

Edward's Return

by

Elisabeth Dubois

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P.O BOX 3114,
BATEHAVEN, NSW, 2536,
AUSTRALIA

(612)4471 2431

INT. GRIMSHAW RESIDENCE - BEDROOM - NIGHT

The full moon illuminates the average size room. A beam falls on SAMUEL's face.

Samuel, handsome, mid 30s, is asleep and dreaming, next to a sleeping LINDA, attractive, early 30s, on a queen size bed.

INT. COURTHOUSE, 1845 - DREAM SEQUENCE - DAY

A CROWD fills the small sandstone walled courthouse.

A JUDGE presides the chair.

SOPHIE, 20's, attractive, Dublin accent, sits at the front of the room dressed in a yellow convict robe; an officer either side of her.

She faces and awaits the Judge's decision.

THOMAS, 30s, dressed in gardening attire, stands at the back of the courtroom, a rag hanging from his side pocket.

He stares unemotionally towards Sophie.

The Judge hammers the gavel.

JUDGE

Sophie McGuire please stand.

The two OFFICERS jointly grab her arms, all three stand.

JUDGE

The court has made its decision.
It's considered the evidence
presented and your convict stand
in society. A Guilty verdict has
been passed.

(the crowd murmurs)

Sophie McGuire you will be
sentenced to death by hanging for
the Murder of Edward Seymour.

Sophie screams out and is held back by the officers.

SOPHIE

I didn't do it Sire.

JUDGE

Take her away.

Sophie passes a grinning Thomas as she is led out of the courthouse.

SOPHIE
Thomas? Please help me.

Thomas sarcastically remarks.

THOMAS
Shouldn't have killed Mr Seymour
Miss.

He watches her walk away. She stares back totally confused.

END DREAM SEQUENCE - BACK TO SAMUEL.

Samuel sits up in bed with a start.

EXT. RIVER'S EDGE, 1845 - NIGHT

The MOON illuminates the trees and SPARKLES off the river as the sound of a GALLOPING HORSE approaches.

The HORSE and RIDER come into view at a FAST PACE.

EDWARD, 30s, handsome and determined, URGES his mount forwards.

He reaches the CASE MANSION where oil lamps burn at its entrance.

A pale light GLOWS from an upstairs WINDOW.

At the ENTRANCE he begins to dismount.

The door opens and a MANSERVANT comes quickly out and takes the reins of the horse.

Edward hurries inside the mansion and removes his COAT as he enters the HALL where a maid, Sophie, approaches.

She does a slight CURTSEY and reaches to take his coat.

She takes his coat and their eyes meet. There is a loving message in her eyes.

SOPHIE
They await you in the master's
bedroom, sir.

Edward removes his hat and passes it to her.

EDWARD
Thank you Sophie.

Edward moves quickly to the STAIRCASE and ascends.

Sophie stands and watches him as he turns into the UPSTAIRS CORRIDOR.

She holds the COLLAR of his coat and lovingly CARESSES it against her CHEEK before placing it carefully on a HOOK.

INT. MR CASE'S BEDROOM, 1845 - CONTINUOUS

MR CASE lies in his bed. He's old, pale and close to death.

HELENA, 25, demurely pretty is being clutched by EDWINA, 27, whose sightless pale eyes gaze into the distance.

They are distressed by their father's condition.

DR CHALMERS, 50, leans over Mr Case and gently wipes a wet cloth over his brow.

The door opens and Edward enters.

He nods respectfully to the women and approaches Dr Chalmers.

Helena is comforted by his presence.

Edward looks at Dr Chalmers and then Mr Case and back to Dr Chalmers. Their eyes say it all.

Mr Case gasps and whispers.

MR CASE

Ask my daughters to wait outside.

Dr Chalmers nods and the girls numbly follow as he leads them to the door and closes it after them.

Edward looks at the old man.

EDWARD

Are you sure you want them out?

MR CASE

We need to finalize business, my boy. Dr Chalmers will be our witness.

Dr Chalmers nods to Edward and takes a contract with a wax seal from a table and offers it to Edward.

Edward reads the document. He shows disbelief.

EDWARD

You are giving me the entire business?

MR CASE

On one condition. Once you agree
before Dr Chalmers, it is all
yours Edward.

Edward looks at the document again. He frowns then
inquisitively looks to Mr Case.

MR CASE

It's a moral one. God is the
other witness. I love my
daughters despite their flaws.
If you agree to marry Helena and
care for them both, I will die in
peace.

Edward is thunderstruck and is about to speak when he is
interrupted.

MR CASE

I know. I know. I'm an old man
Edward, but not a foolish old
man. I know your passions. Just
care for them.

Edward contemplates both the other men. They are waiting.

DR CHALMERS

Mr Case has signed and I have
witnessed.

Dr Chalmers walks to the table, takes a quill from a pen
case and opens an inkwell.

Edward makes his decision and walks to the table. Dr
Chalmers offers him the pen.

Pen in hand, Edward looks to Mr Case. Edward awkwardly
smiles then signs the document.

Dr Chalmers carefully blots the ink and then witnesses
Edward's signature.

MR CASE

Care for them Edward. That's all
I ask. Bring them back in now.

Edward goes to the door and leaves.

He enters, followed by Helena, leading Edwina on her arm.

They all approach the bed. Mr Case looks at his daughters.

MR CASE

Edward will care for you.

Edwina's eyes widen.

EDWINA

No!

All eyes are on Edwina. Helena tugs her arm, shushing her lovingly.

HELENA

Edwina, please.

Mr Case gasps and has a seizure. Helena cries in fright, in turn frightening Edwina who claws Helena's arm and gives a prolonged agonized wail.

Mr case lies staring at the ceiling.

Dr Chalmers leans over and feels for a heartbeat.

After a moment, he stands back and bows respectfully to Helena.

DR CHALMERS

I'm sorry Miss Helena, your father has passed away.

EXT. SEYMOUR ESTATE, PRESENT - DAY

Samuel and a land Developer, ANTHONY, 50s, walk away from a 4WD parked by the side of an unsealed road.

Next to it, a large sign reads: THE SEYMOUR ESTATE. In smaller letters... Another Five Star Development by Anthony Rudridge.

A river borders the rear of the Estate. They walk and head towards the river.

As they near the river, a gravestone is visible under an old Oak.

Samuel uncomfortably rubs his arms and frowns as they approach the stone.

SAMUEL

Any words from the council about the relocation of the grave?

ANTHONY

We've decided to leave it. After all, it is a part of the Estate's history.

Anthony holds a rolled up blue print; with it, he points towards building footings to his right.

ANTHONY

We'll have the first house of the Estate completed in six months.

(looks to Samuel)

And it's all yours.

Samuel is taken aback in shock.

SAMUEL

All mine?

ANTHONY

Take it as a token of my appreciation. You've been a terrific asset over the last four years. The contracts have been drawn and sent to your address for your perusal.

Samuel takes a quick glance at the gravestone, shivers and rubs his arms as he uncomfortably looks to Anthony.

SAMUEL

Well, hmm! That's a hell of a gesture Anthony. Really! I'm overwhelmed but I can't accept it.

Anthony is dumbfounded.

ANTHONY

Whoa!, Never expected that for an answer.

(beat)

Something I should be made aware of?

SAMUEL

No not at all. The Estate's great but living here? -- doesn't appeal to me.

ANTHONY

You don't have to live here. You can sell the house.

(beat)

Anyhow, have another think and talk it over with the wife then let me know for sure.

Samuel nods and they shake hands.

EXT. CASE MANSION, 1845 - DAY

THOMAS tends to one of the rose beds. He cuts a piece of rope with a long bladed knife then ties back one of the climbing rose bushes onto a timber trellis. A rag hangs from his side pocket.

Edward and Helena stand by an awaiting carriage loaded with personal effects.

MRS BLIGH, 60s, plump and friendly faced, steps up the carriage's step with Edward's help.

EDWARD

It will be an honour to have you at the Seymour estate, Mrs Bligh. I don't think there is a better cook in all of New South Wales.

Mrs Bligh is flushed with pride.

MRS BLIGH

Thank you Sir. It will be an honour to serve you as I have Mr. Case.

She sits in the carriage then Edward helps Sophie up. They share a passing glance.

EDWARD

Miss Sophie.

SOPHIE

Thank you Sir.

Helena steps close to the carriage.

SOPHIE

Will Madam be alright?

HELENA

The wedding is only two days away Sophie. I think Anna should be able to help me manage Edwina.

SOPHIE

Very well ma'am.

Sophie sits next to Mrs Bligh.

The carriage drives off and disappears from view.

Edward turns to Thomas.

EDWARD

Thomas?

Thomas faces Edward.

THOMAS

Yes Mr Seymour?

EDWARD

I've had a word with Miss Helena.
How would you like to tend my
gardens?

Thomas involuntary gives a fleeting passionate glance
towards Helena as he walks over.

Helena uncomfortably down casts her eyes as Thomas looks to
Edward.

THOMAS

It would be an honour Sir.

Helena is a little flushed. She gives thomas a faint smile,
silently noticed by Edward.

EDWARD

(to Thomas)

Prepare your things. You can move
in tomorrow. I am sure the ladies
will need a strong helping hand
to help them with the wedding
preparations.

Thomas pulls out the rag hanging out of his side pocket and
wipes his hand before outstretching it to Edward.

THOMAS

I'd be honored sir. Thank you.

They shake and Thomas nods respectfully.

INT. SUSIE'S APARTMENT, PRESENT - BATHROOM - NIGHT

SUSIE, 20's, tall plain and pale steps out of the bath.

She wraps herself in a towel and walks over to the vanity
and then wipes the steamed mirror with her hand.

The bathroom door behind her is closed.

She grabs another towel - off the side rack - and wraps it
around her hair then opens the top vanity draw.

She pulls out a new set of contact lenses. She wipes the
mirror and inserts one.

Picks up the other and attempts to insert it only to be startled by an apparition in the mirror of a shadow passing behind her.

Dropping the lens in the sink she slowly turns around. She is alone. Reassured she regains composure and retrieves her contact lens from the sink.

She faces the mirror to insert it.

Her reflection momentarily is that of Edwina's.

Susie freezes in shock, the lens falling into the sink.

INT. LINDA'S OFFICE RECEPTION, PRESENT - MORNING

A well lit reception area is furnished with timber chairs and a large desk.

JOANNE, a young brunette sits at the reception desk as Linda walks in. The waiting chairs are empty.

JOANNE

Good morning Doctor Grimshaw.

LINDA

Good morning Joanne. What's my schedule like for today?

JOANNE

You now have seven. Susie Jones rang this morning hoping you could fit her in first up. Oh and your sister-in-law rang. Said she would pop in tomorrow morning.

Linda looks up to Joanne, showing a look of "how unusual".

LINDA

Did she say why?

JOANNE

No she didn't.

Linda shakes her head in wonder and walks to her office.

INT. LINDA'S OFFICE

A LOUNGE and a comfortable leather RECLINER are placed near the entrance. A large mahogany DESK is set near the WINDOW.

A framed DIPLOMA of psychiatry with Linda's name is displayed to its right.

Linda places her KEYS on the desk next to a VASE of yellow ROSES and SMELLS them.

A WEDDING photo and a NEWBORN BABY photo are placed in front of the vase.

She picks up the wedding photo - Samuel and herself exchanging a loving look. Linda holds a BOUQUET of white and yellow ROSES.

She smiles and places it back on the desk and then CARESSES the baby photo, placing her other HAND simultaneously on her BELLY.

INT. LINDA'S RECEPTION - MOMENTS LATER

Joanne is typing at her desk.

SUSIE, 30s, dark circles under her eyes, sits uncomfortably in a chair with restless hands.

Linda's door opens and steps out.

Joanne looks up and they exchange a glance.

LINDA
(looks to Susie)
Come in Susie.

Susie gets up, staring at the floor and walks into the office watched by Linda and Joanne.

Linda glances at Joanne as she shuts the door.

INT. LINDA'S OFFICE - CONTINUOUS

Susie walks to the sofa and slumps sullenly on it. She doesn't look up.

Linda sits at her desk and looks at her notes.

LINDA
How are you Susie?

Susie stares at the floor as Linda waits.

LINDA
Take your time.

Susie rocks on the sofa, clutching her upper arms and looks around furtively.

SUSIE
She's back.

LINDA
Who's back Susie?

Susie shakes her head.

SUSIE
Don't you think I'd tell you if I
knew?! I just want her out of my
life.

LINDA
Calm down Susie. Let's talk about
it.

SUSIE
Talk? That's all we ever do! It's
not making it go away. Why do I
see that face? What does it mean?

LINDA
I don't know yet Susie. That's
why we need to talk.

SUSIE
Talk! Talk! It's not helping!
Don't you understand?

Susie gets up and storms to the door, flings it open and
heads out to the

RECEPTION AREA

Susie storms through it past a bemused Joanne and runs to
the door, flings it open and leaves.

Linda appears at her office door and sees it's no use
following.

JOANNE
(looks to Linda)
Do I send her an account?

LINDA
No, leave it. She'll be back.
With or without an appointment.

INT. GRIMSHAW RESIDENCE - EVENING

Linda sits on the lounge perusing a contract. She smiles as
she turns the pages.

The front door opens. Linda stands and rushes over to greet
Samuel placing the contract on the lounge.

She throws her arms around his neck and kisses him repeatedly in short bursts. Samuel chuckles through the kisses.

SAMUEL

Woah! Now that's a great welcome home.

LINDA

Why didn't you tell me?

SAMUEL

Tell you what darling?

Linda bites her bottom lip.

LINDA

Emm! Was it a surprise?

Samuel is totally confused.

SAMUEL

What are you talking about?

LINDA

The house.

A look of horror passes over Samuel's face.

LINDA

I spoiled it didn't I?

SAMUEL

No, not at all.

Samuel walks over to the lounge, seeing the contract he picks it up and sits. Linda follows and sits next to him still excited.

LINDA

I have some news for you too.

Samuel in his own thoughts glumly looks to her.

LINDA

It fits in so perfectly.

She looks him in the eyes her facial expression glowing. Samuel forces a smile.

LINDA

I'm pregnant Samuel.
(She rubs her belly)
We're having a baby.

Samuel gapes, dumbfounded and shocked.

SAMUEL

I thought we'd agreed to wait
before starting another family.

Linda is a little confused by his remark.

LINDA

'Til we had our own house -- and
now we do. I thought you'd be
ecstatic.

Samuel stands tossing the house contract back on the lounge
and walks over to pour himself a drink from the drink
cabinet.

Linda takes hold of the contract and looks to him baffled
and glum.

SAMUEL

The house is a gift from Anthony.
I told him I didn't want it.

Linda looks dumbfounded.

LINDA

I don't care if it's a gift.
Didn't you hear what I just said?
I'm pregnant.

INT. LINDA'S RECEPTION, PRESENT - MORNING

Linda escorts KATHLEEN out of her office and sees MARY,
20's, attractive, sitting in the waiting room.

Linda gives her an acknowledging nod.

LINDA

(to Kathleen)
I'll see you next week Kathleen.

Kathleen wipes a tear from her cheek.

KATHLEEN

Thank you Dr. Grimshaw.

Mary stands and glumly walks over to Linda.

LINDA

Glad to see you. Come in.

Linda ushers her into her

OFFICE

and closes the door.

Mary sits on the lounge.

LINDA
It's been almost a year Mary. Why
haven't you called?

Linda sits beside her.

MARY
I thought I could deal with it. I
didn't want to trouble you.

LINDA
What are sisters for?

Mary starts to cry. Linda places her hand on Mary's face.

LINDA
Hey? What's wrong?

MARY
I just can't get Charles out of
my mind. I miss him so much. It's
doing my head in Linda.

LINDA
Oh sweet heart, I'm so sorry. It
takes time.

MARY
I look through our wedding album
every night. I even dream about
him.

Linda offers Mary a tissue - from the box placed on the
nearby side table.

LINDA
How about I pop over on the
weekend. We can have a chat.

Mary takes a tissue followed by Linda whose eyes begin to
well in tears.

MARY
I'd love that.

EXT. SEYMOUR ESTATE, 1845 - FRONT DOOR - EVENING

Edward walks out onto the porch and straightens his coat.

Thomas carries a basket full of freshly cut roses under one
arm and his knife in his other hand.

He approaches Edward near the porch's steps.

THOMAS

Out for an evening stroll, Mr Seymour?

EDWARD

Yes! Always! Love that night air.

The knife's tip glints in the moonlight. Edward frowns.

EDWARD

That knife looks awfully sharp.

Thomas looks to it with pride.

THOMAS

It was my father's. Keep it with me at all times. Reminds me of him.

The knife glints in the moonlight as he rotates the blade.

EDWARD

Well be careful with it.

They exchange smiles, Thomas nods.

THOMAS

Have a nice night Sir.

Edward walks off. Thomas watches Edward head for the river.

INT. SEYMOUR ESTATE, 1845 - KITCHEN - SAME TIME

Sophie and Mrs Bligh decorate a white iced wedding cake. Sophie appears distant as she helps pipe roses.

MRS BLIGH

What's up lass?

Sophie looks sad but gives a faint smile.

Mrs Bligh places her icing cone down and gently grabs hold of Sophie's arm.

MRS BLIGH

The two of you were never meant to be lass. You know that.

Thomas walks in with his rose filled basket.

THOMAS

Good evening ladies. Flowers for the bridal bouquet.

INT. MARY'S APARTMENT, PRESENT - MORNING

On an easel placed in the corner of the lounge room, rests a canvas with a painting in progress.

The outline of a man's face is apparent, Edward's.

Mary and Linda sit on the lounge drinking coffee as light music plays in the background.

An open photo album with happy snaps of Mary and a man, CHARLES, blond hair, 28 and a sketch pad with his profile, are placed on the coffee table.

Linda picks up Charles' sketch and sighs as she looks to it.

LINDA

I miss him so much.

Linda's eyes well in tears as she looks to Mary who places a hand on Linda's hand as her eyes begin to also well.

MARY

Hey, you may have a lost a brother and I a husband.

(faint smile)

But, you've gained a sister in the process.

Linda wipes a tear that runs down her cheek and faintly smiles back.

LINDA

And here I am suppose to be cheering you up!

They exchange smiles as both wipe their tears.

Linda's eyes are drawn to the painting on the easel.

LINDA

Who's that?

MARY

I have no idea. He keeps appearing in my dreams.

LINDA

In your dreams?

(Mary looks to the sketch)

I thought your dreams were of Charles.

MARY

That's what I thought until a few
nights ago until...

(looks to the painting)

...this face became so clear.

The background music and the ceiling fan stop.

MARY

Not again!

Flustered, Mary gets up and walks over to a small fuse box
located on the kitchen wall. Linda eyes her along.

She flicks the master switch. The fan and music
recommence.

MARY

This damn switch keeps jumping.

INT. CAR, PRESENT - AFTERNOON

Samuel drives along a stretch of country road with Linda
who sits in the front passenger seat.

Samuel slows down and points towards her window.

SAMUEL

The land starts from about here.

Linda looks out attentively and points to the trees in the
distance.

LINDA

Is that a river over there?

SAMUEL

Yeah.

Samuel stops by the side of the road.

SAMUEL

This is it. The Seymour Estate.

LINDA

It's beautiful.

SAMUEL

Legend has it that this site is
haunted.

Linda looks to Samuel peeved off.

LINDA
You're kidding! That's the reason
why you don't want to live here?
'cause you believe it's haunted?
You and your damn ghost phobia.

Linda opens her door and steps out.

LINDA
Come on. Show me the site.

SAMUEL
We agreed to only drive past the
Estate on the way to the
cemetery.

LINDA
I want to see what I am missing
out on.

Samuel sighs and steps out of the car.

He slams the door in frustration and joins Linda.

EXT. LOCAL CEMETERY, PRESENT - LATER

Samuel and Linda kneel by a small white plaque. It reveals
a photo of a newborn - the same as on Linda's desk.

An inscription below it reads: "Phillip Grimshaw. Born and
died, 3rd January 2007". "Beloved Son of Linda and Samuel
Grimshaw".

Linda places a bunch of roses into the permanent receptacle
located above the plaque. Samuel gives her a supporting
hug.

Linda places her hand on her belly and caresses the photo
with the other.

LINDA
Phillip would have been one
today.

Linda begins to cry. Samuel holds her even closer. They hug
for a moment.

Linda looks up, wiping her tears then takes hold of his
hand and places it on her belly.

LINDA
I want that house Samuel!

SAMUEL
Will talk about it later Linda.

Linda is peeved and takes a step back.

LINDA
No Samuel, we won't.
(beat)
There is nothing to discuss.
We are going to have a child
Samuel and now we have a home.

Linda starts to cry. Samuel attempts to hug only to be pushed away.

LINDA
No! I hate you sometimes. Get
over your damn fears!

Flustered, she walks off and heads for the car visible in the distance.

INT. MARY'S APARTMENT, PRESENT - LATE AFTERNOON

Mary stands near her easel. An upright lamp casts its light on the painting in progress - a sketched outline of Edward, eyes almost complete.

She picks up a paint brush and works on the eyes.

After a few strokes she takes a step back and ponders with hand under her chin.

A gratified smile lights her face.

MARY
Just a little more shadow here.

Mary applies her brush just above Edward's right eyelid - Eyes are finished.

MARY
Perfect.

The music stops and the room is almost in total darkness.

MARY
Darn.

Mary places her brush down and cautiously heads for the fuse box. She flicks the switch. The lights and music return.

She walks back towards her painting.

After a couple of steps she freezes on the spot her eyes fixated on the canvas.

The portrait is complete.

Mary anxiously looks around the room.

MARY

Whoa! What the hell is going on?

Mary regains composure and slowly walks over to the painting.

She lifts her right index finger and lightly touches Edward's painted cheek.

She looks to her finger, dumbfounded - The paint appears dry.

Mary slowly looks around the room confused then turns back to face the painting - It has reverted as to previous - finished eyes only.

Aghast, she takes a couple of steps backward.

EXT. SEYMOUR ESTATE, 1845 - GARDEN WEDDING - DAY

Edward stands next to a ROSE BED, below a rose decorated ARCH.

To his right stands Dr. Chalmers and to his distant left, Sophie.

A small gathering of servants and friends sit patiently waiting.

Edwina sits in the front row of chairs, Mrs Bligh by her side.

The household servants stand at the rear, behind the chairs.

The PRIEST, near Edward, waits for Helena to make an entrance.

Helena appears at the mansion's ENTRANCE and steps out on the PORCH where Thomas awaits her.

THOMAS

(yearning)

You look so beautiful, Miss Helena.

Helena blushes as they exchange looks.

HELENA

Thank you Thomas.

She takes Thomas' arm and elegantly makes her way towards the arch.

Every one stands and smiles.

Helena radiates. She wears a pearl colored laced, SATIN FROCK with a floppy lace hat to match.

Her right arm supports the bridal bouquet, her left is supported by Thomas.

Edwina holds onto Mrs Bligh's arm.

MRS BLIGH

I wish you could see Miss Helena,
Edwina.

EDWINA

This marriage is all wrong Mrs.
Bligh.

MRS BLIGH

(Whispers)
Sweet child what has come over
you?

Edwina bitterly frowns but does not reply.

Helena moves up to the arch. Thomas hands her hand to Edward, who takes it as he quickly glances Sophie's way. Thomas notices.

Thomas alternating looks between Sophie and Edward, joins Mrs Bligh.

Edwina crosses her arms.

EDWINA

Mr Seymour is evil...

Mrs Bligh frowns at her.

PRIEST (O.S)

Please be seated.

All sit. Sophie looks to Mrs Bligh with sad eyes as she tries to put on a brave face.

Mrs Bligh gives her a caring motherly look.

Sophie understandingly nods then looks to Helena.

SOPHIE

You look so beautiful ma'am.

HELENA
Thank you Sophie.

EXT. SEYMOUR ESTATE, 1845 - GARDEN WEDDING - MOMENTS LATER

The ceremony is almost over.

PRIEST
I know pronounce you Mr. and Mrs.
Edward Seymour. You may now kiss
the bride.

Thomas looks on wrathful as Edwina tugs at Mrs Bligh's arm.

EDWINA
Is it over yet?

MRS BLIGH
Almost Miss Edwina, the witnesses
are signing the wedding papers.

Mrs Bligh looks back to the bridal party as Edwina
whispers.

EDWINA
Fancy a convict witnessing my
sister's wedding.

Mrs Bligh looks to Edwina, annoyed.

MRS BLIGH
I'm sorry Miss?

Edwina does not respond.

They all stand. Mrs Bligh walks Edwina over to Helena. They
congratulate the couple, Thomas follows.

INT. GRIMSHAW RESIDENCE, PRESENT - BEDROOM - NIGHT

Linda and Samuel lie awake on their bed bathed by
moonlight.

LINDA
So, have you changed your mind?

SAMUEL
No.

Linda sits up enraged.

LINDA
For goodness sake Samuel, Grow
up.

LINDA (CONT'D)

(beat)

You get given a brand new home
and you don't want it. Do you
really believe the estate is
haunted?!

Linda lays back down and pulls the sheets to her neck with
force.

LINDA

What a joke!

Linda turns her back on Samuel.

Samuel sits up and turns his bedside lamp on.

THOMAS

That Estate has a haunting legend
Linda. It's not my imagination
you know.

Linda faces him.

LINDA

How does that affect us?

SAMUEL

A man called Edward Seymour built
that estate 160 years ago. A few
weeks after his wedding he was
found murdered. They say his
killer was hung but legend has it
that they were innocent.

LINDA

So?

SAMUEL

The legend has it that Edward's
soul remains trapped until he
finds his killer.

Linda sits up frustrated.

LINDA

Come on Samuel. You expect me to
believe that? A dead man is
looking for his killer who would
have died 100 something years
ago? Who fed you that bullshit?

(beat)

Did you see any signs of haunting
while we were there? It's utter
nonsense and if you decline
Anthony's offer I will never
forgive you.

Linda, irate, lays down and turns her back to Samuel.

He sits and ponders a while longer then turns his bed light off.

Samuel lies down and cuddles up to Linda, he ponders staring at the ceiling. All falls silent.

After a moment of soul searching Samuel's face turns toward Linda, he whispers.

SAMUEL

Linda?

Linda answers abruptly.

LINDA

What? Let me sleep.

SAMUEL

I'll tell Anthony...

(beat)

... we'll take it.

Linda quickly turns to face him.

LINDA

You'll what? Really?

SAMUEL

Huh huh.

LINDA

Thank you Samuel.

She locks in an embrace and passionately exchanges a kiss.

INT. HELENA'S BEDROOM, 1845 - NIGHT

Oil lamps illuminate Sophie turning back the covers of the bed.

She goes to some drawers and removes a nightgown. She lays it on the bed. It is prim, ankle-length and laces at the neck.

Helena enters the room and Sophie turns and makes a polite bow.

HELENA

Oh Sophie. Please help me with my night attire. I am quite unsure of what I am to do.

SOPHIE
I am sure the master will put you
at ease Miss Helena.

INT. EDWARD'S BEDROOM

Edward is in front of his mirror, donning a plush dressing gown.

He looks seriously at his own reflection, deep in thought.

INTERCUT BETWEEN HELENA AND EDWARD

Helena sits at her dressy

ing table and Sophie moves over and begins to let down her hair.

The two women look at each other in the mirror.

HELENA
I wish I had your features,
Sophie.

SOPHIE
I am sure the master finds you
very engaging Miss Helena.

HELENA
It is my wish. I want to make him
happy.

Edward picks up a brush and flicks hair away from his forehead and gazes deeply at himself again.

Sophie, gently brushes Helena's hair gazing bitterly at Helena's reflection.

They fall quiet, each in her own thoughts.

Edward looks at his clock and sits in an armchair, lost in thought.

Helena is in her nightgown, sitting on the edge of the bed.

Sophie is putting her brushes away.

HELENA
Sophie, what do I do?

SOPHIE
I am unmarried, Miss Helena.
Shall I call Mrs Bligh from the
servants' quarters?

HELENA

No, no, she likes to sleep early
and she is needed first thing in
the morning.

Sophie waits while Helena grapples with her own fears.

HELENA

Perhaps he is as inexperienced as
I. Please let him know I will
receive him, Sophie.

SOPHIE

I will advise the master, Miss
Helena.

Sophie leaves the room, closing the door quietly behind
her.

Edward sits, brooding. -- A soft knock. (O.S.)

Helena sits on the edge of the bed, trembling.

Edward gets up and walks to the door, opening it. Sophie
stands there, spiteful.

SOPHIE

Miss Helena awaits you, Master!

He looks at her.

EDWARD

Does she require you any more
tonight?

SOPHIE

Of course not!

EDWARD

Go to your room, Sophie.

Sophie walks off as Edward steps into the CORRIDOR.

He closes his door and watches Sophie until she enters her
room.

He quietly walks to Helena's door and knocks softly.

END INTERCUTS.

INT. HELENA'S BEDROOM

Helena sits on the edge of the bed. She looks at the door
nervously.

HELENA

Come in.

The door opens and Edward enters, smiling at her nervousness.

HELENA (CONT'D)

Edward, it is quite all right
with me if you wish not to...

He silences her with a gesture and sits on the bed beside her.

EDWARD

It's your wedding night.

He stands and gently lays her on the bed and then sits beside her.

EDWARD

It will be all right.

He places his hand on her ankle and smiles at her. She looks at him nervously.

Slowly he moves his hand along her leg, under the nightgown. Helena lies stiffly, staring at the ceiling.

Edward caresses her gently.

HELENA

Is it not forbidden to do such?

EDWARD

Shortly you will understand,
Helena.

He continues to caress her and she slowly starts moving to his caresses.

EDWARD

How do you feel?

HELENA

I think I am beginning to
understand.

He leans down and kisses her lips and caresses her with more intensity.

INT. CORRIDOR - LATER

The door to Helena's bedroom opens and Edward enters the corridor slowly, carrying a candle.

He silently closes the door behind him and walks quietly along the corridor. His legs under the gown are bare.

He comes to a door, looks around and quickly opens it and enters.

INT. SOPHIE'S BEDROOM

Sophie sits up in bed, covers pulled to her neck.

She looks at Edward entering her room, a little surprised.

SOPHIE

What are you doing here?

EDWARD

Did you think an arranged marriage would change anything?

He stands beside the bed. Looks at her and grasps the covers and pulls them down. She is naked.

He looks at her with desire and undoes his gown and lets it fall to the floor. He is naked.

He leans forward, grasps her upper arms and drags her to him and kisses her almost in a fury. She flings her arms around his neck and returns his kisses with passion.

They fall onto the bed entangled and make love.

INT. EDWINA'S BEDROOM - SAME TIME

Edwina lies in bed on her back. Moonlight barely illuminates her.

Her eyes are open.

Faintly, we hear moans of pleasure from Sophie's room.

Edwina suddenly sits up and turns her head to hear better then she utters in disgust.

EDWINA

No.

INT. EDWINA'S ROOM - MORNING

Sophie helps a disgruntled Edwina get dressed, attempting to button the back of her dress as she wriggles around.

Sophie gets impatient.

SOPHIE

Miss Edwina! Please! Stand still.

Edwina acts in a way that startles Sophie.

EDWINA

Awh! Awh! Awh yes!

SOPHIE

Miss Edwina, what has come over you?

EDWINA

I am blind but not deaf. I know!

Sophie has no reply and feels caught out. Edwina moves a step away.

EDWINA

I know!

Sophie tries to ignore.

SOPHIE

Please Miss Edwina, let me finish buttoning your frock.

Edwina nastily smiles and replies.

EDWINA

You won't get away with it. I promise.

Sophie finishes up quickly.

SOPHIE

Breakfast should be served.

Sophie takes Edwina by the arm and leads her out of the door.

EXT. SEYMOUR ESTATE, 1845 - GARDENS - MOMENTS LATER

Helena, Edwina and Edward finish breakfast, served near the gardens on a white outdoor table.

Helena gives Edward a shy smile as she places her napkin on the table.

Edward returns a more confident smile.

HELENA

Think I will take Edwina for a walk. It's such a lovely Sunday. Join us Edward?

Edward stands then walks over to help Edwina up from her chair and then looks to Helena.

EDWARD

No you go. I will pot around the rose bushes with Thomas for a while.

Helena giggles.

HELENA

You and those roses.

Edward has hold of Edwina's arm.

Edwina shrugs his hold and stands.

Helena is a little startled by Edwina's reaction, so is Edward.

HELENA

What's the matter Edwina?

EDWINA

Nothing! Let's go for our walk.

Helena grabs hold of Edwina as she looks to Edward and shrugs her shoulders confused.

EDWARD

Enjoy your walk ladies.

Helena and Edwina head out at a casual pace towards the river.

Thomas tends the gardens.

Sophie steps outside, walks over and begins clearing the table taking a glance towards Helena and Edwina.

Edward admires her beauty as Thomas oversees.

EDWARD

Tell Mrs Bligh that was the best Sunday breakfast, Miss Sophie.

Sophie looks to Edward and smiles.

SOPHIE

Yes sir.

Edward returns a more confident smile.

She stacks the plates then walks back towards the mansion as Edward eyes her along.

Thomas keeps a vigil eye on them.

ANNA, 20's, English, dressed in a maid's uniform walks out and heads for the table.

Edward stops eyeing Sophie and looks to Thomas who quickly down casts his eyes as Edward faces him.

EDWARD
Pruning time is it?

THOMAS
Yes Mr Seymour.

Edward takes hold of a pruning shear placed in a wooden gardening tool box, near the garden; Thomas' knife is next to it.

EDWARD
May I join you Thomas?

THOMAS
It would be a pleasure Sir.

Edwina and Helena near the trees by the water's edge.

INT. MADAM CLAIR'S HOME, PRESENT - MORNING

The CURTAINS have been drawn. The room is dark.

A small round TABLE centers the room with two CHAIRS.

A small crystal BOWL filled with water and a lit church pillar CANDLE center the white tablecloth.

MADAM CLAIR, a plump pleasant looking lady in her mid 60's, enters her lounge room with Susie.

She points to the chairs.

MADAM CLAIR
Take a seat Susie.

Madam Clair feels a chill as Susie passes her and rubs her arms. It startles her but says nothing.

Susie sits down followed by Madam Clair. The candle throws a warm glow on their face.

MADAM CLAIR
What answers do you seek Susie?

SUSIE
I am not sure. I think I may be possessed.

MADAM CLAIR
Lost souls have been known to
latch on to people.

Susie looks anxious.

MADAM CLAIR
Shall we get started?
(Susie nods)
Being a trans-medium the spirits
will usually only speak through
me and only if they are willing
to come forth.
(beat)
On rare occasions they have been
known to take over someone's
body. It's only temporary. So do
not be alarmed if this happens.

Madam Clair extends her hands.

MADAM CLAIR
We'll form a spiritual circle.
This circle must not be broken
once contact is made.

SUSIE
Why?

MADAM CLAIR
It could kill me.

SUSIE
Oh!

Madam Clair gives her a faint smile.

MADAM CLAIR
That's if they're evil. Please
hold my hands and try to relax
Susie. You may close your eyes if
you wish.

They join hands.

Madam Clair closes her eyes then takes in deep breaths. Her
head slumps slightly forward.

The candle flickers.

Susie's eyes wander to the candle then to Madam Clair.

MADAM CLAIR
We call upon the hindered spirits
to come forth and make your
presence known.

Madam Clair goes quiet. Her eyes are shut.

Susie stares at the flame, it flickers. She anxiously looks around.

Madam Clair moans a while then straightens her head and opens her eyes - trance-like - and stares at Susie, who stares back.

Madam Clair begins to speak - still using her own voice but in a deeper tone.

MADAM CLAIR

Did you enjoy your stroll Edwina?

Susie frowns confused.

INT. GRIMSHAW RESIDENCE - LOUNGE ROOM - SAME TIME

Linda hangs up the phone.

Samuel walks in, hands behind his back.

Linda smiles.

LINDA

What are you hiding?

Samuel grins.

Linda walks over to him and curiously tries to look behind his back.

LINDA

Show me! What are you hiding?

Samuel brings his hands forward - He holds a small box wrapped in gold paper and a bow.

SAMUEL

Happy anniversary darling!

Linda, embarrassed, gapes placing her hands on her mouth.

LINDA

Oh! I forgot! I am so sorry.

Samuel gives her the gift.

SAMUEL

Don't worry about it.
(excited)
Open it.

Linda takes the gift and unwraps it as she looks to Samuel.

SAMUEL

Thought we would go out for
dinner tonight.

Linda gives an acknowledging nod as she unwraps the gift.

She drops the wrapping paper and opens the box.

She takes an heirloom chained pendant out of the box - a
rose gold pendant with a ruby incrustated in the centre with
matching chain.

LINDA

Oh it's so beautiful.

She leans it against her chest. Samuel fastens it.

She embraces and kisses him.

SAMUEL

It's an antique. I fell in love
with it the instant I saw it. The
dealer said it dates back to the
mid 1840s.

She examines the pendant with a smile.

SAMUEL

I thought you might like it.

LINDA

Oh I do. It's exquisite. Thank
you darling.

She kisses him.

SAMUEL

Who was on the phone?

Linda hesitates for an instant.

LINDA

Mary.

Samuel appears peeved.

SAMUEL

What does she want?

LINDA

I rung her. I've invited her for
lunch on Sunday.

EXT. SEYMOUR ESTATE, 1845 - ENTRANCE - MORNING

The carriage awaits Edward.

Sophie has hold of his coat and waits outside near the front door.

Edward steps out, looks to Sophie.

SOPHIE
Your coat Sir.

They share an unmistakable look of lust as she helps Edward don his coat then nods as would a maid.

SOPHIE
Have a good day, Sir.

Edward proceeds to the carriage.

Sophie watches him and so does Thomas who stands by the garden beds near the

CARRIAGE

Edward steps up and sits.

The COACHMAN turns around and tips his hat.

COACHMAN
Lovely day, Sir.

EDWARD
Yes. Wonderful.

The carriage rides off. Sophie stands at the

ENTRANCE

Eyeing him off.

She walks back inside as Helena approaches her at a fast pace. Sophie is a little startled.

HELENA
Has Edward left?

SOPHIE
Yes Ma'am.

HELENA
Oh bother!

Helena grabs hold of Sophie's hand.

HELENA
I need your help. Edwina is
delirious.

At a fast pace they're out of site.

BACK TO:

INT. MADAM CLAIR'S HOME

Susie sits confused.

SUSIE
I'm Sorry?

Madam Clair speaks in a deeper voice - still hers.

MADAM CLAIR
Did you enjoy your stroll Edwina?

Susie's eyes wonder around the room then back to Madam
Clair.

SUSIE
Who's Edwina?

The candle flickers as Madam Clair suddenly slumps her head
forward.

Susie, agitated, quickly looks around the room then back to
Mme. Clair who hasn't moved.

SUSIE
Mme. Clair? Are you alright?

Madam Clair takes a deeper breath and tilts her head back.

Susie appears apprehensive.

The candle flickers and almost blows out.

SUSIE'S POV:

The room is almost in total darkness.

SUSIE
Mme. Clair?

MADAM CLAIR
Who calls upon Susie's soul?

Madam Clair moans.

A ghostly figure of Edward slowly appears near Madam Clair.

The candle glows a little brighter.

Susie stares at Edward uneasy. He moves a little nearer.

EDWARD
 Why didn't you tell the truth
 Edwina?

Susie frozen in fright takes shallow breaths. Edward's face now inches away.

EDWARD
 Why Edwina? Why?

BACK TO:

INT. GRIMSHAW RESIDENCE - LOUNGE ROOM - SAME TIME

Linda stands with her hands on her hips arguing with Samuel.

LINDA
 What is it with you and Mary?

SAMUEL
 I knew she'd come back into our
 lives.

LINDA
 So? What is it about her that you
 dislike so much? I miss not
 seeing her. Don't you think it
 was tough enough losing my
 brother? Mary's like a sister to
 me.

SAMUEL
 She is your sister-in-law Linda,
 not your sister.

LINDA
 What bloody difference does that
 make?

SAMUEL
 None I suppose. I just don't like
 her. There's something about her.

Linda peeved off mimics Samuel before she flies off the handle.

LINDA
 There's something about her.
 There's are so many things don't
 like.

LINDA (CONT'D)

You and your bad feelings and
your vibes and your ghosts. We
are so damn opposite you and I.
What the hell do we share in
common Samuel?

Linda storms off then quickly turns around to add an extra
line in.

LINDA

And don't say it was fate.

Linda storms off.

Samuel stands flabbergasted after Linda's spiel then
whispers to himself.

SAMUEL

Oh, bloody hormones. Another nine
months of this shit.

INT. SEYMOUR ESTATE, 1845 - EDWINA'S ROOM - NIGHT

Edwina steps into bed with Sophie's help. Edwina sits and
shrugs off her hold.

Sophie pulls the covers over Edwina's legs and grabs a
partly filled glass - medication - off the bedside table.

She grabs hold of Edwina's hand to place the glass.

Edwina frets, briskly pushing Sophie's hand away - almost
spilling the glass.

SOPHIE

Miss Edwina. You must take your
medication. Dr. Chalmers'
orders.

Edwina angrily frowns in Sophie's direction.

Helena walks in.

EDWINA

Let me be. You're an evil wench.

Helena stands near the door a little surprised.

HELENA

Edwina! What's come over you?
Apologize.

Sophie looks to Helena.

SOPHIE

Miss Edwina refuses to take her medication, ma'am.

Helena walks to the bed then takes the glass off Sophie.

HELENA

Edwina. Take your medication!

Edwina faces the direction of Helena's voice.

Helena places the glass in Edwina's hands.

EDWINA

I don't like her Helena. Get rid of her.

Sophie and Helena exchange glances.

Sophie shrugs her shoulders dumbfounded and takes a step back.

EDWINA

(wriggles her torso)
Awh! Awh! Yes!

Helena looks to Sophie a little confused by her sister's behavior then back to Edwina.

HELENA

What has come over you Edwina?

Edwina sarcastically mimics facing Sophie's direction.

EDWINA

What has come over you Edwina?

She blindly turns her head towards Helena.

EDWINA

I hate this place. I hate her. I hate Edward. This whole place is evil.

Helena looks to Sophie baffled. Sophie is embarrassed.

HELENA

Let me tuck her in. I'm sure she'll settle down. You go off to bed. She'll be fine.

SOPHIE

Very well ma'am but I will keep an ear out for her.

Edwina takes a sip from her medicine glass.

HELENA

Thank you.

Sophie walks out of the room and steps into the

CORRIDOR

and closes the door.

Apprehensive, she walks away then enters the next room - hers'.

INT. SOPHIE'S BEDROOM

Sophie closes the door and throws herself on the bed. In tears, she buries her face in the pillow.

INT. SEYMOUR ESTATE - LIBRARY, 1845 - NIGHT - SAME TIME

Edward walks over to a drink cabinet.

A framed sketch of Edward is placed near the whisky decanter and glasses.

Edward takes a glass and pours a nip of whisky.

He walks over to a leather single sitter lounge placed next to a book filled bookshelf and sits. He faces a painting of Mr Case placed on the opposing wall.

Edward looks to it and lifts his glass towards it.

EDWARD

To you, Mr Case.

Edward takes a sip and relaxes comfortably back in his chair as he looks to the painting.

EXT. GROCERY STORE, 1837 - TOWN - FLASHBACK

SUPERIMPOSE: 8 YEARS PRIOR

Edward, a 23 year old farm boy dressed in his Sunday's best, nears the town's grocery store's entrance.

He counts his pennies and accidentally collides with Mr Case, 50s who is stepping out of the store.

Edward drops his handful of coins then looks to Mr Case ready to curse.

Mr Case smiles.

MR CASE
I am sorry lad.

Sensing the gentleness of the man, he apologizes.

EDWARD
No It was my fault sir.

Edward bends down and gathers his coins, Mr Case helps him.

They stand and Mr Case hands him the salvaged coins smiling then visually examines Edward.

MR CASE
What sort of work do you do Lad?

EDWARD
I work my father's farm Sir.

Mr Case smiles.

MR CASE
A farm boy. What a waste.

EDWARD
I'm sorry sir?

MR CASE
You have an earnest face lad and your manners match. How would you like a real job?

EDWARD
It is a real job sir.

Mr Case points to Edward's hand.

MR CASE
It doesn't make much by the looks of it. Can you count or write?

EDWARD
Yes Sir! My mother came from a very educated background. She taught me how to read, write and count.

MR CASE
Impressive! What's your name lad?

EDWARD
Edward. Edward Seymour.

Mr Case outstretches his hand.

MR CASE
I'm Mr Case. Owner of the bank.

Edward nods in respect and shakes Mr Case's hand.

EDWARD
A pleasure Mr. Case.

MR CASE
So, how would you like to work
for me Mr Seymour? I would like
to try you out as a cashier.

Edward is dumbfounded.

EDWARD
I'm flattered, but...

MR CASE
(cuts in)
Very well then. Be there first
thing Monday morning. 8:00 sharp.

Mr Case walks away then turns. Edward gapes speechless.

MR CASE
It's the only bank in town. You
can't miss it.

END FLASHBACK - BACK TO LIBRARY

Edward finishes his glass, stands and walks back to the cabinet where he leaves the glass.

He walks over to the library door and exits, closing it behind him.

INT. ENTRANCE - CONTINUOUS

Sophie waits by the entrance door; Edward's coat in hand.

Edward nears the entrance and is surprised to see her.

EDWARD
(whispers)
What are you doing here?

Sophie hands him his coat and whispers back.

SOPHIE
I need to talk to you. Miss
Edwina knows about us.

Edward frowns and looks around before whispering back with authority.

EDWARD
Not now Sophie. I will see you in
your room later.

Sophie frowns and heatedly walks away.

Edward opens the door then walks out onto the PORCH
straightening his coat.

He walks down the steps and then heads towards the RIVER.

INT. SUSIE'S APARTMENT - MIDDAY

Susie's frantic. She holds a portable phone in one hand and
turns off the kitchen tap with the other.

SUSIE
(into phone)
There's water everywhere. Some
one's turned all my taps on.

INT. LINDA'S OFFICE, PRESENT - MIDDAY

Linda sits at her desk talking on the phone.

LINDA
(Into phone)
Calm down Susie, you make no
sense.

INTERCUT BETWEEN SUSIE AND LINDA

Susie moves to the bathroom. Water overflows from the sink
onto the floor.

SUSIE
(into phone)
Oh shit! This place is a fucking
swimming pool.

Linda is on the phone. Samuel walks in.

LINDA
(into phone)
Susie?

Samuel looks on inquisitively as he sits on the recliner.
Linda acknowledges him with a nod.

LINDA
(into phone)
Susie talk to me.

Linda hears a busy tone. She pulls the phone away from her ear for an instant looking concerned.

SAMUEL
What's happening?

LINDA
I have no idea! One of my patients just rung. She was absolutely delirious. Couldn't understand what she was trying to say then she hung up.

Susie sits in the of the corner of the wet lounge room floor knees bent up and arms locked around them.

She rocks to and fro, phone in hand.

Linda re-dials the phone.

SAMUEL
What are you doing?

LINDA
Calling her back, something's very wrong.

She listens and waits. No answer. She re-dials as she looks to Samuel.

LINDA
She's not answering. I'm calling the police.

SAMUEL
Are we still on for lunch?

The phone is answered. Linda waves him quiet as she nods agreeing.

LINDA
(into phone)
My name is Dr. Linda Grimshaw and I would like to report a ...

Linda hesitates unsure what to report.

LINDA
(into phone)
I think... someone's in trouble.

END INTERCUTS.

INT. GRIMSHAW RESIDENCE - AFTERNOON

The front door shuts.

Linda and Samuel enter the lounge room.

Linda slumps onto the lounge and takes off her shoes.

LINDA

That was the best Indian food
I've had in a long time. We'll
definitely have to go back there.

Samuel joins her and places his arm around her.

SAMUEL

I'm glad you took the afternoon
off work.

The phone rings.

Samuel stands and walks over and answers it.

SAMUEL

(into phone)
Hello.
(beat)
Yes she is one minute please.

Samuel looks to Linda who is staring his way.

SAMUEL

It's the police. Joanne gave them
your home number.

Linda stands and walks over to Samuel. He hands her the phone.

LINDA

(into phone)
Hello?
(Beat)
Yes it is!
(beat)
Yes I do. How is she? May I talk
to her?
(long beat)
Susie? What's happened?

Linda looks to Samuel as she fiddles with the cord during a long beat on the phone.

LINDA

(into phone)
Sure.

LINDA (CONT'D)
I don't see a problem with that.
You can stay on the lounge.
Plenty of room.

Samuel looks to Linda with a look of what's going on?

LINDA
(into phone)
No, not a problem. I'll see you
soon.

Hangs up the phone.

SAMUEL
What's going on?

LINDA
That patient that I was on the
phone to in my office this
morning? The police advised her
to stay with a friend until they
finish conducting their
investigation in her apartment.
She just asked if she could stay
here tonight.

SAMUEL
And you said yes? She's a patient
not a friend.

LINDA
For goodness sake Samuel. She was
already embarrassed about having
to ask. She has no family no
friends and nowhere else to go.
And right now I believe she needs
me.

Samuel walks off. Linda eyes him along shaking her head in
dismay.

EXT. SEYMOUR ESTATE, 1845 - GARDENS - AFTERNOON

Thomas, by the rose beds, picks up his pruning shears and
places them in his gardening tool box as Helena steps out
of the mansion to admire the flower beds.

Thomas clips a rose and walks over to Helena. He smiles and
offers it to her.

THOMAS
A beautiful rose for a beautiful
lady.

Helena smiles. She takes the rose and their eyes meet
exchanging a warm glow.

HELENA

Thank you Thomas. You are such a sweet and caring soul.

Thomas chuckles.

THOMAS

I wish your father could have heard that...

(beat)

...Maybe he would have taken me seriously when I asked for your hand in marriage.

Helena blushes and down casts her eyes.

LINDA

Father had his mind set on who his daughter should marry.

She timidly turns to walk away as Thomas softly calls out.

THOMAS

Helena?

Helena turns around.

Thomas unfastens a pendant necklace from his neck.

HELENA

Yes?

Thomas places the necklace in the palm of his hands and offers it to Helena.

THOMAS

Take this. I've always wanted you to have it. It was my mother's and it certainly doesn't belong around a man's neck.

Helena is taken by surprise.

HELENA

It wouldn't be right Thomas.

Thomas lifts the necklace from his hand. The chained pendant sways - a rose gold pendant with a ruby incrustated in the centre - The chain is of rose gold.

THOMAS

It belonged to a beautiful woman and it should be worn by one. Please. Do me the honours. No one needs to know.

Helena outstretches her hand cupping it below the pendant. She gently uplifts the pendant resting it on her fingertips and looks to it.

HELENA

It's so beautiful Thomas.

Helena looks to Thomas, their eyes passionately meet.

Thomas lowers the necklace into her palm.

THOMAS

It would give me the greatest
pleasure Helena.

She looks to the necklace then to Thomas. She takes both ends of the necklace and places it against her chest then faces her back to Thomas allowing him to fasten it.

Thomas caresses her hair in the process.

Helena momentarily shuts her eyes as she holds a breath taking in the moment of bliss.

THOMAS

All done.

Helena lifts the pendant, looks to it then to Thomas.

HELENA

I will treasure this Thomas,
always.

Helena kisses Thomas' cheek.

HELENA

I must go.

She hurries back towards the mansion.

Thomas touches his kissed cheek and sighs.

INT. SEYMOUR ESTATE, 1845 - DINING ROOM - EVENING

Helena, Edwina and Edward sit to dinner at a long timber table set with candles and flowers.

Dessert plates are being placed on the table by Anna and Sophie.

Edward looks to Sophie then to Helena and slumps back in his chair in amazement.

EDWARD

How strange. A deja vu you might say.

(looks to Helena)

This whole set-up reminds me of a dinner with your Father a few years back.

INT. CASE ESTATE - DINING ROOM - EVENING - FLASHBACK

Mr Case, Edwina, Helena and Edward sit around a large wooden dining table set with silver cutlery and crystal glasses.

A floral arrangement and a three-arm silver candle-holder in the centre.

Mr Case sits at the head of the table; Helena to his left, Edwina next to her; Edward to his right.

Sophie and Anna serve dessert.

Anna serves Mr Case. Sophie serves Edward. They share intimate glances only noticed by Mr Case.

Helena tends to Edwina's napkin that has loosened from her neck.

Anna and Sophie respectively serve Helena and Edwina.

Mr Case takes his glass then stands and then looks to Edward.

The maids leave the room.

MR CASE

Edward. Tonight is a special night for me, you and the bank.

Edward looks on inquisitively.

MR CASE

It's been eight years today since we casually bumped into each other.

Edward smiles.

MR CASE

I am very proud of you Edward and regard you as my own son.

EDWARD

Thank you sir.

All eyes are cast on Mr Case.

MR CASE

As of tomorrow. The bank is half
yours Edward.

Edward is stunned.

HELENA

That's a wonderful gesture
father.

MR CASE

Trust me Helena. Edward deserves
every bit of it.

EDWARD

Mr Case. I am truly overwhelmed
by your gesture but I...

MR CASE

Nonsense my boy. You've worked
hard and have proven yourself
many times over.

Mr Case lifts his glass.

MR CASE

To you Edward. One day...
(he winks)
... play you cards right and
this...
(waves his glass around
the room)
... may be all yours.

Edward stands and lifts his glass smiling.

EDWARD

Thank you Sir. I am truly
overwhelmed.

Together they tip glasses.

END FLASHBACK - RETURN TO SCENE.

Helena sadly looks to Edward.

EDWARD

I'm sorry Helena. Didn't mean to
upset you. I know how much you
miss him. Your Father was a great
man.

Edward takes his Glass and stands.

EDWARD
Join me in a toast Helena.

Helena takes her glass and stands.

EDWARD
A toast to the greatest man I
have ever known.

Helena forces a smile.

EDWARD
To Mr. Case.

HELENA
To Father.

They tip each others glass. Edwina has not hushed a word in
the entire time.

INT. MADAM CLAIR'S HOME, PRESENT - DAY

Madam Clair spreads a white cloth on the table.

EDWARD (V.O.)
The circle is complete Mrs Bligh.

She arranges four chairs then walks over to a small old
cupboard in the lounge room.

EDWARD (V.O.)
All these years I've waited for
all their souls to reincarnated
together including yours Mrs
Bligh. You are the catalyst.

She opens its door, takes out a golden decanter and a
crystal bowl.

EDWARD (V.O.)
Not until fear is instilled in a
killer's soul can a murdered soul
move on.

She takes the lid off the decanter and slowly pours a small
amount of its water content into the bowl.

EDWARD (V.O.)
(voice begins to fade)
My soul is in your hands Mrs
Bligh.

She re-corks it placing it back in the cupboard.

She picks up the crystal bowl and proceeds to the table; there, she holds the bowl at eye level.

EDWARD (V.O.)
(fainter still)
Help me find my killer Mrs Bligh.

MADAM CLAIR
Protect this room from evil and
allow no harm to take place.

She places the bowl at the centre of the table then walks back to the cupboard, takes the pillar candle and places it on the table then takes out a box of long stemmed matches from her pocket.

EDWARD (V.O.)
(voice fades to nothing)
I'm entrusting you Mrs Bligh...

She lights the candle and blows out the match then places it on the table.

She cups the flame - at a comfortable distance - between her hands.

She closes her eyes and smiles.

MADAM CLAIR
I hear you Master Edward.
(beat)
Let the flame illuminate your
passage through time and let it
bless your soul.
(beat)
Let your killer suffer for his
insolent crimes.

INT. GRIMSHAW RESIDENCE, PRESENT - LATER

Susie and Linda set the sofa to a bed.

DOOR BELL (O.S.)

SUSIE
I am really so grateful Linda. I
had no one else to turn to.

LINDA
Don't worry about it. You're more
than welcome.

Samuel walks in and looks to Linda.

SAMUEL

The police are at the front door.
They want a word with you.

Linda is a little surprised.

LINDA

OK! Can you help Susie with the
sheets?

SAMUEL

Sure.

Linda walks away.

Samuel unfolds a sheet. Susie takes hold of its opposing
corners and helps.

SUSIE

I really appreciate this.

Samuel looks to Susie uneasy.

SAMUEL

Not a problem.

Linda nears the open front DOOR where CONSTABLE SMITH
stands.

CONSTABLE SMITH

Dr. Grimshaw?

LINDA

Yes.

CONSTABLE SMITH

I'm constable Smith. You reported
the incident about Miss Jones?

LINDA

Yes.

CONSTABLE SMITH

We've thoroughly checked her
apartment. There are no signs of
any break and enter or willful
damage.

LINDA

Really?

Linda takes a quick look back to Susie.

CONSTABLE SMITH

No ma'am.

LINDA

But she found all her carpets
soaking wet and her taps were
left on.

CONSTABLE SMITH

No, there's no such evidence.

Linda frowns and glances back towards Susie then back to
the constable.

CONSTABLE SMITH

I just thought I should tell you
personally Ma'am. She said you
were her psychiatrist.

LINDA

I am. Sorry for the
misunderstanding.

CONSTABLE SMITH

Not a problem. Part of the job
ma'am.

Linda closes the door. She leans against it and ponders an
instant as she watches Susie slip the pillow case on the
pillow. Samuel is not in sight.

INT. GRIMSHAW RESIDENCE, PRESENT - BEDROOM - NIGHT

Linda steps into bed and kisses a sleeping Samuel on the
cheek then pulls the covers to her neck.

Within seconds she is asleep. Her head turned gently to the
side, she begins to dream.

EXT. SEYMOUR ESTATE, 1845 - DREAM SEQUENCE - NIGHT

The moon illuminates Helena's passage from the garden to
her walk towards the river; she calls out at intervals.

HELENA

Edwina? Edwina?

Helena appears concerned.

HELENA

Edwina? Where are you?

A loud blood curdling scream (O.S.) Edwina's .

END DREAM SEQUENCE.

MATCH CUT TO:

INT. BEDROOM - CONTINUOUS

Blood curdling screams (O.S.) Susie's.

Linda wakes up in a start, so does Samuel.

SAMUEL
What was that?

Linda regains her bearing and steps out of bed.

LINDA
Sounds like Edwina.

SAMUEL
Like who?

Linda dons her gown and makes her way to the

LOUNGE ROOM

Samuel follows.

Linda turns the light on and rushes over to Susie who has fallen on the floor.

LINDA
Susie are you alright?

Susie, disoriented - as if blind - feels around and tries to lift herself up.

SUSIE
Helena? Is that you?

Samuel rushes to help Susie.

She blindly grabs hold of Samuel's arm then immediately shrugs it off and screams.

Samuel moves back in a start.

SUSIE
Helena? Where are you?

Linda moves closer to Susie and takes hold of her arm.

LINDA
Susie?

Susie's blind gaze slowly returns to normal.

SAMUEL
What the hell is going on?

Linda ignores him. Susie regains her bearing.

LINDA
Are you alright?

Susie realizes she is on the floor, sits up on the sofa a little dazed. Linda joins her.

SUSIE
I had the worst nightmare.

LINDA
Want to talk about it?

EXT. SEYMOUR ESTATE, 1845 - RIVER'S EDGE - NIGHT -
FLASHBACK

Edwina kneels beside a bloodied gasping Edward. Taking his last breath his last breath, he shuts his eyes.

SUSIE (V.O.)
I couldn't see a thing. All I
could hear was this horrible
gurgling moan.

Edwina blindly feels Edward's wet bloodied chest.

SUSIE (V.O.)
It was sticky and wet.

Edwina emits a blood curdling scream then wipes her bloodied hands on her frock expressing a look of horror.

SUSIE (V.O.)
It felt like blood. Lots of it.

Helena approaches Edwina from behind, out of breath but relieved to have found her.

HELENA
There you are.

Helena shrieks in horror as she notices Edward laying on the ground in front of Edwina.

Helena moves closer then looks back to Edwina, horrified.

HELENA
What have you done?

END FLASHBACK.

INT. LOUNGE ROOM - CONTINUOUS

Linda sits gaping.

LINDA

Oh my God this is so weird. You
woke me from a similar dream.

EXT. SEYMOUR ESTATE, 1845 - GARDEN - MORNING

The carriage awaits Edward.

Thomas walks up to the carriage, approaches the impatient
COACHMAN.

COACHMAN

Thomas, have you seen Mr Seymour?

THOMAS

I haven't seen the master all
morning.

COACHMAN

It's been an hour. I have never
known Mr Seymour to be late.

Helena walks out of the mansion looking concerned and
approaches the carriage.

HELENA

Thomas? Have you seen Mr Seymour
this morning?

THOMAS

No Ma'am. Should I send the
carriage away?

HELENA

You might as well. Maybe he has
gone for one of his strolls and
forgotten the time.

THOMAS

Yes ma'am.

Thomas looks to the coachman.

THOMAS

You best be on your way.

The coachman nods and pulls on the rein whipping the horse
gently on his flank.

Thomas turns to Helena.

HELENA

See if you can find him, Thomas.
This is quite out of character.

THOMAS

Yes Ma'am.

Thomas walks towards the river.

Helena heads back inside.

INT. GRIMSHAW RESIDENCE - SAMUEL'S OFFICE - MORNING

A small well lit room with a bookshelf, an office desk and a computer.

Samuel peruses blue print laid out on the desk.

Linda enters with two cups of coffee.

LINDA

How's our new house coming along?

SAMUEL

You get to pick the brick color
next week.

Linda hands him a cup glancing at the plans.

LINDA

This is getting so exciting.

Samuel looks to her sullen faced.

SAMUEL

I still don't like the idea of
living there Linda. I mean, there
is a grave in our own backyard
for goodness sake.

LINDA

It's at the edge of our lot.
Honestly! No ghost is going to
creep out of it and get you. We
have the best part of the land
and its history to go with it.

SAMUEL

You don't understand Linda.

LINDA

No I don't and there's nothing to
understand.

(beat)

LINDA (CONT'D)

Oh by the way, just reminding you, Mary will be here shortly. I'm asking Susie to stay for lunch as well.

Samuel places his cup down on the desk.

SAMUEL

I may be late for lunch. I have to meet Anthony at the Estate in an hour.

LINDA

It's Sunday. You never work on Sunday.

SAMUEL

He is going away for three weeks. There's a couple of things he wants me to look at. I should be back around 1:00.

DOOR BELL (O.S.)

Linda is peeved.

LINDA

Typical. Not trying to avoid Mary, are you?

Linda walks out.

INT. SEYMOUR ESTATE, 1845 - KITCHEN - MID MORNING

Mrs Bligh and Sophie polish silverware in the kitchen.

Thomas enters through the garden/ kitchen door entrance, frantic and breathless.

THOMAS

Master Edward... He's dead.

Sophie and Madam Bligh stare at Thomas in horror. Sophie weakens at the knees Mrs Bligh grabs hold of her.

MRS BLIGH

Dead?

Thomas regains his breath.

THOMAS

By the old oak down by the river.

Sophie looks to Mrs Bligh in total anguish and begins to cry.

SOPHIE
No. He can' be. How?

Anna enters through the corridor/ kitchen door entrance.

THOMAS
I think he's been murdered.

Anna blesses herself.

Sophie frantically rushes out the garden/ kitchen door.

ANNA
Oh sweet Jesus. Who's been
murdered?

Mrs Bligh looks back to Anna.

MRS BLIGH
Anna, please fetch miss Helena.
Hurry Lass.

Anna exits in haste.

MRS BLIGH
Thomas, have one of the
manservant ride out and fetch the
constable and go see if Miss
Sophie is all right.

Thomas acknowledges and exits.

INT. LINDA'S HOME, PRESENT - ENTRANCE - CONTINUOUS

Susie is at the front door. Linda let's her in.

LINDA
Did the walk clear your head?

Susie nods smiling as Linda shuts the door.

LINDA
My sister is coming over for
lunch. I would like you to stay
and join us.

Susie follows Linda to the

KITCHEN

SUSIE
No I think I've overstayed my
welcome.

LINDA

Nonsense. Stay. It will be fun.
She is all into that mumbo jumbo
stuff. You'll have to tell her
about you seance experience.
She'll love that.

Linda takes four plates out of the cupboard.

SUSIE

All right then, thank you.

Susie takes the plates from Linda's hands.

SUSIE

Let me help.

She carries them into the adjoining

DINING ROOM

LINDA (O.S)

Are you still going to see Madam
Clair again this afternoon?

SUSIE

Yes. Want to come?

Linda walks in with the cutlery.

LINDA

Nuh. You could ask Mary though.

EXT. SEYMOUR ESTATE, 1845 - AFTERNOON

The mounted CONSTABLE has arrived in a carriage with two of
his DEPUTIES. Thomas and Anna greet them.

Thomas escorts the two deputies to the old oak tree by the
water.

Anna escorts the constable.

ANNA

This way Sir.

They enter the Mansion's Entrance.

INT. SEYMOUR ESTATE - LIBRARY, 1845 - CONTINUOUS

Helena and Edwina sit. Dr Chalmers stands behind them, a
hand on Helena's shoulder in console.

Anna enters showing the constable in and looks to Helena.

ANNA
The constable ma'am.

She curtsies and walks out.

The constable moves closer to Helena and takes off his hat.

CONSTABLE
I am really sorry ma'am. Any idea
who may have done this?

HELENA
(teary)
No. None.

Sophie's eyes red from crying enters the library with Mrs Bligh.

MRS BLIGH
(to Helena)
Is there anything we can do
ma'am?

Edwina senses Sophie's presence and quickly turns her blind gaze towards her.

EDWINA
Sophie, that useless convict,-
she did it.

All eyes are on Sophie except for Helena who looks to Edwina completely taken by surprise.

Sophie is totally stunned and eyes everyone in return.

SOPHIE
I didn't do it.

Helena blankly looks to Sophie.

Mrs Bligh gently grabs hold of Sophie's arm in solace, shocked by Edwina's accusations.

Sophie looks into Mrs Bligh's eyes sobbing uncontrollably.

SOPHIE
I didn't do it Mrs Bligh. It
wasn't me.

Mrs Bligh looks pleadingly to the Constable.

MRS BLIGH
Miss Sophie, God Bless her soul,
could never do such a thing sire.

MRS BLIGH (CONT'D)
 (to Helena)
 Ma'am please. You can't honestly
 believe Miss Sophie is guilty.

Helena eyes Mrs Bligh and takes a sigh in hesitation.

CONSTABLE
 (to Helena)
 Ma'am?

Helena shares an alternating look between Sophie and The
 Constable.

HELENA
 Do what you have to constable.

The Constable respectfully nods towards Helena then walks
 over to Sophie.

Helena down casts' her eyes.

SOPHIE
 No Ma'am! Please.

Thomas enters as Sophie is pulled off Mrs Bligh's arm.

SOPHIE
 Miss Helena, please.

Sophie eyes begin to well with tears as she is removed from
 the room, eyeing everyone for the last time, lastly Edwina.

Helena looks away as Edwina grins.

THOMAS
 (To Mrs Bligh)
 What's happening?

MRS BLIGH
 (in tears)
 They're accusing her of murder.

Mrs Bligh and Thomas follow Sophie and the constable out to
 the

GARDENS

The deputies are placing Edward's covered body in the back
 of the open carriage.

The constable walks over to the carriage and passes Sophie
 to the deputies.

They help her up and place her between them as they sit in
 the carriage.

Thomas and Mrs Bligh approach the carriage.

The constable steps up and places himself at the front.

Sophie looks to Mrs Bligh in tears.

SOPHIE

It wasn't me.

MRS BLIGH

I know child. I know.

The constable pulls on the reins. The carriage drives off.

Thomas walks off. Mrs Bligh remains until the carriage is out of sight.

EXT. SEYMOUR ESTATE, PRESENT - MID MORNING

Anthony and Samuel stand by the gravestone.

ANTHONY

I know it's an eye sore. I've resubmitted the objection to the council. I think you should lodge one too, considering it's now your block.

SAMUEL

I have. They won't allow it. I thought you may have had more luck.

Samuel stares at the grave and gets an instant chill.

ANTHONY

(chuckles)

Plant a few roses around it. It won't look so bad.

Samuel appears in a daze as he turns to face Anthony, frowning.

SAMUEL

What? Why would you say that?

Anthony is confused and concerned.

ANTHONY

What's the matter Samuel? Are you all right? You're not your cheery self lately.

Samuel appears pale.

SAMUEL

Oh, I'm sorry Anthony. My mind is elsewhere lately. The thought of having another child. I don't think I'm quite ready yet. Not after the last one.

Anthony lightly taps him on the back.

ANTHONY

Yeah. That was tough.
(composes himself)
Anyway! Any questions before I head off to Hawaii?

Samuel applies a more business like manner.

SAMUEL

No, everything should be fine.
I'll follow up on things.

They walk away from the stone and head back for the road.

ANTHONY

I knew I could depend on you.
Sorry for bringing you out on a Sunday.

They near Anthony's 4WD. Behind it is Samuel's car.

SAMUEL

Not a worry.

Samuels stands next to Anthony who opens the 4WD driver side door.

SAMUEL

See you in three weeks. Enjoy yourself.

Anthony drives off and screams out his open window.

ANTHONY

I will.

Samuel looks towards the grave.

INT. SEYMOUR ESTATE, 1845 - LIBRARY

The room is empty. The door opens and Mrs Bligh sneaks in, closing the door behind her.

She walks over to the drink cabinet where the framed sketch of Edward stands.

She grabs it and places it in her large apron pocket then walks over to the door, opens it and makes a quick exit.

INT. MARY'S APARTMENT, PRESENT - DAY

Mary is on a step ladder placing Edward's finished painting up on the lounge room.

She steps down and admires her work, pleased.

She walks over to her easel and packs it up.

INT. COURTHOUSE, 1845 - JAIL - LATER

The OFFICER stands by the bars of Sophie's cell.

Sophie sits on her bed, distraught.

OFFICER

Oy! Wench!

Sophie looks to the officer.

OFFICER

You have a visitor. Make it quick.

Mrs Bligh approaches the bars as Sophie stands.

Sophie's face lights up.

SOPHIE

(teary)

Mrs Bligh.

Mrs Bligh moves as close to the bars as possible.

MRS BLIGH

I have something for you child.

She takes a folded piece of paper out from her pocket and hands it to Sophie through the bars.

Sophie takes and unfolds it then looks to Mrs Bligh in smiles.

It is the sketch of Edward.

SOPHIE

How did you get this?

MRS BLIGH

Don't worry about it child.

Sophie places the sketch close to her heart.

MRS BLIGH
Make sure you hide it.

Sophie folds it and places it down the front of her dress that is gathered by a rope around her waist. She joins her hands over her heart.

SOPHIE
Thank you Mrs Bligh.

The officer walks over.

OFFICER
OK that's enough! Visiting time's over.

He grabs hold of Mrs Bligh's arm.

OFFICER
Move along. Come on, time to go.

MRS BLIGH
God be with you child.

The officer shoves her away. Sophie watches on in tears.

INT. SEYMOUR ESTATE, 1845 - EDWINA'S ROOM - MID MORNING

Helena steps into Edwina's room, locks the door behind her. She holds a bed sheet under one arm.

She unfolds it, spreads it on the floor then kneels. She lifts the bed spread, reaches for - what looks like - rags.

She drags it out, revealing two crumpled blood stained dresses.

Helena individually bundles and places them on the opened bed sheet.

She folds and rolls the sheet into a neat package then picks it up, placing it under her arm.

She walks to the door, unlocks it and walks out.

EXT. SEYMOUR ESTATE, 1845 - NOON

Two carriages are waiting.

Thomas helps Mrs Bligh up the carriage's steps, Anna follows. Thomas steps up and sits next to the coachman.

Thomas looks back to Mrs Bligh. Anna consoles her.

THOMAS
Are you sure you want to go Mrs.
Bligh?

She nods and wipes her tears.

Thomas turns around and nods to the driver.

THOMAS
Let us go!

The carriage drives off.

In the other carriage, Helena sits. Dr Chalmers and coachman help Edwina up.

Dr Chalmers looks to Helena.

DR CHALMERS
Do you think it wise, Miss
Helena?

HELENA
She wants to come.

DR CHALMERS
Very well!

Edwina sits next to Helena. Dr Chalmers steps up. The coachman retracts the steps stand, steps up, sits and grabs the reins. The carriage drives off.

INT. GRIMSHAW RESIDENCE - DINING ROOM - PRESENT

Linda and Susie set the dining table.

Knock (V.O.)

LINDA
That will be Mary.

SAMUEL (V.O.)
I'll get it!

Susie heads back for the kitchen.

SUSIE
I'll get the cutlery.

Samuel walks in with Mary. Samuel's face paints a picture of self afflicted pity.

Linda, notices and ignores it.

She walks up to Mary and gives her a kiss.

LINDA
Glad you came.

Linda looks back to Samuel, mouthing.

LINDA
Did you say Hello?

Samuel pulls a face, nods in acknowledgement.

Susie returns from the kitchen, hands filled with cutlery.

LINDA
Susie, I would like you to meet
Mary.

MARY
Hi Susie.

Susie looks to Mary and is strangely startled. In reflex, she clutches the cutlery to her breast and holds her breath.

EXT. COURTHOUSE, 1845 - PORTABLE GALLOWS - DAY

The CROWD has gathered around the portable short drop gallows.

A HANGMAN stands on the platform.

He holds a white hood in one hand and the end of the noose in the other.

Mrs Bligh, in tears, holds on to Thomas. They stand near the gallows' steps.

Helena, Edwina and Dr Chalmers sit to their right, in front of the gallows. Edwina holds Helena's arm.

Sophie, guided by two constables, is led to the steps. She wears a yellow convict robe, her hands tied behind her back.

She nears Mrs Bligh and Thomas.

The crowd becomes alive with profanities: "Hang that convict wench!" "Murderess!" "Whore!"

Sophie looks to Mrs Bligh and Thomas, in tears.

MRS BLIGH
We love you sweet child. I know
you didn't do it.

Sophie tries to smile then glances over towards Helena, who quickly drops her eyes.

Sophie is shoved up the steps, onto the platform.

The crowd cheers. A FAT WOMAN shouts.

FAT WOMAN
Hang that murderous wench!

Mrs Bligh shakes her head, looks to Thomas in tears. Thomas hugs to console her.

Edwina agitated, tugs on Helena's arm.

EDWINA
What's happening?

Helena tries to ignore, Edwina is persistent.

EDWINA
Helena! What is happening?

HELENA
It's almost over, Edwina.

Edwina grins then stares blindly towards the gallows.

The hangman places the noose around Sophie's neck.

Sophie drops her head.

Edward's ghost walks up the gallows' steps.

He makes his way to Sophie, gently places a hand beneath her chin and lifts her head.

INTERCUT BETWEEN GRIMSHAW RESIDENCE AND THE GALLOWES

Mary is startled by Susie's reaction.

MARY
I'm sorry. I didn't mean to
startle you!

Susie looks on, speechless.

LINDA
Susie? Are you all right?

A little more composed she gathers her thoughts.

SUSIE
Yeah! I'm fine.

She looks to Mary as she places the cutlery down in a pile on the table.

SUSIE

I am so sorry. Have we met?

MARY

I don't think so.

She outstretches her hand, Mary copies, they shake and exchange smiles.

SUSIE

Pleasure to meet you Mary.

Mary's smile instantly disappears as she makes contact with Susie's hand. Susie reveals the same expression.

Linda looks on baffled.

THE GALLOWS

Sophie looks up, sees Edward. He smiles.

Baffled, she smiles back as her eyes light up.

SOPHIE

Edward?

Mrs Bligh looks to Thomas, who looks back just as confused.

THOMAS

Who is she talking to? Why is she smiling?

Edward gently kisses Sophie on the lips, a tear rolls down her cheek.

EDWARD

Heaven awaits you my sweet
darling. I'll find who's
responsible. No matter how long
it takes. They will remember us
when I do. I'll always love you.

The hangman places the hood over Sophie's face.

Edward dissipates.

GRIMSHAW RESIDENCE

Lunch over, all help clear the table.

Linda looks to her watch.

LINDA

It's already 3:30. If we're going to see this medium friend of yours Susie, We'd better get going.

SAMUEL

You're going too? I thought you didn't believe in all that mumbo jumbo.

LINDA

I don't. Never been to one so I'll tag along and see what these two are on about.

MARY

(to Linda)

You'll love it.

(to Samuel)

Would you like to come?

Linda giggles.

LINDA

Are you kidding? Samuel's afraid of ghosts.

SUSIE

(to Samuel)

Why? Have you seen one?

Samuel sighs.

SAMUEL

No. I know it sounds ridiculous but who knows what really exists.

The girls giggle. Linda kisses him on the cheek.

LINDA

OK let's go!

Linda takes her bag off the kitchen bench whilst Susie gets hers off the ground near the lounge.

Mary stands next to Samuel.

THE GALLOWS

The hangman looks to the constable who nods in return.

A lever is pulled, the platform drops.

The crowd becomes silent.

Sophie's body wriggles for a minute then becomes still.

GRIMSHAW RESIDENCE

Mary stands next to Samuel.

LINDA
(to Samuel)
We won't be too...

Her words are cut short as she looks to Mary who clutches her neck as if trying to hold something back.

She loses her balance, Samuel grabs her.

LINDA
(horrified)
Mary?

Mary gasps for air. Samuel holds her as Linda hurries over.

SAMUEL
What's going on?

LINDA
How should I know?

Linda tries to pull Mary's hands away from her neck.

LINDA
Mary?

Mary's legs are giving her no support.

LINDA
Quick, lay her down.

Samuel lowers Mary's body to the ground. Linda cannot pry Mary's hands.

Susie stands near the lounge staring as if in a trance.

THE GALLOWS

Looking to Sophie Mrs Bligh covers her eyes in total desolation.

THOMAS
Come on, let me take you back.

Thomas guides her out of the crowd.

Helena's eyes are downcast and appears remorseful. Edwina is quite cheerful.

EDWINA
Is she dead?

Dr Chalmers realizes Edwina is crowding Helena, takes hold of Edwina's arm.

EDWINA
(Insisting)
Is she dead?

DR CHALMERS
I'll take her back to the carriage Miss Helena.

Helena nods, haunted by the hanging.

HELENA
Thank you.

LINDA'S HOME

Susie stands near the lounge in a trance.

Linda looks to her.

LINDA
Susie. Call for an ambulance.

She does not respond. Linda is frustrated.

LINDA
Susie!

Susie - trance-like - does not elicit a response but grins. Linda reverts her attention back to Mary.

Mary passes out.

Linda checks Mary's pulse then looks frantically to Samuel, who kneels holding Mary partially in his arms.

Linda stands and rushes for the phone and dials out.

Susie regains her bearing and sees Samuel fussing over Mary, she rushes over.

Samuel tries to elicit a response from Mary as he gently taps her on the cheek.

SAMUEL
Mary? Can you hear me? -- Mary?

SUSIE
What is happening? Is she dead?

Mary moans. Samuel looks to Linda.

SAMUEL

Wait up ! She's coming to.

Linda hangs up and returns to Mary's side.

SUSIE

Will someone tell me what's going on?

Mary regains her bearing. Linda is by her side.

THE GALLOWS

The hangman loosens the noose off Sophie's lifeless body.

The crowd pass near the body as they exit the area uttering partially audible moans.

GRIMSHAW RESIDENCE

Mary slowly sits up.

MARY

What happened?

LINDA

You passed out.

MARY

I did?

Linda looks to Susie irate.

LINDA

And what the hell was wrong with you?

SUSIE

What do you mean?

Mary slowly stands.

SAMUEL

(to Mary)

Maybe you girls should stay here.

Mary is a little surprised.

MARY

Aren't you a caring darling.

Samuel pulls a face.

LINDA
 Samuel's right.
 (to Mary)
 Has this happened before?

MARY
 No, never!

LINDA
 Why don't you lie down for a
 while.
 (to Samuel)
 Could you get her a glass of
 water?

Mary cocks up.

MARY
 I'm fine. Honestly.

Linda looks to Susie.

LINDA
 I'm sorry, Susie. You'll have to
 go on your own.

Susie nods. Mary is annoyed.

MARY
 Nonsense I feel fine, seriously.

END INTERCUTS.

EXT. SEYMOUR ESTATE, 1845 - LATER

Helena, Edwina and Dr Chalmers' carriage pulls up,
 followed by the servant's carriage.

Dr Chalmers steps off and helps Helena off.

DR CHALMERS
 I'll take Edwina to her room.
 I'll give her a sedative before I
 leave. This should give you a bit
 of time to yourself.

HELENA
 Thank you Dr Chalmers.

DR CHALMERS
 I will also leave you a small
 dose, in case you cannot sleep
 tonight.

Helena nods and walks towards the mansion.

Dr chalmers helps Edwina, who grins, off the carriage. He tells the coachman to wait.

DR CHALMERS
I won't be long.

COACHMAN
Very well sir.

He guides Edwina back towards the mansion. She laugh.

EDWINA
I showed them. No-one shares my
Helena. I showed them.

The servants step off the carriage. Thomas looks towards Edwina then helps Anna then Mrs Bligh step off.

Mrs Bligh, tearful, takes a glance towards Edwina as Thomas guides her down.

MRS BLIGH
Evil lass!

Thomas nods.

Mrs Bligh and Anna walk back to the mansion. Thomas walks over to the tool shed.

EXT/INT. MADAM CLAIR'S HOME, PRESENT - AFTERNOON

Linda, Mary and Susie are at Madam Clair's front door. Susie presses a door bell buzzer.

LINDA
I don't know how the two of you
managed to get me into this,
honestly.
(to Mary)
Still feeling OK?

Mary nods as the door opens.

MADAM CLAIR
Please come in Ladies.

They enter. Madam Clair closes the door closes behind them.

Linda, Mary and Susie are shown into the lounge room. She points to the chairs.

MADAM CLAIR
Please make yourselves
comfortable.

Madam Clair sits between Linda and Mary and opposite Susie. She smiles and looks to each individually.

MADAM CLAIR
Shall we begin?

They nod in response.

MADAM CLAIR
Let us join hands.

Madam Clair takes a couple of deep breaths and relaxes.

EXT. SEYMOUR ESTATE, 1845 - AFTERNOON

Thomas stands by the incinerator. He lights it.

Anna walks out with a handful of trinkets and approaches Thomas.

ANNA
Where should I put Miss Sophie's things?

Thomas points to the ground.

THOMAS
Just there lass.

Anna neatly places them on the ground. She stands a moment out of respect, eyes downcast as she blesses herself and then walks away.

Thomas watches her till she almost reaches the mansion's entrance.

He kneels and picks up the items, one at a time, he throws them into the fire.

Helena walks up behind Thomas.

HELENA
Thomas?

Startled, Thomas turns around.

THOMAS
Yes ma'am?

Helena holds the rolled up sheet under her arm.

She hands it to Thomas.

HELENA

Anna forgot a few of Sophie's things.

Thomas takes the bundle.

Helena turns around and walks back towards the mansion, she steps inside.

Thomas watches then unwraps the bundle dropping its contents to the ground. It reveals two blood stained frocks, one blue and the other brown.

Thomas retrieves and examines the frocks one at a time.

He glances over his shoulder towards the mansion then throws the frocks in the fire, followed by the sheet that had bound them.

He ponders and grins as he watches the flames roar.

INT. MADAM CLAIR'S HOME, PRESENT - CONTINUOUS

Madam Clair takes a couple of deep breaths, relaxes then shuts her eyes.

MADAM CLAIR

We open this circle to allow the spirits to come forth.

The girls look to each other. Susie takes a deep breath and tries to relax.

All eyes on the candle. It begins to flicker.

Madam Clair falls in a trance, her head leans forward.

All eyes casted on her.

A moment of calm before she tilts her head up, eyes shut.

MADAM CLAIR

I see a man standing near a door.
A beautiful young woman hands him
a coat.

INT/EXT - SEYMOUR ESTATE, 1845 - FRONT DOOR - NIGHT -
FLASHBACK

Sophie waits by the mansion door, Edward's coat in hand.
Edward nears, surprised to see her.

EDWARD
(whispers)
What are you doing here?

Sophie hands him his coat.

SOPHIE
(whispers)
I need to talk to you. I think
Miss Edwina knows about us.

Edward frowns as he looks around then whispers back with authority.

EDWARD
Not now Sophie, I'll see you in
your room later.

Sophie frowns and heatedly walks away.

Edward opens the door and walks out onto the

PORCH

He straightens his coat and walks down the steps. A full moon illuminates the

GARDENS

He passes them and walks towards the

RIVER

A slight breeze blows.

Edward nears the water's edge looking relaxed.

He sits under the Oak and watches small moonlit ripples form on the water.

END SEANCE FLASHBACK.

INT. MADAM CLAIR'S - CONTINUOUS

Mme. Clair is in a trance. She lifts her head then opens her eyes and looks to Mary.

Mary stares back.

Mme. Clair's head jerks back then slumps forward.

MADAM CLAIR
(deep voice)
Ahhhhh!

Mary lifts her hands in fright.

Susie quickly responds.

LINDA
Don't break the circle. It can
kill her.

Mary stares to Mme. Clair in a panic then back to Linda and Susie.

MARY
What are we supposed to do? She
looks in pain!

LINDA
I don't know.

The room becomes dim.

Linda, Susie and Mary slowly shut their eyes and appear hypnotized.

Mme. Clair straightens her head and opens her eyes.

She looks to them and smiles.

Susie, Mary and Linda are suddenly replaced by Edwina, Sophie and Helena, respectively - a sudden solid transition.

All hands are joined, their bodies trapped within the other's entity.

Madam Clair suddenly becomes Mrs Bligh.

All four open their eyes, hands remain joined.

Edward materializes and stands near Mrs Bligh.

Rapture overtakes Sophie.

SOPHIE
Edward?

Edward smiles back as he approaches her and stands behind her.

He places a hands on her shoulder as he looks to Helena and Edwina.

EDWARD
I've waited a long time for you
all to incarnate together...

He caresses Sophie's hair as he directs his words to Edwina.

EDWARD

...especially you Edwina.

HELENA

Let her be Edward. She never meant to kill you. It was an accident.

EDWINA

(to Helena)

I didn't kill him Helena. Although I would have love to.

(to Sophie)

It was that convict girlfriend of yours who dit it. I sensed her jealousy right from the start.

HELENA

(shocked)

So it was true. You were in love with Sophie. Edwina was right.

Sophie looks up to Edward.

SOPHIE

They're all lying Edward. I could never have hurt you.

Edward smiles to her and lovingly caresses her cheek before walking over to Helena.

She follows his approach in disgust.

EDWARD

How dare you judge me Helena.

Edwina frowns to that remark.

EDWARD

You and Thomas were in love way before we ever became husband and wife.

HELENA

How absurd.

MRS BLIGH

Enough. All of you.

(to Helena)

Your feelings for Thomas were no secret Helena.

MRS BLIGH (CONT'D)

I would watch you sneak out to the gardens every chance you had just to see him and he you.

(to Sophie)

As for you dear child. I had warned you nothing could ever become of your love for Edward. A love that brought you an untimely death, thanks to Miss Edwina...

(to Edwina)

and you, what can I say... Always sneaking around and never minding their own business...

INT. SEYMOUR ESTATE, 1845 - BEDROOM HALLWAY - FLASHBACK

Helena steps out of Edwina's bedroom, frantic.

HELENA

Edwina? Edwina?

Sophie runs towards Helena.

SOPHIE

I can't find her.

HELENA

Search all the rooms. I'll get Edward.

SAMUEL

Yes ma'am.

Helena runs down the stair case and hurries out the

FRONT DOOR

And steps onto the PORCH and heads for the GARDENS, calling out.

HELENA

Edward? Are you out here? I need your help. Edwina has gone missing. Edward?

Helena stops and looks around annoyed.

HELENA

Where is every one?

She walks back towards the mansion but stops dead in her tracks as she hears a blood curdling scream, Edwina's.

Horrified she faces towards the river.

HELENA

Edwina?

Her frock lifted with both hand she runs Frantically towards the

RIVER

Where the moon's bright glow reveals a kneeling

SILHOUETTE

Helena nears it. It's Edwina, her back faces Helena.

Helena is relieved and stops to catch her breath.

HELENA

Edwina, you had me so worried.
What are you doing out here?

Edwina turns her head towards the sound of Helena's voice.

Helena steps closer and shrieks in horror as she sees Edward lying on the ground.

Helena looks to Edwina in shock and total horror.

HELENA

What have you done?

Edwina clumsily stands.

Helena grabs hold of Edwina's upper arms then shakes her in outrage.

HELENA

Why Edwina? What possessed you?

Edwina stretches her arms out to hug Helena.

Helena is enraged and pushes her away as she looks to Edward.

Edwina falls backwards.

EDWINA

Is he dead?

Helena takes control.

HELENA

Don't say another word and don't
you move.

Helena looks to Edward's lifeless body and without a second thought drags him out of sight behind the large oak tree.

HELENA
(Shaky teary voice)
I'm so sorry Edward. Truly.

She covers him up with loose foliage.

HELENA
Please forgive me.

Edwina has not uttered a sound nor moved an inch.

Helena glances back as she returns to Edwina then with force she grabs hold of her arm and wipes her teary eyes with the other.

HELENA
Get up Edwina.

EDWINA
Helena I...

HELENA
Not a word!

Helena holds Edwina's arm TIGHT as she hurries her pace towards the MANSION.

Thomas quietly steps out of the SHADOWS and watches them rush OFF.

His knife's blood stained blade catches the moonlight.

Thomas pulls out his rag from his side pocket and carefully wraps the knife then places it in his pocket.

Helena and Edwina pass through the GARDENS and head for the mansion's open FRONT DOOR; No-one is in sight.

Helena whispers sternly.

HELENA
Not a sound.

They quickly escalate the STAIRCASE leading them to the BEDROOM HALLWAY.

No-one crosses their paths.

Helena opens EDWINA'S BEDROOM DOOR and they enter.

INT. EDWINA'S BEDROOM - CONTINUOUS

Helena locks the door. Both their frocks are covered in blood. Edwina wears a brown frock, Helena Blue.

HELENA

(stern)

Take your clothes off Edwina.

Helena does the same.

In her undergarments, she walks over to the wardrobe and takes out two of Edwina's nightgowns then throws them on the bed.

She bundles up the bloodied dresses and stashes them out of sight under Edwina's bed.

Helena walks over to the vanity and pours water from a pitcher into the bowl, spilling a little on the floor.

She walks up to Edwina, grabs her by the arm and returns to the vanity.

Edwina stands in the puddle as Helena cleans her up.

EDWINA

I'm cold. My feet are wet.

HELENA

Shut up Edwina!

KNOCK(O.S.)

Helena looks to the door, startled.

SOPHIE (O.S.)

Miss Edwina, are you in there?

The door knob turns.

SOPHIE (O.S.)

Miss Edwina, unlock the door.

Helena breaks the silence and tries to remain calm.

HELENA

I am with her Sophie. She's fine.

SOPHIE (O.S.)

I am pleased to hear that ma'am.
Would you like me to help prepare
Miss Edwina for bed?

HELENA
No thank you Sophie. I will do it
tonight.

INT. BEDROOM HALLWAY

Sophie appears confused.

SOPHIE
Very well ma'am.

Sophie slowly walks away, then jumps in fright to Edwina's sudden loud evil SCREAM.

She returns to the door, lifts her hand to knock.

HELENA (O.S.)
(angry)
Enough Edwina.

Sophie lowers her hand and prefers to walk away.

MRS BLIGH (V.O.)
That Edwina is an evil woman
but...

END SEANCE FLASHBACK.

INT. MADAM CLAIR'S - CONTINUOUS

MRS BLIGH
(to Edward)
...But she's not as evil as we
may think Master Edward. She's
not your killer.

All eyes are on Mrs Bligh.

EDWARD
Who is?

MRS BLIGH
(to Edward)
Your culprit is still at large.
It is now up to you to seek
retribution your own way Master
Edward.

Mrs Bligh suddenly disappears followed by Sophie, Helena and Edwina, leaving Susie, Mary, Linda and Mme. Clair sitting in their respective chairs; a sudden transition, still hypnotized.

Edward begins to dissipate.

EDWARD
I release you all.

He looks to Mary as he becomes almost invisible and inaudible.

EDWARD
Especially you my darling.

Edward has gone.

Madam Clair tremors then opens her eyes.

MADAM CLAIR
We are alone.

Linda, Mary and Susie open their eyes.

Madam Clair lets go of Linda and Mary's hands.

MADAM CLAIR
The spirits are gone.

They all look to each other, confused.

LINDA
What spirits?

SUSIE
What happened Madam Clair?

Madam Clair smiles to Susie.

MADAM CLAIR
You are free of your past soul.

She looks to Mary.

MADAM CLAIR
So are you.
(to Linda)
And you.

MARY
Our souls? What ever do you mean?
What happened?

DISSOLVE TO:

SUPERIMPOSE: Eight months later. Seymour Estate. Grimshaw's new home.

INT. NEW HOME - LOUNGE ROOM - PRESENT - DAY

BOXES are strewn all over the floor and on the lounge.

The lounge room's OPEN PLAN design allows the KITCHEN/DINING area to be visible.

Linda is PREGNANT and full term.

Mary, Susie and Linda walk out of the lounge room carrying unpacked boxes to the NEAREST open door, the

NURSERY

It is painted in BLUE. Partly furnished with a white cot and a cupboard.

They place the boxes on the floor.

SUSIE

Blue hey?

MARY

Are we having a boy?

Linda smiles and rubs her belly.

LINDA

Yeah, I couldn't wait to find out.

Susie looks towards the river out the partly opened nursery window. SMOKE covers the view to the river.

SUSIE

Where's this smoke coming from?

LINDA

I'm not sure. Samuel said he wanted to clear debris left by the builders in the yard. Maybe he's started another fire. He had one going last week.

EXT. GRIMSHAW RESIDENCE, PRESENT - GARDENS - SAME TIME

Samuel stands by a BURNING PILE of timber with a watering HOSE in hand, his back to the river and the GRAVESTONE.

A BREEZE picks up increasing the flames and SMOKE.

The breeze has no pattern, the smoke strews in all directions finally getting into Samuel's EYES.

Samuel takes a few steps back to avoid it nearing the gravestone in the process then turns to face the river to desperately avoid the intensifying smoke.

He squints and pulls out a large rag hanging from his side pocket and wipes his eyes. He coughs.

SAMUEL

Where the hell did this wind come from?

Samuel's body is engulfed by the smoke, only his coughing is heard.

INT. NURSERY - SAME TIME

Susie takes a small pile of baby clothes from one of the boxes and lies them neatly in one of the cupboard's drawers.

Linda places a fitted sheet on the cot's mattress as Mary pillowcases the baby's pillow.

MARY

He didn't like me coming over did he?

LINDA

Oh you know Samuel. Give him time. When the baby's born he might change his attitude on family virtues.

Mary places the pillow in the cot.

SUSIE

Us three in one room together. First time since that seance.

LINDA

In some ways that seance brought us together and I have ended up with two great friends.

Linda giggles as she rubs her belly.

LINDA

This little one will now have two Aunties.

Mary takes a blue baby blanket out of one of the boxes and places it on the bed, Linda helps.

SUSIE

Ever had any recall about that seance? Till this day I still don't remember a thing.

SUSIE (CONT'D)

I walked out of Madam Clair's feeling like a load had been lifted off my shoulders. And I've never had an apparition since. Do you guys remember anything?

Mary straightens the pillow in the cot.

MARY

Funny you should bring that up. I was thinking about that seance this morning.

LINDA

I still don't know how you guys ever tricked me into going. Told you things like that were a waste of time. A whole lot of Mumbo Jumbo.

MARY

(giggles)

You and that expression. Typical psychiatrist. You'll see, one day something will happen to make you believe.

They all giggle. The smoke appears to thicken and enters through the nursery window. Linda closes it.

LINDA

I'll go see what he's burning.

Linda walks out.

MARY

Well, we're done here let's see what else we can do.

Mary followed by Susie walk out of the nursery.

EXT. GARDEN - CONTINUOUS

Linda nears the freshly planted rose beds planted near the front door.

A couple of yellow rose buds are visible on one of the four bushes.

The smoke has begun to disperse and the breeze has died. She looks towards the dying fire and its light smoke trail; behind it the grave is now visible. She looks around.

LINDA

Samuel?

She heads towards the fire.

LINDA
Samuel? Are you out here?

She walks heading towards the GRAVESTONE which is covered in MOSS.

Linda has a sudden urge to pick at it. The moss breaks off into small pieces.

She looks around and picks up a solid twig.

She returns to the stone and picks at the moss until it reveals a dirty and unreadable surface.

Linda picks at its surface, her twig clears out one of the stone's letter's; the letter y.

She digs at the remaining letters until they reveal: Edward Seymour. 1812 - 1845.

She suddenly takes hold of her belly.

Linda has a contraction. She holds her breath and leans forward supporting herself on the stone.

LINDA
Samuel?

She kneels by the stone and takes a breath.

LINDA
Samuel?

She looks around and sees Mary and Susie stepping out of the front door of the house.

LINDA
Mary?

Mary and Susie rush by her side and kneel beside her.

MARY
Are you alright?

LINDA
I think it's time.

SUSIE
Where's Samuel?

LINDA
I don't know.

Mary takes hold of Linda's arm, Susie takes the other.

MARY

Come on. Let's take you inside.

They walk slowly back towards the house, passing the dying fire.

EXT. SEYMOUR ESTATE, 1845 - AFTERNOON

Thomas stands by the fire. He looks around then carefully pulls his gardening rag from the bulging side of his overall pocket. It is lightly blood-stained.

He opens it revealing his knife; its wooden handle is blood-stained.

He examines it.

THOMAS

I couldn't let you have Helena. I love her. I've always loved her.

He throws the knife in, followed by the rag.

He stares, captivated by the flames.

INT. LOUNGE ROOM.

Linda wobbles to the lounge, Susie and Mary accompany her. They sit.

She has another contraction and looks to her watch, holding her breath.

LINDA

Is this normal? Two contractions in less than three minutes.

SUSIE

You will be having the baby here if we don't get you to the hospital quick.

LINDA

Mary, see if you can find Samuel. I'll get my bag ready.

MARY

Sure.

Mary stands up and heads out.

Linda has a contraction as she attempts to stand. Susie is nervous but concerned.

SUSIE

Stay her. I'll get your bag. You do that -- that breathing thing - you know, when you have to pant.

Linda giggles through her pain.

LINDA

Yeah, yeah, I know.

Susie disorientated walks off.

LINDA

It's the red one on the floor in my bedroom.

Mary enters the room.

MARY

I can't find him.

LINDA

Great. Perfect timing. Of all time to take a stroll.

MARY

It's OK, I'll drive you. Have you decided on a name yet?

Mary helps Linda up.

LINDA

We can't seem to agree on one.

SUSIE

I suppose you could call him Junior.

They giggle as they walk towards the door.

LINDA

I was thinking of calling him Edward. The original owner of this estate was called Edward Seymour.

SUSIE

Nice old fashioned name. Does Samuel like the name?

Linda has another contraction and breathes.

LINDA
I don't know. I haven't suggested
it.

Susie walks in the room with the red bag.

SUSIE
Did you find him?

MARY
No and we're not waiting. We're
taking her to the hospital.

LINDA
I'll leave a note for him.

EXT. GARDENS - CONTINUOUS

Mary Escorts Linda down the DRIVEWAY to her car, followed
by Susie who holds the bag.

Mary opens the passenger door. Linda sits and has
contraction; she breathes.

Mary is excited.

MARY
Won't be long before the baby
pops his head.

Mary closes her door walks over to the driver side and
steps in. Susie steps in behind Linda and closes the door.

They drive off.

INT. HOSPITAL WAITING ROOM - LATER

The clinically white room hosts a row of chairs. Mary and
Susie sit waiting.

MARY
Hope everything is all right.

Susie looks at her watch.

SUSIE
It's only been half an hour.

A nurse MICHELLE in her 20's enters the room.

MICHELLE
Susie and Mary?

Excited, they stand and answer in unison.

SUSIE
He's gorgeous.

MARY
(excited)
May I have a hold?

LINDA
Sure.

Linda lifts the baby. Mary slides her arm under him then looks to his face.

She smiles and gently caresses his cheek with her index finger.

MARY
Aren't you a handsome boy. Say
"hello" to Aunty Mary.

Susie peers over and touches the baby's hand, smiling.
The baby is awake and content.

SUSIE
Hello Edward.
(Excited to Linda)
Oh look. He's smiling.

LINDA
Is Samuel here?

MARY
I haven't seen him.

LINDA
I'm getting worried.

Samuel, a little pale enters the room.

LINDA
Talk of the devil. Where have you
been? You had me so dammed
worried and you missed the birth.

Samuel walks over to Linda's empty side of the bed, in a light sweat and kisses her on the forehead.

He pulls the rag out of his pocket then wipes his hands and brow.

Susie looks to Mary.

SUSIE
May I have a little hold?

MARY

Sure!

Mary nods and smiles as she passes the baby to Susie.

SAMUEL

I'm really sorry Linda. I took a stroll and lost track of time. When I returned I found your note and came straight down. I tried ringing you but your cell phone is switched off.

LINDA

Well yeah! Hospital policies and I really couldn't answer it while I was in labour.

Linda looks to the baby then Samuel.

LINDA

Have a hold Sammie.

Samuel looks uncomfortable but forces a grin.

SAMUEL

I'm a little dirty. Let me get cleaned up.

LINDA

Nonsense.

Susie Walks over to Samuel.

SUSIE

Isn't he gorgeous?
(looks to the baby)
That's your daddy.

Susie extends her arms a little towards Samuel.

Samuel looks reluctant to have a hold.

SAMUEL

I can't. I'm too dirty.

LINDA

(annoyed)
Samuel?

Samuel sees the agonizing look in Linda's eyes.

SAMUEL

Just a little nervous darling.
You know. After our last one.

He forces a smile and hesitantly extends his arms towards Susie who places the baby gently in his arms.

SUSIE
(excited)
Here's your daddy, Edward.

Samuel eyes widen in shock as he looks to Linda.

SAMUEL
Edward? Who decided on that name?

The baby begins to squirm and cry.

LINDA
I did. I thought it was kind of cute. And I think Seymour would make a great middle name.

Samuel eyes are drawn towards the hospital door where a ghostly smiling Edward dressed in 1840's attire is materializing.

The baby stops crying. His eyes unnaturally open and looks to Samuel. (CGI)

Samuel is startled.

Linda looks towards the door where Samuel's eyes are fixated then back to Samuel.

LINDA
Samuel? What's wrong?

Samuel looks to Edward's apparition who smiles.

The room appears to dim revealing only Samuel, Edward and the baby.

EDWARD
Hello Thomas. Surprised to see me?

Samuel stares as if in a trance then morphs into Thomas still holding the baby.

THOMAS
Edward?

EDWARD
Yes, it's me Thomas!

Edward takes a step closer.

EDWARD

...162 years of waiting and I finally stare my killer in the eyes.

Edward takes a step closer.

EDWARD

...162 years of incarceration now ends as my soul regains its will.

Edward takes a step closer.

EDWARD

...162 years of wondering why my life ended so abruptly.

Edward takes a step closer.

EDWARD

And now...

Edward stands next to Samuel.

EDWARD

I've returned Thomas.

EDWARD

...and, it's retribution time.

Thomas takes on a sarcastic approach.

THOMAS

What? You're going to kill me? That would make you no better than I.

EDWARD

Oh No. I'm not going to kill you Thomas. I have a fate much more rewarding in mind.

Edward's smiling presence gradually dissipates as he points to the baby.

EDWARD

Say hello to baby Edward Seymour, Thomas.

Edward's voice becomes faint as he fades to nothingness. His body stepping backwards towards the door as he does.

EDWARD

No-one will ever know I have
returned except for you Thomas...
for the rest of your mortal life.

Edward has gone. Thomas instantly morphs back to Samuel.

The room brightens and returns to normal.

Time within the room has stood still.

Samuel, a little dazed, looks to the baby.

The baby appears content and smiles (CGI)

Samuel is horror stricken.

*

THE END

POSSIBLE SEQUEL: EDWARD GROWS UP.