. Ross reaches for her waist and pulls her onto his lap. He pulls out a silver key. He inserts and the engine roars to life.

CAPTAIN ROSS
Don't be nervous, okay?

SERAPHINA
Wait, what are you doing?

CAPTAIN ROSS
Relax. We won't take off. We'll stay
on the ground.

SERAPHINA
You are lying!

The plane accelerates faster. The airplane's wheels leave the track, momentarily touching down with a forceful thump. Ross keeps Seraphina in place.

SERAPHINA (CONT'D)
Ross, you are insane. Stop!

EXT. SKIES - DAY

The wheels leave the ground again, and this time they stay airborne.

CAPTAIN ROSS
Welcome to the skies, Your Highness.

SERAPHINA
We should go back down.

CAPTAIN ROSS
We will, but you have to enjoy the
flight first. When will you ever have
the chance to see the New Forest from
the sky again?

SERAPHINA
If we crash and die, it won't matter.

CAPTAIN ROSS
(laughs) I love your optimism.

SERAPHINA
Worse yet, you could get in lots of
trouble.

CAPTAIN ROSS
Nah, I have permission to test-fly
these planes anywhere in the forest.

SERAPHINA
Except that we aren't test-flying it.

CAPTAIN ROSS

As far as I'm concerned, we are.

SERAPHINA

And you usually do it with a civilian on board?

CAPTAIN ROSS

No, but I won't say a word. Will you?

SERAPHINA

I'll think about it.

CAPTAIN ROSS

When I'm up here, I feel like the sky has no end and, like life, is full of possibilities.

SERAPHINA

The forest looks so different. It's magnificent.

They kiss. The sound of metal grinding against metal brings them apart. Ross groans.

CAPTAIN ROSS

What in the world? We are dropping altitude fast. Wake up, you piece of junk!

He wrestles with the yoke and somehow gives the plane some direction.

CAPTAIN ROSS (CONT'D)

Okay, we'll do this the hard way. See that field up ahead? We'll bring it down there.

SERAPHINA

We are not going to make it.

CAPTAIN ROSS

Yes, we are.

SERAPHINA

If we don't make it, know that I have thoroughly enjoyed your company.

CAPTAIN ROSS

No way are we going to die. Brace for impact.

EXT. LANDING SITE - DAY

The plane comes in fast and there seems to be no room for it to land.

CAPTAIN ROSS
Almost there, almost there.

SERAPHINA
Ross! The trees! The trees!

CAPTAIN ROSS
I see them! Come on...come on... Stop!

She closes her eyes. With great suddenness, Ross manages to turn the aircraft before they hit the barrier of trees. A sound of metal being destroyed makes Seraphina scream. The machine comes to a rest.

CAPTAIN ROSS (CONT'D)
Easy, easy. We are okay.

SERAPHINA
What was that?

CAPTAIN ROSS
The Hawker just lost its tail to a tree.

SERAPHINA
Goodness gracious! This is not good.

CAPTAIN ROSS
Are you okay?

SERAPHINA
I'm going to have an awful headache. Other than that, I don't feel much else.

CAPTAIN ROSS
Good. Let's go before it blows up.

She jolts.

CAPTAIN ROSS (CONT'D)
Easy. It's not likely.

SERAPHINA
But possible?

CAPTAIN ROSS
Just in case, hurry. Let's go.

They get out of the plane and run a safe distance from the crash.

SERAPHINA

Where are we?

CAPTAIN ROSS

Somewhere on the other side of Burley. If we cut through the trees, we might reach the manor in an hour.

SERAPHINA

That long?

CAPTAIN ROSS

Yeah. Are you sure you are okay?

SERAPHINA

I'm all right—just worried about the Goswicks. They will be furious. I should've been back already.

CAPTAIN ROSS

I wish I had your problem. When the general finds out about this, he is going to execute me.

SERAPHINA

I'm sorry it ended like this.

CAPTAIN ROSS

With me being executed?

SERAPHINA

No, I mean the crash.

He pulls her close.

CAPTAIN ROSS

I'm not. I'll never forget how it felt to fly with you. Before taking the dip.

They kiss.

CAPTAIN ROSS (CONT'D)

I can do this all night, but I need to get back and take care of this mess.

SERAPHINA

And I have to face the Goswicks, which I'm starting to think may be worse than being executed.

CAPTAIN ROSS
You might have a point there.

EXT. WOODS - LATER

Ross and Seraphina walk back to All Hallows.

SERAPHINA
Listen, Ross, I know you are busy,
but may I ask a favor?

CAPTAIN ROSS
If it's within my reach, ask away.

SERAPHINA
I can't stop thinking about General
Lewis's cousin.

CAPTAIN ROSS
Rose?

SERAPHINA
Yes, I think she might be alive.

CAPTAIN ROSS
I hate to rain on your parade, but I
think she's dead.

SERAPHINA
I've been doing a little digging, and
from what I have gathered, I think
she wanted to disappear and leave no
trace, no history.

CAPTAIN ROSS
Ah, you've been hanging out with the
old Goswick woman too much.

SERAPHINA
Truly, Ross. I'm serious about this.

CAPTAIN ROSS
Okay, okay. But why are you telling
me this?

SERAPHINA
Surely you know someone in the
Intelligence Service. Yes?

CAPTAIN ROSS
Maybe.

SERAPHINA

I've heard they can dig up information on pretty much anyone. Is that true?

CAPTAIN ROSS

Maybe.

SERAPHINA

I would like to know if there is anything, anything at all, out there about Rose Lewis.

CAPTAIN ROSS

Wouldn't the general be better suited to the task? I mean, the man is in a high place.

SERAPHINA

Yes, but no. When she went missing, he failed to find her. And since I have no real reason to ask such a thing of him, I wouldn't dare.

CAPTAIN ROSS

I don't blame you. The man is intimidating.

SERAPHINA

Is that a yes?

CAPTAIN ROSS

It's a definite maybe.

SERAPHINA

Ask them to search for... Rose Kennard.

CAPTAIN ROSS

Kennard? Why?

SERAPHINA

Please, Ross, don't ask. Trust me. Rose Kennard. Yes?

CAPTAIN ROSS

Whatever you say, but you have to give me a bit more than a name. Do you have a date?

SERAPHINA

She was born in 1898.

CAPTAIN ROSS

Okay. I'll see what I can do, but I can't promise anything.

SERAPHINA

That's good enough. Thank you.

INT. ALL HALLOWS MANOR - SECOND FLOOR - NIGHT

Seraphina hurries to the staircase but before she can place her foot on the bottom step, a black FIGURE engulfs her. Like a windstorm, it circles four times. She screams. Immediately, it stops, taking the shape of Elliott.

ELLIOTT THE GHOST

You look white as a sheet.

SERAPHINA

For goodness' sake! You scared the life out of me!

ELLIOTT THE GHOST

Sorry, I was just having a little fun.

SERAPHINA

You call that fun?

ELLIOTT THE GHOST

Yes.

SERAPHINA

I can't believe you.

ELLIOTT THE GHOST

Well, I couldn't believe you either when you left with that good-for-nothing American.

SERAPHINA

Were you spying on me?

ELLIOTT THE GHOST

Depends how you look at it. Don't get edgy. Whatever your captain and you did, I missed it. I just saw you head into the woods.

SERAPHINA

Well, I'm glad you are here. I've been wanting to see you.

ELLIOTT THE GHOST

Because...?

SERAPHINA

I found Rose's diary. (pause)
Elliott, I found her diary. It was
hidden in the conservatory. Would you
like to read it?

ELLIOTT THE GHOST

I would, and if possible, at this
very instant.

SERAPHINA

Come with me. It's in my room.

ELLIOTT THE GHOST

In the conservatory... All this time,
and I had no idea.

INT. ALL HALLOWS MANOR - BLUE ROOM - NIGHT

He lingers just outside the door.

SERAPHINA

Come in.

She hurries to retrieve the diary. Returning to Elliott, she
sits on the edge of the bed. He sits next to her with
disbelief and astonishment. She opens the diary.

ELLIOTT THE GHOST

If you don't mind, I can read. All I
need you to do is to turn the pages
for me. Can you do that?

SERAPHINA

Certainly.

Elliott's eyes follow Rose's writing, and he gives a little
nod when he was ready for me to turn the page.

ELLIOTT THE GHOST

Where is she? Why have I failed to
find her? Why?

SERAPHINA

I don't think you have failed.
Finding the diary is a step in the
right direction.

ELLIOTT THE GHOST

I don't see how this is helpful. On the contrary, it tortures me. I miss her.

SERAPHINA

Don't forget that half a loaf is better than none. Listen, I'm not sure what force was behind the diary's discovery, but it wasn't a coincidence.

ELLIOTT THE GHOST

Some force as in someone's interference?

SERAPHINA

No. You know, even when the curtains give privacy, I feel that I'm never alone in this house. It's strange, but sometimes I think the house itself is a ghost.

ELLIOTT THE GHOST

Well, there are plenty of tales of restless houses.

SERAPHINA

It might be tired and want to rid itself of...

ELLIOTT THE GHOST

Of its ghosts. If you ask me, it should do a better job. The diary hasn't told us anything.

SERAPHINA

On the contrary, I think it has. Rose was one step ahead of whoever she was afraid of. This tells me she had time to protect herself, to leave without a trace. Elliott, there is a good chance she is alive.

ELLIOTT THE GHOST

But why did she not write the name of the prowler?

SERAPHINA

Maybe she was afraid she was wrong. Maybe by the time her suspicions became certain, it was too late to write it down.

ELLIOTT THE GHOST

She could have gone anywhere—France,
London, Belgium—anywhere.

SERAPHINA

It's not going to be easy.

ELLIOTT THE GHOST

Easy? It's impossible.

SERAPHINA

No, it's not. There is more
information available nowadays. The
Secret Service can help. If we can
get to them, they might bring up
something useful.

ELLIOTT THE GHOST

You speak of the Secret Service as if
they were a newspaper agency. What
makes you think they'd even consider
a request from you?

SERAPHINA

Well, no, not from me.

ELLIOTT THE GHOST

Who, then?

SERAPHINA

Someone closer to them.

ELLIOTT THE GHOST

General Lewis?

SERAPHINA

No, Ross.

ELLIOTT THE GHOST

The American idiot? No way.

SERAPHINA

Why do you have to call people names?

ELLIOTT THE GHOST

I don't call everyone names, just
those who've earned them.

SERAPHINA

That's enough. Why are you jealous of
Ross?

ELLIOTT THE GHOST

Blimey, Seraphina! I don't know, but it might have something to do with the fact that he is alive and I'm not. He can be with the girl he fancies, and I can't.

SERAPHINA

Don't be daft, Elliott. Get ahold of yourself. Like it or not, Ross is the best—and maybe the only—option we have.

ELLIOTT THE GHOST

All right. I'll try anything to find Rose.

SERAPHINA

Good. I've already asked him.

ELLIOTT THE GHOST

I knew I shouldn't trust you.

SERAPHINA

And while we wait to see if he gets any leads, we need to figure out a way to speak to the woman. Even if she is not Rose, she might know something helpful.

ELLIOTT THE GHOST

You want another wallop?

SERAPHINA

No, but I won't let her get the best of me so easily.

ELLIOTT THE GHOST

I must say I admire your courage—or stupidity—not sure which it is.

SERAPHINA

Thanks, Elliott, but if she isn't Rose, who do you think she is?

ELLIOTT THE GHOST

No idea. This manor is ancient. She could be anyone who has lived here in the past centuries.

EXT. ALL HALLOWS MANOR - GARDEN - DAY

Seraphine and Elliott speak by the rhododendrons.

ELLIOTT THE GHOST

I'll say, Seraphina—the vicar? The encounter with the woman must have affected your sanity.

SERAPHINA

I'll say, Elliott. No, it did not.

ELLIOTT THE GHOST

For all we know, Baker might have the killer lodged in the church. Or worse, he could be the killer. I've seen him roaming the woods countless times. Heavens only knows what he does, but he goes about with an air of troublemaking.

SERAPHINA

True, but that doesn't mean he is the assassin.

ELLIOTT THE GHOST

All should be considered guilty until proved otherwise.

SERAPHINA

It's the other way around. All are considered innocent until proved guilty.

ELLIOTT THE GHOST

Not in my book.

SERAPHINA

Listen, we don't have many options here. We need to figure out how to speak to the ghost of the woman.

ELLIOTT THE GHOST

All right, but you must know that if something happens to you, I could never forgive myself—so make sure that it doesn't.

SERAPHINA

Trust me, I'm in no haste to get hurt again. I'm just hoping to find a safer way to speak to her. It might be our only chance to find out who she is, and if we are lucky, she might know who the assassin is.

ELLIOTT THE GHOST

All of that sounds marvelous—if you don't get killed in the process. The last thing I need is for you to come back in spirit form.

SERAPHINA

I'll do my best not to. I ought to go.

ELLIOTT THE GHOST

To the church?

SERAPHINA

Where else?

ELLIOTT THE GHOST

Why don't you send him a message to come here?

SERAPHINA

I want to go about it in a subtle way, and inviting him here would be more suspicious. Besides, since he is actively hunting for a wife, I don't want him to get the wrong impression.

ELLIOTT THE GHOST

You have a point. Then bring Lewis's gun with you.

SERAPHINA

You didn't miss that, did you?

ELLIOTT THE GHOST

No. Bring it with you.

SERAPHINA

I shall be fine.

ELLIOTT THE GHOST

You are afraid to use it.

SERAPHINA

I'm not, but I should be. I'm more likely to shoot myself than any assailant.

ELLIOTT THE GHOST

Well then, bring Caroline with you. She'll have no problem shooting him.

SERAPHINA

Believe me, I wouldn't mind having her reinforcement, but her presence would only complicate matters.

ELLIOTT THE GHOST

All right. Have it your way. Just don't get too close to him. Remember that I can't go into town.

SERAPHINA

Don't worry. I'll take care of myself.

She reaches for his hand, but it goes right through him.

ELLIOTT THE GHOST

Yeah, that's exactly what I worry about. You seem to always have a difficult voyage.

SERAPHINA

Thanks, Elliott.

ELLIOTT THE GHOST

I'll be watching for you from the far end of the woods.

EXT. BURLEY - DAY

The town of Burley exudes calmness. The shops are quiet, some with their curtains drawn or displaying a Closed sign on their doors. Few PEOPLE walk down the sidewalk, gazes distant. Seraphina walks alone keeping to herself.

EXT. TEA SHOP - DAY

Seraphina steps inside the tea shop.

INT. TEA SHOP - DAY

The sound of the doorbell announces her entrance. The ATTENDANT behind the counter sits close to the wireless set. Seraphina gets closer to the counter. He turns the volume down.

ATTENDANT

May I help you?

SERAPHINA

I'll take this.

ATTENDANT

You are lucky, young lady. This is the very last Earl Grey I have. And with the latest events, heaven knows when we'll get more.

SERAPHINA

What's happened?

ATTENDANT

You haven't heard?

SERAPHINA

Heard what?

ATTENDANT

Our air campaign against Germany has taken a turn for the worse. Very few pilots returned from last night's raids. Our poor lads are being shot from the sky like ducks in hunting season. And every time a setback like this occurs, production and distribution slow down. Terrible for business.

SERAPHINA

Thank you, sir.

EXT. BURLEY CHURCH - DAY

Seraphina walks among the graves, waiting for the vicar. Looking around. A beautiful marble grave catches her eye.

INSERT INSCRIPTION READS: LADY HELEN LEWIS 1888-1914 YOUR MEMORY WILL FOREVER LIVE IN THE WIND THAT FILLS THE NEW FOREST.

A movement from behind makes her whirl around on her heels. The vicar stands smiling.

SERAPHINA

Good afternoon, Father.

ALBION BAKER

Miss Addington, what an unexpected surprise.

SERAPHINA

I came to the tea shop. She points to the sack lying on the ground near Helen's tomb.

SERAPHINA (CONT'D)

I took a shortcut through the churchyard, but I got distracted reading the names on the graves.

ALBION BAKER

This one is magnificent, isn't it? It's the finest one on the grounds.

SERAPHINA

Such a terrible story. No one should die so young.

ALBION BAKER

But many do.

SERAPHINA

Father, where do our spirits go when we die?

ALBION BAKER

According to the holy writ, the souls of the righteous move on to a state of happiness in paradise.

SERAPHINA

And the souls of the wicked?

ALBION BAKER

That, my dear child, is more of a mystery.

SERAPHINA

Why do you say that? People say they go to hell.

ALBION BAKER

Strong words...strong words...

SERAPHINA

You don't believe in hell?

ALBION BAKER

Oh no, I do.

SERAPHINA

What, then?

ALBION BAKER

I don't picture it as common belief portrays it.

SERAPHINA

And how is that?

(MORE)

SERAPHINA (cont'd)

She reaches for the sack of tea,
cautiously increasing the gap between
them.

ALBION BAKER

You know, a place of fire and
burning.

SERAPHINA

How do you see it, then?

ALBION BAKER

As a place where people are lost in
their unfulfilled expectations.

SERAPHINA

Do you think that place is among us?
I mean, on this earth?

ALBION BAKER

Why do you ask?

SERAPHINA

We are in Burley, home of folktales,
ghosts, and witches. Many in town
claim to have seen an apparition at
some point.

ALBION BAKER

That's true.

The sun starts to go down.

SERAPHINA

Have you ever seen one? A ghost, I
mean. I imagine the graveyard is no
stranger to their haunts.

ALBION BAKER

Miss Addington, you are brave to be
speaking so freely about the
supernatural, especially in this
setting and at this hour.

SERAPHINA

I'm not afraid of it. Are you?

ALBION BAKER

No, I'm not. If it satisfies your
curiosity, then yes, these grounds
house more than just dead bodies.

SERAPHINA

You have seen them, then. Did they speak to you?

ALBION BAKER

Holy Peter, James, and John. What is this fascination with the otherworldly? Inquisitiveness can be dangerous. Perhaps you would do well to be on your way.

SERAPHINA

Not until you tell me if you have ever interacted with them.

ALBION BAKER

My first autumn here, after visiting the sick, I often returned home at night. The first time I saw them, there was a large group dressed in black clustered about the tombs. The second night, I arrived even later in the evening, and they were closer to the path. The third night, even later than the previous one, they planted themselves in my way, as if the advanced hour empowered them. They followed me to the door of the parish, some insulting and cursing me, some laughing at me.

SERAPHINA

Did they ever come inside the church?

ALBION BAKER

No, they can't go inside a holy place. And I soon realized they only operate under the cover of night, so to avoid confrontation, I made sure to come home before dusk, which is why you should get going.

SERAPHINA

Abigail Walton saw ghosts as well, didn't she?

ALBION BAKER

I see you've been unburying Burley's stories.

SERAPHINA

Did she?

ALBION BAKER

She did.

SERAPHINA

And you tried to help her?

ALBION BAKER

Without success.

SERAPHINA

What went wrong?

ALBION BAKER

Her ability, or perhaps her unwillingness, to get rid of them.

SERAPHINA

Meaning?

ALBION BAKER

It got to the point to where she was doing their bidding without question. They told her to do things, and she did them. At least that's what she claimed. As you can imagine, it was an alarming situation. I did my best to help her see their evil intent, but in the end, she wouldn't listen. And of course, when the fires started, there was nothing else to be done. She was confined to an asylum.

SERAPHINA

Fires?

ALBION BAKER

She took to burning the forest.

SERAPHINA

That's rather dreadful.

ALBION BAKER

If she would have heeded my instructions, she would have been all right.

SERAPHINA

How did you know what to do?

ALBION BAKER

Much research.

SERAPHINA

Research? You mean books.

ALBION BAKER

Yes.

SERAPHINA

What kind of books?

ALBION BAKER

Old, forgotten books locked in the church for ages.

SERAPHINA

They sound fascinating.

ALBION BAKER

Indeed, they are.

SERAPHINA

All Hallows has a decent collection of reading material, but nothing as old. Do you think I could borrow them?

ALBION BAKER

Oh no. They do not leave the church, and they are for the eyes of clergymen only.

SERAPHINA

I could bring them back by morning.

ALBION BAKER

That will never happen.

SERAPHINA

I ought to get back, then. Good night, Father Baker.

She starts to back out.

ALBION BAKER

Unless, of course, you'd like a cup of tea.

SERAPHINA

I'm sorry...?

ALBION BAKER

You can browse a volume if you'd accept a cup of tea.

SERAPHINA

Umm, it is late...

ALBION BAKER

I can have tea ready in no time.

SERAPHINA

Well... I suppose I can spare a few minutes.

ALBION BAKER

It's more than enough. This way. Follow me.

He maneuvers through the tombs like an agile feline. Falling a few steps behind him, Seraphina picks up a large rock and deposits it inside the sack with the tea box.

INT. BURLEY CHURCH - NIGHT

They travel through a long hallway to the kitchen—a tiny affair housing a prehistoric range, a basin filled with dirty dishes, and a square table adorned by two chairs. He opens the tap to fill the kettle.

SERAPHINA

If you don't mind, I would love to read while you prepare tea.

ALBION BAKER

Very well.

He pulls a large coffee tin from a cupboard and extracts a thick book from within.

ALBION BAKER (CONT'D)

This is the only one handy. The others would take a little longer to retrieve.

SERAPHINA

Thank you. The vicar comes to the table and extended a cup of scalding tea.

ALBION BAKER

I hope you like it. I cultivate the herbs myself in the garden out back.

SERAPHINA

Thank you. I'll let it cool a little.

ALBION BAKER

I see you are enjoying the book.

SERAPHINA

Is there a section about encountering ghosts?

ALBION BAKER

Umm...no, not in this one. If you would like, we can go to the cellar to look for the other books.

SERAPHINA

This one is fine.

She glances through the pages, but finally, she runs out of them.

ALBION BAKER

I see you are done.

SERAPHINA

Not yet.

She reads a little more, going back through some pages.

SERAPHINA (CONT'D)

A merging point?

ALBION BAKER

What was that?

SERAPHINA

It says here that a house might facilitate a merging point between the world of the living and the dead. Is that true?

ALBION BAKER

Oh, well, I wouldn't mess with that.

SERAPHINA

Why not? Please, tell me.

ALBION BAKER

You see, a merging point is created by a ritual, a ceremony where one summons the dead to communicate with them. It's a treacherous deed, where we are at the mercy of whatever responds to our invitation.

SERAPHINA

It sounds like witchcraft. What if, hypothetically, I wanted to speak to a spirit I already see?

ALBION BAKER
Hypothetically, if it's a dark
spirit, it's not a good idea.

The vicar turns the page for her.

ALBION BAKER (CONT'D)
Read here.

SERAPHINA
(reading) Trying to commune with lost
souls is not only unwise but
extremely dangerous. Such an attempt
could result in injury and even
death.

ALBION BAKER
Have I ever told you about my good
situation in this post of service?

SERAPHINA
No, no. You haven't mentioned it.

ALBION BAKER
Would you like to hear about it?

SERAPHINA
By all means.

ALBION BAKER
Miss Addington, wouldn't you agree
that whoever is the lucky woman to be
my wife will have a life of ease?

SERAPHINA
Umm...I suppose... What do you know about
regular ghosts?

ALBION BAKER
You mean those who are a bit more
pleasant?

SERAPHINA
Yes.

ALBION BAKER
Not much. One of the other volumes
speaks about it. Would you like to
get it now?

SERAPHINA
What do you know about them?

ALBION BAKER

All I know is that instead of staying
around causing trouble, they move on.

He reaches for her hand. With one rough pull, she frees
herself. She stands up and closes the book.

INSERT THE BOOK TITLE: WHAT LIES BENEATH WITCHCRAFT.

He quickly collects the volume, throws it in the coffee tin,
and returns it to the cupboard.

ALBION BAKER (CONT'D)

Let me assure you that this volume is
not in violation of the regulations.
On the contrary, I'm allowed to have
it in case I have to deal with
something abnormal—as was the case
with Miss Walton. Now, what I'm not
allowed to do is share it with
patrons. I trust in your total
discretion.

SERAPHINA

I shall remember that. Thank you.

She tries to leave. He pulls her back. Jerking free, she
tightens her fingers on her bag.

ALBION BAKER

Don't leave just yet. You haven't
even touched your tea.

SERAPHINA

It's late. The Goswicks expect me.

ALBION BAKER

I insist.

SERAPHINA

I'm leaving. Please let go of me.

ALBION BAKER

I insist you stay a little longer.

SERAPHINA

Let go of me!

There is a loud knocking from the end of the corridor. He
lets go of her.

ALBION BAKER

Who might that be at this hour?

Seraphina runs through the hallway and opens the door. An ELDERY MAN stares at her with wide eyes.

SERAPHINA
Excuse me, sir.

She pushes past him into the night.

EXT. WOODS - NIGHT

Seraphina dashes into the woods.

SAMUEL GOSWICK (O.S.)
Miss Addington, is that you? Miss,
stop. It's me, Samuel Goswick!

She stops. Mr. Goswick appears, first as a dark silhouette.

SERAPHINA
Mr. Goswick? What are you doing here?

SAMUEL GOSWICK
I should be the one asking you.

SERAPHINA
I'm afraid the night caught me by
surprise.

SAMUEL GOSWICK
You should know better than this. Out
here, the night brings nothing good
with it. Let's be on our way.

Goswick starts to lead her wordlessly through the woods.

SERAPHINA
My intention was to return before
twilight.

SAMUEL GOSWICK
Hell is filled with good intentions.

SERAPHINA
That's a bit harsh.

SAMUEL GOSWICK
Not as harsh as a killer might be.
You can't run from the devil, Miss
Addington. He will find you.

EXT. TALL TREES - NIGHT

Seraphina hustles to keep up with her guide. His large frame blocks much of the path, so she can only see a couple of yards ahead. Something scurries across the forest floor in front of her, and she gives a startled jump. The groundskeeper, unmoved, keeps his steady march. She looks at the squirrel that spooked her and laughs uneasily.

SAMUEL GOSWICK

Stand behind me.

Wasting no time, he picks up a stick from the ground. He signals for Seraphina to remain in place as he moves some distance away. A TALL FIGURE, weapon in hand, steps closer to him.

TALL FIGURE

Drop your weapon and stand slowly.

Samuel rises from his hiding place.

CAPTAIN ROSS

Hands up in the air. Turn around.

SAMUEL GOSWICK

Easy. It's just me, Samuel Goswick.

CAPTAIN ROSS

What are you doing out here? I could have shot you.

SAMUEL GOSWICK

I came looking for Miss Addington. If you don't mind, Captain Stewart, lower your gun.

CAPTAIN ROSS

Miss Addington? Where is she?

SERAPHINA

I'm here. Mr. Goswick found me on my way back from town.

He lowers his gun.

CAPTAIN ROSS

Good thing he did. I've been on someone's tracks since dusk. He's evaded me like I was a schoolboy.

SAMUEL GOSWICK

That's hard to believe.

CAPTAIN ROSS
Not really. He is thoroughly
acquainted with the area.

SAMUEL GOSWICK
Can we go now?

CAPTAIN ROSS
I'll walk with you to the edge of the
trees.

Samuel sets the pace.

EXT. ALL HALLOWS MANOR - NIGHT

Once at the door, Ross takes Seraphina's hands in his.

CAPTAIN ROSS
Promise me you will stay in the
house.

SERAPHINA
You have my word.

CAPTAIN ROSS
I have to hurry back. Good night,
Seraphina.

INT. ALL HALLOWS MANOR - GRAND HALL - NIGHT

Seraphina enters the house. Mrs. Goswick paces the area like a caged animal. Near the sofa stand the Goswick men, quarreling. At her appearance, all three fall silent. Elliott stands by the hearth. Seraphina distances herself from the Goswicks and goes to Elliott.

SERAPHINA
Where have you been? I didn't see you
in the woods.

AGATHA GOSWICK
We have been right here, where we are
supposed to be.

Julius throws a nasty look at Elliott.

SERAPHINA
Oh... I...

AGATHA GOSWICK

Miss Addington, I'm fully aware that we don't have a blood claim on you, but you must know that we feel a great responsibility toward you. At least the other day, thanks to Caroline, we knew you were out with the American soldier, but we didn't expect the incident to be a recurrent one.

Samuel grunts.

JULIUS GOSWICK

Responsibility is not something to be taken lightly. The killer is in the woods.

AGATHA GOSWICK

Keep your peace, Julius. (to Seraphina) You left without a word. I can't describe the feelings that possessed us when evening came, and you were nowhere to be found.

SERAPHINA

I...

AGATHA GOSWICK

Thank heavens old Goswick found you. At his age, he doesn't venture so far into the woods this late anymore.

SERAPHINA

I'm afraid my apology is insufficient, but it's all I can offer.

JULIUS GOSWICK

That's not enough. The distress could have given Mum heart failure.

SERAPHINA

It will not happen again.

Samuel grunts again.

SERAPHINA (CONT'D)

It will not.

Samuel stomps to the doorway.

SAMUEL GOSWICK

We came upon Captain Stewart. He said he was tracking someone. He walked us home. We must be extra vigilant tonight.

ELLIOTT THE GHOST

Did he, now?

SAMUEL GOSWICK

I believe Miss Addington has grasped the importance of minding the rules and will handle her future outings accordingly. There is no need to discuss this further.

He gives Julius a nod to follow him.

SAMUEL GOSWICK (CONT'D)

Let's head to the cottage and check on Caroline.

AGATHA GOSWICK

Supper is ready if you would like to eat.

SERAPHINA

I'll eat later if it's all right. I need to unwind first.

AGATHA GOSWICK

Don't we all? I'll leave the food on the range, but I'll retire after tidying the kitchen.

She heads down the corridor wearily. Seraphina turns to Elliott.

SERAPHINA

You. Where in the world have you been? The killer might have been in the woods. Well, at least that's what Ross said.

ELLIOTT THE GHOST

You've been with Stewart again? I thought you were going to see Baker.

SERAPHINA

I saw both.

ELLIOTT THE GHOST

Why did you take so long in town? Don't you know better?

(MORE)

ELLIOTT THE GHOST (cont'd)
Even if it wasn't the killer, you
shouldn't have been out there so
late. That was a stupid thing to do.

SERAPHINA
Don't speak to me as if I were a
child—I'm trying my best to help. In
case you haven't noticed, I'm still
alive. Besides, I've had enough
scolding from the Goswicks.

ELLIOTT THE GHOST
Did it sink in?

SERAPHINA
It did. Can we move on now? And
answer my question. Where were you?

ELLIOTT THE GHOST
I went to the other end of the
forest. That thickheaded Julius was
mumbling a whole bunch of rubbish
about the killer being there. I went
as far as Blackfield in vain.

SERAPHINA
He did? You did?

ELLIOTT THE GHOST
Yes, Seraphina, he did, and I did.

SERAPHINA
But how did Julius know about the
killer, or whoever he was, being in
the woods?

ELLIOTT THE GHOST
Heaven only knows.

SERAPHINA
He must have seen something. What
were they arguing about when I came
in?

ELLIOTT THE GHOST
I got here seconds before you did.
All I heard was their frustration
with your lack of consideration.

SERAPHINA
I'll never be able to please
everyone.

ELLIOTT THE GHOST

We have the opposite problem with Julius. He delights in wreaking havoc with those around him.

SERAPHINA

He is hard to read, but I think he does care.

ELLIOTT THE GHOST

Do you realize he might have lied to get me out of the way?

SERAPHINA

I find that hard to believe.

ELLIOTT THE GHOST

I'll say! You turn more naïve with each passing day. There are too many coincidences to let him off the hook that easily.

SERAPHINA

I don't know... There are things pressing at the back of my mind, but I can't quite place them.

ELLIOTT THE GHOST

Keep trying. Hopefully, they'll come sooner rather than later.

SERAPHINA

Enough with the sarcasm.

ELLIOTT THE GHOST

All right, don't get agitated. Tell me, did Baker say anything useful?

SERAPHINA

I don't think so, but you might have a different take. All I know is that whatever we come up with, we must find a solution on how to handle the ghost of the woman. I can't live with her hanging over my head any longer.

INT. ALL HALLOWS MANOR - STUDY - NIGHT

Elliott and Seraphina sit together.

ELLIOTT THE GHOST

Who would have thought? The little devil is cunning indeed.

(MORE)

ELLIOTT THE GHOST (cont'd)
Well, he's right about not messing
with a merging point. Who knows what
might enter this world if we did?

SERAPHINA
Don't even say that.

Elliott gets up and starts pacing.

ELLIOTT THE GHOST
Wait, Seraphina. That's confusing.
Tell me again what Baker said about
his encounter with the spirits in the
churchyard.

SERAPHINA
He said they grew bolder in their
approach with each day that passed.

ELLIOTT THE GHOST
But each time he came across them, it
was later in the evening.

SERAPHINA
That's correct.

ELLIOTT THE GHOST
There was something else he said,
something about how they function.

SERAPHINA
Yes, there was... He said some spirits
operate in darkness, so he avoided
coming back after dusk. What are you
getting at?

ELLIOTT THE GHOST
Listen, the book said it's foolish to
try to reach a distraught ghost,
right?

SERAPHINA
Yes, we already know that.

ELLIOTT THE GHOST
All right, so what does this
information mean to us?

SERAPHINA
By all means, Elliott, enlighten me.

ELLIOTT THE GHOST

Taking into consideration that darkness empowers them and that it's not wise to confront them in their frenzied state, what works for and against us when you see the woman?

SERAPHINA

Well... in the upstairs hallway, she is totally present but full of rage.

ELLIOTT THE GHOST

Go on.

SERAPHINA

On the staircase, she is more tranquil but distant, disconnected from this world. (pause) It can't be the solution...

ELLIOTT THE GHOST

But it is. You need to meet her when she's coming down the stairs, but for her to pay attention, we must create the perfect environment.

SERAPHINA

A dark one.

ELLIOTT THE GHOST

We must kill all the lights. I have a better feeling this time. I think it will work.

Seraphina gets up.

SERAPHINA

Well then, let's try it. If we are lucky or cursed, she might come down soon. It's about the time when I have seen her before.

ELLIOTT THE GHOST

Are you positive you want to do this? It's risky.

SERAPHINA

Do you have a better idea?

Elliott shakes his head.

SERAPHINA (CONT'D)

Hopefully, Mrs. Goswick has gone to bed.

(MORE)

SERAPHINA (CONT'D)

After this evening, I'm afraid if she finds me roaming in the dark, she will have that heart attack Julius spoke of.

ELLIOTT THE GHOST

I'll let you know if she does. I'll hear her footfalls long before she comes in. It's hard to believe this might work... after so long. It's hard to believe.

SERAPHINA

It will. Now, calm yourself. You are not helping my nerves.

ELLIOTT THE GHOST

Sorry. I'll behave.

INT. ALL HALLOWS MANOR - STAIRS - NIGHT

Seraphina extinguishes all the lights. Elliott moves into the corner of the foyer while she stands at the base of the staircase. The ghost woman appears above Seraphina.

SERAPHINA

Elliott? Elliott? She's coming down now.

The ghost woman takes the first step down the staircase.

ELLIOTT THE GHOST

Don't look into her eyes. It might be more bearable that way.

Seraphina takes a hesitant step up the staircase and intercepts the ghost halfway through her descent. She catches a glimpse of the ghost's eyes—eyes that for a second turn from red to blue. There is a flash.

EXT. GHOST DIMENSION -

In a flash, Seraphina passes into a different dimension, surrounded by nothing but shades of gray mixed with endless night. The woman feels the disruption in her descent, she halts but a few steps away. She watches Seraphina. She looks haggard, worn out, the vestiges of blood on her jaw more pronounced.

SERAPHINA

Rose? My name is Seraphina Addington.
I came to speak with you about
Elliott. He's waiting—

GHOST WOMAN

Do you know where the snowdrops are?

SERAPHINA

No, I don't think so.

GHOST WOMAN

I'd hoped for you to live a little
longer. It's a pity you had to cut it
short—

SERAPHINA

Wait! You don't understand. I'm here
on behalf of someone who loves you.

GHOST WOMAN

Who?

SERAPHINA

Elliott Kennard.

The ghost woman is still.

SERAPHINA (CONT'D)

Is that name familiar to you?

GHOST WOMAN

No, no, it isn't...but the devil was
already there, hidden in his flesh...

SERAPHINA

Did you not love Elliott? Do you not
remember what love is?

GHOST WOMAN

Do not speak to me of love!

INT. ALL HALLOWS MANOR - STAIRS - NIGHT

With a violent jerk of the ghost woman's head, Seraphina is
instantly thrown backward. Her spine hits the wooden steps
harshly.

ELLIOTT THE GHOST (O.S.)

Seraphina, are you all right?

SERAPHINA

I'm fine... I'm fine.

Seraphina gets up holding the railing for balance. The ghost woman turns to leave.

SERAPHINA (CONT'D)

Wait! Do you know where we are?

GHOST WOMAN

No.

SERAPHINA

We are in Burley. To be exact, right now we are in All Hallows manor.

GHOST WOMAN

All Hallows... All Hallows...

SERAPHINA

Yes, and I'm here escaping the war.

GHOST WOMAN

The war? The war is over.

SERAPHINA

Please tell me your name.

GHOST WOMAN

I don't have a name. It was taken from me along with everything else.

SERAPHINA

Why are you so sad?

GHOST WOMAN

She was full of life.

SERAPHINA

Who?

GHOST WOMAN

The girl I once was—a girl filled with dreams and love who believed the world was good and evil did not exist. She had fresh wings and was ready to take flight, but he came, tore her heart out, and ruined her feathers. She bled to death inside and out. (pause) Oh, yes. It was her twenty-second birthday. Do you know how I know that?

SERAPHINA

No.

GHOST WOMAN

I remember the cake. Twenty-two candles. And there was only one thing on her mind—the man she loved. Even though their love was hidden from the world, he was everything to her. She dreamed with his touch...with his love...

SERAPHINA

What happened then?

INT. ALL HALLOWS MANOR - GREEN ROOM - FLASHBACK

The ghost woman's words become a translucent picture of the real events as they took place long ago. The man's face can't be seen, it's as if he didn't have a face.

GHOST WOMAN (V.O.)

She entered the room she wished she never had... It was the beautiful green bedroom. The bed was covered with an embroidered quilt. Hearing noises from the garden below, she pulled back the drapes to peek out at the lawn. Yes, he was here, and as she turned to go downstairs, her foot caught on the floor. It was a satchel, his satchel. He had left it during one of his visits and had forgotten about it. She flattened it against her chest, thinking of him. She slipped her fingers inside the outer pocket. Curious, she extracted a folded piece of paper. As she read the letter, her heart rejected the idea her mind formed. No, it couldn't be. It just couldn't. There had to be an explanation for such a coincidence. But how could it not be? His name was written on it. He was the intended recipient. In it, she described their relationship as having been bliss but of her not picturing a future for them. Yet it wasn't the end of the infamous letter that alarmed her but the beginning. She had penned it a few days before she was murdered.

INT. ALL HALLOWS MANOR - STAIRS - NIGHT

Seraphina is still in the present, watching the ghost woman carefully.

SERAPHINA

Who had?

GHOST WOMAN

Why, Mary, of course.

SERAPHINA

Mary?

INT. ALL HALLOWS MANOR - STAIRS - FLASHBACK

Once again, the woman's words become a moving image.

GHOST WOMAN (V.O.)

She dropped the bag along with her preposterous suspicions, fixed the draperies to their former state, hurried down the hallway, and ran down these steps into his arms. She reveled in the smell of his clothing, which spoke of masculinity and strength. It was easy, so easy, enveloped in his embrace, to forget the absurdities that had crossed her mind but minutes before. He swept her off her feet, carried her up the stairs, and asked, 'Which room?' The answer came naturally. 'The green one,' she said.

INT. ALL HALLOWS MANOR - STAIRS - THE PRESENT

Seraphina gets a little closer to the Ghost Woman, who seems lost in her memory.

GHOST WOMAN

Ever so gentle, as was his custom, he placed her on the bed. As he started to unlace her shoes, her gaze unavoidably shifted to the hem of the curtains. Her memory went back to the paper. "'Darling,' she said, signaling toward the bag. 'I read the letter in your satchel.' He glanced at the drapes, and his face contorted with recognition.

(MORE)

GHOST WOMAN (cont'd)

She knew then that things weren't as she wanted to believe. "So you did," he replied. "No one knew about your relationship with Mary, just like no one knows about ours," she pressed him. "It's just a paper. Nothing else," he assured her...

INT. ALL HALLOWS MANOR - GREEN ROOM - FLASHBACK

Once again, the faceless man and the ghost woman are in the Green Room long ago.

GHOST WOMAN (V.O.)

...Then he unbuttoned his shirt and tried to kiss her, but his enchantment failed. 'Let's not ruin our time with impulsive jealousy. That was long ago. Don't fuss over it.' "It's far from jealousy. I remember the night Mary died quite well, for it was cold and foggy. No one was out on the streets. I saw you two behind the church as I waited for Father to come out of the bank. The next morning, her body was found in the churchyard. Of course, I thought nothing of it until now.'

The faceless man puts a finger on the woman's mouth.

GHOST WOMAN (V.O.) (CONT'D)

He was swift to silence her. 'Don't speak nonsense. It wasn't me. Like you said, it was a gloomy night. You have mistaken me for someone else...you simply got things messed up.' "Certainty backed her words as she said, 'No way under heaven would I have mistaken you for another man. It was you.' "Now acknowledging that the mantle protecting him had been torn apart, exposing his true self, he groaned in exasperation.

The woman gets up from the bed, accusing.

GHOST WOMAN (V.O.) (CONT'D)

"You killed her! You killed her!" she choked out, staring at him in anguished perplexity.

(MORE)

GHOST WOMAN (V.O.) (CONT'D)

The fact that she might be in mortal danger wasn't as awful as learning that he was a monster. She felt the stab of betrayal and deception in every bone of her body.

The woman backs away from him, terrified. The events take place exactly as the tale of the ghost woman. He attacks her and kills her.

GHOST WOMAN (V.O.) (CONT'D)

"He said, 'I'd hoped for you to live a little longer. You are a passionate woman, and I'd started to enjoy being with you. It's a pity you had to cut it short.'

"'Please, don't hurt me,' she begged in vain. The thirst for blood was in his eyes. Her heart raced, and she made a run for the door, but he was an expert hunter. No prey escaped his claws. With a force that left her numb, the back of his hand struck her face, and she crumpled to the floor. Fast as a lion, he lunged at her. The hands that once had been so delicate on her skin were now like iron around her neck."

INT. ALL HALLOWS MANOR - STAIRS - NIGHT

The ghost woman falls silent but extends her hands into the air. Then a heart-wrenching cry bursts from her soul.

SERAPHINA

Please. He's not here anymore. He can't hurt you again.

GHOST WOMAN

He's always here. Every night, I live it all over again in that wretched room.

SERAPHINA

Who is he? Who is this man you loved?

GHOST WOMAN

I don't know. I don't know. I can't see his face anymore. It's all black—his name, his memory.

SERAPHINA

Please try to remember.

GHOST WOMAN

I see nothing. My head spins. I can't breathe, but I'm alive. I'm here, and I'm there, but it doesn't make sense. Wait... there is a tree. It's different from the rest. It smells lovely. The oxygen is gone from my lungs. Blackness takes me, and I am lost and forgotten.

Agony strikes her again, and she looks down at her dress.

GHOST WOMAN (CONT'D)

No, no! It's going to get ruined by the dirt. Please have pity on me.

SERAPHINA

It's all right. I'm your friend. No one will hurt you now. Tell me, do you remember Mary's family name?

GHOST WOMAN

Mary Beresford.

SERAPHINA

Mary Beresford...

The woman starts to fade away.

SERAPHINA (CONT'D)

Please tell me your name. Please.

ARIA GHOST

My name is Aria Lancaster.

Aria leaves to the upper rooms and Seraphina collapses on the first step.

FADE TO BLACK

INT. ALL HALLOWS MANOR - STAIRS - NIGHT

Consciousness returns slowly to Seraphina. Elliott is there with her.

ELLIOTT THE GHOST

I was terrified you wouldn't come back.

SERAPHINA

That makes two of us.

ELLIOTT THE GHOST

It's all right. It's over.

SERAPHINA

I could never have anticipated what just happened. I mean, my physical self never left this environment, yet I interacted with her in another sphere. I wish it was easier to explain.

ELLIOTT THE GHOST

I think I have a pretty good idea.

SERAPHINA

Were you able to hear any of it?

ELLIOTT THE GHOST

Most of what you said. Nothing of what she said.

SERAPHINA

You didn't see her either?

ELLIOTT THE GHOST

No. You could have been playing me the whole time, and I would never know.

SERAPHINA

She's not Rose.

ELLIOTT THE GHOST

I heard you say the name of Mary Beresford. Is that who she is?

SERAPHINA

No. She is Aria Lancaster.

ELLIOTT THE GHOST

Aria? She went missing and was never found.

SERAPHINA

I'm afraid we just found her.

ELLIOTT THE GHOST

Was she murdered?

SERAPHINA

Yes.

ELLIOTT THE GHOST

Who is the killer?

SERAPHINA

She couldn't remember. Her mind has obscured his name.

ELLIOTT THE GHOST

Just our luck.

SERAPHINA

But she did say a lot. Come on, let's move to the sofa before I become a permanent part of the stairs.

ELLIOTT THE GHOST

That's a dreadful thought.

INT. ALL HALLOWS MANOR - STUDY - NIGHT

Elliott has settled on a chair. Seraphina on the old couch. She opens her eyes slowly, as if she had been sleeping.

SERAPHINA

And that is pretty much it...I think.

ELLIOTT THE GHOST

All right, we know she isn't Rose but Aria Lancaster. We also know Mary was murdered by the same man. And we don't know who that man is, apart from him owning a satchel, which is not very helpful since just about the entire population around here has one.

SERAPHINA

I can't shake off Aria's awful state. If she is ever going to find peace, whoever did this to her must pay for it.

ELLIOTT THE GHOST

That's one part of her healing process.

SERAPHINA

And the other?

ELLIOTT THE GHOST

Aria will not fully rest until her body is recovered.

SERAPHINA

It's been more than a decade, has it not?

ELLIOTT THE GHOST

About nine years.

SERAPHINA

Good memory.

ELLIOTT THE GHOST

I lived through those events. I felt so useless at not having seen anything. Of course, someone reported seeing her in Breamore the day before, so most of the efforts to locate her, including mine, were in that vicinity. More than once, guided by misinformation, I left the area when the killer wasn't anywhere else but here.

SERAPHINA

It could be coincidence.

ELLIOTT THE GHOST

Apart from the murderer, she is the only one who knows where her body is. Tell me the last part of what she told you again—a bit slower this time.

SERAPHINA

'I see blackness. My head spins. I can't breathe, but I'm breathing. I'm here, and I'm there, but it doesn't make sense. Wait...there is a tree. It's different from the rest. It smells lovely. The oxygen is gone from my lungs. Blackness takes me, and I'm lost and forgotten.'

ELLIOTT THE GHOST

Is that it?

SERAPHINA

I think so...

ELLIOTT THE GHOST

That's not good enough. Seraphina, you must be certain. Did she say anything else? Anything at all?

SERAPHINA

'No, no! It's going to get ruined by the dirt. Please have pity on me.'

Elliott paces around the room.

ELLIOTT THE GHOST

I got it, or I'm pretty close to it.

SERAPHINA

Whatever you've come up with is more than what I've sorted out.

ELLIOTT THE GHOST

It might be disturbing. Are you sure you want to hear it?

SERAPHINA

Don't be daft. Go on.

ELLIOTT THE GHOST

It's obvious Aria's corpse is hidden in All Hallows, and that's why she lingers here.

SERAPHINA

You don't mean here, inside the house, do you?

ELLIOTT THE GHOST

No, in the yard. My best guess is that she died in the house and witnessed her burial through her spiritual eyes.

SERAPHINA

Yes, he must have strangled her to death in the green room.

ELLIOTT THE GHOST

And unless I'm terribly mistaken, she told you the exact spot where her body lies.

SERAPHINA

The tree. She mentioned a tree that has a lovely smell. But why bother to bury her in the first place? He didn't bury the others.

ELLIOTT THE GHOST

Maybe she meant more to him. Maybe people had seen them together?

SERAPHINA

All Hallows is populated with trees. How on earth are we ever to find the right one?

ELLIOTT THE GHOST
I don't think we can, but the
gardener might be able to.

SERAPHINA
Julius?

ELLIOTT THE GHOST
He's worked these grounds for years.
If anybody knows every plant, tree,
and crevice in the yard, it's Julius.
At any rate, what other option do we
have?

SERAPHINA
I suppose you are right, but I doubt
very much he'll want to help.

ELLIOTT THE GHOST
You'll have to rope him in
slowly—he'll grow distrustful if you
don't.

SERAPHINA
Maybe I can ask him about things that
interest him—things in his comfort
zone.

ELLIOTT THE GHOST
He is a master of the outdoors.

SERAPHINA
Yes, that's it. I'll start by asking
him to teach me about the forest. He
might say something useful without
even knowing it.

ELLIOTT THE GHOST
No one will be the wiser.

There is a thump from outside the window. Elliott places a
finger to his lips. He moves to the wall and goes through it
to the side yard. Seraphina nears the window and hears
quarreling. Elliott returns crossing the wall looking
disturbed.

SERAPHINA
What happened? Who was out there?

ELLIOTT THE GHOST
Our friend Julius slipped on the mud
and fell against the window.

SERAPHINA

Was he listening to us?

ELLIOTT THE GHOST

What else?

SERAPHINA

Ugh, if he heard our plan, he'll never help me.

ELLIOTT THE GHOST

Let's hope he didn't.

SERAPHINA

You know, all he may need is some attention. No one is sincerely friendly to him.

ELLIOTT THE GHOST

That no one is friendly to him may be his greatest weapon.

INT. ALL HALLOWS MANOR - SECOND FLOOR - NIGHT

Aria performs her nightly ritual. Seraphina watches from her open doorframe, unafraid.

INT. ALL HALLOWS MANOR - BLUE ROOM - DAY

Seraphina leaves the warmth of the bed. Piper emerges from under the covers and jumps to the floor. Lazily, she patters across the room and straight to the door.

SERAPHINA

Ready to leave me again? Very well. Go on. Go play outside.

She lets her out, and the dog dawdles down the hallway. Simultaneously, the housekeeper trots to her, waving a white envelope in her hand.

AGATHA GOSWICK

This message just came for you.

Agatha hustles away. Seraphina stands against the doorframe and extracts the note. It's from Ross and we hear his voice as she reads it.

CAPTAIN ROSS (V.O.)

Hey there, sorry I couldn't stop by, but I'm a bit tied up at the moment.

(MORE)

CAPTAIN ROSS (V.O.) (cont'd)
My buddies in London didn't find much. There are no records of a Rose Lewis or Rose Kennard. There is a woman, Rosalynn Kennard, who started working at the Regency Sanitorium in south London right after the Great War. She was twenty-five years old. She stills works at the same sanitorium. I hope this helps.
See you soon, Ross

EXT. ALL HALLOWS MANOR - DAY

Elliott and Seraphina watch Caroline and Julius arriving.

ELLIOTT THE GHOST
Here come the Goswicks.

SERAPHINA
This is my chance to speak to Julius.

ELLIOTT THE GHOST
Good luck with that.

SERAPHINA
Elliott, I'm sorry the note didn't bring better news.

ELLIOTT THE GHOST
It's not totally disheartening. It could be Rose.

Elliott goes toward the back of the manor. Seraphina goes to Caroline and Julius.

CAROLINE GOSWICK
Oh, hi. Sorry, I can't chat. I'm late to help my mother. (whispers) I have a date this evening.

She mouths the word Robertson and goes inside, Julius tries to get away from Seraphina.

JULIUS GOSWICK
Excuse me.

SERAPHINA
No, no—wait a minute. I would like your help.

JULIUS GOSWICK
Help with what?

SERAPHINA

I'd like to spend more time gardening, but I don't know much about it. Last night, I read a book about the flora of the New Forest. I had no idea how ancient these woods are. The book says there are many rare species of plants and trees. I suppose you know most of them.

JULIUS GOSWICK

I'd like to believe so.

SERAPHINA

Would you consider giving me a tour? I imagine there are hundreds of interesting things to see.

JULIUS GOSWICK

All right.

SERAPHINA

Do you have time this morning? I mean, I'm ready whenever you are. She pulls out a pad and a pencil.

JULIUS GOSWICK

The miss is serious about this.

SERAPHINA

Yes, I'll write down some names so I can look them up later.

JULIUS GOSWICK

I was going to prune the roses, but I suppose I can do that this afternoon.

EXT. ALL HALLOWS MANOR - GARDEN - DAY

Julius shows Seraphina some flowers.

JULIUS GOSWICK

These are wild gladioluses. This is the only place in Great Britain they grow naturally. You can spot them in some gardens, but they like to grow at the edge of pastures. And these are called orchids. These here are common orchids, and the ones farther back are peacock orchids.

SERAPHINA

How pretty. Do they grow any taller?

JULIUS GOSWICK
No, that's about as high as they get.

They pass a small pond hidden among the wild grass, he points to a patch of plants.

JULIUS GOSWICK (CONT'D)
Do you know what those are?

SERAPHINA
I don't.

JULIUS GOSWICK
Their name is coral necklace.

SERAPHINA
They are exquisite.

JULIUS GOSWICK
They get their name from how the flowers string themselves along the plant. See, it looks like a necklace made of coral.

His rough hands select a flower and then, he plucks it and he extends it to her.

SERAPHINA
Thank you. It's beautiful. And these?

JULIUS GOSWICK
They are foxglove. In Latin, they are known as Digitalis purpurea.

EXT. NEAR THE BIG TREES - DAY

Julius's bulky frame moves farther up the path. She hurries after him.

SERAPHINA
What are these?

JULIUS GOSWICK
They are common gorse.

SERAPHINA
They smell like coconut.

JULIUS GOSWICK
They grow all over.

SERAPHINA

Is there a tree that produces a strong aroma? I mean, one you could smell just walking by?

JULIUS GOSWICK

Not around here.

SERAPHINA

In other parts of the grounds?

JULIUS GOSWICK

No, you can find those in town. People plant them because their flowers are attractive and smell good. The vicar has a good variety of them in his back garden.

SERAPHINA

Does he, now?

They come across a huge tree.

SERAPHINA (CONT'D)

What about that one?

JULIUS GOSWICK

That's called the knighthood oak. It's the largest oak in the forest. About five hundred years old.

SERAPHINA

It's amazing. How big would you say its trunk is?

JULIUS GOSWICK

Not sure the exact measurement, but I would say about seven meters at the base.

SERAPHINA

So if you were to plant a tree, considering the roughness of the soil in some areas, where would you dig if you had to get it done fast?

JULIUS GOSWICK

In the garden by the house. It's always moist.

SERAPHINA

What about out here? In the woods?

JULIUS GOSWICK

Why would you want to do something like that? There are plenty of trees in the woods.

SERAPHINA

I suppose you are right.

JULIUS GOSWICK

It's past lunchtime. We better head back.

SERAPHINA

Thank you, Julius. I enjoyed the outing. Hopefully, we can do it again soon.

JULIUS GOSWICK

You're welcome.

EXT. ALL HALLOWS MANOR - GARDEN - DAY

Seraphina sits on the lawn out back, eating sandwiches.

ELLIOTT THE GHOST (O.S.)

How did the outing with Julius go?

Elliott pops in and drops beside her.

SERAPHINA

As good as you can imagine. I'm afraid it just dawned on me how vast the grounds really are. And as if that wasn't enough, I got a taste of trying to fish information from Julius.

ELLIOTT THE GHOST

Oh, so you empathize with me now?

SERAPHINA

I'm starting to. At this rate, it will take years before we learn anything from Julius.

ELLIOTT THE GHOST

I don't have years.

SERAPHINA

What do you mean?

ELLIOTT THE GHOST

Nothing... nothing.

SERAPHINA

After this morning's fiasco, I made up my mind.

ELLIOTT THE GHOST

About what?

SERAPHINA

I must go to London to meet Rosalynn. If she is Rose, we might be able to solve this conundrum once and for all.

ELLIOTT THE GHOST

Wouldn't that be wonderful?

SERAPHINA

Believe me, I'm fully aware that it would be easier for a camel to go through the eye of a needle than for me to show up out of the blue, discover her real identity, and bring her back here—if she even is Rose.

ELLIOTT THE GHOST

Yeah, that might be a bit problematic.

SERAPHINA

Most likely, I'll make a complete fool of myself, but before venturing into it, I want to know what you are hiding from me. When you told me your story and about the separation of the ghosts, you left something unsaid. I want to know the whole truth.

ELLIOTT THE GHOST

I'm not sure what you are speaking of.

SERAPHINA

After what we have been through, the least I deserve is to know everything—good and not so good.

He looks down.

SERAPHINA (CONT'D)

Elliott, you must tell me.

ELLIOTT THE GHOST

It's better that you don't know.

SERAPHINA

Why is that?

ELLIOTT THE GHOST

I don't want you to worry. I don't want anything to cloud your judgment while you help me.

SERAPHINA

Seriously? In case you haven't noticed, my judgment is already clouded, I hardly eat or sleep anymore. I'm constantly on edge. I can't trust anyone. I simply can't go on like this. I need to know who you really are—your whole story.

ELLIOTT THE GHOST

All right, all right. I get the message.

INT. ELLIOTT'S CHILDHOOD HOME - FLASHBACK

LITTLE ELLIOTT is eating gruel with his OLDER BROTHER and his wife. The boy is a cripple.

ELLIOTT THE GHOST (V.O.)

My parents died when I was little. My older brother and his wife raised me. But as I grew older and the war broke out, I became a burden to them. Money and food were in short supply, much like they are now. And another problem was that I was born with a deformity in my right shoulder that impedes the normal use of my arm.

EXT. ALL HALLOWS MANOR - GARDEN - DAY

Elliott returns from his memory.

ELLIOTT THE GHOST

Well, it did when I was alive. What I mean is that I couldn't move it rapidly or hold much weight with it. It was just there, sort of useless. Because of this, I failed my examinations for active duty and was given clearance to stay home.

SERAPHINA

Stay home? Wait—I thought you went to war.

ELLIOTT THE GHOST

Let me finish.

SERAPHINA

Sorry, go on.

INT. BURLEY BLACKSMITH WORKSHOP - FLASHBACK

YOUNG ELLIOTT learns how to keep in order the books for the local BLACKSMITH. The Blacksmith seems happy with Elliott's work. YOUNG ROSE LEWIS appears and she strikes a conversation with Elliott.

ELLIOTT THE GHOST (V.O.)

When I turned eighteen, I came to Burley to work for a blacksmith. There weren't many able men around, and he was glad to hire me even with my bad arm. Since his sons were in the service, he took me under his wing and allowed me to work at my own pace. Believe it or not, I became a great asset to him. He wouldn't let me use the forge, but I did just about everything else. I kept the shop's records, cleaned the tools, swept the floors, and even helped his wife cook meals. While working there, I met Rose. She was refined, beautiful, and full of life. I fell madly in love with her.

EXT. WOODS - FLASHBACK

Young Elliott and Young Rose wander the woods together.

ELLIOTT THE GHOST (V.O.)

We would wander the woods for hours, dreaming about a future together. When our legs tired from walking, we would lie in the wild grass in the fields. I spent my time trying to kiss her. She spent her time trying to educate me on literature. She loved to discuss the stories she read at length.

EXT. ALL HALLOWS MANOR - GARDEN - DAY

Elliott looks moved by his memory.

ELLIOTT THE GHOST

You know all those books in the library? She read them all. And whenever she couldn't put a book down, she brought it on our date, and we read it together.

SERAPHINA

What did the Goswicks think?

ELLIOTT THE GHOST

Not much, I guess. We saw each other out in the woods most of the time. The parents were too wrapped up in their own problems to meddle in the lives of their employers.

INT. ALL HALLOWS MANOR - GRAND HALL - FLASHBACK

Julius and Elliott argue. Agatha comes in, breaking the argument and giving Elliott a telegram. He opens the telegram and seems totally in shock by the contents.

ELLIOTT THE GHOST (V.O.)

Julius hated me, but that's not new. He did come across us quite often—imagine his face the first time he saw me as a ghost. But then life took an awful turn. I received the infamous telegram summoning me to active service.

EXT. ALL HALLOWS MANOR - GARDEN - DAY

Seraphina seems puzzled.

SERAPHINA

How is that possible? When I read about it in Rose's journal, it seemed normal, for she didn't write about your arm.

ELLIOTT THE GHOST

No, to her I was perfect. She reprimanded me if I ever mentioned my disability.

SERAPHINA

But you weren't qualified to serve.

EXT. STREAM - FLASHBACK

Elliott gives Rose the telegram.

ELLIOTT THE GHOST (V.O.)

I wasn't, but I was called. I met Rose down by the stream and gave her the cable, although she'd already read it in my eyes. Feeling helpless, we wept bitterly in each other's arms. Our dreams, our hopes, and our ability to decide for ourselves had suddenly been taken from us. However, my dear Rose wasn't ready to accept it just like that. She insisted we discuss the matter with Lewis.

EXT. ALL HALLOWS MANOR - GARDEN - DAY

Elliott looks sad.

ELLIOTT THE GHOST

He was a lieutenant then, but still, he had some connections. She was convinced a mistake had been made. After all, I could barely hold a rifle steady. I was ashamed of myself, ashamed that I couldn't defend our country, but even more so that I wouldn't be a proper husband.

SERAPHINA

Why do you say that? That's not true.

ELLIOTT THE GHOST

I say it because I knew that if someone attacked Rose, I wouldn't be of much help. They would drop me without effort. You know, it's ironic, but I used to be jealous of Julius. He was young and strong. I feared he could provide Rose more security than I could.

SERAPHINA

That explains part of your dislike for poor Julius.

ELLIOTT THE GHOST

I didn't agree with Rose, but I did accompany her to visit Lewis. One look at my arm and he was as shocked as we were that I had been called. He tried to persuade some of his influential friends to annul the call to no avail, for the war had escalated to taking anybody who had air in their lungs. To make matters worse, as you read in her journal, Rose's father, Richard, was not well. His health had been deteriorating for some time. Rose didn't want to admit it, but we both knew he was near the end of his fight. She would be left to fend for herself. Yet I had to go.

INT. LONDON HEADQUARTERS - FLASHBACK

Elliott arrives in to his new post. YOUNG SOLDIERS all look frightened and confused as they are given their new orders by OFFICERS.

ELLIOTT THE GHOST (V.O.)

I reported to headquarters in London soon after. Lewis arranged for me to be stationed in northern England, hoping I would remain there until the end of my service.

EXT. WESTERN FRONT - FLASHBACK

Elliott is in the middle of a pitched battle of trench warfare. SOLDIERS fall all around, slaughtered by bullets and projectiles.

ELLIOTT THE GHOST (V.O.)

But as fate would have it, a month later, I was called to the Western Front. How I managed to survive as long as I did defies understanding. When rumors of an armistice started to circulate, I began to believe I might return to Rose, but my unit ended up with a group of French soldiers entangled in the Meuse-Argonne offensive.

EXT. MEUSE-ARGONNE OFFENSIVE - FLASHBACK

Elliott the ghost relaxes with a group of AMERICAN SOLDIERS.

ELLIOTT THE GHOST (V.O.)
It was November 11, 1918. We were ordered to attack German positions until eleven o'clock in the morning. We were behind a large American group and had advanced quite some distance into the enemy's territory. The men—a figure of speech, really, for most of us were lads—started to relax as the enemy appeared to retreat, only to realize we had been fooled.

Hand grenades rain on them. And then GERMAN SOLDIERS storm their position. In the carnage, Elliott takes a bullet.

ELLIOTT THE GHOST (V.O.) (CONT'D)
Hand grenades rained down on us before we were attacked at close range. The last thing I saw was a landscape of dead men surrounding me. Funny how in striving to stay alive I hadn't paid attention to the carnage until the moment I took a bullet.

BLACK SCREEN

ELLIOTT THE GHOST (V.O.)
I felt a blast, and then there was nothing but blackness...

EXT. GHOST REALM - BATTLEFIELD

Elliott rises and starts to call out for any survivors.

ELLIOTT THE GHOST (V.O.) (cont'd)
Yet I rose from the ground quite rapidly. I walked around the clouds of dust, frantically searching for other survivors. I walked past the mangled bodies, one by one.

GHOST SOLDIERS come up to him.

ELLIOTT THE GHOST (V.O.) (CONT'D)
It was then I noticed soldiers moving about with an incredible speed, weeping. I wasn't sure what was taking place. Their uniforms were clean, and the men weren't injured.

(MORE)

ELLIOTT THE GHOST (V.O.) (CONT'D)
I knew it couldn't be a rescue team because there were none. I looked down at my clothes, and to my horror, I was as clean as they were. It didn't make sense. I had been in combat for hours, and I had been shot.

The ghost soldiers check out the dead bodies sprawled everywhere.

ELLIOTT THE GHOST (V.O.) (CONT'D)
The other soldiers moved about in a frenzy, searching for someone or something among the dead. It took me a while to figure out that they were looking for their remains to confirm that they were dead. To realize this was more dreadful than walking into the ambush, for then we could still fight for our lives.

Elliott finds his own body.

ELLIOTT THE GHOST (V.O.) (CONT'D)
It didn't take me long to find my body among the debris. My mortal life had ended, and I profoundly mourned the loss of my life, just like my comrades mourned theirs. On top of that, the uncertainty of what lay ahead and not having a future with Rose crushed me. At length, the confusion settled.

The GHOST COMMANDER calls to the other ghosts. He explains their new situation.

ELLIOTT THE GHOST (V.O.) (CONT'D)
Our commander, John Harris, who had also died in the attack, gathered us. He explained that we had to move on, for we had wasted too much time already. Apparently, it had been many days since the ambush—days that felt like hours dwindling between worlds until we came to accept our new condition. And at that point, I understood the boundaries governing this sphere. I knew I had only one day to say my good-byes to those I loved.

(MORE)

ELLIOTT THE GHOST (V.O.) (CONT'D)

If I didn't return to the group within that time frame, I would be confined to the place where my heart was until I exhausted my energy, which could take a very long time. And then, if I didn't fulfill my mission for having lingered, I wouldn't be with those I love in the hereafter. My frame of mind was such that I failed to understand the severity of my situation. Perhaps I simply didn't care. My thoughts were foggy, confused. All I wanted was to see Rose one last time. Foolishly, I thought things would be the same, that I could interact with her the way I had when I was alive.

Elliott goes up to his Commander and argues with him about what to do. After a moment, his Commander shrugs his shoulders and points for Elliott to leave. Elliott disappears, leaving the rest of the Ghosts.

ELLIOTT THE GHOST (V.O.) (CONT'D)

As Harris's subordinate, I still needed his permission to leave, which he granted. After assuring him I would return on time, I instantly found myself at the edge of the New Forest.

EXT. ALL HALLOWS MANOR - GARDEN - DAY

Elliott looks perturbed by the memories. He looks at New Forest longingly.

ELLIOTT THE GHOST

I made haste to All Hallows, only to find it deserted. My initial belief, since Rose's possessions were all here, was that she had gone to town.

SERAPHINA

So...you waited.

ELLIOTT THE GHOST

I did. Days turned into weeks, weeks into months, and months into years.

SERAPHINA

I'm so sorry.

ELLIOTT THE GHOST

Soon I discovered the depth of my predicament. After the initial twenty-four hours, I became confined to All Hallows and couldn't go beyond the edge of the woods. I couldn't visit any of the towns. I could only move in the forested areas.

SERAPHINA

Because your heart is here, where you left Rose.

ELLIOTT THE GHOST

That's right.

SERAPHINA

Do you ever regret not having returned to Harris?

ELLIOTT THE GHOST

No. I promised Rose I would return, and I can't move on without making good on my promise. Besides, it's a bit too late for regrets. If I don't find her, I might not ever see her again—not here, not there, not anywhere. It's part of the price I must pay.

SERAPHINA

That's rather horrid. I certainly understand now why you must find her. But what if, wherever she escaped to, she passed away in peace?

ELLIOTT THE GHOST

Then I suppose I've lost her already, but she wouldn't have died so young unless she was murdered. You know, realizing that I couldn't see the grieving spirits was the worst. I dreaded the possibility that something terrible had happened to her and that her spirit was trapped in this house without hope, and there was nothing I could do to help her.

SERAPHINA

At least we know she isn't the woman haunting the house, and I don't see any other ghosts nearby.

ELLIOTT THE GHOST

That's good, I guess. I'll never give up. I have to find her.

SERAPHINA

But if you did see her... Wouldn't you still be trapped here?

ELLIOTT THE GHOST

Only until my energy is gone. If Rose were here, I would spend my energy communicating with her, though I don't really know how much energy or time I have.

SERAPHINA

You don't?

ELLIOTT THE GHOST

No, it's just like when you are alive. You don't know when you are going to die.

SERAPHINA

Elliott, it's very probable that Rose wouldn't be able to see you.

ELLIOTT THE GHOST

I know. In that case, I suppose I would spend my energy being near her, hoping she could feel my presence. Either way, my purpose for having lingered would be fulfilled. And we would have the chance of being together once she moved on.

SERAPHINA

Whenever you interact with someone, or try to, you are burning energy. Wearing it out.

ELLIOTT THE GHOST

That's why I get so frustrated with the simpleminded— With Julius. I'm convinced he knows something about Rose's whereabouts and plays dumb while I grow dimmer. But that energy is minuscule compared to the amount I spend when— Never mind. There you have it. Now you know the whole truth of my journey.

SERAPHINA

Thank you for trusting me, Elliott. I can only imagine how difficult this is for you.

Elliott radiates a kind of "love field" which encompasses both him and Seraphina.

SERAPHINA (CONT'D)

Wow. Did you do that to me?

ELLIOTT THE GHOST

No. Sometimes the veil between worlds becomes thin, and if our feelings align, you can step into this sphere and feel what I feel.

SERAPHINA

That's incredible and much better than stepping into Aria's realm. Now, more than ever, I know we have to explore the possibility of Rosalynn Kennard being Rose. Finding Aria's body might bring us closer to discovering the assassin's identity, but it might not bring us closer to finding Rose.

ELLIOTT THE GHOST

Unless the body we dig up isn't Aria's.

EXT. BROCKENHURST TRAIN STATION - DAY

Seraphina is boarding a train. Agatha Goswick is helping her with the luggage.

AGATHA GOSWICK

Such a hassle to spend just one day in London. Why not stay a little longer?

SERAPHINA

Being in a safe house, my parents are in no position to entertain me.

EXT. TRAIN TRACKS - DAY

Seraphina sleeps peacefully.

INT. TRAIN - DAY

A TRAIN GUARD comes up to sleeping Seraphina to wake her up.

TRAIN GUARD

Miss, wake up. This is the final
stop.

She collects her handbag and descends the train.

EXT. LONDON TRAIN STATION - DAY

The weather in London is gloomy. Solemn faces of PEOPLE
traveling about the streets. Seraphina joins them.

EXT. REGENCY SANITORIUM - DAY

It is a wide structure, three floors high. A redbrick wall
with an iron fence perched atop it guards the front, a tall
gate in the middle of the property the only interruption in
the barrier. Seraphina rings the bell. MISS. THORNTON, a
slender woman with blond hair down to her shoulders
responds.

MISS. THORNTON

Can I help you?

SERAPHINA

I'm looking for Rosalynn Kennard. I
understand she works here.

MISS. THORNTON

Are you an acquaintance or family
member?

SERAPHINA

We are cousins.

MISS. THORNTON

Step in, please.

SERAPHINA

Thank you...Miss?

MISS. THORNTON

Thornton. Follow me.
They go inside.

INT. REGENCY SANITORIUM - DAY

They travel down a white corridor devoid of personality. Soon, they stop at the third door before the end of the hall. Stepping aside, Miss Thornton signals Seraphina to go in.

MISS. THORNTON
Have a seat. I'll inform the secretary that you're here. She'll help you find your cousin.

INT. REGENCY SANITORIUM - MRS. BROWN OFFICE - DAY

Daylight filters through the large window on the back wall of the tiny room. Seraphina settles on the visitors' chair. An older woman, Mrs. Brown, enters.

MRS. BROWN
I'm Mrs. Brown. Don't bother to stand. What brings you here, Miss...?

SERAPHINA
Seraphina Addington. I'd like to see Rosalynn Kennard.

MRS. BROWN
As surely you understand, our nurses are quite busy, and very rarely do we allow visitors without a prior appointment.

SERAPHINA
I didn't know that, Mrs. Brown, or I would have set one up. I've traveled from the New Forest. It's a long way from here. All I'm asking for is a few minutes with her. Please.

With a look of displeasure, Mrs. Brown moves to the filing cabinet and searches the folders starting with the letter K. She pulls one with the last name Kennard written on it and takes a good look at the information contained therein.

MRS. BROWN
Miss Kennard works on the third floor. I'll have her come down.

Reaching for the telephone, Mrs. Brown dials a number.

MRS. BROWN (CONT'D)
This is the secretary. Can you have Miss Kennard come down please?
(MORE)

MRS. BROWN (CONT'D)
(pause) No that will be fine. Thank
you.

She hangs up.

MRS. BROWN (CONT'D)
Miss Addington, I'm sorry, but Miss
Kennard has been ill. She was
supposed to resume work today, but
her maid let us know she needs a few
more days of rest. I'm not sure when
we'll see her again.

SERAPHINA
I could not forgive myself if I
didn't have the chance to see her,
especially if she isn't feeling well.
I know your protocol might be
unbendable, but considering the
circumstances, could you share her
address?

MRS. BROWN
As her relative, you should already
have her address or know someone in
the family who does. I'm afraid I
cannot disclose personal information
without permission.

SERAPHINA
Does she have a telephone at home?
Could you ring her and ask for her
permission?

MRS. BROWN
I'm afraid she does not. Now, if
you'll excuse me. I have much to
attend to.

SERAPHINA
Wait—may I leave a note for when she
returns?

MRS. BROWN
You may do that.

Mrs. Brown gives her paper and pen. Seraphina scribbles a
note and extends the paper to Mrs. Brown.

SERAPHINA
Thank you for your time.
Seraphina gets up and leaves.

INT. REGENCY SANITORIUM - DAY

Seraphina watches as Mrs. Brown goes off into unknown directions. Stealthily she walks back to her office. Moments later, she comes out with the Kennard folder which she buries inside her handbag.

EXT. KENNARD HOUSE - DAY

A TAXI takes Seraphina to a small cottage with a thatched roof just outside the city boundaries. She makes her way across the stone-paved walk to the front door. Anxiously, she taps on it. DOROTHY, a short, gray-haired woman with a wrinkled face stares at her.

DOROTHY

May I help you?

SERAPHINA

Is Rosalynn in?

DOROTHY

I'm sorry, miss. Who do I have the pleasure of speaking with? And why are you interested in Miss Kennard?

SERAPHINA

Forgive me. My name is Seraphina Addington. I'm a cousin of Elliott Kennard. He is related to Rosalynn. I stopped by the Regency Sanitorium, and they said she had the day off, so I determined I must come by to give her this.

From her bag, she extracts Rose's diary.

SERAPHINA (CONT'D)

See, I hail from the New Forest, and I'm not sure when I'll make another trip to London.

DOROTHY

Welcome, then, Miss Addington. I'm Miss Kennard's maid, Dorothy. You mustn't take my scrutiny the wrong way. You know, these days, with the war and shortage of money, when someone is sick, the crows are the first in line.

SERAPHINA

I totally understand, has Rosalynn fallen ill?

DOROTHY

Oh, miss, indeed she has. But with proper care, she'll be up and about in no time.

SERAPHINA

That's good to hear.

DOROTHY

Please, come in.

INT. KENNARD HOUSE - DAY

A stone fireplace on the far wall dominates the pale room. A few oil paintings on the walls catch Seraphina's attention.

SERAPHINA

These are magnificent.

DOROTHY

Aren't they something? Miss Kennard painted them herself. She has mastered the art quite well.

SERAPHINA

Indeed.

INSERT THE PAINTING: A COUPLE WALKING HAND IN HAND IN THE FOREST.

SERAPHINA (CONT'D)

Who are these people?

DOROTHY

Oh, that I wouldn't know. Miss Kennard likes to paint in the park, so it could be anyone who happened to be there that day.

SERAPHINA

It looks more like a forest than a park, wouldn't you say?

DOROTHY

Miss Kennard likes to put her own spin on things. Would you like some tea while you wait? It might take Miss Kennard a moment or two before she can see you.

SERAPHINA

No, thank you.

DOROTHY

Very well. I'll let her know you are here.

Dorothy leaves Seraphina alone. Seraphina examines the scenes in the paintings. She unhooks the one with the couple from its spot. She flips it over, hoping for a name or an inscription of the place. Dorothy returns.

DOROTHY (CONT'D)

I'm sorry, but Miss Kennard does not feel like receiving company today. She's asked that you leave your information. She'll reach out to you once her health allows it.

SERAPHINA

Would you please try again? Tell her I have her diary and will only give it to her in person.

DOROTHY

She really isn't feeling well. Come back another day, please.

SERAPHINA

I totally understand, Dorothy. The dilemma is that I probably won't be back for months. In this diary there are many intimate details. It would be a pity if it fell into the wrong hands.

DOROTHY

I will convey your message—this one time.

Dorothy exits once again, only to return a moment later.

DOROTHY (CONT'D)

She'll receive you in her bedroom.

SERAPHINA

I'm much obliged to you.

DOROTHY

One more thing.

SERAPHINA

Do tell me.

DOROTHY

Miss Kennard asked me to warn you
that her sickness is contagious. Do
you want to proceed?

SERAPHINA

I do.

DOROTHY

Follow me, then.

INT. KENNARD HOUSE - CORRIDOR - DAY

They travel down a short corridor, ending in front of a
brown door. Dorothy opens it and gestures for Seraphina to
go in.

INT. KENNARD HOUSE - BEDROOM - DAY

The door shuts behind Seraphina. ROSALYNN sits in a rocking
chair, a blanket over her long legs, staring out to the
garden through the glass. Seraphina crosses the room, taking
the liberty of pulling a chair closer to her.

SERAPHINA

Miss Kennard, my name is Seraphina
Addington. I'm a tenant at All
Hallows in Burley.

ROSALYNN

Miss Addington, by being here, you
are putting your life at risk. The
Sanitorium where I work treats
infectious diseases such as
tuberculosis.

Seraphina notices bottles of disinfectant and other
medicines.

ROSALYNN (CONT'D)

You are welcome to leave if you would
like.

SERAPHINA

Not until you know why I have come.

She remains silent.

SERAPHINA (CONT'D)

This might sound confusing, but
please hear me out.

(MORE)

SERAPHINA (CONT'D)

At All Hallows, hidden in the conservatory, I found this. It's the diary of Rose Lewis. She lived at All Hallows until her sudden disappearance in 1918. Through her writings, I've reckoned Rose fled the manor in fear of her life. Her fears were well placed. After her disappearance, four young women suffered a terrible fate. You may have heard about them through the newspapers. You can imagine how all of this has impacted the groundskeepers of the manor, the Goswicks. They still grieve Rose's disappearance. Mrs. Goswick is the most affected. She loves Rose as her daughter. Even after all these years, the wound is still fresh.

ROSALYNN

Why are you telling me this?

SERAPHINA

Because I believe you are Rose Lewis.

ROSALYNN

Me! I'm sorry to disappoint you, but I'm not. What in the world led you to conjecture such a thing?

SERAPHINA

A friend in the army gave me your information. Your history of employment matches the date of Rose's disappearance, and interesting enough, he didn't find any traces of Rosalynn Kennard in her supposed town of origin. Of course, there is also your surname.

ROSALYNN

Kennard? What about it?

SERAPHINA

Rose was deeply in love with a young man named Elliott Kennard. In this diary, she wondered what it would have been like to be Mrs. Rose Kennard. He, you see, was a distant cousin of mine. Sadly, he died in the Great War, and they were never reunited.

ROSALYNN

Oh yes, the same story repeated over and over. Do you know how many men die each month in the sanitorium, calling for their sweethearts? Too many to count. Miss Addington, I wish I could be of help, but I'm not the woman you seek. But even if I were, you troubled yourself to bring me an old diary?

SERAPHINA

I came in possession of a few letters sent to Rose by Elliott in the days preceding his death. If I were her, I would most definitely like to read them.

ROSALYNN

Sounds like this is a matter demanding careful consideration and application, Miss Addington. Surely you don't want to convey such private information to the wrong person. I wish you the best of luck in finding Miss Lewis.

Seraphina stands, diary in hand.

SERAPHINA

Forgive me for disturbing you. I hope you will recover soon.

ROSALYNN

A few more days of peace and rest, that's all.

SERAPHINA

Tell me, Miss Kennard, do you believe in ghosts?

ROSALYNN

Why do you ask?

SERAPHINA

The ghost of Elliott roams the halls of All Hallows in search of Rose Lewis. I'm afraid his soul will spend eternity trapped in loneliness looking for her.

ROSALYNN

Miss Addington.

SERAPHINA

Yes?

ROSALYNN

I truly do hope you find Rose.

EXT. ALL HALLOWS MANOR - GARDEN - DAY

Elliott and Seraphina sit together.

SERAPHINA

She denied being Rose.

ELLIOTT THE GHOST

Did you believe her?

SERAPHINA

One part of me did, the other not so much.

ELLIOTT THE GHOST

She didn't give you any hints?

SERAPHINA

Nothing. I even mentioned Mrs. Goswick's suffering over Rose's disappearance. She didn't budge.

ELLIOTT THE GHOST

Tell me—what does she look like?

SERAPHINA

Her general features do match that of Rose's, though older. But Rosalynn is a detached, withdrawn woman.

ELLIOTT THE GHOST

Rose could never be like that. It's not her.

SERAPHINA

Well, if she is Rose, she is a prolific actress. There were times I thought there was recognition and remembrance of All Hallows in her, but mostly she was uninterested and bothered by my intrusion.

ELLIOTT THE GHOST

I'm sorry you went through all that trouble for nothing.

(MORE)

ELLIOTT THE GHOST (cont'd)

As much as I don't want to admit it, she is probably dead and buried who knows where. I'm such an idiot. All these years and I still hold on to hope. Who am I fooling?

SERAPHINA

Please, Elliot, we mustn't allow despair to stop us now. Not all is lost. Finding Aria's body might offer some clues.

ELLIOTT THE GHOST

I don't think so, unless, of course, we find Rose's corpse too. But then again, you said it yourself before you left. This yard is like looking for a needle in a haystack. He thrashes away and vanishes from view. Piper prances through the kitchen door and joins her on the grass.

SERAPHINA

Well, missy, it's nice of you to spend some time with me.

Seraphina caresses the dog for a moment, and then the dog gets up and goes to the trees.

SERAPHINA (CONT'D)

Piper, where are you going? Come back here right now. Piper! Where are you going?

Seraphina goes after her.

EXT. THICK WOODS - DAY

This part of the woods is just thick verdure. Piper goes down a steep drop. Seraphina follows with a sigh. Once she gets to the bottom of the hill, she finds Piper there, and she goes straight through a wall of thick vines to completely vanish from view. The stillness is disconcerting. Seraphina walks through the wall of greenery.

INT. HUT MADE OF VINES - DAY

Seraphina stands inside a hut made of interweaving vines and thick shrubs. A smell makes her want to retch. Hanging from the green walls are the pelts of all kinds of creatures.

Piper jumps up to what once had been a chair and comfortably curls up her tiny body.

SERAPHINA

No, you can't stay here. Come on.

As she reaches for the dog, her gaze falls upon a wooden box on the ground beside her. She puts her hand into the box; old magazines, tools, gloves, and a satchel. Then, at the bottom of the box, an old necklace with a rose engraved on it.

SERAPHINA (CONT'D)

Come on, Piper—let's go. Come on.

Seraphina tries to pick up the dog. The dog flashes her teeth and growls at her.

SERAPHINA (CONT'D)

Fine, have it your way.
She swims through the barrier and bursts to the other side.

EXT. HUT MADE OF VINES - DAY

She runs into Julius.

JULIUS GOSWICK

What are you doing here? Who told you about this place? That idiot Ghost told you, didn't he? All this time he's been sneaking, spying on me, and he finally found it.

SERAPHINA

No, it wasn't him. I was looking for Piper and stumbled upon it.

JULIUS GOSWICK

You shouldn't be here—no one should ever come here. This is my place. Do you understand? Mine.

SERAPHINA

I'm sorry. It won't happen again.
He grabs her wrist.

JULIUS GOSWICK

What do you have in your hand? What are you stealing from me?

SERAPHINA

Nothing. I have nothing.

JULIUS GOSWICK
Open your hand!

Elliott appears and rushes to their side.

ELLIOTT THE GHOST
What in the name of all the bloody
demons in hell do you think you are
doing? Let her go!

JULIUS GOSWICK
Open your hand!

He tightens his grip until her fingers fall open revealing
the pendant.

JULIUS GOSWICK (CONT'D)
That's mine. You cannot take it.

ELLIOTT THE GHOST
No. No, that's not yours, you bloody
coward. That belonged to Rose. I gave
it to her. What did you do to her?
Where is she? You know where she is!
Tell me!

Piper barks at Julius. Seraphina drops the necklace. Julius
picks it up and then releases her. Piper runs into the
vines.

SERAPHINA
It's all right, Piper. I'm all right.

ELLIOTT THE GHOST
You are a sick man, Julius. What did
you do to Rose?

JULIUS GOSWICK
I know nothing about Rose. I loved
her.

ELLIOTT THE GHOST
You don't hurt people you love.
Unless, of course, you are a sick
man!

SERAPHINA
Elliott, calm down, please.

ELLIOTT THE GHOST
Tell me what you know. You know
something about Rose. Tell me!

Piper emerges from the vines barking angrily at Elliott.

JULIUS GOSWICK

I know nothing!

ELLIOTT THE GHOST

Move, Seraphina.

Elliott launches himself at Julius. He passes through Julius's body with brutal force, making Julius stumble back. A fierce wind rises. Simultaneously, the debris on the ground forms into a whirlwind that encompasses Julius as Elliott circles him repeatedly. Piper runs for the safety of the hut. The whirlwind around the gardener gains strength while he desperately punches at the air. Once again, the ghost passes right through him. Julius hits the ground.

SERAPHINA

You stop right now! Julius, are you all right? Julius, answer me!

Julius's body starts to writhe on the ground like a snake on fire. Seraphina takes a step closer.

SERAPHINA (CONT'D)

You lied to me all this time! After Rose was done writing in her journal, you came back and she saw you, didn't she? But she didn't love you anymore. You grew angry and lost control, just like now. You killed her after all, didn't you?

Elliott's frenzy immediately stops. The elements return to their natural state. The ghost's light is no more. He is enshrouded in darkness.

ELLIOTT THE GHOST

Don't you ever accuse me of doing such a thing!

SERAPHINA

If you hurt Julius again, you'll have to hurt me too.

She dashes to kneel beside the gardener.

SERAPHINA (CONT'D)

Please leave.

ELLIOTT THE GHOST

He'll kill you like he killed Rose!

SERAPHINA

I'm more afraid of you than him. Look at you. You have turned into a demon.

Elliott has the most difficult time restraining himself.

ELLIOTT THE GHOST
I'll get to you, Julius. Sooner or
later, I will.

Elliott flees through the vegetation.

SERAPHINA
Julius, are you all right? Are you
hurt?

JULIUS GOSWICK
I did not hurt Rose.

SERAPHINA
Oh, Julius...

With a little difficulty, he rises from the ground.

JULIUS GOSWICK
Rose was my friend. She didn't like
to hunt, but I taught her how to make
shoes from deerskin. She never
chastised me for hunting.

SERAPHINA
Is that why you hide your collection
out here? You fear the reaction of
your parents?

JULIUS GOSWICK
Yes.

SERAPHINA
I didn't mean to cause this
confrontation, I'm sorry.

JULIUS GOSWICK
Sooner or later it was going to
happen.

SERAPHINA
How did you get Rose's necklace?

JULIUS GOSWICK
She gave it to me.

SERAPHINA
Did she say why?

JULIUS GOSWICK
No.

SERAPHINA

Julius, all that Elliott wants is to find Rose. Do you know where she is?

JULIUS GOSWICK

No.

SERAPHINA

Do you know what happened to her?

JULIUS GOSWICK

No.

SERAPHINA

Julius, too many women have lost their lives. No one knows these woods like you do. You must have seen or heard something. Please, you can trust me.

JULIUS GOSWICK

You weren't really interested in learning about the forest. You were using me. What are you hoping to find?

SERAPHINA

A body. That's what I'm hoping to find.

JULIUS GOSWICK

Whose body?

SERAPHINA

Aria Lancaster's.

JULIUS GOSWICK

Was she your friend too? What makes you think she's buried in the woods?

SERAPHINA

I saw her ghost in the house. She told me.

JULIUS GOSWICK

I don't believe you.

SERAPHINA

Why? Both of us see Elliott. I see her as well. Have you seen her? He opens his mouth to say something but instead takes off back up the hill.

INT. ALL HALLOWS MANOR - KITCHEN - NIGHT

Mrs. Goswick rinses the plates and hands them to Seraphina to dry. Caroline mops the floor.

AGATHA GOSWICK

With your trip to London, I forgot to ask you about your outing in the woods with Julius the other morning. How was it?

SERAPHINA

Very enlightening. Julius is a polymath when it comes to the forest. I am stunned by the number of species he knows.

CAROLINE GOSWICK

And I'm sure you have only seen a little bit. My brother loves to speak about it. I don't know how he remembers it all.

AGATHA GOSWICK

Since he learned to walk, I haven't been able to keep him indoors.

SERAPHINA

I took some notes.

CAROLINE GOSWICK

Oh, he must have been flattered.

AGATHA GOSWICK

Did he show you the knightwood oak? It's his favorite tree.

CAROLINE GOSWICK

You can't have forgotten it. It's the biggest oak in the forest. It's gigantic.

SERAPHINA

Oh, yes, of course. It's impressive, indeed.

AGATHA GOSWICK

Did he tell you it's also called the Queen of the Forest?

SERAPHINA

No, I don't think he did.

CAROLINE GOSWICK

Remember, Mum, he used to call Aria the Queen of the Forest. Aria Lancaster, you know?

SERAPHINA

Yes, I remember. Why did he call her the Queen of the Forest?

CAROLINE GOSWICK

She was from London and loved the latest fashions. Julius thought she dressed like a queen, so he nicknamed her accordingly. (laughs) I thought she dressed like a peacock.

AGATHA GOSWICK

Oh, he didn't like it when you said so.

EXT. ALL HALLOWS MANOR - GARDEN - DAY

Seraphina selects a shovel from the garden shed and, with Piper at her heels, crosses the front yard. About midway, Piper takes off. Seraphina comes to the main path and halts at the sight of a motorbike heading in her direction. With a final roar, Ross's bike comes to a stop.

SERAPHINA

To what do I owe the privilege of your visit, Captain?

CAPTAIN ROSS

A few things.

SERAPHINA

Such as?

He dismounts the bike and parks it off the path.

CAPTAIN ROSS

Such as this.

He plants a kiss on her lips.

SERAPHINA

Is that it?

CAPTAIN ROSS

You want more?

SERAPHINA

No, I wasn't referring to that. Let me clarify. What else brings you here besides wanting to kiss me?

CAPTAIN ROSS

I wanted to check on you. I've been worried about you since the other night.

SERAPHINA

I'm well. How are you? What did the general say about the plane crash? I wanted to ask you about it the other night, but there was no time.

CAPTAIN ROSS

Nothing much yet, which is worrisome. The man is like a storm delayed. Once unleashed, its wrath will be fierce.

SERAPHINA

He is a reasonable man. He won't be too harsh.

CAPTAIN ROSS

I don't know about that. He hasn't earned his reputation by being lenient. But speaking of something more cheerful. Why were you so late coming back from town? You're the last person I expected to see in the woods.

SERAPHINA

I stopped by the churchyard on my way back. The vicar came out, and you know how he can be so...

CAPTAIN ROSS

Overbearing.

SERAPHINA

I shall call it communicative.

CAPTAIN ROSS

The day I found you before the storm, you were also coming from the church.

SERAPHINA

It's the fastest way out of town, that's all.

CAPTAIN ROSS

And the priest seems to be out there all the time.

SERAPHINA

He must be bored locked up in that place all by himself. The thing is that our conversation was lengthy, and before I knew it, the day had gone. I came upon Mr. Goswick at the edge of the forest.

CAPTAIN ROSS

That corroborates his story.

SERAPHINA

Whose story?

CAPTAIN ROSS

The priest's.

SERAPHINA

You spoke to him?

CAPTAIN ROSS

I caught him in the woods.

SERAPHINA

The same night?

CAPTAIN ROSS

Yeah, after our encounter.

SERAPHINA

Seriously? What was he doing out there? I left him at the church.

CAPTAIN ROSS

He said he felt uneasy about your safety, so he came after you. I sent him back to the parish. He was happy to comply, kind of contradicting his concern, wouldn't you say?

SERAPHINA

Once in the woods, he might have lost his bravado.

CAPTAIN ROSS

Possibly. That night was surreal. Seldom do we have people in the woods after dusk. Everyone who shouldn't have been there was there.

SERAPHINA

Including me. I was at the wrong place at the wrong time.

CAPTAIN ROSS

Did you see anyone else out there?

SERAPHINA

No, but you did.

CAPTAIN ROSS

Whoever was hiding in the woods was an expert in the area. He eluded me easily. Was Julius at the house when you got back?

SERAPHINA

Yes, along with his mother. Caroline was already at the cottage.

CAPTAIN ROSS

Is she still seeing Robertson?

Seraphina nods.

CAPTAIN ROSS (CONT'D)

Hmm, I wonder...

SERAPHINA

You think Robertson might have been out in the woods?

CAPTAIN ROSS

It wouldn't surprise me if he has been sneaking out to see her when he shouldn't be.

SERAPHINA

It's most possible, but before I forget, thank you for the information you sent me about Rosalynn.

CAPTAIN ROSS

Oh yeah, that's another reason I came. To make sure you got it.

SERAPHINA

I did. I went to London and saw her. She is not Rose Lewis, but it was worth a try.

CAPTAIN ROSS

You went to London?

SERAPHINA

It was a day trip. Rather fast.

CAPTAIN ROSS

Sorry, it didn't turn out. I'll have my buddies look again. I'll let you know if they find something else.

SERAPHINA

Thank you. Anything at all, even if it seems insignificant, could be helpful. Now, why else are you here?

CAPTAIN ROSS

Well... I went to town to pick up some parts, but the guy hasn't come back from London yet, so I took a detour in this direction.

SERAPHINA

So that's the real reason you came—to kill time.

CAPTAIN ROSS

No, the real reason is because I wanted to see you.

SERAPHINA

Ross, I heard about the air raids. Will you be asked to fly?

CAPTAIN ROSS

I might, but for now I am of more use fixing the planes. We don't have enough hands to keep up with it. Just this morning, six of them came back almost salvageable.

SERAPHINA

What are you going to do?

CAPTAIN ROSS

Salvage them.

Ross's gaze travels to the shovel.

CAPTAIN ROSS (CONT'D)

What are you doing with that?

SERAPHINA

Digging.

CAPTAIN ROSS

Digging what?

SERAPHINA

A body.

CAPTAIN ROSS

(laughs) You are joking, right?

SERAPHINA

Maybe. Well, most likely it's not a body, but there is something there. Maybe a hidden treasure? These woods are ancient, and who knows what we might find. The thing is that Piper is infatuated with the spot. Sniffing and scratching the surface with determination. She's never done that before.

CAPTAIN ROSS

A bone?

SERAPHINA

She wouldn't be so excited for just a bone.

CAPTAIN ROSS

A whole collection of bones?

SERAPHINA

What is the likelihood of that?

CAPTAIN ROSS

Wait—are you are going to do it alone?

SERAPHINA

Julius is out of sorts today.

CAPTAIN ROSS

Where is this project taking place?

SERAPHINA

About five minutes from here.

CAPTAIN ROSS

In the woods?

SERAPHINA

Yes.

CAPTAIN ROSS

Let me get this clear. You are going into the woods by yourself with a shovel.

SERAPHINA

It's going to bother me until I check it out. Besides, I have nothing else to do.

CAPTAIN ROSS

Do you have another shovel?

SERAPHINA

Are you going to help me?

CAPTAIN ROSS

I think you are crazy, and that's the only reason I'll come with you.

SERAPHINA

That's good enough.

EXT. QUEEN OF THE FOREST - DAY

Ross and Seraphina walk around the Queen of the Forest holding two shovels.

CAPTAIN ROSS

Where exactly do you want to start?

SERAPHINA

I'm not sure. Piper kind of goes around the whole tree.

CAPTAIN ROSS

Where is the Great Dane when you need her?

SERAPHINA

She has her own schedule.

Ross looks dumbfounded.

SERAPHINA (CONT'D)

I shouldn't have dragged you into this. There is probably nothing here.

CAPTAIN ROSS

Don't flatter yourself. I came of my own free will and choice.

SERAPHINA

I'm happy you accept the responsibility.

CAPTAIN ROSS

Here, this is the spot.

SERAPHINA

How do you know?

CAPTAIN ROSS

Look, what do you see different?

SERAPHINA

The plants?

CAPTAIN ROSS

Yep. They are different from the rest, which wouldn't be strange if it wasn't for the fact that there are no others of their kind in sight. It's an isolated patch. Things don't grow like that in the wild.

SERAPHINA

You think they were brought here.

CAPTAIN ROSS

That's right.

SERAPHINA

Julius told me their names. There are some of them in the front garden. They are called peacock orchids.

Ross inserts the shovel in the dirt among the orchids, but instead of sinking into the soft soil, it produces a sharp sound. He kneels to peek beneath the greenery.

CAPTAIN ROSS

Wow, look at this. This is gravel.

Wordlessly, both begin to remove plants and dig.

CAPTAIN ROSS (CONT'D)

It's about one yard by two—the size of...a grave.

SERAPHINA

It can't be a grave. No one would get away with it.

CAPTAIN ROSS

Why not? We're far from the house. The area could have been well-prepped beforehand.

SERAPHINA

That's true. This is going to be a bit harder than I expected.

CAPTAIN ROSS
Let's get going.

FADE TO:

EXT. QUEEN OF THE FOREST - LATER

Elliott walks over to watch them work. Ross is totally engaged. Seraphina is exhausted.

ELLIOTT THE GHOST
Blimey, Seraphina, tell him to put some muscle behind it! At this rate, you'll never find anything.

SERAPHINA
For goodness' sake!

CAPTAIN ROSS
What's the matter?

SERAPHINA
Something brushed my foot, that's all.

CAPTAIN ROSS
Why don't you take a break?

SERAPHINA
Don't mind if I do.

Dropping the shovel, she walks over to Elliott.

SERAPHINA (CONT'D)
Would you like to help? Maybe you can try screaming in Ross's face like you did Julius's, and he might work faster. No, wait, why don't you bring up the dirt with your supernatural powers and make the task easier for all of us?

ELLIOTT THE GHOST
Listen, I'm sorry I lost my temper.

SERAPHINA
I'm afraid sorry doesn't cut it.

ELLIOTT THE GHOST
Don't ask me to leave. You know that this is important to me.

SERAPHINA

Stay, then, but don't interfere.

ELLIOTT THE GHOST

Why are you digging here?

SERAPHINA

I'll tell you later.

ELLIOTT THE GHOST

I'm impressed with your helper. What have you offered him in exchange?

SERAPHINA

Don't be daft. He isn't getting anything out of it. And so you know, I was about to apologize for the things I said to you yesterday, but you've somehow made me reconsider.

ELLIOTT THE GHOST

Don't fret. I don't need an apology.

SERAPHINA

Good. Stop interrupting, then, and we'll get done faster.

She returns to Ross's side and stabs the blade into the dirt.

CAPTAIN ROSS

This has got to be the craziest thing I have ever done.

SERAPHINA

I doubt it...

CAPTAIN ROSS

What about you? Is this the craziest thing you have done?

SERAPHINA

Umm... Probably.

CAPTAIN ROSS

Did I hear hesitation in your answer?

SERAPHINA

No, I'm in earnest.

CAPTAIN ROSS

You are a good liar, Seraphina.

SERAPHINA

I'll take that as praise, Captain.

CAPTAIN ROSS

Look, look!

A piece of something like fabric pokes through the clumps of dirt. He pulls on it.

CAPTAIN ROSS (CONT'D)

It's red.

SERAPHINA

It's some type of cloth.

Carefully, Ross digs around it until he finds something like brownish-white pieces of marble. With the aid of a stick, he brushes off some of the dirt.

CAPTAIN ROSS

Holy smokes! Bones! Human bones—it's a hand! Come on, Seraphina, get out of there.

SERAPHINA

No, wait. We need to bring it up.

CAPTAIN ROSS

Heck, no. That's a body, no doubt. We shouldn't tamper with it. If we do, we might destroy the evidence. I'll stay here. You get the constable—so much for joking about it.

SERAPHINA

(worried) All right...

CAPTAIN ROSS

Are you going or not?

SERAPHINA

I'm not so sure I should leave you here by yourself.

CAPTAIN ROSS

Why ever not?

SERAPHINA

What if someone is not happy about this and knocks seven bells out of you?

CAPTAIN ROSS

Not a chance, but in that case, would you rather I go and you stay?

SERAPHINA

No, we can both go.

CAPTAIN ROSS

I'm not about to leave this place unguarded. Now, do me a favor. Stop wasting time and go.

FADE TO:

EXT. QUEEN OF THE FOREST - LATER

The constable has placed GUARDS around the grave. Inspector WILSON, a tall man with a large nose, sets up a work perimeter around the grave with his men. He interrogates Seraphina.

SERAPHINA

Yes, Piper was the one to bring our attention to the area.

CONSTABLE JONES

We need to speak to Piper, then.

CAPTAIN ROSS

Piper is a dog.

Mr. and Mrs. Goswick appear at the scene, a grim expression on their faces.

SAMUEL GOSWICK

You have been busy.

SERAPHINA

Piper and I have too much time on our hands.

AGATHA GOSWICK

Oh, Samuel.

SAMUEL GOSWICK

This was a bad idea. We better go back to the house.

AGATHA GOSWICK

No, I want to be here.

In the shadows among the trees stands ARIA'S GHOST in her black attire. She watches the workers with piercing eyes as they work against the encroaching twilight.

POLICEMAN

Look at this. She was wrapped in a blanket of some sort.

With much care, they retrieve the loose, decaying pieces. Mrs. Goswick sees the cloth and screams.

SAMUEL GOSWICK

It will be all right, Agatha.

SECOND POLICEMAN

We are ready.

THIRD POLICEMAN

Careful, now. Slide it in slowly, all the way under her. Let's try to bring her up all at once.

They start to pull the body out. Aria moves to the edge of the excavation, and as she observes the corpse, her hands shake violently.

SECOND POLICEMAN

One, two, three...

They lift the corpse from the makeshift tomb. Aria's attention returns to her dead body.

INSPECTOR WILSON

If I had to guess, I would say the body belongs to Rose Lewis, missing heiress of All Hallows.

CONSTABLE JONES

Could be, but we'll know for sure soon enough.

SERAPHINA

What do you mean by soon enough?

CONSTABLE JONES

A week or two.

SERAPHINA

That long?

CONSTABLE JONES

The corpse waited for many years. It can wait a little longer, don't you think?

SERAPHINA

Rose isn't the only woman who went missing in this area. Aria Lancaster, I understand, was a tenant here. She disappeared more recently than Miss Lewis.

CONSTABLE JONES

What was that name again?

SERAPHINA

Aria Lancaster.

INSPECTOR WILSON

Jones, do you know about her?

CONSTABLE JONES

Yes, we have her file back at the station.

INSPECTOR WILSON

I think it's time to pull it out.

CONSTABLE JONES

As soon as we get back.

AGATHA GOSWICK

Aria...or Rose...

SAMUEL GOSWICK

Don't cry, Agatha.

INSPECTOR WILSON

We'll be back in the morning to meet with your son. Make sure he is here.

SAMUEL GOSWICK

Until tomorrow.

Seraphina goes to Elliott hiding in the penumbra of the trees.

ELLIOTT THE GHOST

Are you all right?

SERAPHINA

None of this has sunk in yet.

ELLIOTT THE GHOST

Who do you think it is?

SERAPHINA

It's Aria, all right. She stood by and watched the entire thing.

ELLIOTT THE GHOST

Out here?

SERAPHINA

Just a few feet away from her remains.

ELLIOTT THE GHOST

The past must be coming back to her. And now that her body has been discovered, it has a strong pull. It calls for her. Hopefully her memories will be restored, and she'll remember who the killer is.

SERAPHINA

Hopefully, but who knows how long the whole thing will take to unravel?

ELLIOTT THE GHOST

Well, for now, I believe she'll go wherever her body goes.

SERAPHINA

Why?

ELLIOTT THE GHOST

She needs to know where her final resting spot is. There is closure in that. Then she will be able to move on... unless she wants revenge.

SERAPHINA

I wouldn't blame her if she did. And speaking of blame, have you seen Julius? The police said he wasn't at the cottage.

ELLIOTT THE GHOST

No, he isn't. I checked twice.

SERAPHINA

Did you check his hut?

ELLIOTT THE GHOST

Not there either.

SERAPHINA

Where could he have gone?

ELLIOTT THE GHOST

Far from the police. This is not looking good for the Goswick men.

INT. ALL HALLOWS MANOR - BLUE ROOM - NIGHT

Seraphina has her door opened and is looking for Aria's ghost, but she does not appear. Seraphina gets into bed, but she can't sleep.

EXT. SKIES OVER LONDON - NIGHT

The RAF PLANE flies higher and higher, reaching a dangerous altitude and speed. The PILOT struggles quite uselessly to shake off the enemy at his tail. The NAZI PLANE levels with his and unleashes a round of bullets. The British plane is hit and spirals downward. The pilot takes off his helmet. It's Ross.

CAPTAIN ROSS

It's okay, Seraphina. It's my time.

SERAPHINA (V.O.)

No! Stay with me!

CAPTAIN ROSS

I'll be with you always.

The plane crashes to the ground and explodes into a million pieces.

INT. ALL HALLOWS MANOR - BLUE ROOM - DAY

Seraphina opens her eyes, startled and disoriented. There is a tapping on the door.

AGATHA GOSWICK (O.S.)

Miss Addington, are you awake? I need to speak to you.

Seraphina opens the door.

AGATHA GOSWICK

Good morning, miss. Captain Stewart wants to see you. I told him to come back later, but he insists on seeing you right away.

SERAPHINA

Wait, what? Ross? What time is it?

AGATHA GOSWICK

Six o'clock. The audacity of the man—I'd barely started the day when he called.

SERAPHINA

I'll be down as soon as I dress.

AGATHA GOSWICK

I'll let him know.

INT. ALL HALLOWS MANOR - STUDY - DAY

Seraphina comes in and Ross stands staring at the dead hearth in full brown uniform. She takes his hand.

CAPTAIN ROSS

I'm sorry. I know it's super early, but I had to come.

SERAPHINA

Are you ready to dig up more bodies?

CAPTAIN ROSS

I wish that were the case.

SERAPHINA

What's the matter? Did the general chastise you for crashing the plane?

CAPTAIN ROSS

As far as that goes, I had to help with kitchen duties.

SERAPHINA

Not your forte. You look overworked.

CAPTAIN ROSS

Yeah, you should try it sometime.

SERAPHINA

Amusing as that sounds, you aren't here just to tell me that.

He kisses her and then hugs her tightly.

SERAPHINA (CONT'D)

Whatever it is, don't have pity on me. I can take it.

CAPTAIN ROSS

I... don't know how to say this.

SERAPHINA

Please, tell me.

CAPTAIN ROSS

I'm leaving for London.

SERAPHINA

London? Why?

CAPTAIN ROSS

The Royal Air Force has requested pilots. Last week was carnage for our men. We lost too many. I've been assigned to lead a squadron.

SERAPHINA

You are going to lead an air raid?

CAPTAIN ROSS

I wanted to see you before I left. My train leaves in two hours. I'm going with three others.

SERAPHINA

I can't believe it.

CAPTAIN ROSS

Me neither, but it was always a probability.

He lowers his forehead to touch hers.

CAPTAIN ROSS (CONT'D)

Please stay safe. Remember that the killer is still out there, so don't do anything stupid. I'll come back to you, I promise.

Tears run down her cheeks unrestrained.

EXT. ALL HALLOWS MANOR - GARDEN - DAY

Seraphina lingers on the wooden bench. Elliott is suddenly beside her.

ELLIOTT THE GHOST

I understand how you feel, Seraphina.

SERAPHINA

I never thought it would come to this.

ELLIOTT THE GHOST

Many do return, you know.

SERAPHINA

I'm not sure where to go from here.

ELLIOTT THE GHOST

Me neither. It's just you and me now.

He puts his arms around her shoulders.

SERAPHINA

Have you seen Julius today?

ELLIOTT THE GHOST

No, no sign of him. But I did see someone else sneaking around Aria's grave.

SERAPHINA

Who?

ELLIOTT THE GHOST

Albion Baker.

SERAPHINA

Are you sure?

ELLIOTT THE GHOST

Of course I'm sure. The man is unmistakable. I followed him here.

SERAPHINA

He came to the manor?

ELLIOTT THE GHOST

No, just close enough to get a good look. If you ask me, I think he was casing the house.

SERAPHINA

He is probably dying to find out more about the discovery, but after the way our last meeting ended, he might not dare to visit.

ELLIOTT THE GHOST

He might be more afraid of you than of the dead.

SERAPHINA

Let's keep it that way.

ELLIOTT THE GHOST

Listen, Seraphina, while we wait for the police to do their work, I'll spend more time at the stream.

SERAPHINA

Why?

ELLIOTT THE GHOST

I need time to sort things out. I need to consider a future without Rose.

SERAPHINA

Please don't go too far. Like you said, it's just you and me now.

FADE TO BLACK

INT. ALL HALLOWS MANOR - BLUE ROOM - NIGHT

BLACK SCREEN.

ELLIOTT THE GHOST (V.O.)

Wake up! Seraphina. Wake up now!

Seraphina forces her eyes open. The bedroom is lit by the moonlight coming through the windows. Elliott is beside her.

SERAPHINA

Elliott? What are you doing here?

ELLIOTT THE GHOST

Listen, where is the gun the general gave you?

SERAPHINA

The gun?

ELLIOTT THE GHOST

Is it here in the room?

SERAPHINA

Yes...it is.

ELLIOTT THE GHOST

Listen, you must act quickly. The killer is downstairs.

SERAPHINA

Wait, what?

ELLIOTT THE GHOST

He entered the Goswicks' bedroom last I saw him. He'll be up here in no time.

SERAPHINA

The Goswicks...

ELLIOTT THE GHOST
Quick, prop the pillows as if they
were you.

Instantly, Seraphina gets up and follows his orders without question.

ELLIOTT THE GHOST (CONT'D)
There, that's good. Now, for heaven's
sake, get the gun.

She pulls the nightstand drawer open and fumbles for the gun.

ELLIOTT THE GHOST (CONT'D)
Hide behind the door, closer to the
corner of the room. Is it loaded?

SERAPHINA
It is.

ELLIOTT THE GHOST
Good. Now, don't speak. He can hear
you, but not me. You have the
advantage of being aware and ready.
Don't give it away.

Elliott places a finger on her lips.

ELLIOTT THE GHOST (CONT'D)
Trust me. You'll be all right. But
you must do as I tell you. He is
incredibly skilled. I tried to give
him a welcoming fright, but he either
doesn't see me or he ignored me. Once
he walks in, shoot him. Don't move a
muscle. I'll check where he is.

Elliott goes right through the wall. He returns quickly.

ELLIOTT THE GHOST (CONT'D)
He is coming up the stairs. Now, stay
focused.

The doorknob rattles softly.

ELLIOTT THE GHOST (CONT'D)
He is picking the lock.

The ASSASSIN – a tall man dressed in black from head to toe, moves swiftly to the bed. She lifts her arms, aiming at him. Elliott wraps his arms around hers, guiding her aim.

ELLIOTT THE GHOST (CONT'D)

Now, shoot.

She shoots. And misses hitting only his leg.

ELLIOTT THE GHOST (CONT'D)

Run, Seraphina! Run!

She makes it out of the room quickly.

INT. ALL HALLOWS MANOR - SECOND FLOOR - NIGHT

The assassin clutches her arm and pulls her back. He flings her against the wall and away from the steps. She plunges to the floor, and so does the gun. The killer kicks it out of reach.

ELLIOTT THE GHOST

Seraphina, get up. Fight!

Elliott takes a firm stance in front of the killer, swinging at him. They are all in vain. Seraphina kicks his left shin. With a painful shriek, he falls against the opposite wall. Seraphina goes for the staircase.

ELLIOTT THE GHOST (CONT'D)

Don't stop! Get out of the house and into the open! It'll be dawn soon. I'll go for help.

INT. ALL HALLOWS MANOR - STAIRS

The assailant shoves Seraphina down the staircase. She lands. Then the Assassin falls over her body. He sits on her his legs pinning her arms to the floor. He caresses her face.

SERAPHINA

Why are you doing this? Who are you?
She frees her arms from beneath his legs, reaches for his head. His hands constrict like a snake around her neck. He chokes her to death.

FADE TO BLACK

INT. ALL HALLOWS MANOR - STAIRS - NIGHT

Seraphina stands next to the killer, who is sitting on top of her dead body.

ELLIOTT THE GHOST
Seraphina—what in the name of...
Seraphina runs into his arms. They
hug.

SERAPHINA
Forgive me. I tried. I swear I tried.

ELLIOTT THE GHOST
No, you can't be dead. You're too
young. There is much you need to
experience in life.

Being in the same spiritual plane, she can see that his
light shines from within.

SERAPHINA
Elliott, I now understand how things
work. I'll be stuck here in between
worlds. My heart's desire to bring
the killer to justice traps me to the
earth.

ELLIOTT THE GHOST
No... no... There is a little time left.

SERAPHINA
I hope you can forgive me, for I will
never forgive myself for failing you.

ELLIOTT THE GHOST
Don't talk nonsense. Everything will
be all right. I'm the one who failed
you, but not this time.

Letting go of her, he marches toward her inert form. At the
same time, the assassin, seemingly satisfied with his
success, walks away from it. Elliott enters the corpse.
Without a choice, Seraphina's spirit gravitates to her body.
At once, oxygen fills her lungs, bringing her back to life.
The killer's attention snaps toward her.

ASSASSIN
Damn it.

Elliott ambles toward the sitting room, looking terrible.
The assailant goes toward Seraphina, who is barely
conscious. A large figure overshadows the killer. He hits
the killer on the back of the head with a shovel, causing
him to collapse like a bag of lead. It's Julius.

JULIUS GOSWICK
You all right?

SERAPHINA

Julius?

Julius reaches for her arms and helps her up.

JULIUS GOSWICK

You are all right.

SERAPHINA

Yes.

JULIUS GOSWICK

Good.

He flips on the light. In the brightness, they can see the mask of the assassin consists of thick bandages wrapped around his face. Julius kneels beside the still form and unceremoniously unwraps his face. It's General Lewis. Together, we turn toward the staircase. Enveloped in a cloud of terror, the ghost of Aria Lancaster descends the steps. She stands between Julius and Seraphina and stares at the man on the floor. Aria's veil swings back, revealing her face. Aria makes a small movement with her head, and the general's eyes snap open. His body starts to rise from the floor until it is suspended in midair.

ARIA GHOST

And so, here we are again. Pretty close to where we left off, isn't it? Well, no. Last time, I was alive, and now I am dead. Let's make things even, shall we? Since I can't come back to life, you'll have to die.

Aria raises her hand, and he gives a violent jerk.

ARIA GHOST (CONT'D)

What is it, darling? Do you have something to say?

GENERAL LEWIS

Don't do this.

ARIA GHOST

The unmerciful asking for mercy. You seduced me and stole my innocence and my heart. And as if that wasn't enough, you took my life. I loved you. For all the eternities, I'll regret having done so.

She moves her head up and down slowly. Each time, his body slams against the wall.

ARIA GHOST (CONT'D)

Good-bye, my darling.

The general's head smacks the wall with terrifying force and blood drips from his mouth. The room grows lighter. Daylight moves in. Aria sighs deeply and turns her back on the assassin. Immediately, his body slides down the wall, and he collapses onto the floor. The woman beholds Julius for an instant, and a smile crosses her face. She then moves to the door and walks out of the house. The general moans.

SERAPHINA

Julius—your parents—we need to check on them.

Julius stares at her.

SERAPHINA (CONT'D)

Watch him. I'll be back.

INT. ALL HALLOWS MANOR - SERVANTS QUARTERS - DAY

Seraphina stumbles through. She flings the door open and finds Samuel lying on the ground near the footboard. His wife is on the bed, facedown, her hands tied behind her back.

SERAPHINA

Mrs. Goswick, please don't move. I'll have you untied in no time. She unties her.

AGATHA GOSWICK

Oh, Miss Addington, you are all right. You are all right! What happened to the intruder?

SERAPHINA

Julius knocked him unconscious.

AGATHA GOSWICK

Oh, my Julius. How is he?

SERAPHINA

He is fine. Everything is fine.

AGATHA GOSWICK

Oh, the old man! He hit Samuel in the head with a blunt object.

She goes to Samuel.

AGATHA GOSWICK (CONT'D)
Samuel, Samuel, wake up, dear. Wake
up.

He grunts.

AGATHA GOSWICK (CONT'D)
Oh, dear. How are you feeling? Speak
to me.

SAMUEL GOSWICK
Stop the fuss, woman. You are giving
me a headache.

AGATHA GOSWICK
Thank heaven. He is as good as
always.

SERAPHINA
We need to call for a doctor and the
police. You take care of him, and
I'll fetch Caroline from the cottage.
(pause) Mrs. Goswick, what type of
blunt object?

AGATHA GOSWICK
I'm not sure. It might have been a
gun.

Panic enters into Seraphina's face.

INT. ALL HALLOWS MANOR - GRAND HALL - DAY

Seraphina returns to the foyer to find it deserted. The
front door is still open, and Seraphina hurries outside.

EXT. ALL HALLOWS MANOR - DAY

Julius pulls the unconscious, half-dead man toward the
trees. Seraphina dashes across the lawn.

SERAPHINA
Julius, stop!

EXT. QUEEN OF THE FOREST - DAY

The gardener halts next to Aria's empty grave and throws the
killer over the edge. Then, with his bare hands, he starts
to push the dirt in on top of him. Seraphina arrives just
then.

SERAPHINA

Please, stop. He is not worth it.

JULIUS GOSWICK

You killed Rose. She was my friend.
You killed Aria. She was my friend.

SERAPHINA

Please, Julius, you are not like him.

JULIUS GOSWICK

He killed my love. He killed
Beatrice. She was beautiful and good.

Julius picks up a rock of considerable size and throws it at the general.

JULIUS GOSWICK (CONT'D)

Bloody coward. You framed me.

SERAPHINA

Julius, what are you saying?

JULIUS GOSWICK

He killed Aria and left her in my hut. The police needed a scapegoat, and who better than me? I had already found Beatrice's body, and they considered me a suspect. I had to do something. I shouldn't have. I shouldn't have.

SERAPHINA

You panicked and buried her...

JULIUS GOSWICK

And there hasn't been a single day since that I haven't thought about her. I found her. He left her there like an animal. I tried to bring her back, but she was cold—too cold.

SERAPHINA

I'm so sorry, Julius. You didn't deserve to go through that.

Julius points at the scars on his face.

JULIUS GOSWICK

See this? Long ago, I chased him into the woods, and he fought like the coward he is.

(MORE)

JULIUS GOSWICK (cont'd)
When I was about to undress his face,
he cut mine with a blade, but he
couldn't fool me. I knew it was him
all along.

Julius throws another rock. Seraphina grabs his arm.

SERAPHINA
Julius, I know the girls were your
friends, but am I not your friend
too?

JULIUS GOSWICK
And he almost killed you.

SERAPHINA
But you saved me. Think about it.
Dying right now is too good for him.
He must suffer the humiliation of a
trial and hang for his crimes. Aria
spared his life. You must do the
same. Come on, Julius, get up. Take
my hand. Julius—take my hand.

His rough hand grasps hers. She embraces him. He sobs. A
soft moan from the grave draws their attention.

SERAPHINA (CONT'D)
He will hang. It's the best
punishment for him.

JULIUS GOSWICK
Hang, yes, he will hang, all right.

SERAPHINA
We need to get him back to the manor.

Immediately, Julius jumps into the grave and brings the
wounded man to the level ground, wasting no time sticking
the end of his boot into the general's injured hip.

GENERAL LEWIS
I knew you would be my undoing.

SERAPHINA
All this time you pretended to be a
friend, and went as far as giving me
the gun.

GENERAL LEWIS
And you shot me with it. I didn't
think you capable of it.

SERAPHINA

That's where you went wrong.

JULIUS GOSWICK

Why did you kill those girls?
Miserable coward!

GENERAL LEWIS

Women like to play games until it's
too much for men to bear, but I did
love her...

SERAPHINA

Who are you speaking of?

GENERAL LEWIS

Five years—that was the time allotted
Helen and me. But her memory endured
through the suffering of others.

SERAPHINA

You killed Helen. She was your first
victim, wasn't she?

JULIUS GOSWICK

He did?

GENERAL LEWIS

Life is unfair. One must bring to
pass their own justice. Women mock
men, but I spared others the same
fate by letting them go to war.

SERAPHINA

What are you saying?

JULIUS GOSWICK

He speaks of Ghost. He sent Ghost to
war to die.

SERAPHINA

Rose and Elliott came to you for
help, not knowing that you were
behind the infamous call.

GENERAL LEWIS

Elliott. I'd forgotten all about that
peasant. He lasted longer than I
expected. We'll see how long this
other one lasts.

SERAPHINA

This other one? You are speaking of
Ross.

(MORE)

SERAPHINA (cont'd)

As a mechanic, he was more valuable here than up in the air, but just like you did to Elliott, you sent Ross to die. How could you?

GENERAL LEWIS

How can you be alive? I saw you die.

SERAPHINA

When you hang for your crimes, you'll understand a few things about life and death. And I hope the last thing you remember is your failure to kill me.

GENERAL LEWIS

(coughs blood) Stewart saved you that night in the forest. If he hadn't been tracking me, I would have killed you. What a pity. His life might have been spared if he hadn't interfered. The meddling fool captured your heart before I even had the chance.

SERAPHINA

My heart? You never had a chance in the first place. (to Julius) Let's go. We've heard enough from this piece of rubbish. Take him back to the house and make sure to drag him across the worst terrain possible.

With a broad smile, Julius takes hold of the general's ankles. However, the general's hand moves to the holster on his hip.

SERAPHINA (CONT'D)

No!

Julius drops the general's legs and swoops down upon him. One strong tug is enough to disarm the latter. His fist strikes the general in the face. He then secures the weapon at his waist and grabs the ankles of the now-unconscious killer to resume his walk back to the manor.

INT. ALL HALLOWS MANOR - KITCHEN - DAY

The housekeeper's hands shake as she drinks her tea. Seraphina pats her arm as she breaks into a deep sob.

SERAPHINA

Mrs. Goswick, it's been horrid, but I think we'll be just fine.

AGATHA GOSWICK

All these years, I have lived in terrible fear... of the awful possibility that the killer was my own son. You see, I had grown so unhinged I forbid him to hunt. But then I dreaded the possibility that in having done so, instead of fixing the problem, I'd made it worse. Of course, when Aria vanished and Samuel found the fresh patch of flowers by the Queen of the Forest, we looked the other way. And when the police searched the property, we covered for him.

SERAPHINA

Mrs. Goswick, we now know with surety who the killer is. And as far as I'm concerned, General Lewis murdered and buried Aria. In the woods, Julius explained that he found her body and buried it because he was afraid of being framed. The general didn't refute it, and I don't see any harm in keeping the details of her burial to ourselves.

AGATHA GOSWICK

You have a good heart, Seraphina, thank you. As awful as the past hours have been, you have no idea what a relief it is to finally know the entire truth.

INT. ALL HALLOWS MANOR - STUDY - DAY

Elliott is on the sofa. He lies on his back. Seraphina kneels alongside him, placing her hand on his.

SERAPHINA

I've been looking for you.

ELLIOTT THE GHOST

We defeated him.

SERAPHINA

You saw who he is?

ELLIOTT THE GHOST

I did. He sent me to war, didn't he?

SERAPHINA

I'm afraid so.

ELLIOTT THE GHOST

At last, he'll get what he deserves.

SERAPHINA

You must know I'm indebted to you for all you did and for fetching Julius.

ELLIOTT THE GHOST

Don't mention it. I took a huge risk not knowing if he was back, but what else could I have done?

SERAPHINA

You did the right thing. But how did you know the killer wasn't Julius?

ELLIOTT THE GHOST

Julius would have never attacked his parents—his allegiance to them is unshakable.

SERAPHINA

Indeed, he is loyal to his family and friends—too bad you two didn't get along.

ELLIOTT THE GHOST

Yes, too bad. This is it, Seraphina. I'm leaving.

SERAPHINA

Leaving where?

ELLIOTT THE GHOST

Wherever the wind takes me. It is time for me to let go of All Hallows—to let go of my quest.

SERAPHINA

You are speaking rubbish, and I don't like rubbish.

ELLIOTT THE GHOST

The energy needed for my spirit body to be here has been exhausted. I'm being drawn to whatever place I belong.

SERAPHINA

I thought you had more time...

He smiles.

SERAPHINA (CONT'D)

When you merged with my body and brought me back to life... you exhausted your energy...you gave yourself up.

ELLIOTT THE GHOST

Please respect my decision. You do not have my permission to be crestfallen about it. I wanted to do it, and after the fiasco with Julius the other day, I was weak already.

SERAPHINA

I was right. The day the killer chased me in the woods and I was about to give up, you transferred some of your energy to me. You saved me then too.

ELLIOTT THE GHOST

I shall never forget you, Seraphina Addington. You have done the unimaginable for me.

SERAPHINA

Nothing compares to what you've done for me.

ELLIOTT THE GHOST

Nonsense. When you came here, I was in a bad place. Life was dark and without hope. You found me and brought happiness back to my spirit. You even confronted the ghost of the woman. I'll never forget how frightened you were. (laughs) And so you know, there wasn't any other time in my ghost life I was more grateful to be a spirit than when you wielded the gun. Your aim is atrocious.

SERAPHINA

I appreciate your honesty, and I need to be honest as well. When I came to All Hallows, I was also in a dark place. My parents sent me here because they believed the escalating casualties were driving me mad and because I could see spirits. Before the war, I saw a few apparitions, but it was easy to brush them aside.

(MORE)

SERAPHINA (cont'd)

When the air raids started, disembodied people were everywhere, roaming the streets, lost in grief. There was so much I couldn't understand, and though I never really said it aloud, they frightened me to the point I wondered if I was losing my mind. All of that changed when we became friends. Now I know that the ability to see beyond mortal eyes is not a curse but a gift. You helped me understand a whole new world. You helped me to make peace with myself.

ELLIOTT THE GHOST

I'm very happy to hear that. It's been good.

Seraphina looks troubled.

SERAPHINA

Please forgive me. I should have found Rose.

ELLIOTT THE GHOST

There is nothing to forgive. I'm tired. Never thought I could be, but I am.

His legs start to vanish. Then his arms.

SERAPHINA

Please don't go. Please stay with me.

ELLIOTT THE GHOST

It's my time. There is peace in that.

SERAPHINA

Elliott, I love you.

ELLIOTT THE GHOST

A part of me stays with you. It will guide you to find me someday. And I do hope that good-for-nothing American makes his way back in one piece.

The eraser runs its final stroke. Elliott is gone. Seraphina weeps. Moments later, the door opens and a blinding light appears. Emerging from the effulgent light, the ghost of ROSE LEWIS advances toward Seraphina.

SERAPHINA

Rosalynn...?

ROSE LEWIS

I am Rose Lewis. I'm sorry I deceived you when you visited me.

SERAPHINA

Rose...?

ROSE LEWIS

Yes, Rose. Pretending not to be myself when you came to London was a hard thing. I must say you are a diligent woman.

Elliott reappears. His eyes connect with Rose's.

ELLIOTT THE GHOST

I can't believe this is happening—I can't believe you are here.

ROSE LEWIS

Neither can I — what took you so long?

ELLIOTT THE GHOST

I love you, Rose.

Their lips meet in a passionate display of love.

ROSE LEWIS

All Hallows — I have missed this place and all the memories.

SERAPHINA

How can you be dead? You were recovering...and, Elliott, you are back. How?

ROSE LEWIS

I wasn't recovering. I was moving on. Working with the convalescents taught me how to cope with the disease, but when I found out it had infiltrated my lungs, I knew I had lost the battle. Your mention of the ghost at All Hallows brought me here as soon as I died. Once I crossed onto the property, the knowledge of what Elliott was going through came to me.

ELLIOTT THE GHOST

Her energy, working through the love we have for each other, reached me and pulled me back before I had completely left.

ROSE LEWIS

Every time I dressed someone's wound, helped them to walk again, or simply stayed with them as they took their last breath, I thought of Elliott and wondered how it would have been to spend my life with him. And now, thanks to you, I don't have to wonder anymore. And for that, I'm forever grateful to you. Thank you.

ELLIOTT THE GHOST

I don't think thank you will ever be enough, but for what it's worth. A million times, thank you.

SERAPHINA

It was my pleasure.

ELLIOTT THE GHOST

Dealing with me was a pleasure?

SERAPHINA

Sometimes more than others. Rose, may I ask you something?

ROSE LEWIS

Anything.

SERAPHINA

John Lewis was apprehended this morning after he tried to kill me. Everything points to him being the killer of the woods. Was it him you suspected?

ROSE LEWIS

Yes. In the months preceding his wife's passing, she became quieter and more withdrawn. Her last Christmas party at the mansion, I overheard the maids saying John had beaten Helen. The circumstances of her death were suspicious. He frightened me more than I could bear. I was afraid to even write his name in my diary, I knew I had to leave. I feared he would come after me, and if I refused him, he would harm me.

SERAPHINA

Even when you were his cousin...

ROSE LEWIS

Family or not, the man's evil made no distinctions. I had to disappear.

SERAPHINA

I can understand that.

ELLIOTT THE GHOST

And there is much I need to bring you up to speed on.

SERAPHINA

But tell me, what now?

ELLIOTT THE GHOST

We move on together. I have a feeling our destination is going to be paradise, indeed.

Brimming with happiness, Elliott wraps an arm around Rose's shoulders.

ROSE LEWIS

Good-bye, Miss Addington.

SERAPHINA

Good luck to both of you.

With bright smiles, they leave the house just like mortals would, through the open door.

EXT. ALL HALLOWS MANOR - DAY

There is a reunion between Rose, Elliott and Julius. When the ghosts are ready to depart, Rose hugs Julius, and Elliott pats his shoulder. The happy couple saunter into the woods and evaporate amid the greenery of the trees, like in the painting in Rosalynn's house.

EXT. ALL HALLOWS MANOR - GARDEN - DAY

Piper barks in excitement, drawing Seraphina's attention to the main path. A man with a limp, his right arm in a sling, moves slowly in her direction. It's Ross.

CAPTAIN ROSS

I had to see you before I leave.
(pause) My airplane was shot down during our fourth air raid. I spent a while at the hospital... Seraphina, are you okay?

Then he closes the distance between them, cups her face in his hands, and kisses her. They embrace.

SERAPHINA

Ross...I thought I'd lost you.

CAPTAIN ROSS

No, you aren't that lucky. I heard about what went down after I left. I was desperate to see you.

SERAPHINA

General Lewis had London recruit you. He wanted you out of the way.

CAPTAIN ROSS

I suspected as much, but I'm a tough bird to kill.

SERAPHINA

Let's sit.

They settle on the stone bench near a patch of azaleas.

SERAPHINA (CONT'D)

Do you remember the night in the forest when you found me with Samuel?

CAPTAIN ROSS

How can I ever forget?

SERAPHINA

You saved my life that night. The general must have found out I had gone to town, for he was hunting me. And getting Samuel out of the equation wouldn't have been a problem for him. On the contrary, he could have framed him for my murder.

CAPTAIN ROSS

He is a clever old devil. His skills are those of someone who has survived many battles. Not many of us can compete with that. The ease with which he moved in the woods should have convinced me of his identity, but it seemed so impossible. So farfetched yet so true.

They hold hands in silence.

SERAPHINA

Wait, did you say you are leaving?

CAPTAIN ROSS

I've been released from active duty.
There is something wrong with my hip.
I'll fly back to the States to have
it looked at.

SERAPHINA

When do you go?

CAPTAIN ROSS

They said soon, whatever that means.
But so you know, I plan to spend the
rest of my time here, with you.

SERAPHINA

I'd like that. Ross, there is
something I need to tell you.
Something that I should have told you
before you left.

CAPTAIN ROSS

What is that?

SERAPHINA

I love you.

CAPTAIN ROSS

Well, finally—I thought you would
never say it. And so you know, I love
you.

They kiss.

CAPTAIN ROSS (CONT'D)

Come with me. Come to the States.

SERAPHINA

Someday, I just might.

CAPTAIN ROSS

What can I do to convince you?

SERAPHINA

Come back for me.

CAPTAIN ROSS

You know, I just might.

FADE OUT

THE END.

CAPTAIN ROSS (cont'd)