

# Confessions

Pilot

by

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INT.SEMETREES RESIDENCE- DAY

RAVEN (mid 30's) is seated at her dining table with her eyes closed. Church bells ring. She looks at the pendulum clock across her.

RAVEN  
(whispers)  
The 11th hour...

She gets up, her eyes glued to the clock. The church bells stop. And she smiles devishly.

RAVEN  
(whispers)  
She's right on time.

She walks towards the main door. She looks through the peep hole. She sees a WOMAN (mid 20's) dressed in black, with round glasses at the brim of her nose, staring back at her. Raven opens the door with a plastered smile.

WOMAN  
Is this Raven Black's residence?

RAVEN  
This is the Semetrees, you must be Kennedy...

Raven extends her hand to the woman.

KENNEDY  
(shaking hand)  
I am... I guess the realtor must've told you I'm stopping by.

RAVEN  
Yes, someone did mention it.

KENNEDY releases her hand from Raven's grasp. Raven moves out of the door way, granting Kennedy entry with her eyes. She slams the door and the church bells ring. Kennedy gasps.

KENNEDY  
(hand to heart)  
I wasn't expecting that...

Raven smiles and takes the lead. They walk into the dining area. Kennedy looks at the neutral display of the room.

KENNEDY CTD  
It's a beautiful clock.

RAVEN  
The bells are at the hand of the clock. They charge you guilty everytime...  
(looks at clock)  
And if you're here long enough, you won't know what for...

Kennedy is confused. Raven turns her back and leads Kennedy into the kitchen area. It's the same colour scheme with only one object in place; a knives block.

KENNEDY  
 (looking around)  
 It's spacious...  
 (looks at block)  
 What happened to all the knives?

RAVEN  
 In the cupboards.  
 (looks at Kennedy)  
 You never want to leave a weapon  
 at plain sight. The hunt is just  
 the noise you need to know they're  
 coming.

KENNEDY  
 Miss Bla- Miss, do you feel unsafe  
 in your home? Is there some history  
 I should be aware of?

RAVEN  
 Somebody is...

KENNEDY  
 Somebody's unsafe?

RAVEN  
 (smiles)  
 Somebody is, nobody knows.

Raven leads Kennedy to the staircase. Kennedy notices the empty frames on the wall as they go up. Raven opens the door to the room with the number one pinned to it.

CUT TO:4 WEEKS AGO

INT.SEMETREES RESIDENCE.ROOM 1- NIGHT

The floor is covered in blood. Raven's body is bent over a figure with a knife in her hand. Her face smudged with red blotches. The bells ring. She looks over the chopped pieces on the floor, removes her gloves and pulls out her phone from her back pocket. She punches in a number and listens to the dialer.

INT. HALFWAY DCI.EMPLOYEES OFFICE- NIGHT.

Kennedy is in the middle of a conversation with her colleague in the next cubicle. She sees the redlight go on on the handset. She puts on her headset, switches off the mute button and takes the call.

KENNEDY  
 Halfway Confessions Line, this call  
 may be monitored or recorded for  
 (MORE)

KENNEDY (cont'd)  
quality and control purposes. Good  
evening, my name is Carol, how may  
I help you?

On the phone.

RAVEN  
Will you be the saviour of the  
broken, beaten and the damned?

KENNEDY  
I give advice, what it does, that's  
up to you ... so how can I help  
you?

RAVEN  
Justice; it's a free man's  
prison...

There's thumping sounds in the background.

KENNEDY  
I tend to think of it as a  
playground.

More thumping sounds.

RAVEN  
Graves were made for ideals Carol  
... You haven't lived to crave such  
a fate.

KENNEDY  
I wouldn't kill my destiny with my  
words if I were you.

RAVEN  
Yes... I could do it in other ways.

Kennedy hears the sound of church bells.

RAVEN CTD  
Do you hear that?

KAREN  
Yes... what can I do for you miss?

RAVEN  
I need a name for this darkness,  
something tangible, vivid, more  
concrete...

The line goes dead.

KENNEDY  
Hello? Hello? Hello?

Kennedy shrugs. She looks to her computer screen and cue's the next call.

MAN  
The person hung up?

KENNEDY  
I think she stopped at a chapel...  
(looks at colleague)  
In search of a saviour.

INT.SEMETREES RESIDENCE.ROOM 1- NIGHT

Raven walks to the deep freezer at the corner of the room and begins to load packages inside.

RAVEN  
(whispers to herself)  
Don't kill your destiny with your words...  
(loads last package)  
We climb mountains in our own way  
Carol...,  
(slams the freezer)  
In our own way.

CUT TO: PRESENT

INT.SEMETREES RESIDENCE- DAY

Kennedy looks at the cold room with only a freezer in place. Raven stands beside it, and watches as she assesses the room.

KAREN  
Is this room used for storage?

RAVEN  
Somebody must have. I'm not sure.

KENNEDY  
(confused)  
Do you sublet the rooms?

RAVEN  
Sometimes by the hour, other's by the day but not longer for the week.

CUT TO: 3 WEEKS AGO

INT. HALFWAY DCI.EMPLOYEES OFFICE- NIGHT.

Kennedy sees the red light go on in her cubicle. Her headset goes on.

KENNEDY

Halfway Confessions Line, this call  
may be monitored or recorded for  
quality control purposes. Good  
evening my name is Jennifer, how  
may I help you?

INT. SEMETREES RESIDENCE. GARDEN- NIGHT

Raven is seated on a bed, with grub all over her body and  
her phone to her ear.

RAVEN

A lot of us are going through a lot  
of things, it makes it difficult to  
talk.

KENNEDY

(recognizes voice)

We don't need to do it all at once.  
We can start with pieces...

RAVEN

I did some gardening today.

KENNEDY

What are you planting?

RAVEN

Graves, for the dead, all deaths.

KENNEDY

You have a cemetery in your back  
yard?

RAVEN

For the idealists- the people  
they're made for.

Kennedy facial expression changes.

KENNEDY

How may I help you today miss?

RAVEN

(in thought)

We're taught to conceal our real  
feelings, to cover up our hatred  
and fears. We appear sad but retain  
presence of mind and control. So  
who do you help? Who's worth  
saving; the mask or the person  
behind it?

KENNEDY

Well- well, I can only help the  
face that asks.

Raven gets off her back. She picks up the spade beside her.

RAVEN

They don't ask all at once  
Jennifer- just in pieces.

INT. HALFWAY DCI.EMPLOYEES OFFICE- NIGHT.

The line goes dead. Kennedy takes off her headset. She clears her desk and walks to her supervisor's desk. The supervisor offers her the sign out sheet.

SUPERVISOR

I listened to your last call. She sounds like a very abstract caller. It's in your discretion to either entertain or end those type of calls Kennedy.

KENNEDY

I know. But abstract beats the routine affair confessions we stock.

The supervisor takes the sign-out sheet from Kennedy.

SUPERVISOR

Just be careful with those kind of callers; they create a safe place, only to become dangerous.

INT. HALFWAY DCI.EMPLOYEES OFFICE- NIGHT.

Raven drops the spade and picks up the rake. She begins to level the soil.

RAVEN

(smiling)

Who's asking?

CUT TO: PRESENT

INT.SEMETREES RESIDENCE-DAY

Raven closes the door behind Kennedy. They continue their walk to the next room; door number two. Raven gives way for Kennedy to take the first look. Kennedy pretends to examine the lines on the blank walls. She moves to the single bed on the floor.

KENNEDY

I sense a pattern in this home;  
from the walls, to its covers...

Kennedy presses her hand against the duvet of the bed.

KENNEDY CTD

Everything's black and white, no  
gray, no colour, no-

RAVEN

A house where somebody walks in and  
yet nobody lives here.

(solemnly)

If you've never lived in the dark,  
Miss Kennedy, you've never lived at  
all...

(in a whisper)

everything happens in the dark.

KENNEDY

Like what?

Church bells ring. Kennedy looks thrown off.

KENNEDY CTD

I don't think I'll ever get used to  
that...

RAVEN

(sullenly)

I wouldn't kill my chances with my  
words.

Kennedy looks at Raven curiously.

KENNEDY

I wouldn't.

Kennedy walks to the window. She fidgets with the lock. She  
sighs as she manages to push the window open.

KENNEDY CTD

(to herself)

What a work out!

Raven smiles back at her.

RAVEN

Are you looking to buy the house or  
takeover the lease?

KENNEDY

I'm open to both... How long have  
you been living here?

RAVEN

Over five years on paper but far  
less if I'm ever around.

Raven turns her back towards Kennedy as they walk towards  
the final door. The door labeled number 3.

KENNEDY

This is the master bedroom right?

Raven nods her head as she pulls the nob. The church bells  
ring again.



CUT TO: TWO WEEKS  
AGO

INT.SEMETREES RESIDENCE. ROOM 3- NIGHT

The reading lamp is lighting the room. Raven is seated behind the reading table with a paper and pen in hand. She begins to write profusely. She stops, smiles back at her words and picks up the phone at the corner of her desk.

INT. HALFWAY DCI.EMPLOYEES OFFICE- NIGHT.

Kennedy looks at the clock on her screen. It's the eleventh hour. The redlight goes on and she takes the call.

KENNEDY

Halfway Confessions Line, this call may be monitored or recorded for quality control purposes. Good evening, my name is Lexie, how may I help you?

INT.SEMETREES RESIDENCE. ROOM 3- NIGHT

Raven holds the letter to the light. She leans into her seat and begins to read.

RAVEN

Prostitutes, drug addicts, unwanted children, runaway teens; souls whose light went out long before leaving their bodies. We don't worry about them dying so much because we say they've never lived. But somewhere along the line, they have morphed into a bubble of ghosts, poltergeists, spirits and inordinate haunting obsessions, waiting to come out in the dark.

KENNEDY

I'm not sure what it is that you want to tell me?

INT. HALFWAY DCI.EMPLOYEES OFFICE- NIGHT.

Kennedy's is rolling her eyes in the back of her mind.

RAVEN

These are the confessions of the dead.

Kennedy's supervisor walks behind her. They exchange brief smiles and go on about their duties.

RAVEN CTD

Everyday,common things, like the sound of a bell, the mirrors in a  
(MORE)

RAVEN CTD (cont'd)  
 room, the blanks in the walls...  
 Everyday these things represent  
 nameless terrors-

KENNEDY  
 I'm sorry miss, I hate to cut you  
 off but I can only be of service,  
 if you have a confession to make.

RAVEN  
 All at once or in pieces? I'm not  
 even halfway.

KENNEDY  
 I beg your pardon-

RAVEN  
 The body in my room, wearing my  
 face; at first, she's aggressive  
 with a suspect, then she's  
 sensitive and solicitous with a  
 victim. Now she's dead.

The sounds of church bell's echo in the background.

KENNEDY  
 Miss... Miss... Miss..

Dead line.

CUT TO: PRESENT

INT.SEMETREES RESIDENCE. ROOM 3- NIGHT

Kennedy gasps at the open casket in the middle of the room.

RAVEN  
 (solemnly)  
 Don't worry it's empty.

Raven stands by the empty desk in the corner. Kennedy holds  
 her heart as she nervously walks towards the casket.

RAVEN  
 (hints a smile)  
 I didn't put that there, one of  
 the tenants brought it in... I just  
 come in here to write.

Kennedy looks at the desk. She carefully moves towards it,  
 and sees there are no writing materials on it. She looks at  
 Raven oddly and then turns her attention back onto the  
 casket.

KENNEDY  
 Have you met any of your tenants  
 Mrs Black-

RAVEN  
Miss Semetrees.

KENNEDY  
Sorry, Miss Semetrees, how many  
people live here?

RAVEN  
Two- two mysterious people.

KENNEDY  
Where you not present when they  
signed their contracts?

RAVEN  
Somebody was.

KENNEDY  
Who?

RAVEN  
Nobody.

Kennedy looks confused. She bends over the casket. As she  
touches it her finger tips are red. She raises her finger to  
her nose and looks at Raven.

RAVEN  
'Two mysterious people live in my  
house. Somebody and Nobody.  
Somebody did it and nobody knows  
who.'

CUT TO: 5 DAYS AGO

INT. HALFWAY DCI.EMPLOYEES OFFICE- NIGHT.

Kennedy sees the red light.

KENNEDY  
Halfway Confessions Line, this call  
may be monitored for quality  
control purposes. Good evening, my  
name is Carol, how may I help you?

MAN  
I know a dead woman. She sits in  
the dark for too long, and even  
that desserts her. And now she  
knows the true meaning of  
loneliness, yet she doesn't want to  
feel it alone. And so she takes  
others with her.

KENNEDY  
Who's this dead woman to you?

MAN

What does it matter if she has a name?

KENNEDY

It's easier to relieve yourself of that which brings you terror, if you know what it is.

VOIC OVER (RAVEN)

I need a name for this darkness...

KENNEDY

Should it remain nameless,

VOICE OVER (RAVEN)

...nameless terrors...

KENNEDY

.... sightless, senseless, it takes its form in you, binding you chaotically.

VOICE OVER (RAVEN)

...Concrete, tangible,...

MAN

Hmmm

Kennedy listens to the silence at the end of the line. Her colleague next to her gives her a smile. She widens her eyes in frustration.

KENNEDY

It's food for thought sir. But if you'd rather this woman remains anon, that's your prerogative...

MAN

She's a raven; dark, mysterious, protective and then depressed, angry and hates everybody. She's not meant to be a pet, is she?

KENNEDY

(sits up)

Now this Raven, what is she charging you guilty of?

MAN

She needs a hero. She wants to be saved. I couldn't do it. But how'd you save a corpse?

KENNEDY

(confused)

You're feeling guilty that you couldn't save a dead woman? Is that what I'm hearing?

Line goes dead. Kennedy sighs and stretches the back of her neck.

KENNEDY  
(whispers to herself)  
I swear this job, will be the death  
of me.

The red light goes on.

INT.SEMETREES RESIDENCE.GARDEN- NIGHT

Raven is standing by the floral beds dressed in a black veil, tissue in one hand and a letter in another. The church bells ring. She dries her eyes with the tissue and removes her veil. She puts her hand in the pocket of her dress and pulls out her cell, dials a number.

RAVEN  
(on phone)  
You know what I like about fall  
Carol?

Kennedy is taken back.

KENNEDY  
(timidly)  
What?

RAVEN  
It reminds us nothing lasts  
forever; if you don't stay too  
long, they'll never get used to  
you, then they'll really have  
nothing to say because they never  
really knew you.

KENNEDY  
Miss, it's in my job description to  
try and help you but if you want to  
shoot the breeze and have nothing  
to confess, you're going to have to  
try therapy.

RAVEN  
(beat)  
The flowers are dying, the sky's in  
mourning and darkness will only  
favor the brave.

KENNEDY  
Honestly, you need-

RAVEN  
The crumbs are left to the ear, the  
rest is face to face... This is a  
rough area, so don't take any short  
cuts.

INT. HALFWAY DCI.EMPLOYEES OFFICE- NIGHT.

The phone line ends. Kennedy looks at her colleague.

KENNEDY

I can't get rid of the feeling I'm  
being stalked by ghosts, alive and  
well.

COLLEAGUE

(referring to her last  
call)

Another wanderer?

KENNEDY

It started out that way, but now it  
feels like she has a destination in  
sight. And wherever it is, I'm  
apart of it...

(deep in thought)

And she's not giving it up easily  
that's for sure. She's just...

COLLEAGUE

Just what?

KENNEDY

(astonished)

Leaving crumbs..."the crumbs are  
left to ear, the rest is face to  
face."

COLLEAGUE

What?

Her colleague dawns a blank expression.

KENNEDY

I'm starting to sound like-

The red light goes on. Kennedy raises her finger to excuse  
herself and takes the call.

MAN

Yes, this call's for the books. I  
feel guilty for liberating the  
dead.

KENNEDY

What does that mean?

MAN

There used to be hollowness in her  
eyes, but now there's an unkindness  
of warmth.

KENNEDY

An unkind-

MAN

Yes, the garden is full.

Church bells ring. Kennedy's heart sinks.

MAN CTD

Everyone dies for the transplant.

KENNEDY

I'm not following sir...

MAN CTD

(seriously)

Do not walk where it's not well  
lit.

CUT TO: PRESENT

INT.SEMETREES RESIDENCE. ROOM 3- NIGHT

Kennedy sniffs the stains in her hand.

KENNEDY

(again)

Have you ever met these people?

RAVEN

Never. Not once. But I know when  
they're here. They like to leave  
clues, like the casket.

Kennedy touches the casket again, and extends her palm to  
Raven.

KENNEDY

This isn't paint.

RAVEN

(hint of a smile)

It's the colour of my smile; I  
remember all these happy memories,  
but I just can't smile.

(makes eye contact)

So I have to recreate...

Raven moves towards Kennedy, who stumbles in her steps  
backwards. She walks past her and kneels over the casket.  
Her finger caressing the edges in nostalgia.

RAVEN CTD

Do you hear that?

KENNEDY

(nervously)

What?

RAVEN

The voices of those before us;  
those with stories sold with blood  
stained hands.

(in a whisper)

That's when they matter, that's  
when we really care, and that's why  
you're here, isn't it Carol?

The church bells ring. Raven rests her head on the edge of  
the coffin. Kennedy begins to quietly move backwards.

KENNEDY

Miss Semetrees-

RAVEN

Don't go.

CUT TO: 3 DAYS AGO

INT. HALFWAY DCI.EMPLOYEES OFFICE- NIGHT.

Kennedy walks up to her supervisor's desk. He gives her a  
pen and the break sign-in sheet.

KENNEDY

What time is it?

Supervisor looks at the clock on the screen.

SUPERVISOR

It's quarter after eleven.

KENNEDY

I missed the eleventh hour.

SUPERVISOR

What's its significance?

KENNEDY

I'm still figuring that out. But it  
all begins with church bells.

SUPERVISOR

Forgiveness maybe?

KENNEDY

(looks up)

Maybe.

Kennedy walks to her booth hastily. She sees the red light  
go on. She rapidly grabs her headset to take the call.

KENNEDY

Halfway house-



RAVEN  
(frantic)  
Who calls here? Is it him? His  
using you to get me, isn't he?

KENNEDY  
Ma'am, I'm not sure I understand-

RAVEN  
If he calls here again, tell him  
you're next! STAY THE HELL AWAY  
FROM ME!

Church bells ring.

BACK TO:PRESENT

INT.SEMETREES RESIDENCE. ROOM 3- NIGHT

Raven is staring into the distance, as Kennedy contemplates  
shifting to the door.

RAVEN  
We never should've met, because  
then at least, I wouldn't have to  
go through so much suffering.

Her eyes are teary and a smile appears on her face.

KENNEDY  
Miss Semetrees-

RAVEN  
The last one, her only currency was  
her body, just like yours is your  
voice.

The church bells ring. Kennedy jumps in fright.

KENNEDY  
I think I've over stayed my  
welcome.

Raven brushes the tears from her eyes, smudging her face  
with the blood from the casket.

RAVEN  
You don't need to buy the place to  
be welcome, it's given freely. You  
just need to believe that you're  
worthy of the reception.

Raven pulls out a pocket knife from the back of her pockets.

KENNEDY  
Miss Bla- miss semetrees-

RAVEN

You can start running now, I could use the exercise.

KENNEDY

(shiver in her voice)

Which doors are open?

RAVEN

You've asked the right question!

(beat)

The main door. You can always get out, but if you try, you'll never make it to the end.

CUT TO: 3 DAYS AGO

INT. HALFWAY DCI.EMPLOYEES OFFICE- NIGHT.

Kennedy hangs up on the caller. She rubs her temples with her fingers, sighs and takes the next call.

MAN

Carol?

KENNEDY

Ken-yes, yes, it's Carol from Halfway House confessions-

MAN

We're family now, we're here to help each other out.

KENNEDY

(recognizes man's voice)

What do I need to help with?

MAN

I'm sure you want to know how it ends.

KENNEDY

Ends?

MAN

The confessions of the dead.

Kennedy recalls Raven's words; 'confessions of the dead.' Church bells ring in the background.

KENNEDY

Is she there? Are you with her?

MAN

Is who with me?

KENNEDY

The dead woman- Raven-

MAN

She has a name. So you met her!  
Wait- which ONE did you meet?

KENNEDY

What do you mean?

MAN

The one I HATE, the one I LOVE, or  
the one I can't LIVE WITHOUT.  
They're not the same woman.

KENNEDY

(confused)

Which one of them is dead?

MAN

Black means dead of course. But in  
the dark, it's very much 'alive and  
well,' considering the air is it's  
only home.

(hastily)

Quite frankly, they're all  
monsters. But then again, all  
monsters are human, Raven...  
Black...

The church bells ring.

MAN CTD

The other is in search of  
forgiveness.

KENNEDY

(to herself)

Forgiveness-

MAN

What's your confession?

BACK TO:PRESENT

INT.SEMETREES RESIDENCE. ROOM 3- NIGHT

Kennedy is standing by the edge of the door. Raven smiles  
wickedly and makes her way to the desk. She pulls a chair  
out and takes a seat. She tosses the knife on the table. The  
church bells ring.

RAVEN

(wryly)

You're still not running? They all  
run, they always do, but not you?

KENNEDY

(repeating)

This is a rough area, don't take  
any short cuts...

Raven grimaces and begins to fidget with the drawer on the desk. Kennedy remains still, watching Raven.

KENNEDY

There are no switch's- just lamps.

Raven pulls out the drawer. She takes out a sheet of paper, a stylistic pen and a bottle of red ink. Raven opens the bottle, raising it to her nose.

RAVEN

It's fermented, you'd never know.

She puts the ink down.

RAVEN CTD

If you're not going to run, what do you want to say? What do you want to stay buried?

Kennedy storms out. She paces herself down the stair case, paying attention to the walls, in search for switch lights.

VOICE OVER

'Don't go where it's not well lit..'

KENNEDY

(gasps)

This is the place...

Raven appears at the top of the staircase.

RAVEN

Are you afraid of the dark?

Raven comes down menacingly.

RAVEN CTD

If you've never lived in the dark, you've never lived at all.

CUT TO: 3 DAYS AGO

INT. HALFWAY DCI.EMPLOYEES OFFICE- NIGHT.

Kennedy pulls in her chair.

KENNEDY

The church bells? You want forgiveness- from me?

MAN

'Even in the name of justice, violence leaves wounds, wounds breed hatred, which in turn breeds violence.'

KENNEDY  
(fed up)  
What is it you seek forgiveness  
for?

Silence.

KENNEDY  
You haven't killed anyone, you  
haven't had an affair, you haven't  
robbed a bank, you have no  
offensive record whatsoever.

MAN  
Is confession subjected to the  
guilt hearted?

BACK TO:PRESENT

INT.SEMETREES RESIDENCE- EVENING

Kennedy eyes the main door. Raven catches her eye.

RAVEN  
Tempting- I know, yet you keep  
walking. And you haven't screamed  
yet? They always scream, every life  
needs a CODA.

KENNEDY  
(weakly)  
No short cuts.

Raven walks down the staircase.

RAVEN  
(menancing tone)  
No sounds, no runs, he schooled you  
very well.

CUT TO: 3 DAYS AGO

INT. HALFWAY DCI.EMPLOYEES OFFICE- NIGHT.

Kennedy is uncertain.

MAN  
There's no innoence in this dying  
world, so we have to live it  
apologetically. One must forgive,  
the other must be forgiven.

Kennedy rolls her eyes at the back of her mind.

MAN CTD  
And the more you run, you'll hurt  
the same, but if you stay, the pain  
will fade.

KENNEDY

Maybe my level of understanding is off, but are you the one running in this scenario? Is that why you haven't said I'm sorry?

MAN

We're all bound to a place, once we accept the invitation... I'm tied to the Raven, condemned to its Darkness, engraved in the Cemetery.

KENNEDY

But what have you done to be sorry for?

MAN

I freed a dead woman.

BACK TO:PRESENT

INT.SEMETREES RESIDENCE- EVENING

Raven steps off the final step and Kennedy steps backwards. Raven walks past Kennedy, leading her to the dining area. Kennedy takes a look at the clock.

VOICE OVER (RAVEN)

The bells are at the hand of the clock, they charge you guilty every time...

Raven pulls out the chair at the head of the table and takes a seat. She catches Kennedy eyes on the clock.

RAVEN

I was hoping you'd be the tenant for the day.

KENNEDY

I thought you're never around when your tenants come...

Kennedy walks behind her. The church bells ring. Kennedy walks down the table.

RAVEN

Somebody is always here. Always.

Raven eyes Kennedy as she moves down the table fearfully.

RAVEN CTD

Have a seat. You want to know what nobody knows, don't you?

Kennedy looks at Raven with caution. She timidly walks towards a chair. She begins to pull it out...

RAVEN

Not next to, not beside me, across.

Kennedy continued to pull the chair.

RAVEN

(sternly)

Not next to, not beside, across.

Kennedy pushes the chair back in and walks to the opposite end of the table. The church bells ring as soon as Kennedy settles into her seat.

KENNEDY

What's the story?

RAVEN

You want to know about the bells?

KENNEDY

No I-

RAVEN

They announce every guest in the house.

Kennedy gives her a quizzical look.

KENNEDY

There's no one here beside you and me?

RAVEN

I told you before, it's a house where somebody walks in, yet nobody lives here.

(slowly)

Somebody walks in, nobody knows who.

Kennedy gulps.

RAVEN CTD

(points at Kennedy)

The other girl sat right there.

(looks at the clock)

She only lasted for the week. She liked scarlets. What are your favorites?

KENNEDY

Tulips.

RAVEN CTD

The girl was a runaway. Life dealt her the wrong crowd, then she lived to pay for it...

(sighs)

so she confessed?

KENNEDY

(curious)

What brought her here?

RAVEN

Same thing as you, I suppose;  
secrets, curiosity, bells?

KENNEDY

(whisper)

The bells...

RAVEN

Everyone arounded here is shrouded  
in mystery; the mask you can't  
remove, the past you can't unravel  
until one must forgive-

KENNEDY

The other must be forgiven.

Their eyes meet and Raven breaks out with dangerous smile.

RAVEN

He did call you... He does that a  
lot. He wants to takeover when I'm  
missing. But he keeps sending the  
wrong girl.

KENNEDY

The wrong girl?

RAVEN

She won't be missed, like you; she  
didn't have a walk to remember.

Kennedy takes offence.

KENNEDY

What makes you think the life I  
lead is not memorable?

RAVEN

(she leans in)

I warned you about the graves, and  
you're too young to crave such a  
fate.

(leans back into her  
chair)

But you're here. You came here  
looking for somebody, and yet  
nobody knows you.

(locks eyes with Kennedy)

You have something worth burying,  
and he knew.

KENNEDY

Is there any truth to what you have  
to say?



Raven turns to look at the walls.

RAVEN

Somebody told me I speak in  
circles; my words are subliminal,  
so they say.

(darts her eyes)

My messages lack substance and it's  
hard to follow. But it's true what  
they say...

(looks to Kennedy)

'Emotions are like streets, so  
many, you get lost in them all.'

The church bells ring. Kennedy's eyes rapidly circle the  
room with expectation. Raven giggles.

RAVEN CTD

The more uncomfortable you are, the  
easier it is to hide.

KENNEDY

(timidly)

Maybe they're right.

(more assertive)

I think we're never going to get  
anywhere if you keep talking like  
that.

RAVEN

(frankly)

I never understood his taste for  
the others. But you, I see... You  
feign innocence, it's admirable.

KENNEDY

What innocence? I'm-

RAVEN

There's something your sorry for.  
The longer you stay here, the more  
you'll know, the less you'll fear  
and the more guilt free you'll  
become.

(soothing)

Nobody will ever know, because you  
would never last.

KENNEDY

(agitated)

The other girl lasted for a week?

RAVEN

I told you about the fall, didn't  
I?

KENNEDY

You did...

RAVEN  
(lights up)  
You believe me then! It's good  
you're giving it up, skepticism  
never lasts.

Raven gets up hastily. The chair screeches the floor. She  
gestures Kennedy to follow her.

CUT TO: 3 DAYS AGO

INT. HALFWAY DCI.EMPLOYEES OFFICE- NIGHT.

Kennedy's supervisor taps her on the shoulder. She presses  
the mute button in the midst of the MAN's silence.

SUPERVISOR  
Wrap it up, it's not going  
anywhere.

Kennedy nods her head (secretly disappointed) and returns to  
the call.

KENNEDY  
Sir, I hope you find it in your  
heart, to forgive yourself for  
liberating this dead woman.

MAN  
You want to know don't you?

KENNEDY  
I do want to help you sir, but I  
feel you'd rather have me grasping  
for straws.

MAN  
I can't give you a name, but I  
could give you a place.

KENNEDY  
What for? It's ok-

MAN  
1301 Semetrees, nobody should find  
her. But somebody tells me you  
would.

The church bells ring in the background.

KENNEDY  
I'm flattered but-

MAN  
The confessions of the dead, don't  
stand on tales alone. SOMEBODY HAS  
TO DO THE TELLING.

BACK TO:PRESENT

INT.SEMETREES RESIDENCE- EVENING

Raven and Kennedy are in the kitchen. Raven pulls out the kitchen drawer and begins to shuffle equipment around.

KENNEDY

(low)

The noise...

Kennedy looks at Raven in fright. Raven begins to slowly place knives on the kitchen counter. She pulls the knives block towards her and begins to place the knives in there.

RAVEN

Every knife has a stamp...

Raven stares at her reflection of the blade. She tilts her head to examine the inking on the edge of the blade.

RAVEN CTD

Every stamp has a name...

Her wander aimlessly round the contours.

RAVEN

This is a Granton Edge...

She places the knife in front of her face and flashes a smile.

RAVEN

(obsessively)

These are hollowed out grooves on the sides of the blade. It allows for thin, even cuts without tearing or shredding the skin.

KENNEDY

Skin?

RAVEN

Nobody said skin- I said meat.

Raven shoots a stern look at Kennedy and returns her focus to the knife.

RAVEN

The grooves also help shed the material being cut from the blade, helping to reduce sticking.

(nonchalantly)

It's been pretty useful!

She shoves the knife into the block. And carefully places the rest in.

RAVEN CTD

(to herself)

You heard the noise...

She places the last knife through and turns her back towards Kennedy in delight.

RAVEN

Now! The garden, you must see the garden.

She moves towards the back door. Kennedy is hesitant at first but follows nevertheless. Kennedy goes through the back door. She is taken by the colourful display.

KENNEDY

All the colour lives outside.

RAVEN

(looks around)

The home of ideals, the colour of freedom; all reserved for the dead.

Kennedy notices the scarletts, roses, buttercups, lily's etc. Her eyse stumble on a bare plot.

KENNEDY

What are you growing here?

RAVEN

Tulips...

The church bells ring. Kennedy's eyes widen in fear.

KENNEDY

I told you they were my fav-

RAVEN

So you confessed.

Raven shrugs with a dangerous look.

RAVEN CTD

He did call you... He does that a lot. He wants to takeover when I'm missing, but he keeps sending the wrong girl.

KAREN

You said that already!

RAVEN

You wanted me to make more sense.

The church bells ring. Raven's voice deepens and becomes more masculine.

RAVEN CTD

You came! You've met her then- the dead woman. The one I love...

Karen recognises the voice and her legs weaken.

VOICE OVER (RAVEN)  
Two mysterious people live in this  
house...

RAVEN  
The one I hate...

VOICE OVER  
We never should've met...

RAVEN  
The one I cannot live without...

KAREN  
(panic)  
Are you sure they're just two?

VOICE OVER  
Somebody and nobody...

RAVEN  
I need a name for this darkness...

KAREN  
I told him that!

VOICE OVER (RAVEN)  
Don't walk where it's not well  
lit...

RAVEN  
We create a safe place, to get  
dangerous.

Karen is shaken and moving backwards.

KAREN  
(eyes widen)  
You've been watching me! You  
planned this!

Raven's voice returns to it's softness.

RAVEN  
I told you he does that.

KAREN  
You did that! It was you!

RAVEN  
(gentle but firm)  
I warned you to stay away.

Karen's attentive to Raven's body language.

KAREN  
(faint whisper)  
An unkindness of warmth...

VOICE OVER (RAVEN)

Who's worth saving? The mask or the person behind it.

Karen turns to run.

RAVEN

No short cuts!

Karen stumbles into the house. The church bells ring. She's panting recklessly. She looks at the hands of the clock. She sees Raven's reflection through the clock. She turns around in surrender.

KAREN

I can't be here-

RAVEN

I told you, you're always welcome.  
You have to feel your worthy of the reception.

KENNEDY

(in between breaths)

Who are you?

RAVEN

Nobody you know... Somebody you'll remember.

Kennedy takes a look at the main door. Raven stands in her way and draws a knife from her back. She flashes a deadly smile as she moves towards Kennedy.

RAVEN CTD

(manly voice)

Everyone dies for the transplant.

THE END