

THE SPECTRE'S KEEPER

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FADE IN:

EXT. OLD QUÉBEC - EVENING

We glide across the St. Lawrence River in a ferry forward as the sun sets over the horizon with the majestic Le Château Frontenac towering over the city.

TITLES: [OLD QUÉBEC | VIEUX QUÉBEC | CIRCA 1933]

EXT. LOWER TOWN STREETS (BASSE-VILLE) - DUSK

A street lamp flickers softly and illuminates as a horse-drawn carriage passes by.

We get an unnerving sense that someone might be lurking in the shadows. Someone we can't quite make out in the darkness.

Jazz echoes from a nearby cabaret down the cobble-stone streets.

INT. CABARET DE RÊVE (BASSE-VILLE) - NIGHT

Youngsters in a euphoric crowd swing dance to a jazz band.

REVEAL: AMBER WRIGHT (17).

A doe-eyed and sophisticated old soul known for her penchant for adventures and mysteries of the past. She cannot contain her laughter as a dapper gentleman spins her around and pulls her closer.

Her childhood friend, MILLIE BENNETT (17) is vivacious and funny in her own kooky way. She dances with another spruce gentleman, not far behind.

EXT. CHEMIN DE BALADE (BASSE-VILLE) - NIGHT (CONTINUOUS)

Amber and Millie step out of the cabaret laughing together. They walk arm in arm, a bit tipsy.

AMBER

I shouldn't have had those drinks.
If Papa found out...

MILLIE

Oh come on! You only had two.
Besides, he's probably not home
from the clinic yet.

AMBER

If you say so. But if I get caught,
I'm blaming it all on you.

MILLIE

You worry too much. We'll get home
in no time.

AMBER

I'm the one that has to drive.

MILLIE

(laughs)

Well, I can't help you there. I
left my heart with those dashing
men we danced with.

AMBER

They were quite dreamy.

MILLIE

Sneaking out of the cinema was so
worth it.

AMBER

Oh I wouldn't go that far.

Millie and Amber giggle as they walk up to the parked Auburn
Twelve Salon Phaeton convertible in front of an antique
store.

EXT. ANTIQUE DU ERRER (BASSE-VILLE) - NIGHT

JACQUES (19) is as brawny and charming as they come. He
carries a one-of-a-kind red mahogany chest out of the store.

Amber notices him and motions for Millie to wait. Jaques
walks up to them and smiles.

JACQUES

Bonsoir ladies.
(subtitles: Good evening
ladies.)

AMBER

Bonsoir Jacques. Delivering this
late?

JACQUES

No. I am supposed to throw this
out.

AMBER

May I?

Amber closes in to examine the chest and traces her fingers over it. Something in the air sends chills down her spine.

For a moment, she is overcome with a sudden unease and fear. She looks behind as if she is being watched by someone.

JACQUES

Is something wrong, Amber?

She shrugs the feeling off and tries to play it off as admiring the wooden chest some more.

AMBER

I have never seen such a unique shape before. But why throw it away?

JACQUES

It's been sitting in the basement for far too long and...(hesitates)

AMBER

And?

JACQUES

Things have gone bump in the night at the store.

MILLIE

Oh boy.

AMBER

You mean like a haunting? Tell me more.

JACQUES

Let's just say, it's better for it to be discarded for good.

AMBER

But it's such a shame to let this exquisite woodwork go to waste.

MILLIE

(interrupts)

Ahem, I think we really should be heading back now.

AMBER

(sighs)

Bonne nuit Jacques.

(MORE)

AMBER (CONT'D)
(subtitles: Good night
JACQUES.)

Jacques notices the glum look on Amber's face.

JACQUES
Wait, you can keep it if you want
to.

AMBER
I couldn't...

JACQUES
I insist.

AMBER
At least let me pay for it.

JACQUES
It will be our little secret.

MILLIE
Wait a minute you two. Did we not
establish this chest maybe haunted?

AMBER
All the more reason to find out.

JACQUES
Just be careful with it. If you
ever come across anything at all.
You must get rid of it.

Jacques checks to see if the coast is clear then discreetly places the chest in the back seat of her car. Amber beams at the sight and without missing a beat, jumps to give him a tight hug.

AMBER
Oh, merci Jacques!

Surprised by the spontaneous gesture, Jacques grins at Amber as she pulls away, blushing slightly. Millie stares at them and smirks amusingly.

MILLIE
Bonne nuit and sweet dreams,
Jacques.

INT. CAR - TRAVELING - NIGHT (CONTINUOUS)

Amber is at the wheel driving with a drowsy Millie next to her. It is an empty scenic parkway with only a few cars breezing by on the other lane.

She glances at her new prized possession in the back seat through the rearview mirror, smiling as her bleary eyes shift back to the road.

Millie notices Amber's smile from the corner of her eye.

MILLIE

You and your love for antiques.

AMBER

It's a rare find.

MILLIE

Jacques has always admired you from afar.

AMBER

(laughs)

In a dreamland perhaps.

MILLIE

Well, it's true.

AMBER

I'm not looking for anything if that is what you mean.

MILLIE

You better start, you nun.

AMBER

(nudges)

You shut your gob.

MILLIE

I don't even know how you resist his charms. Aah, men.

AMBER

And what about women...do you ever wonder?

MILLIE

About what? There are rules, silly.

AMBER

So, I'm just supposed to follow these ancient rules you speak of.

MILLIE

Sometimes you say the strangest things. We just have to find you a good man like Jacques then your mind won't wander so much.

AMBER

Here we go again.

Millie yawns and closes her eyes and begins to fall asleep.

Amber looks at the rear view mirror again.

REVEAL: DOMINIQUE GRANDTON (35).

Suddenly, she spots a debonair gentleman sitting beside the chest with a fancy walking staff in his hand. He sports a mustache and three piece beige suit with a satin maroon scarf draped around his neck, and a derby hat.

She freezes in fear clutching the steering wheel, while he locks eyes with her through the reflection.

Amber does not realize when the car slowly begins to veer to the opposite lane. A grave honk of an approaching car jolts Millie awake. She takes over the wheel, making a hard right, in a desperate attempt to avoid the collision. The car steers off the road and towards the bushes.

MILLIE

Step on the brakes! Amber!

Amber comes back to her senses and slams on the brakes just in the nick of time. The vehicle comes to a halt barely grazing a tree without much damage.

AMBER

Are you all right?

MILLIE

(quite shaken)

I'm fine. Are you? What happened?

Amber remains silent. She slowly plucks up the courage to turn around, only to see the tumbled over chest. There is no one in the backseat.

MILLIE (CONT'D)

Amber? What is it?

AMBER

Nothing. I just drifted off for a bit there...I am so sorry!

MILLIE

It's quite all right.

AMBER

No, it's not. Papa will have a fit.

MILLIE

Don't worry, the patrol will see us safely home.

INT. LEVIS POLICE STATION - NIGHT (CONTINUOUS)

Amber and Millie are escorted by the officers into the office of Police Captain and Millie's father, ARTHUR BENNETT (50). Another officer enters with the wooden chest and places it on the desk. Arthur has an intimidating demeanor but he is soft-spoken. He sits them down and leans back on his desk.

After a long pause, he begins.

ARTHUR

You both are lucky that you got away without a scratch. And luckier even, our patrols found you in time. I know my little ladybugs are growing up but drinking and driving is not what I expect of you.

AMBER

It was all my fault. I apologize.

MILLIE

No, it was not. And, you have got to stop with the pet names, pops.

ARTHUR

Hush up. I bet you dragged her into this mess.

(to Amber)

I will handle your father. Don't you worry, darling. But tell me something, why did you have this old piece of rubbish with you?

He points to the wooden chest. Amber starts to stutter, but Millie steps in to spare her from the interrogation.

MILLIE

She got it from the antique store. You know how much she likes collecting.

ARTHUR

Right, let's get you home, shall we?

Amber looks physically uncomfortable at the idea of facing her father.

INT. WRIGHT MANSION - STUDY - NIGHT

DR. JAMES WRIGHT (54) holds a pipe to his mouth, brooding with his back turned. He is a strict and aloof father to Amber, who often rains on her parade. There is a shadowy reflection of his face in the oval window before him.

Amber remains seated across from the large desk that divides them, her eyes fixated on the ground.

Arthur stands behind Amber, with his hands gently placed on her shoulders. Millie is right beside him.

ARTHUR

It was only a minor accident, James.

Dr. Wright turns around paying no attention to Arthur and glares at Amber.

DR. WRIGHT

I demand an explanation. Look at me when I am talking to you.

AMBER

(murmuring)

I...had a few glasses of...wine.

DR. WRIGHT

Speak up. You did what?

AMBER

I drank some wine. I didn't realize when I lost control of the wheel.

ARTHUR

James, if I may? You know teenagers, they learn these lessons fast-

DR. WRIGHT

(motions to stop)

That's enough, Captain. It's late. You should take your daughter home now.

Arthur gives Amber a consoling look before taking his leave with Millie.

Dr. Wright looks livid and makes piercing eye contact with Amber, who immediately averts her gaze. He proceeds to take a seat and casually begins sifting through the files.

DR. WRIGHT (CONT'D)

You are to pack your belongings tonight.

AMBER

Why?

DR. WRIGHT

You will be spending the entire duration of your summer vacation at Sillery to assist your grandmother.

AMBER

But Papa, I've made plans to visit Montréal this summer.

INT. WRIGHT MANSION - HALLWAY - NIGHT

CAROLYN BLOOM (37), Amber's governess stands guard outside the study door. She listens intently to their conversation.

INT. WRIGHT MANSION - STUDY - NIGHT (CONTINUOUS)

DR. WRIGHT

There will be no arguments on these arrangements. And, Carolyn will not be accompanying you this time.

AMBER

(gasps)

That's not fair.

DR. WRIGHT

I don't want to hear another word from you, young lady.

Amber comes close to tears.

AMBER

(blurts out)

I wish Maman were here today. She was an inconvenience for you too.

Dr. Wright stands up and slams his hand on the table.

DR. WRIGHT
How dare you speak of Aurore? I
ought to...Carolyn!

Carolyn quickly knocks and rushes into the study.

CAROLYN
Yes, doctor?

AMBER
(pleads)
I am so sorry. Please forgive me,
Papa. Please don't send me there.

DR. WRIGHT
(to Carolyn)
9 o' clock sharp. Tomorrow morning.
You are to make sure that she is
packed and ready.

CAROLYN
Absolutely, doctor.
(to Amber)
Come now darling, I'll help you
pack.

INT. WRIGHT MANSION - FOYER - NIGHT

Carolyn and Amber walk through the foyer towards the stairs. Amber shivers as she passes the red mahogany chest, which has sat in the corner by the coat closet across the hall since she rushed home with Arthur and Millie.

CAROLYN
Do you want me to take the chest up
to your room?

AMBER
No, no! I mean, not right now.

CAROLYN
Is something the matter, dear?

AMBER
Nothing. I'm just really tired.

CAROLYN
Right, let's get those suitcases
ready quickly, then off to bed you
go.

INT. WRIGHT MANSION - AMBER'S BEDROOM - NIGHT (LATER)

Open suitcases and trunks are scattered around the floor. Amber and Carolyn are perched next to each other on the foot of the bed folding clothes.

AMBER

Isolating. That is all he is good at.

CAROLYN

I'm just glad he didn't send you off to those debutante balls.

AMBER

God forbid. I wouldn't last a day.

CAROLYN

I know it seems overwhelming and aggravating right now. But you have to stay strong and push through like always. And, about the accident-

AMBER

I don't want to talk about it. I was a little drunk and I...it was all a bit of a blur. I think I'm going to sleep it off.

Amber lies down on the bed, and slowly dozes off. Carolyn wraps her up in a warm blanket.

INT. WRIGHT MANSION - FOYER - DAY

Carolyn stands by watching over the suitcases and trunks being carried out the front door.

Amber walks down the grand staircase dreading the sight. Her eyes fixate on the red mahogany chest across the hall.

Fragments of the incident suddenly flash before her eyes—the mysterious man, his chilling gaze. She comes to a halt at the bottom of the stairs.

Carolyn notices Amber's tense state.

CAROLYN

Come my dear, let's take a walk.

Amber nods absentmindedly.

EXT. WRIGHT MANSION - GROUNDS - DAY (CONTINUOUS)

Amber and Carolyn saunter along the garden.

AMBER

I don't know anything at all about my Grandmother.

CAROLYN

I remember the last time you saw her. You were only seven. Sillery might surprise you. It's still travel.

AMBER

(sarcastically)

Yes, because Montréal and Sillery are so alike.

CAROLYN

Think of it as a new adventure and a chance to create a new bond with your grandmother. I know your mum wanted that for you.

AMBER

I'm only a little convinced.

CAROLYN

For starters, you could be a little less pessimistic about this. Things have a way of unfolding wonderfully when you least expect it.

AMBER

What would I do without you?

CAROLYN

I will miss you the most, sweetheart. But you have to make the most of it. Are you sure, you don't want to get anything off your chest?

AMBER

Affirmative.

Amber rests her head on Carolyn shoulders, and garners a kiss on the forehead.

INT. WRIGHT MANSION - FOYER - DAY

The front door is open, revealing a parked Bentley. The chauffeur is waiting for her outside.

Amber hugs Carolyn goodbye, and takes one last glance at the chest. She stops short at the threshold, fiddling with the front door hinge, lost in thought for a moment.

CAROLYN
Forgetting something?

Amber turns back. She walks towards the coat closet to pick up the slightly heavy chest. She proceeds to go outside asking the chauffeur to open the trunk of the car.

INT. BENTLEY - TRAVELING - DAY

Amber writes the last line of her journal entry.

AMBER (V.O.)
I don't know if it was only a
figment of my imagination or
something utterly beyond my
control.

She closes the brown binding and gazes out the window to discover that the comely beauty of Sillery. It is serenely scenic near the water's edge and prominent with exquisite architecture.

EXT. CHOCOLATE STORE - DAY

Amber makes a quick stop at the local chocolate shop called Chocolat.

Her eyes fall on EVE CARPENTER (17), an almost ethereally beautiful lady, who seems to be lost in the aroma of dark chocolate in her palm. She is perceptive, living fully in the moment.

Amber watches, almost mesmerized by her aura. Eve glances back, her radiant smile reflected in her eyes.

EXT. ROSE MANOR - DAY

An ornate iron gate opens apart upon Amber's arrival. The sleek black Bentley drives through the windy stretch leading to the manor.

Amber slightly peeks her head out of the window in complete awe of the vast estate.

INT. ROSE MANOR - CONSERVATORY - EVENING (CONTINUOUS)

Amber is escorted to a radiant conservatory by THÉO (55), the butler, where DAME FRANCESCA ROSE (68) sits in a lofty chair, sipping a cup of cocoa. She is quite sprightly and mischievous for her age.

LADY ROSE

Oh my heart, she is the mirror of her mother. Come, my darling.

Amber smiles and sits down across from her nervously.

LADY ROSE (CONT'D)

James is still overbearing, I take it? You must be furious at him.

AMBER

He may mend hearts for a living but he can be so heartless.

Amber brings her hand up to cover her mouth in embarrassment.

AMBER (CONT'D)

I shouldn't have said that.

LADY ROSE

I know I'm just a strange old lady to you now after all these years. Your father and I never saw eye to eye, and after your mum passed...well, I should have fought harder for your time. But if that silly old bloke thinks sending you here is a punishment, he has quite another thing coming.

THÉO

Cup of hazelnut cocoa, madame?

AMBER

It's my favorite. How did you know?

LADY ROSE

(smiles)

I didn't. Now, where are those pastries?

Théo obliges gladly.

INT. ROSE MANOR - AMBER'S BEDROOM - NIGHT

It's a breezy night. An open window taps onto the frames.

Amber finally feels brave enough to opens the chest. She finds an inscription engraved inside:

"Reaper of secrets sows the keeper. -D. GRANDTON."

A chill sweeps the room and blows the candles away. She closes the window, then sits at the dressing table to rekindle the candles.

Amber is startled by the spectre wandering about as she watches him from the mirror in the foreground. She slowly turns around to see an empty room.

Her gaze falls back to the reflection, he's still there in her background. He shoots a glance at the chest and then at her before vanishing into the bookshelf.

EXT. ROSE MANOR - PORCH - DAY

Lady Rose places her book on her lap as she sees her lady-in-waiting, OPHÉLIE (42) and Amber returning from their horseback ride.

Amber gets off her horse, runs to her grandmother placing a sweet peck on her cheek.

OPHÉLIE

Only two weeks and she has already learned to ride like the wind.

AMBER

Well, I am a Rose. Aren't I? It's in our blood, right grandma?

Amber notices the book and recites the title.

AMBER (CONT'D)

Ed Poser: Night of the Nocturne
Nemesis by Mesloh Pramle.

LADY ROSE

Oh, you would love this mystery.
It's right up in the alley of
Sherlock, Marple, and your
favorite, Ms. Nancy Drew.

AMBER

I can't wait to take it up.

Amber's grin turns into a grimace when she notices the reflection of the spectre's misty figure on the window glass. He follows her everywhere like a shadow.

EXT. FARMER'S MARKET - DAY

Lady Rose bargains with the vendor at a mango stall. Amber wanders alongside, aloof and pensive.

LADY ROSE
Amber, are you with me?

AMBER
Sorry, I was just daydreaming.

LADY ROSE
It sure didn't seem like a happy one. You don't have to feel obliged to chaperon me, dear.

AMBER
No, I like coming to town with you. It just gets lonely at the manor sometimes.

LADY ROSE
Ophélie has filled your head with the haunting rubbish, I see.

AMBER
Things do go bump in the night.

LADY ROSE
Imagine, I was your age when your grandpa whisked me into that manor. Just rusty old pipes, is all.

IVY CARPENTER (40), posh, stylish, and quite mysterious in the way she carries herself. She graciously greets Lady Rose. She is accompanied by her niece, Eve.

Amber gets pleasantly surprised as Eve recognizes her, and introduces herself.

EVE
Hello, we've met before. Or at least in passing. I'm Eve, Eve Carpenter.

AMBER
Hello, I'm Amber, Amber Wright.

They beam at each other with what seems to be the beginning of a beautiful friendship.

MONTAGE - VARIOUS - DAY/DUSK

Amber and Eve bond over a meal at the Rose estate with Ivy and Lady Rose.

Lady Rose encourages their friendship as Eve visits for horseback riding with Amber.

Amber and Eve go to the cinema to see the film, *Little Women* (1933).

Eve gives Amber a tour of the Carpenter Chateau.

Ivy notices their fondness for each other as Amber visits more often.

Hand in hand, Eve leads Amber along the secluded south corridors of the chateau and into a pristine library.

END OF MONTAGE

INT. CARPENTER CHATEAU - LIBRARY - DAY

Eve shows her favorite books to Amber, who is blown away over the vast and impressive collection.

EVE

So, this library holds a secret.
But you will have to figure it out.

AMBER

Is that so? Don't tell me there's a
secret passage way? Or a bomb
shelter?

EVE

Negative, Nancy Drew. But I think
this might pique your interest.

Eve takes out a wooden nut bolt shaped key from a knick-knack on the fireplace mantel. She inserts it into a nook in the shelf above, which opens up to a secret alcove.

It reveals a larger than life portrait of the specter himself, Dominique Grandton. Amber staggers at the sight.

The fireplace suddenly sparks up. Amber feels so light headed that Eve rushes to catch her before she falls to the ground.

Amber's body begins to shake convulsively which suddenly causes her to experience a vision.

FADE TO:

EXT. CAR - TRAVELING (BEGIN FLASHBACK)

DISSOLVING SHOTS: THROUGH QUICK FLASHES OF IMAGES

Grandton smiles at the wheel of his convertible.

The chest resides in the back seat behind him.

A strange sensation fills Grandton as a horrified look appears on his face.

His foot stuck on the accelerator.

Blinding headlights cause him to swerve his car, resulting in a grave accident as he crashes into the woods.

FADE OUT.

INT. CARPENTER CHATEAU - LIBRARY - DAY (CONTINUOUS)

Amber comes back to consciousness and opens her eyes to a distressed Eve.

EVE

Thank heavens! You gave me a scare there. Are you feeling all right?

AMBER

I don't know what happened to me.

EVE

You were having a seizure of some kind. I didn't know what to do. We aren't supposed to be here in the first place-

AMBER

I'm fine, really. Who...Who is that man?

EVE

That's Dominique Grandton. He was Uncle Jordan's dearest friend. Also a big automobiles tycoon.

AMBER
How did he die?

EVE
I never mentioned his death.

AMBER
I...I just assumed.

EVE
Terrible car accident in 1919 I believe. This entire estate belonged to him actually. Renowned as the Chateau Grandton back in the day, and he left it all to my uncle.

AMBER
I really should be heading back now.

EVE
Stay, you need to rest. Have you had seizures like this before?

AMBER
No, but please don't tell anyone about this. Grandma would worry.

EVE
What's wrong? You seem flustered. You know you can tell me anything?

Amber takes a deep breath and decides to opens up to Eve.

INT. ROSE MANOR - FOYER - NIGHT

Théo lets Amber through the front door to a disarranged manor. Ophélie and the head-maid MIRANDA (38), look over as the other maids scurry around to put things back in order.

THÉO
Did you feel the tremor on the way here?

OPHÉLIE
It was no tremor. There is some strange force in this house. I have felt it.

MIRANDA

I heard footsteps with a cane upstairs, madame. Lady Rose is the only one who has one. She never visits our quarters at night.

THÉO

That is enough. Let's tidy up this mess.

AMBER

Where is Grandma?

THÉO

She is all right. Good thing she went to bed early enough for all this nonsense.

Amber feels cold chills around the house as she walks up the stairs and passes the corridors.

INT. ROSE MANOR/BENNETT RESIDENCE - LIVING AREA - DAY

Ophélie hands Amber the telephone.

INTERCUT AS NEEDED:

AMBER

Hello, Millie?

MILLIE

Oh, you remember my name now, do you? 3 weeks pass and not one word.

AMBER

I'm really sorry, Mils. Things have been quite busy here. I miss you. How are things?

MILLIE

Swell, as always. How are you getting on over there?

AMBER

Fine. Is Captain around?

MILLIE

Yeah, he was just about to head out to the station. He's mad at you.

Millie hands the receiver to Arthur.

ARTHUR

Speaking.

AMBER

C'mon Captain. Don't be like that.
I need your help with something.

ARTHUR

I just miss your face, ladybug.
What do you need?

AMBER

I'm doing a case study on Dominique
Grandton, a business man who
mysteriously died in a car crash in
1919.

ARTHUR

And you want me to find out more?
Why him?

AMBER

He is sort of related to a friend
of mine here. I think it'd help her
family find some closure.

ARTHUR

Hmm, Sillery isn't in our
jurisdiction but I might know
someone. Give me a couple of days.
Grandton, was it?

AMBER

Yes, I should get going. Take care.

ARTHUR

Don't be a stranger.

Amber puts the receiver down, and gets startled by Lady Rose standing behind her, who had been listening intently the entire time.

LADY ROSE

Hello, stranger.

AMBER

Grandma, don't sneak up on me like
that.

LADY ROSE

Little jumpy these days, are we?
You hadn't mentioned anything about
this case study on Grandton.

AMBER

Oh, it's nothing. Just a project
I'm working on.

LADY ROSE

With Eve, I see.

AMBER

Is that all right?

LADY ROSE

You and Eve have been spending
quite a lot of time together
lately. Take a walk with me.

Lady Rose puts an arm around Amber and ushers her to the
grounds.

EXT. ROSE MANOR - GROUNDS - DAY (LATER)

Lady Rose and Amber stroll through the slightly misty woods.

LADY ROSE

Yes, Eve is very bright.

AMBER

She has been to places. Seen the
world. I have so much to learn from
her.

LADY ROSE

And, I encourage it. Ivy, however-

AMBER

Here we go. Eve warned me.

LADY ROSE

She called the other day asking me
to keep a close eye on you two.

AMBER

That is absurd. Wait until Eve
hears about this.

LADY ROSE

Let's not get carried away now,
darling.

AMBER

She's my only friend here.

LADY ROSE
 (lifting an eyebrow)
 Only a friend?

AMBER
 I don't know what you mean.

LADY ROSE
 I know I'm not from your time, my
 dear.

AMBER
 Grandma, I-

LADY ROSE
 Your Grandpa was a man of science,
 and I remember him saying that
 sexuality falls on a spectrum. You
 should never be ashamed of who you
 are, and who you love.

AMBER
 Never had anyone put it quite like
 that before.

LADY ROSE
 Well, you underestimate this old
 hag.

AMBER
 You are a queen and I love you.

LADY ROSE
 I love you most, my dearest. I will
 handle, Ivy.

Lady Rose gives Amber a long warm hug.

LADY ROSE (CONT'D)
 Just remember kiddo, this world
 does not operate according our
 rules.

AMBER
 I'll be careful, I promise. By the
 way, did you know Grandton?

LADY ROSE
 Had the pleasure of meeting the
 gentleman a few times. He was quite
 the socialite, well-groomed,
 knowledgeable, and eloquent. I told
 him to write.

AMBER

He went into the automobile
business.

LADY ROSE

They go where the money is.

They walk alongside the lake, and continue their conversation
which gets fainter with distance.

INT. ROSE MANOR - AMBER'S BEDROOM - DAY

Amber wakes up to the distant roar of a motorcycle. She walks
up to the window to see Eve riding in through the gates. She
freshens up as fast as she can.

INT. ROSE MANOR - FOYER - DAY

Amber runs down the stairs in a blur, and almost bumps into
Théo. Ophélie is not far behind with the tea tray.

OPHÉLIE

Good morning. Breakfast is ready.

AMBER

I can't. Eve is here. Tell Grandma
I'll be back by sundown.

She rushes out the front door.

THÉO

She is overly attached to that
girl.

OPHÉLIE

So I keep telling Lady Rose.

Théo and Ophélie let out a collective sigh.

EXT. ROSE MANOR - ANTERIOR GROUNDS

Eve reclines on the parked motorcycle. A lit cigarette rests
between her fingers. Amber walks into the smoke.

EVE

Morning, sunshine. Look at you all
sexy in purple.

AMBER

Shh, someone will hear you. And, me? You never told me you rode a motorcycle.

EVE

Uncle Jordan's, not mine. I happen to borrow it from time to time. He just doesn't know about it.

AMBER

I'm impressed.

EVE

Ready to go? Hop on. I brought an extra helmet.

Amber shoots a grin that was missing from her face, and takes the ride out with Eve.

INT. PUBLIC LIBRARY - DAY

Amber and Eve rummage through a pile of old newspapers from the archives. The sun shifts down. Hours pass.

EVE

They have got to come up with a better system. So, we don't have to spend an eternity looking for this.

AMBER

My point exactly. But we have to keep looking.

EVE

Can we take a break in a bit though? Maybe get lunch?

AMBER

Sounds like a plan.

EVE

There is this lovely restaurant in town, you'll love it.

AMBER

Wait, I might have found something.

EVE

Let me see.

Amber and Eve zero in on the various newspaper reports on Grandton.

ON NEWSPAPERS - SAME

Quick cuts:

1st article: "TOP TYCOON GRANDTON DIES YOUNG IN AN AUTO MISHAP"

2nd article: "BLACK MONEY AND CANNABIS FOUND IN DOMINIQUE GRANDTON'S POSSESSION AT THE TIME OF DEATH"

3rd article: "AUTOMOBILE TYCOON GRANDTON MAY HAVE LAUNDERED MONEY FOR THE GANGSTERS"

EXT. PUBLIC LIBRARY - DAY (CONTINUOUS)

Amber and Eve walk out of the library frustrated.

EVE

That did not add up. I have never heard of any mention of gangsters in this family.

AMBER

That's enough cause for suspicion. We know it was no accident.

EVE

But there was no mention of foul play.

AMBER

My vision said otherwise. There was something off about him that night on the wheel. I don't know. Maybe I should just throw that chest away.

EVE

Hey, no one said it was going to be easy, but we can't give up just yet.

AMBER

The longer this takes, the stronger he gets with the haunting. I'm putting everyone in danger.

EVE

No, you're not. Let me hold on to the chest for a while.

AMBER

Absolutely not.

EVE

Are you afraid that he'll do something to me?

AMBER

Yes, I dread the manor because of it. Absolutely not.

EVE

Come on, it would be back at his own house. Maybe that's what he needs.

AMBER

I guess it's worth a shot.

EVE

That's my girl. In the meantime, I'll try to get my uncle to talk.

They head out in the motorcycle.

INT. ROSE MANOR - CONSERVATORY - EVENING

Amber, Eve, and Lady Rose laugh over cups of hot cocoa.

EVE

I should be heading back before Auntie Ivy sets her Rottweilers on me.

LADY ROSE

Now we wouldn't want that.

AMBER

Let's go upstairs.

Amber leads Eve out.

INT. ROSE MANOR - AMBER'S BEDROOM - EVENING (CONTINUOUS)

Amber walks in switching the lights on. Eve follows her.

EVE

Gosh, it's so cold in here.

AMBER

Are you sure about this?

EVE

Absolutely. I want you to have some peace and quiet for a change.

Amber takes Eve by the cheeks placing a sweet kiss on her lips. Eve attempts to walk out of the bedroom with the chest.

A force field forms around the threshold flinging her backwards across the room. The chest falls on the ground. Eve stumbles her head against the ground with a loud thud.

AMBER

Eve!

The chest drags itself back to its original position.

EVE

(almost unconscious)

There was someone else there that night...

Eve passes out. Amber cries out for help.

INT. ROSE MANOR - AMBER'S BEDROOM - NIGHT (LATER)

Eve rests in bed, with a bandaged forehead. The family DOCTOR is there. Amber lingers near the bed looking worried, while Lady Rose comforts her.

DOCTOR

It's a minor concussion. She just needs bed rest for the next few days.

LADY ROSE

Thank you. I'll send for the medicines right away.

Ivy shows up escorted by Théo.

IVY

That won't be necessary.

Doctor takes leave.

The windows fling open suddenly. Amber quickly goes to close them, only to see Grandton appear in the reflection. He looks furious this time.

LADY ROSE

We were expecting you. She is doing all right.

IVY

She doesn't look all right to me. Come now, it's time to go.

EVE

I feel just fine, and I'm staying.

IVY

If you know what's good for you,
you will come with me. Wouldn't
want your uncle to find out about
his motorcycle, would we?

LADY ROSE

Oh, you are being too hard on the
kid.

AMBER

She really needs to rest.

IVY

This is our private matter. My
husband does not condone this kind
of behavior.

EVE

What's that supposed to mean?

IVY

(to Lady Rose)

Thank you for your concern but it'd
be best if the girls took a break
from each other for a while.

Eve's face turns red with fury. Amber shoots her a pacifying
look.

Théo helps Eve out of bed. She gives Amber a hug, then passes
by Ivy, giving her the cold shoulder.

EVE

(to Amber)

I'll call you.

LADY ROSE

Take care of yourself, darling.

Ivy and Eve leave the room with Théo.

Amber's eyes fill up with tears as Lady Rose tries to console
her.

INT. ROSE MANOR - DRAWING ROOM - NIGHT

Amber lays resting her head on Lady Rose's lap, seated on a
sofa.

AMBER

What I'm about to tell you may not
make any sense.

LADY ROSE

I'm all ears.

Amber takes a deep breath.

AMBER

There is no easy way to say this
but Grandton is haunting the manor.

LADY ROSE

Come again?

AMBER

It all started when I got this
chest from an antique shop back
home. It belonged to him. I've been
getting visions of him as of late.

LADY ROSE

You mean, you see him? Is he here?

AMBER

No, it doesn't work like that. I
only see him in reflections, and
only when he chooses to show
himself.

LADY ROSE

I've lived long enough to know that
unknown forces span beyond us, but
this I did not expect.

AMBER

I think he was murdered, and he
wants vengeance for his death. I
know it's a lot to take.

LADY ROSE

That is an understatement.

Amber helps Lady Rose get up to speed.

INT. ROSE MANOR/LEVIS POLICE STATION - DAY

The phone rings. Amber picks up.

INTERCUT AS NEEDED:

AMBER
Hello, Eve?

 ARTHUR
No, this is Adam.

 AMBER
 (laughs)
Oh, it's you, Captain.

 ARTHUR
Yeah, nice to hear from you too.

 AMBER
You know what I mean. Do you have
anything for me?

 ARTHUR
Well, looks like your average
mishap. Spot death. Open and shut
case.

 AMBER
Nothing suspicious?

 ARTHUR
Just a chest full of black money.
He could have been involved with
one of the gangs.

 AMBER
The papers mentioned it. But
something is not right. He had a
good reputation. Humor me here.

 ARTHUR
Hmm, could be an inside job. Made
to look like an accident.

 AMBER
What's the report on the vehicle?

 ARTHUR
That's the thing. Seems like the
brakes had failed. But the car was
too damaged to examine any further.
Plus there was no case filed.

 AMBER
Isn't that a bit odd though?
Someone with such stature and power
dies tragically, and no one
investigates.

ARTHUR

No suspects, no motive, and no evidence of foul play.

AMBER

But there had to be an autopsy conducted?

ARTHUR

Short answer, kind of. Long answer, you're not going to like it.

AMBER

What do you mean?

ARTHUR

So, an autopsy was being conducted, but was halted shortly. As a result, nothing conclusive was reported in it, except for traces of cannabis found in his system. Apparently, he left everything to the next of his kith and they were quite in a hurry to prepare for his funeral.

AMBER

As in, The Carpenters?

ARTHUR

Let me see...yes, that's right. Grandton didn't have a next of kin or much of a family left to speak of.

AMBER

So I've heard. But something is not adding up. Can your friend at the department help reopen an investigation on this case?

ARTHUR

If you feel that strongly about it, I can try. But it is a very old and closed case. It's really up to The Carpenters, to do so, I'm afraid.

AMBER

I think I can convince them somehow at my end. Do you think you can come down to Sillery, and help me out?

(MORE)

AMBER (CONT'D)

If anything, I would really like to see the autopsy report in hand, and maybe talk to the coroner assigned for the case.

ARTHUR

Look at you go. You're going to give me a run for my money, kiddo. And for you, of course. Let's see...it's Thursday, I'll sort my affairs here and come down with Millie this weekend.

AMBER

Added bonus. That would be great. Thanks, Captain. You're the best.

ARTHUR

Keep me posted.

Amber hangs up the phone looking more tense than ever.

INT. CARPENTER CHATEAU - STUDY - DAY

Eve knocks, and lets herself in. JORDAN CARPENTER (44) , a hard-working, publisher, and elite who works on manuscripts.

JORDAN

There's my little Eve. How are you feeling, sweetheart?

EVE

Better now. If you're busy, I'll come back later.

JORDAN

No, come sit down. I could use some company around here.

EVE

Any interesting stories?

JORDAN

The usual handful. We had better luck with our ghost writers back in the day.

EVE

I can always help out if you need a hand with the readings.

JORDAN

That bored, huh? Being all cooped up in here.

EVE

I mean it. I'll be more than happy to.

JORDAN

Alright, you got yourself a deal.

EVE

Auntie is still upset with me.

JORDAN

Sorry, kiddo. Your auntie is a tough nut to crack.

EVE

You can say that again.

JORDAN

But you gave her a good reason to ground you.

EVE

I know.

Eve shuffles with the stationery on the desk, until she picks up a photo frame with a picture of Jordan and Grandton, pretending to be curious.

JORDAN

Do you remember Dominique?

EVE

I do. This is a lovely photo. Sad I didn't get a chance to know him.

JORDAN

I wish he were still here. He would have loved to see you all grown up.

EVE

You must miss him a lot.

JORDAN

I sure do. He was a very good man. An honest man despite...you don't want to hear about this.

EVE

Go ahead, please.

JORDAN

Well, the papers spread all this rubbish about Dom getting mixed up with gangs and drugs, when he was the furthest from being those things.

EVE

But why did they do that?

JORDAN

His rivals probably egged them on with false information to denounce him. Who knows? All a devastating state of affairs.

EVE

Do you think they had something to do with-

JORDAN

His accident?

IVY

(O.S.)

Eve?

EVE

Have you ever thought about reopening the case?

IVY

(O.S.)

Eve...?

Ivy's distant voice from the corridors now rings closer to the study.

JORDAN

Plenty of times. Let's just keep that between us for now, all right?

Eve nods then finally responds to Ivy.

EVE

In here.

Ivy comes into frame, as she opens up the door, looking a bit agitated.

IVY

What are you doing here?

JORDAN
We were just talking.

IVY
Darling, she is supposed to be in bed.

JORDAN
Maybe if you let her out, once in a while-

IVY
I'm not having this conversation.

EVE
Don't worry about it, uncle. I'm only here for a little while longer anyway.

JORDAN
This is your home, don't you forget that.

Eve shoots a smile at Jordan, and leaves the room without acknowledging Ivy. Ivy looks irritated, and ready to start up a storm with Jordan.

INT. ROSE MANOR/VARIOUS - AMBER'S BEDROOM - NIGHT

The book, Ed Poser: Night of the Nocturne Nemesis resides on the bedside table. Amber is asleep in bed.

BEGIN DREAM SEQUENCE:

Fragments of images appear once again but this time more vividly.

DISSOLVING SHOTS:

Grandton smokes a joint with Jordan in the backyard garden, and they both begin to laugh hysterically.

The echoes of Grandton's laughter can be heard at the dinner table with Ivy and Jordan. His laughter quickly turns into an abrupt cough, where we close in on his face, as he appears to struggle for an instant to find his composure.

Suddenly Amber finds herself driving Grandton's convertible at top speed with jazz blaring from the radio, as if her soul is inside his body.

A truck approaches with blinding headlights. She tries to get her foot off the accelerator, but doesn't seem to find any sensation on her foot. Her eyesight start to blur. She begins to suffer from shortness of breath.

The truck inches closer to the convertible with a deafening honk. She finds her last bit of strength in her arms to swerve into a hard right, that leads that vehicle off the road, and straight down the woods hitting an overgrown tree in full force.

Her soul seemingly drifts out of Grandton's body. Everything grows fainter, and murkier, as she hovers from above now. Cars pass in fast motion flashes to indicate the span of time. The rain starts to pour.

Unexpectedly another vehicle stops at the scene. Someone in a dark velvet, hooded coat, too obscured to make out, exits from the car with a black umbrella in hand, and a leather briefcase.

The hooded figure opens up the front door of the convertible, and crouches down to reach into the brakes, and tampers with it.

Thunder and lightning sparks up the night sky for a moment. The suspect then proceeds to open the chest in the back seat as the rain beats into the steel of the vehicle. With the umbrella veiling their face, the hooded figure, then stacks money into the opening until it is full to the brim. They close the chest shut.

END OF DREAM SEQUENCE

INT. ROSE MANOR - DINING ROOM - DAY

Amber and Lady Rose have breakfast.

LADY ROSE

Still no word from Eve?

AMBER

I'm not surprised. Ivy's probably keeping a close eye on her.

LADY ROSE

I did call her to try to smooth things over. She's warming up. Plus, she has this botanist contest coming up. So, she's going to be busy.

AMBER

Maybe that would give me a chance to see Eve again. It's been weeks...Hold on, did you say botany?

LADY ROSE

Yes. What about it?

AMBER

What if Ivy had something to do with Grandton's death?

LADY ROSE

We know Ivy is no peach, but that is a bold accusation, my dear.

AMBER

My visions and dreams, all of it, sort of points to someone else being there that night, who tampered with the car after his death. But there is a pivotal moment before it all where Grandton began to...

LADY ROSE

Go on.

AMBER

I don't know how to explain it but it was as if he froze somehow before the accident happened. Because he just couldn't get his foot off the accelerator. He had dinner at the Carpenters that night.

LADY ROSE

Let's just say we believe what Grandton is showing you are facts, and maybe Ivy is involved somehow. How would we go about proving it?

AMBER

I know it's just a hunch, but I can't distrust my instincts. Think about it, who had the most to gain from his death?

LADY ROSE

The Carpenters. So, why not suspect Jordan as well? Saint of a man, as he is.

(MORE)

LADY ROSE (CONT'D)

He was just a simple publisher before he got the entire Grandton estate settled to him.

AMBER

He was his best friend...I can't imagine him being involved, after what Eve has told me about him. He commemorates Grandton's passing to this day. The library still has his portrait towering over like a God. I just don't know.

LADY ROSE

Grandton was a big shot, he would have made a lot of enemies on the way. For all we know, it could have been anyone. If it was a murder, we shouldn't rule anybody out yet.

AMBER

You make a good point. I just want this to be over. I am exhausted.

LADY ROSE

All that is to say, I will help you find what you are looking for. Even if it is dirt on Ivy.

AMBER

Really?

LADY ROSE

You have a keen sense of perception, and I'm not about to question it for the world. What say, we pay her a visit this evening, maybe you can see Eve too.

AMBER

But do you think Ivy is ready for us to mingle yet.

LADY ROSE

Ready or not, she can't refuse if we show up at her doorstep, now can she? I have a reputation of being quite convincing, you know. Where do you think you get it from?

Amber laughs and prepares a plan with Lady Rose.

INT. ROSE MANOR/WRIGHT MANSION - LIVING AREA - DAY

Amber sits at the sofa reading Ed Poser. The phone rings. Théo picks up.

THÉO

Carolyn Bloom is on the line.

INTERCUT AS NEEDED:

AMBER

Carolyn!

CAROLYN

You have forgotten me.

AMBER

Impossible. I miss you very much.

CAROLYN

I miss you more, my dear. How are things?

AMBER

They are good. You were right. Sillery is turning out to be quite the trip.

CAROLYN

I'm so glad. How is Lady Rose?

AMBER

She's great. We are having a grand old time together. How have you been?

CAROLYN

I knew you would. And, I'm doing well. It's not the same without you here, but I get by.

AMBER

I wish you were here with me.

CAROLYN

Likewise, sweetheart. But I know you are well taken care of there.

AMBER

I am. In fact, I've made a new friend. Her name is Eve.

CAROLYN

How lovely. Tell me everything.

Amber and Carolyn catch up.

INT. CARPENTER CHATEAU - DRAWING ROOM - EVENING

Ivy sits across from Lady Rose and Amber. They have tea.

LADY ROSE

Thank you for having us.

IVY

My apologies. I realize I was brazen with you.

LADY ROSE

Oh, it's quite all right. Let bygones be bygones. How is Eve?

IVY

She is well.

(to Amber)

Would you like to go see her?

AMBER

May I?

IVY

Well, head on upstairs. She's probably reading up in her room.

Surprised at Ivy, Amber gives her grandma a look to set the plan in motion and disappears up to the stairs.

LADY ROSE

Must admit, the upkeep of this chateau looks just as glorious, as it did when Grandton was around. You've done well.

IVY

Why, thank you.

LADY ROSE

I can still feel his presence. I'm sure, it's even more so for you and your husband.

IVY

I don't believe in that sort of thing, but yes. He was were very close to Jordan.

LADY ROSE

Like brothers, I'm sure.

IVY
Right, brothers.

LADY ROSE
Such a tragedy that accident. He
died so young.

IVY
He had dinner with us that night. I
remember it very well. He had a bad
cannabis habit, but Jordan didn't
mind. Between you and me, he was in
no condition to drive.

LADY ROSE
I see. Go on.

They continue to chat.

Grandton watches over as an invisible presence.

INT. CARPENTER CHATEAU - EVE'S BEDROOM - EVENING

Amber knocks on the door.

EVE
Who is it?

AMBER
It's me.

Eve tears up, as she hears Amber's voice. Amber opens the door and walks in. Eve runs straight to her and holds her tight.

EVE
You have no idea how much I missed
you, my love.

AMBER
Awe, you've gone all soft on me,
have you?

EVE
The past few weeks have been
torture. I'm sorry, I couldn't
call.

AMBER
You don't have to explain. I was
afraid, I was never going to see
you again.

EVE
Over my dead body.

AMBER
Please, don't mention death. Do you remember what you said to me before you passed out?

EVE
Don't seem to recall.

AMBER
Really? You said there was someone else there that night.

EVE
I did? Honestly that whole thing was like a black out.

AMBER
We don't have to talk about it if-

EVE
No, catch me up.

AMBER
Well, I had one of those vision of Grandton in a dream last night. I think we may have found our prime suspect. But it might startle you...

We close in on Eve's face, as her eyes widen, while Amber fills her in on the plan.

INT. CARPENTER CHATEAU - IVY'S BEDROOM - DUSK

Eve and Amber sneak in to Ivy's room.

AMBER
(whispering)
All right, we need to work fast. Anything that we can use to get a finger print.

EVE
And something she wouldn't miss.

Eve keeps a look out at the threshold of the door. Amber notices an empty glass on the bedside table. She picks it up with a napkin, and wraps it up in a bag, and then puts it in her purse. They get out of their fast.

INT. ROSE MANOR - AMBER'S BEDROOM - NIGHT

We follow Amber's pen on her journal.

AMBER (V.O.)

Now it's only a matter of time
before we can get that finger print
analyzed to see if it matches with
the chest. Perhaps, clear
Grandton's name, once and for all.

The windows suddenly swing open and close violently. The chest slides across from the room to her feet. Books fling from the shelves to the ground.

Amber screams, and heads towards the door which slams right in front of her. She crumbles to the ground clutching her hair with eyes closed, rocking back and forth.

AMBER

I don't know what you want from me.
Stop-stop-stop...

Everything quiets down. There is twist of the door knob. A figure emerges from the darkness of the hallway.

AMBER (CONT'D)

(screams)

No! Please!

LADY ROSE

Shh, it's all right. You're all
right. Come, you're sleeping next
to me tonight.

Lady Rose comforts her before escorting Amber out of the room.

INT. ROSE MANOR - LADY ROSE'S BEDROOM - NIGHT (LATER)

Lady Rose awakens to a freezing cold room. Things begin to become blurry and bright in her eyes. Suddenly she looks up at the ceiling mirror, and sees Grandton hovering over her bed, just staring down at her. She closes her eyes.

INT. ROSE MANOR - LADY ROSE'S BEDROOM - DAY

Amber is jolted awake by a loud shrill of a metallic tray falling to the floor. Her bleary eyes focus on Ophélie who begins to weep. She looks at Lady Rose beside her who appears to be in deep sleep.

AMBER

What's wrong? Oh Ophélie, you know her. She is just playing.

Ophélie sobs uncontrollably. Théo is at the door with a horrified look on his face.

AMBER (CONT'D)

What is wrong with you people?
Can't you see she is just playing!
Come now, Grandma. That's enough
for today. Wake up. Wake up,
please...

She breaks down bawling. Her voice echoes through the manor.

FADE TO BLACK.

INT. ROSE MANOR - CONSERVATORY/FOYER - NIGHT

FADE IN:

Amber sits by the window gazing out with a dazed look in her eyes. Carolyn watches over her from far across the conservatory.

Dr. Wright and Ophélie are at the threshold between the foyer and the conservatory. Amber is in their background.

OPHÉLIE

We've made arrangements for the
burial tomorrow.

DR. WRIGHT

Then I will take her home right
after. I don't want her to spend
anymore time in this gloom.

OPHÉLIE

Please, don't take it to heart. She
hasn't been quite responsive to any
of us either. As can be expected.

THÉO

Pardon me, sir. Your room is ready.

Dr. Wright heads upstairs. Amber remains where she is.

There's a slight knock at the front door.

We ease in on Carolyn who leaves the frame. She comes back with Eve into the conservatory and gives them some space.

Eve goes and sits down next to Amber. Amber is unresponsive at first, but as Eve reaches out to embrace her, she falls into her arms. A long moment passes before Amber is able to speak.

AMBER

Papa is planning on taking me back home tomorrow.

EVE

When?

AMBER

After the service.

EVE

You can't just leave. We are not done yet. We are so close...to finishing what we started.

AMBER

That's why we have to act fast. I don't want Papa to meet you like this. He's in a bad mood as always. Wait for me at the cafe in town tomorrow at noon. I'll call you in the morning if anything changes.

We'll have to come back in time for the service at 3:00 PM. Eve nods with a sigh, and kisses Amber on the forehead.

INT. AMBER'S BEDROOM - DAY

BEGIN DREAM SEQUENCE:

Amber is asleep in a dark and dreary room. A pair of hands draw the curtains to flood the room with nearly blinding sunlight.

The figure appears much too illuminated to be visible. There is a distant echo of a clock ticking away. Amber opens her eyes to a hand that caresses her forehead. The face crystallizes. It is Lady Rose, right by her side.

LADY ROSE

Good morning, my dearest.

AMBER

Oh Grandma, you're here! I knew it was all just a horrible nightmare.

LADY ROSE

My dear heart, I am always here.

A burning bell of a grandfather clock now strikes the hour.

LADY ROSE (CONT'D)

Remember, you are the keeper now
and you must reap what has been
sown.

AMBER

I don't understand.

The lights grow faint and begin to wane.

Lady Rose starts to fade away while her voice echoes.

LADY ROSE

There is always more to it than
meets the eye.

END OF DREAM SEQUENCE

Amber awakens from her dream to the last bell of the clock
striking 9:00 AM. Her eyes instantly flood with tears.

INT. ROSE MANOR - LIVING AREA - MORNING

Arthur and Millie enter the through the door. They rush
towards Amber to hug and console her.

MILLIE

I cannot imagine what you're going
through.

ARTHUR

I hadn't planned for us to meet
under these circumstances, kiddo.
We're here for you. Whatever you
need.

AMBER

I know. I need your help with the
case. Can we go to the station?

ARTHUR

Now? Are you sure if that's a good
idea?

AMBER

Positive. Papa is upstairs and
plans to take me back to Levis
tonight, but I'm not going empty
handed.

ARTHUR

You're as stubborn as they can get,
kid.

AMBER

I also have a finger print of a
suspect that needs to be analyzed,
and correlated with a mahogany
chest.

ARTHUR

You've made progress, I see. But
what's the connection with the
chest?

AMBER

It belonged to Grandton.

ARTHUR

You don't say. All right, get me up
to speed and let's go get this case
together.

MILLIE

Pops filled me in, what do you need
me to do?

AMBER

I need you to hold down the fort
here when Papa wakes up. Make sure
he doesn't get any ideas about
where we are, or what we are doing.
And, see if you can convince him to
stay a day longer.

MILLIE

I'll keep him busy. Don't you
worry.

AMBER

(to ARTHUR)

Help me get the chest to the
station. I'll catch you up on the
way.

INT. SILLERY POLICE STATION - MORNING (LATER)

CHIEF MARRON, staunch with a firm demeanor hands a case file
to Arthur. Amber peers in.

Handful of photos are displayed upon opening the file.

First picture: The frontally damaged convertible, which appears to have collided with a huge tree off route.

Second picture: Grandton's departed and severely bruised body at the wheel with a head injury.

Third picture: Open red mahogany chest in the back seat with stacks of money inside.

Lastly, Amber comes across the coroner's report.

ON REPORT - SAME

REPORT ON POST MORTEM EXAMINATION

GENERAL DESCRIPTION: The body of a tall male said to be in his mid 30s. Facial hair on the upper lip and eyebrows are brown in colour. The body is consistent with a significant contusion to the head, upon impact with the steering wheel in crash.

Amber skips to last paragraph.

Post mortem examination was being conducted but later refused due to religious reasons.

She zeros in on another page.

AUTOPSY REPORT

Under MARKS AND WOUNDS

Next to the body outline, Amber notices the writing.

1st line: "Traces of cannabis present in the system"

2nd line: "Suggestion of paralysis of the body specifically in the limbs"

3rd line: "~~Ge~~..."

It's a scratched out word from which one can only make out the first 3 letters, "G-E-L". The rest is illegible.

4th line: "Undetermined"

CHIEF MARRON

I must say when you said you had someone assisting you, I did not expect her.

ARTHUR

The kid has got some insights. You can trust me on that, mate.

AMBER

Thank you for this chance, sir. This autopsy report appears to have an omission. What does this scratched out word "Gel-something" mean?

CHIEF MARRON

No idea. A report had been filed initially, but was officially inadmissible since the autopsy had been refused. The case is still dead shut, and we don't have cause to reopen it. Unless any new evidence comes to light which is highly unlikely after all this time.

AMBER

What if I could provide you with some new information on the case? I can present you with a theory about the prime suspect to look into.

CHIEF MARRON

(laughs)
I'm all ears.

AMBER

Before I can delve into it, would it be possible to bring in the coroner, or even the pathologist who was assigned this case?

CHIEF MARRON

The coroner? Look kid, I think you're reaching a bit here. Grandton smoked cannabis that night and drove full speed into the woods. It's all there in the reports.

AMBER

That set aside, is it not true that the autopsy remained undetermined due to the lack of further examination? What about his paralysis? This word "Gel..." has to signify something.

CHIEF MARRON

Your point being?

AMBER

It may well be a lead in the case. Why was the autopsy cut short and how far did the coroner go into the examination? There are missing pieces to this puzzle. Someone's life was taken away due to foul play, whether you can admit that or not. Since certain clues suggest otherwise, that this has been a murder case all along.

CHIEF MARRON

I'd watch that tone, if I were you. Are you suggesting that we hadn't done our job? And, what clues? Cannabis is a poison that impairs a person's judgment and ability to function properly. It's consumption has been illegal since-

AMBER

Cannabis wasn't made illegal in Québec until 1923, which means it was legal at the time of Grandton's death in 1919. As for the clues-

ARTHUR

The failed brakes in the car does not add up, if he already suffered paralysis, it is too big of a coincidence. The abrupt dismissal of the post mortem due to religious reasons, point to the Carpenters. I did my research on Grandton, his conduct was clean before all this.

CHIEF MARRON

Sure Grandton had no previous inclination towards illegal activities, and he wasn't a man of religion either. But the Carpenters? They happen to be model citizens, and close friends of mine. Damn right, I let them grieve, and bury their dear friend when they requested me to.

AMBER

Hold on a moment.

ARTHUR

Who requested you to end the investigation?

INT. CARPENTER CHATEAU - DINING ROOM - MORNING

Jordan, Ivy, and Eve are having breakfast quietly at the table. The clock ticks to 10:30 AM. Jordan breaks the silence.

JORDAN

First Dom and now Lady Rose. This town is filled with so much gloom. It's hard to believe she is not with us anymore.

IVY

It's been ages since Dominique died, darling. I wish you would just get over it.

The clinking of the cutlery comes to a sudden halt, and the room falls into an awkward and unpleasant stillness. Jordan appears to be angered by her words. Eve looks appalled.

IVY (CONT'D)

(placing a hand over Jordan's arm)

I mean, it's wiser to not let tragedies linger so, my love.

Eve cuts the tension in the room that seems to be up tenfold.

EVE

(clears throat)

I can imagine how heavy and painful it must feel to hold on to old memories, uncle. Although it was not her time, we can at least take some comfort in the fact that Lady Rose passed away peacefully in her sleep.

JORDAN

That's a nice way of putting it, kiddo.

IVY

Yes, it is a great loss for the community. What time is the service? I've been so busy with preparing for the contest-

EVE

It's at 3:00.

JORDAN

We should head up there a little early to give our condolences to Amber.

IVY

That poor girl, how is she holding up?

EVE

She is strong, she will heal.

(to Jordan)

Uncle, may I borrow your motorcycle? I have to head into town for a bit, but I can meet you both at the manor.

JORDAN

Of course, sweetheart. We will catch up with you there.

IVY

What the occasion?

EVE

Nothing in particular. I just want to stop by the library to get some books.

IVY

Why, we have plenty of books at your disposal in our private collection.

EVE

Not the ones that I need.

Ivy shoots a dubious look towards Eve, who bears an nonchalant attitude in return.

INT. SILLERY POLICE STATION - DAY (CONTINUOUS)

CHIEF MARRON

The press was all over the place. Jordan was inconsolable, so Ivy had to step up. She implored that nothing good would come of an investigation by ruining Grandton's reputation further, then we gave the go to end it.

AMBER

That is grounds for suspicion right there.

CHIEF MARRON

You have got to be kidding me! Are you insinuating that Ivy had something to do with this?

AMBER

Grandton had dinner at the Carpenters that night. For all we know, she could have-

CHIEF MARRON

Where do get off with these wild allegations? Show me the evidence.

ARTHUR

Now, let's not get carried away, Marron. The kid could be on to something here. We do have some evidence that might be useful.

AMBER

Sir, all I'm asking is that you look at this case with a fresh set of eyes, and that we speak to the coroner to get further information on the report. Don't you think it's worth a shot?

CHIEF MARRON

All right, all right. I'm willing to look at all this hypothetically. But I warn you. Watch it with the tone, or you're out of my precinct.

AMBER

That's fair. We need a fingerprint analyst to examine the set of evidence that we brought.

Amber carefully takes out the glass wrapped in a handkerchief from her purse and puts it on the desk.

CHIEF MARRON

Let me get this straight, this contains Ivy's finger prints. If you happened to pick it up from the chateau without her knowledge, know that it is completely inadmissible.

AMBER

That we know. This is just to prove a point before a search warrant can be issued. Captain, would you bring in the chest?

ARTHUR

Absolutely.

Arthur walks out of the office.

CHIEF MARRON

What chest?

EXT. PARKED CAR - DAY

Arthur opens up the trunk and brings the chest out.

INT. SILLERY POLICE STATION - DAY (CONTINUOUS)

Arthur comes back into the office carrying the chest and places it on the desk.

CHIEF MARRON

Hold on, how on earth were you able to get that chest out of their place without anyone noticing?

AMBER

I didn't. I found it by sheer chance. It was sitting at an antique store in Levis.

CHIEF MARRON

That's not possible. The chest was held in our evidence for at least a year, until it had to be returned to Jordan Carpenter, who then became the rightful owner, as per the probate of Grandton's will settlement in 1921.

ARTHUR

How come it was disposed of, then?

AMBER

Exactly. The chest is a key evidence because it was tampered with by the someone who was present at the night of the accident.

(MORE)

AMBER (CONT'D)

Someone who planted the money after his death to make him look like the bad guy.

CHIEF MARRON

Where did you get this information?
Is there a witness?

AMBER

(sighs)

No.

CHIEF MARRON

Then how the bloody hell are you coming up with these detailed theories, as if you were there? What are you, psychic?

AMBER

(under her breath)

Something like that.

CHIEF MARRON

Say again?

ARTHUR

It is a long and complicated story, Chief. One that will make more sense once we get to the bottom of it.

CHIEF MARRON

I can't in my right mind, entertain any of this. Even if I were to believe hypothetically, that Ivy of all people, was behind all this, you should know that she did not have the means back then to get a hold of such sum of money to plant it in the first place. Secondly, any finger print, if found, won't prove anything, since she would have had to come into contact with the chest after it came to Jordan's possession.

AMBER

We know that but think about it though. How did it end up half way across the river in Levis? Jordan gained the entire estate, and the chest, which is of great significance.

(MORE)

AMBER (CONT'D)

If it were that important to have been willed to him, then why would they sell it off or throw it away like that? Unless one of them wanted to get rid of it somehow.

CHIEF MARRON

How do we know that it wasn't Jordan who had it auctioned or something? Either way simply getting rid of it, does not prove guilt at any rate on either of their part.

ARTHUR

There is a strong suggestion of motive here, Marron. If she was aware of Grandton's will, knowing he had no family, and that Jordan was his kith, Ivy had everything to profit by staging a crime scene-

AMBER

In this case, the crash which could have been pre-planned to look like an accident.

CHIEF MARRON

I'm trying to be calm and objective here, only because of you, Bennett. This is all still a far-fetched conjecture to me without any concrete evidence.

(to Amber)

I'm here on a weekend because of you, I'll give you one shot to make your case, kid. You have one day. Then you're out of my hair.

AMBER

Thank you, sir. You won't regret this, I promise.

CHIEF MARRON

I'll get the analyst to tend to the finger prints which as you know will be off the record. The results should be ready by the evening.

AMBER

I understand. It is only to lead us further to the truth. And, about the coroner...

INT. ROSE MANOR - PORCH - DAY (LATER)

Dr. Wright is positioned in the midst of the porch, looking over the estate grounds, with the tear drop shaped hedges on either side of him that recede as far as the eyes can see. There is almost a glimpse of empathy in his eyes.

Millie is sipping coffee at the patio table behind him.

DR. WRIGHT

Red roses?

MILLIE

Amber had insisted on getting them from the florist in town. Since they were Lady Rose's favorite. They shouldn't be long now.

DR. WRIGHT

I trust Arthur. In these circumstances, maybe he can console her more than I can. I just want this day to be over, so I can take her back to where she belongs.

MILLIE

Are you sure about that? She is still quite shaken. I think it might be better for her to stay here, a day longer or two.

DR. WRIGHT

The longer she stays, the harder it is for her.

MILLIE

I don't know if she is ready to go back yet, with all the fond memories she has made here.

DR. WRIGHT

It doesn't matter now. Lady Rose is gone. There is nothing left for her here.

MILLIE

We are here now. We can build a support system for her until she is ready to leave.

DR. WRIGHT

I am not that certain.

INT. SILLERY POLICE STATION - DAY (CONTINUOUS)

CHIEF MARRON
Sorry kid, the coroner is not with
us anymore.

AMBER
Damn it.

CHIEF MARRON
Let's see who was the pathologist
back then?

Marron takes the file again sitting on the desk and opens it
up to sift through the reports. The post mortem examination
report comes to the fore.

We close in on the pathologists name, Drew Ryder.

CHIEF MARRON (CONT'D)
Well, I'll be damned. Looks like
you two are in luck. We still have
the pathologist around, who happens
to be the chief deputy coroner.

ARTHUR
Hallelujah.

CHIEF MARRON
(to Deputy)
Call Ryder in to stop by the
station.

Amber nods waiting for the arrival with baited breath until
she looks at the clock, it's 11:30 AM.

AMBER
I need to make a call.

INT. CARPENTER CHATEAU/SILLERY POLICE STATION - DAY

The phone rings. Eve picks up.

INTERCUT AS NEEDED:

EVE
Hello?

AMBER
Sorry I couldn't call sooner.

EVE

Don't worry about it. What's happening?

AMBER

Change of plans. I'm held up at the police station with Captain. Looks like we're going to be here for a while.

EVE

How can I help?

AMBER

How far have you got with uncle Jordan?

EVE

Getting warmer.

AMBER

Do you think you can persuade him to file for reopening the case by night fall? Any word from him, perhaps a phone call to the precinct, would do wonders for us.

EVE

I'll see what I can do.

AMBER

I'll fill you in on everything when I see you.

INT. CARPENTER CHATEAU - CORRIDOR - DAY (CONTINUOUS)

Eve hangs up the phone, turns around, and gets startled to see Ivy standing behind her.

IVY

You look like you've just seen a ghost. Who was that on the line?

EVE

It was Amber.

IVY

I can understand how she needs a shoulder to cry on, especially today of all days.

EVE

She is grieving. It's only natural
to be there for her, as her friend.

IVY

You two are very close. I know
that. But I'd be a little careful
if I were you.

EVE

Whatever do you mean by that?

IVY

You Carpenters seem to have it in
your genes.

A shiver runs down Eve's spine. Her hazel eyes catch a darker
shade.

EVE

Come again?

IVY

I just mean, you are rather
inclined to be heedless and
impulsive.

EVE

All according to you, I suppose.
Now if you'll excuse me.

Eve runs towards the stairs with a mortified look on her
face, while Ivy seethes in place.

INT. ROSE MANOR - LIVING AREA - DAY (LATER)

The staff of the manor are seen scattered in designated
places, tending to their chores.

Carolyn is having an inaudible conversation with the funeral
director.

Millie storms into the room, and frantically gestures for
Carolyn to follow her. Carolyn excuses herself, and walks
towards Millie.

CAROLYN

What is it?

MILLIE

Please tell me, the flowers in the
ceremony are red roses?

CAROLYN

Actually no, we arranged for white jasmines. Since they were-

MILLIE

Lady Rose's favorite. I'm so stupid. I'm in trouble. Actually, Amber is in trouble...or will be in trouble, if we don't get red roses from the florists here fast. How hard could that be right?

CAROLYN

Wait. Slow down. What is happening?

MILLIE

Okay, so, I had to make up a lie to cover for Amber, who is at the police station as we speak trying to solve this case with the chest, and Grandton. Dr. Wright thinks she went to the florist with Pops to get red roses, which I thought was an obvious choice. I promised Amber that I'd hold down the fort until she gets back.

CAROLYN

Millie! Breathe for a second, darling. We can figure something out. Let me go talk to the funeral director, and see if we can get those roses in time for Amber's arrival. Also, who is Grandton? I'd like to be in the loop with whatever is going on for a change. Fill me in later?

MILLIE

(hyperventilating)

You do that. All right. We are alright.

CAROLYN

Everything will be fine. Just keep Dr. Wright busy for now. Also, I'd keep the impromptu lies to a minimum.

MILLIE

I hear you.

Millie takes another deep breath, and heads back outside to the porch.

INT. SILLERY POLICE STATION - CHIEF'S OFFICE - DAY

Amber and Arthur are seated next to the each other. They look a bit weary.

DR. DREW RYDER (39) comes to knock on the door. She is tall with jet black hair, brilliant, and outspoken.

DR. RYDER

Working on your day off. This must be serious.

Amber and Arthur stand up.

CHIEF MARRON

This won't take long. Allow me to introduce Captain Bennett of the Levis Police Service. This is Amber, our young sleuth here, assisting in an old case.

Dr. Ryder shakes hands with both Amber and Arthur.

DR. RYDER

Pleasure to meet you. Which case are we talking about, Chief?

CHIEF MARRON

We need your expertise with something crucial on the post mortem report. You remember working as a pathologist in the Dominique Grandton case? Huge car crash-

DR. RYDER

December 1919, 35 years old big shot with severe contusion to the head. The relentless press being up to their elbows, scurrying for every detail. My first big case. How could I ever forget it?

CHIEF MARRON

Right.

AMBER

We are looking to reopen the investigation. Surely you have some recollection of the autopsy that you conducted?

Chief Marron hands over the file to Dr. Ryder. She glances at it for a mere second before she closes the file shut, appearing outraged.

DR. RYDER

Bloody hell, Chief! Do you remember what I told you, the night you barged in with that refusal order?

CHIEF MARRON

Don't seem to recall. I was under a lot of pressure. From the family to the newspapers-

DR. RYDER

Time! All we needed were 3 weeks to perform the forensic toxicology test in order to fully determine, and prove the root cause of the man's death.

CHIEF MARRON

Cause of death? The man smoked some cannabis, got into his car, and died in a crash. That was bound to happen. Besides, you were a rookie back then, that's not on you, doc.

DR. RYDER

What? Dominique Grandton died from asphyxiation like I told you before. Of course, it's on me. I've had this case eating away at my conscience for years now, wishing I could have done more despite the push back from you, and all the other men in charge then who could not let a woman just do her job. I could not even conduct a thorough autopsy because my hands were tied.

CHIEF MARRON

(defensive)

Hey now, that's not how-

ARTHUR

(to Dr.Ryder)

Hold on a second, are you implying that the crash couldn't have killed Grandton?

DR. RYDER

Yes, exactly. That is because his body had suffered a collapse of muscle movement in the limbs, he very likely died from suffocation anywhere from a few seconds to a minute before impact.

(MORE)

DR. RYDER (CONT'D)

In fact, that might have been the sole cause of the accident.

Amber now displays a complete stony appearance at the height of these revelations. Chief Marron shoots a culpable look.

A chill fills the room.

She gets up then walks up to the window to see Grandton in the reflection, this time meeting her eyes with a soft demeanor. Pain mirrors in his eyes.

Amber quietly fumes in anger, and waits for her turn to ask the paramount question.

AMBER

(turning around)

I guess, it's safe to assume that you weren't the one who scratched out the last word in the report.

DR. RYDER

Affirmative. I wasn't even aware of it being scratched out until this fine afternoon. It had to be our Chief coroner.

AMBER

So, what did you want to write then?

DR. RYDER

(sighs)

Gelsemium. I specifically wrote it down because it was arising as a key finding in my examination from the blood and urine sample.

AMBER

Gelsemium? That rings a bell.

ARTHUR

What is it?

DR. RYDER

It is a toxic plant also known as the heartbreak grass.

AMBER

That's right, I remember reading about this in the British Medical Journal. Sir Arthur Conan Doyle used to experiment with it as a medical student. It's poisonous...

DR. RYDER

Clever girl. It is poisonous, and is quite lethal when administered in high doses. There was a significant amount of it dispersed in Grandton's blood. I found that to be highly suspicious. I brought it to the attention of my seniors. They played it off as Grandton's substance abuse.

AMBER

I can't believe this!

ARTHUR

How did this get past you, Marron?

CHIEF MARRON

Hold your horses, Bennett.

(to Dr. Ryder)

You weren't supposed to begin the tests in the first place.

DR. RYDER

I was half way there before I was interrupted.

CHIEF MARRON

Don't pin this on me, I was a deputy. We had to adhere to the family's needs. That's the law.

ARTHUR

You have bigger worries than a law out of line here, Marron.

AMBER

(to Chief Marron)

Now do you believe me? Ivy Carpenter is a botanist. She had to have been involved in this somehow.

DR. RYDER

A botanist, you say? That is clear grounds for prosecution.

Chief Marron sits down at his desk and puts a hand over his forehead.

INT. CARPENTER CHATEAU - LIBRARY - AFTERNOON

Jordan is sitting by the fireplace reading Ed Poser: Woes in the Wilting Wallflower. Jazz spins on the phonograph.

Echoes of the record pervades as Eve walks down the south corridors. She stops short at the grand doors and lingers for a moment before she knocks.

Jordan does not quite hear the sound at first. Eve knocks louder this time. Jordan gets up to open the door with a bit of surprise, still holding the book with a finger tucked in the page he had been reading.

JORDAN

Eve? Come on in.

EVE

I thought I'd skip going to town,
and take auntie Ivy's advise to
look in here instead.

JORDAN

Good choice. We do have a grand
collection of books. Although, most
of it belonged to Dom.

Jordan takes the dial off the record. Eve notices the book in his hand.

EVE

What book are you reading?

JORDAN

Oh, it's a mystery series. We have
tons of it on that shelf, if that's
your kind of thing.

EVE

Everyone loves a mystery. May I?

Eve reaches out. Jordan hands her the book. She looks at the cover attentively, then notices the publisher's logo.

EVE (CONT'D)

Hey it's from your publishing
house.

JORDAN

Yes, it's a bit before your time.
In fact, it was our very first
publication back in 1914. Humble
beginnings.

EVE

It must have done really well to
become a series.

JORDAN

Indeed. It surpassed all our expectations.

EVE

Now I have to read them.

JORDAN

You won't be disappointed. That much I can assure.

Eve nods, reluctant to start the big conversation. Jordan notices her hesitance.

JORDAN (CONT'D)

What's on your mind, sweetheart?

EVE

(sighs)

Uncle, I hate to bring this up again but I couldn't help thinking about Dominique, and what you said about his accident the other day.

JORDAN

Yes, and?

EVE

If you to this day, believe that there is cause for speculation, then you should reopen the case.

JORDAN

On the night of his death, we spent hours together before...I just don't understand how it could have happened. He wasn't a reckless driver. And, there was a big amount of cash found in his car, it never made sense to me because it was never like him to-

EVE

You should talk to the police about this.

JORDAN

It's been years, I don't know what good would come of it now. Or, that's what Ivy tells me.

EVE

You can't just give up because of the time that has passed. Tell them that you want a re-investigation.

JORDAN

You know what? You're right. I actually know the commissioner.

EVE

Then, you should call him up.

Jordan's eyes spark up with a new light. He looks at his watch, it's 12:45 PM.

JORDAN

Looks like we're going to be later than we thought.

EVE

I'd refrain from telling auntie Ivy about it for now.

Jordan gives an acquiescing nod.

INT. ROSE MANOR - FOYER - EVENING

Théo is positioned at the front door.

Mr. Wright, Carolyn, and Ophélie shake hands, and accept condolences as the guests take their leave. Jordan and Ivy say their goodbyes.

A forlorn Amber walks slowly in the opposite direction towards the back of the manor. She is dressed in black, like a cloak of the night, a netted veil on her moonlit face, and a red rose in her hand.

Eve comes into the frame noticing Amber from the background. She clears through the crowd and follows her.

EXT. ROSE MANOR - GROUNDS - EVENING

The rain drizzles down. Amber runs down the porch stairs heading toward the maze to the left and disappears into it.

Eve is not far behind. She ups her pace to catch up but when she reaches the entrance, the pathway is empty.

The distant clanging of a metal gate echoes. Muffled sobs can be heard from the green foliage.

Eve blindly follows the sound, as she inches closer and closer to an opening where she finds Amber, whimpering in a secret garden, hidden away in an angle of the maze.

Amber is perched at a stone bench. Tears dripping down her face with the rain. Eve slowly walks up to her, and bends her knees in the grimy grass. She takes her by the hand, and looks deep into her cloudy eyes.

Amber quiets down and gazes down to her without saying a word. She caresses her hand on Eve's cheek, and pulls her closer. Their lips meet in a fervent kiss.

INT. ROSE MANOR - CONSERVATORY - EVENING (CONTINUOUS)

The dark clouds drift apart to let the evening sun out that casts a golden tint shimmering through the windows.

Eve and Amber walk back inside soaked to the skin to find Dr. Wright pacing to and fro. Carolyn, Millie, and Arthur are there too.

DR. WRIGHT

Where have you been? We've been looking all over for you.

AMBER

I needed some air so-.

EVE

I took her for a walk.

DR. WRIGHT

In the rain? I see you're still here.

AMBER

Papa, is that anyway to talk to our guests?

DR. WRIGHT

Start packing, we're leaving tonight.

AMBER

I want to stay.

DR. WRIGHT

That is not up for question.

AMBER

(livid)

How could you think that I'd want
to leave here, today of all days?

DR. WRIGHT

Don't argue with me, young lady. I
said, go pack! Eve, was it? It's
getting late, you better go.

AMBER

(shouts)

NO!

Dr. Wright eyes turn red with anger.

AMBER (CONT'D)

I mean, I have an important errand
to run with her.

DR. WRIGHT

What is so important that you have
the gall to split now?

CAROLYN

Sir, if I may-

DR. WRIGHT

No, Carolyn. I don't want to hear a
word.

AMBER

Papa, please! I have to pick
something up from Eve's. I won't be
long, I promise.

DR. WRIGHT

You must be joking? That's what the
butler is for. You are not leaving!

THÉO

(interrupts)

Sir, there's a phone call for you.
It sounds urgent.

DR. WRIGHT

(to Amber)

Don't. Move.

(to Carolyn)

Keep an eye on her.

Théo winks at Amber, and leads Dr. Wright out of the room.

ARTHUR

Marron called. The results of the prints came in. Take my car. Go!

He tosses the keys to Amber. Eve takes her by the hand and rush out the door.

INT. SILLERY POLICE STATION - CHIEF'S OFFICE - EVENING

Amber and Eve are sitting across from Chief Marron.

CHIEF MARRON

I've got good news and bad news.

AMBER

The bad news first.

CHIEF MARRON

Our analyst tried to match the print on the glass with the chest but came out empty. The chest was likely wiped clean ages ago.

AMBER

(sighs)

I was afraid you'd say that. It was raining that night which probably played out as a disadvantage.

CHIEF MARRON

Wait, how would you know that?

AMBER

It doesn't matter anymore.

EVE

What is the good news?

CHIEF MARRON

I got a call from Jordan this afternoon. Given the errors in our initial investigation, we are moving forward with reopening the case.

EVE

Really?

CHIEF MARRON

That's not all. We happened to run into some new evidence, but we can't use any of it until we can get Ivy's prints officially.

AMBER

What do you mean?

CHIEF MARRON

You've done well, kid. You proved me wrong. The gelsemium suggests foul play, and we take these things very seriously. So, we ran the prints you gave us with the cash that was found in the chest back in 1919, which had been lying in our evidence locker collecting dust.

EVE

Did you find a match?

CHIEF MARRON

Affirmative. Ivy's prints were all over the money. But we still don't know how she acquired it though.

AMBER

Have you told Jordan about these new findings?

CHIEF MARRON

I didn't want to get into it over the phone, since we're still going over on how to proceed from here on out. But, he's coming in tomorrow to discuss the case further.

AMBER

So, what is the next move, Chief?

CHIEF MARRON

We're going to issue a search warrant for the chateau to find that gelsemium plant, in order to bring Ivy in. The next course of action will be to get a confession out of her. That's the only way.

EVE

That would be very difficult.

CHIEF MARRON

Difficult, but not impossible. You're very bright, Amber. If there is anyone who could get it out of her, it's you.

Amber gulps. Eve gives her an assuring look.

EXT. AT PARKED CAR - DUSK

Amber places the chest in the trunk of Arthur's 1933 Packard Twelve. Eve stands next to her. Amber opens up the chest to trace her fingers through the inscription again.

"Reaper of secrets sows the keeper. -D. Grandton".

Lady Rose's words from the dream, echo in her ears.

LADY ROSE (V.O.)

You are the keeper now and you must
reap what has been sown.

She immediately starts fiddling with the chest, shaking it, turning it over, but nothing transpires. Exasperated, she shoves the chest into the farthest depths of the trunk.

EVE

What's wrong? Talk to me.

AMBER

I had a dream last night. Grandma was there. It seemed all too real. She said something that hasn't left me since.

EVE

What was it?

AMBER

She said that I was the keeper and I have to reap what has been sown.

EVE

What does that mean?

AMBER

I don't know. This inscription by Dominique is too uncanny for it to not mean something.

EVE

All right, let's think about the words. "Reap", "sow", "keep".

AMBER

"Reaper", "secret", "keeper".
That's it!

Amber grabs the chest again, and slides it forwards towards her.

She slowly begins to touch and tap through every nook and cranny of the red mahogany wood, when both her hands stop and trace over the three metal bolts on either side of the chest.

Taking a deep breath, she presses the middle bolt which seemingly pushes inwards. She then presses the farthest left bolt now, which then pulls the middle bolt outward, and back into its original position.

AMBER (CONT'D)

(groans)

I believe, Grandton devised a puzzle lock mechanism.

EVE

Wait, there are six bolts altogether. We just need to find the right combination.

Eve and Amber now try various combination. Beginning and restarting, all over again, remembering every move until there is only one bolt left to press. Amber motions for it.

The chime of a lock opening can be heard.

Suddenly, a secret compartment slides out of the chest like a drawer at the bottom, revealing the treasured memorabilia of Dominique Grandton.

Amber and Eve unearth photos of Dominique and Jordan together, along with ticket stubs, and newspaper clippings.

At last, Amber picks up a manuscript titled Ed Poser: *Mystique Mayhem at the Manor by Mesloh Pramle.*"

AMBER

Oh my God! Grandton is Mesloh Pramle? He must have written the mystery series under a pseudonym.

EVE

Uncle Jordan was telling me about the book series this afternoon. Uncle Jordan and Dominique?

AMBER

You know what this means, don't you?

EVE

We have to deliver this to him.

AMBER

At the chateau? What if Ivy sees us with this.

EVE

No, he usually works late at his office. Let's hope he's there tonight.

AMBER

All right. Let's get going.

They quickly get into the car. Amber checks the rear view mirror, Grandton shoots her a pleasing look.

INT. RAINBOW PUBLICATIONS - JORDAN'S OFFICE - NIGHT

Jordan is working at his desk. There is a knock on the door.

JORDAN

Come in.

Eve and Amber walk in. Amber holds the chest in her arms. Jordan notices it immediately, and looks astonished. She places the chest on to his desk.

AMBER

I believe, this is yours.

JORDAN

What are you two doing here? Where did you find this chest?

AMBER

It came to my possession from an antique store in Levis. We know it belonged to Dominique Grandton.

JORDAN

I don't understand. This was Dominique's most prized possession. I remember he had it custom-made, and would travel with it wherever he went. We inherited it after his death, but suddenly lost it in our move to the chateau.

EVE

Is that what auntie Ivy told you?

JORDAN

Why would Ivy lie to me?

Eve steps forward and slides the chest towards Jordan. She presses the bolt mechanism in one quick motion with the combination, which opens the secret compartment.

Jordan seems utterly perplexed upon seeing Grandton's memorabilia. He falls into his chair with unease. Emotions swell up in his eyes, but he quietly swallows it all down. He searches through the memories, one photograph at a time, until he discovers the manuscript.

Amber glances at the large window to her right to see Grandton standing right next to Jordan, watching over him.

After a long moment of silence, he regains his composure, and straightens up.

JORDAN (CONT'D)

Girls, I know how it all looks but-

EVE

You don't have to explain anything, uncle.

AMBER

We understand completely.

EVE

But what we are about to tell you might come as a shock.

AMBER

Dominique didn't die in the car accident. He was murdered by your wife once she had found out about you two.

JORDAN

What are you saying?

EVE

Amber has been quietly working on the case with Chief Marron, and Captain Bennett. Auntie Ivy poisoned Dominique with gelsemium that night.

AMBER

It caused him to suffer paralysis, and eventually asphyxiation. They made a huge error in the case, the pathologist can corroborate.

EVE
 That's not all. Amber has been
 seeing Dominique
 since...(inaudible)

Jordan listens intently with a horror-stricken look on his face.

INT. CARPENTER CHATEAU - FOYER - NIGHT (LATER)

The footman opens the door, Jordan storms in. He fumes with rage and calls out for Ivy.

JORDAN
 Ivy? Ivy!

Amber and Eve follow him. They run in through the door.

Startled and baffled by Jordan's demeanor, Ivy's LADY-IN-WAITING rushes towards him.

JORDAN (CONT'D)
 Where is she?

LADY-IN-WAITING
 She is working at the greenhouse,
 sir.

EVE
 Uncle, please calm down.

AMBER
 Remember, we can't rush into this.

Jordan takes a moment to find his equilibrium and nods.

INT. CARPENTER CHATEAU - GREENHOUSE - NIGHT

Ivy is working on her special plant. Jordan, Eve, and Amber walk in through the glass doors.

IVY
 Darling, home so early. Hello,
 girls. Come see my little
 masterpiece. Isn't she a beauty?

JORDAN
 (calmly)
 Ivy, tell me something?

IVY
 Anything, my love?

JORDAN

What happened to the chest that Dom had left us?

IVY

(annoyed)

How many times do I have to tell you, sweetheart. We lost it.

JORDAN

No, we didn't. Tell me the truth.

IVY

I'm not sure what you mean?

JORDAN

You know very well, what I mean?

IVY

Why are you suddenly questioning me about that old thing? It's gone. Let us move on, for God's sake!

JORDAN

What if I told you that Amber here found it?

IVY

(scoffs)

What's she got to do with it?

AMBER

Plenty, actually. The antique store in Levis. Ring any bells?

IVY

So, I sold it off. Big deal. What is the point of all this?

The glass of the greenhouse starts to shake and feels like an earthquake. Ivy appears ill at ease.

JORDAN

How dare you?

IVY

Jordan, please. We inherited hundreds of things that we didn't have any use for.

EVE

That's not what this is about, and you know it?

AMBER

You thought you would get away with it. Didn't you?

IVY

Get away with what?

A series of potted plants fling from their shelves, crumbling to the ground. Ivy acts a bit frightened, as if she has experienced this before.

JORDAN

We know about the gelsemium, Ivy.

IVY

That is preposterous. What's gotten into you?

EVE

So, you do know what that does to a person?

AMBER

We know you put it in Dominique's food to kill him that night.

Ivy seems totally baffled.

One by one, the greenhouse windows begin to shatter at random on either side of Ivy. She shields her face with her arms looking completely terrified.

After the deafening crash of the glasses, pin drop silence fills the room.

Jordan is astounded by the ordeal.

JORDAN

(close to tears)

How could you do it, Ivy? How did you poison Dominique right before my very eyes?

IVY

(flustered)

These girls...they have polluted your mind. They don't know what they're talking about.

AMBER

What if we were to bring the police in to search this greenhouse for the gelsemium plant?

IVY

And then what? Arrest me? On what grounds exactly? I knew you two were meddling when I heard you on the phone this morning. Well, too bad, your case is dead just like Dominique.

Jordan turns livid, raising his hand to slap Ivy, when Amber stops him.

AMBER

No, she's not worth it. She just admitted her guilt in front of 3 witnesses.

Realizing what she has done, Ivy becomes unhinged.

IVY

You deviants! You think you're so smart. Waltzing in here with your little theories.

EVE

Give it up, auntie. You just dug your own grave. And, for your information, the case has been reopened.

Ivy is stunned. She grabs Jordan by the arms and pleads.

IVY

There is no proof. Darling, you have to believe me, I did no such thing. I'm innocent.

Jordan pushes her away in disgust.

JORDAN

Save it! Your prints were all over the money.

IVY

My prints...Why you little-

Ivy turns enraged and pounces towards Amber, gripping her neck with both hands trying to suffocate her.

Before anyone can react, a strong force violently throws Ivy half way across the room.

Jordan goes to kneel down to her level to face her. His complexion red with rage.

JORDAN

Now, you are going to tell us where you got all that money from?

Ivy becomes panic-stricken. She grasps Jordan by his shirt and pulls him closer to her, frantically caressing her hands all over him.

IVY

Sweetheart please, I love you, and you love me! You won't do this to me. Don't you see, Dominique was always going to be in our way. Look at all that we have. I didn't want to lose you, Jordan. I won't lose you now!

Jordan pulls her hands away from him.

JORDAN

I love Dominique. I've loved him, always.

IVY

You disgust me. How could you say that to me after all we have been through together?

JORDAN

You are insane.
(screams)
Tell me about the money. TELL ME!

Ivy begins to weep with her head down which slowly but surely turns into a sinister laughter.

IVY

I loaned it from Dominique himself, would you believe that? He was so gullible, and a total fool, just like you. And you know what, I won. I won because you two can never be together. Because he is dead. You have no one but me.

She continues to laugh hysterically.

Jordan, Amber, and Eve look on revolted as Ivy unravels into a complete mental breakdown.

EXT. CARPENTER CHATEAU - GROUNDS - NIGHT (LATER)

Ivy is escorted in handcuffs by the police. She appears disheveled and unstable, ranting loudly as she is taken into the police car.

Jordan begins to corroborates his statement to Chief Marron.

INT. CARPENTER CHATEAU - WASHROOM - NIGHT

Amber arches down to the basin to splash water over her face. As she rises up to face the wide mirror, she is startled by Dominique Grandton's appearance behind her.

He smiles for the first time, giving her an appeasing nod, and shimmers away in a pool of bright light.

MONTAGE - VARIOUS - DAY/NIGHT

The newspaper headlines clear Grandton's name.

Amber returns to Levis in her car, a locket clasped in her hands with a photograph of Lady Rose in it.

Jordan publishes Ed Poser: Mystique Mayhem at the Manor. He sits at the library raising a glass to Dominique's portrait.

Amber and Eve laugh and dance together in unison.

FADE OUT.

THE END