

THE PORTRAIT

Written by

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INT. TRENDY DOWNTOWN LOS ANGELES LOFT - NIGHT

In a downtown loft filled with antiques, candles, and crystals, BRIGIT FINNEGAN 40s examines a few worn tarot cards spread across an old table, as she gives a reading to SELENE THEODOROPOULOU, 50s, a sensitive, empathic, introverted artist with intensely expressive, haunted eyes.

BRIGIT

So Selene, you wanted to know about the commission you were just offered?

SELENE

Yes.

BRIGIT

On the phone you said the offer was made by the famous British Antique Art Dealer, Dylan Devereux.

SELENE

I'd never heard of him before. His offer was very generous. Dylan wants me to paint his portrait in oil at his English Manor.

BRIGIT

Are you uncomfortable about painting a stranger at his private estate?

SELENE

No, I've done work like that before. He'll put me up at a local bed and breakfast for the duration of the job. Dylan feels very familiar to me, even though we just met.

BRIGIT

You seem comfortable with him. So what's bothering you Selene?

SELENE

The commission reminds me of a creepy vision that I had when I was 15. I was painting the eyes of my first subject, my Mom, Mara. Although it was just in my mind's eye, it felt completely real.

INT. GIRL'S BEDROOM - IN THE 1980S - DAY

In a simply furnished bedroom, Selene now 15, is absorbed in oil painting at an easel surrounded by a fortress of boxes containing art supplies. Her painting is out of view.

Selene is so focused on her work that she doesn't notice a tabby cat that rubs against her. Outside her closed bedroom door, a woman calls out.

MARA
(O.S.)
Selene? Selene?

There's a quick knock and the door opens without hesitation and MARA THEODOROPOULOU 30s barrels into the room. Curious about Selene's painting, Mara shoves aside boxes to approach the easel.

MARA (CONT'D)
(re: the art studio)
What's all this? I know you've been taking art classes, but this is way too much, Selene.

Mara inspects Selene's painting. It exhibits Selene's exceptional talent. It's a simple scene of a young Mara, wearing a paint-stained apron and holding a baby.

Mara is stunned, then angered, by Selene's painting.

MARA (CONT'D)
(re: Selene's painting)
This is-

Mara searches for the word.

MARA (CONT'D)
Terrible! Is this a joke? Have you been snooping in my closet?

Mara's words barely register with Selene as she intently studies the eyes that she's painting, before turning to stare directly into Mara's eyes for a long beat.

SELENE
No Mamma, you told me never to go into your closet.

MARA
I hate to tell you this Selene, but you have zero talent.

Mara is unnerved by Selene's lack of reaction and intense stare.

MARA (CONT'D)
Selene? Selene?

Not responding, Selene continues to stare into Mara's eyes.

SELENE'S VISION - EXT. 16TH CENTURY ENGLAND - GALLOWS - DAY

A RENAISSANCE WOMAN, 50s, with a sack over her head, dangles from a noose hung on a primitive 16th Century gallows, set up in a grassy field. She desperately struggles, GASPING for air as she slowly suffocates. It's horrific.

An UPPERCLASS WOMAN, 60s, who looks a lot like Mara, watches the public hanging from the crowd, with gleeful satisfaction.

END VISION

INT. GIRL'S BEDROOM - IN THE 1980S - DAY

Horrified from her vision, Selene backs away from Mara.

MARA
Selene?

Selene collapses, scattering boxes and art supplies. She panics as she suffocates, trying to remove an invisible constraint from her neck.

MARA (CONT'D)
Selene! Selene!

Mara tries to help her, but Selene struggles to retreat, terrified by her approach. Mara recoils.

MARA (CONT'D)
What's wrong with you, Selene?
You're such a freak! I should have
you committed!

INT. SELENE'S CONDO - ART STUDIO - 40 YEARS LATER - DAY

Many years later, Selene now in her 50s, sits in her sunny neatly-organized art studio as she carefully packs a painting for shipping. She has a sketchbook and a few pencils nearby.

Selene's masterful, realistic, contemporary portraits are propped up against a wall. All of the subjects in her portraits face away with their backs turned.

Selene her Artist Press Kit. Among other items, it contains a brochure for Selene's art show at the NYC Bernard Branson Gallery and a prominent photo of her art agent, Andrea Anderson.

A note attached to the Press Kit reads: "Selene - Here's the final brochure for your NYC Bernard Branson Show. Congratulations, Selene! All your hard work has finally paid off! Although I do deserve the credit for booking this exceptional gallery. Best, Andrea."

Selene sets aside the note and stares at Andrea's photograph. She becomes lost in thought while absentmindedly stroking her cat, APHRODITE.

SELENE'S VISION - INT. SITTING ROOM - LONGTON MANOR - 16TH CENTURY ENGLAND - DAY

Two 16th Century British women; an elderly LADY ANNA DEVEREUX and LADY MARGARET LONGTON, 40s, discuss a masterful realistic oil portrait of Margaret in which she examines a row of paintings hung along an expansive hallway. Margaret bears a striking resemblance to the modern day Andrea.

MARGARET

(re: the painting)

What do you think, Anna?

ANNA

Your portrait is incredible, Margaret. The artist masterfully captured your spirit. You do have an amazing gift for finding talent. Who painted this one?

Anna notices the red signature "Basil".

ANNA (CONT'D)

Ah, it was painted by Basil.

MARGARET

He just took credit for it, and most of the commission too.

Anna moves in closer to examine the artist's work.

ANNA

Who painted it?

MARGARET

A brilliant artist named Sophia.

END VISION

INT. SELENE'S CONDO - ART STUDIO - DAY

Selene is confused and disturbed by her vision. Her cat darts away, hiding under a storage cabinet.

SELENE
 (to herself)
 Andrea? What are you doing in the
 16th Century? Wow. Okay.
 (to the frightened cat)
 It's okay, Aphrodite. It's just a
 vision.

Selene isn't convinced by her own words. Neither is the cat.

SELENE (CONT'D)
 (to herself)
 That is weird. I haven't had a
 vision, since I was 15.

Selene grabs her sketchbook, quickly drawing the Renaissance scene from her mind's eye, before noticing the time.

SELENE (CONT'D)
 (to the cat)
 I'll be right back Aphrodite. Gotta
 meet Andrea-
 (after a beat)
 -in the current century.

Selene photographs her drawing and texts it out, grabs her sketchbook and hurriedly leaves.

INT. UPSCALE NYC AUCTION HALL - DAY

A few wealthy patrons linger in the posh auction hall as others file out. On the stage, next to the auctioneer's podium, signs relating to an exclusive 16th Century antique portrait auction are taken down and replaced with signs for the next auction relating to a lot of contemporary portraits.

DYLAN DEVEREUX, 50s, a dapper, clean-shaven British man in a tweed jacket finishing scrolling through a few phone messages before heading toward the door.

On his way out, Dylan recognizes WILLIAM BRANSON, 40's entering the hall. William has the subtle vibe of an upscale salesman, wearing a classic tailored suit with a trendy trimmed beard and a vintage skinny tie.

DYLAN
 William.

WILLIAM
Dylan Devereux.

They shake hands.

WILLIAM (CONT'D)
How's life been treating you on the
other side of the pond?

DYLAN
It's been busy as usual.
(re: the 16th Century
Portrait auction)
I had business in New York so of
course I wasn't going miss out on
examining a few lots in person.

WILLIAM
Did you end up buying any new old
16th Century portraits?

DYLAN
Not this time.

William hands the pamphlet regarding Selene's NYC Bernard
Branson Gallery art opening to Dylan.

WILLIAM
(re: the pamphlet)
By the way, I have a new art
exhibit in my gallery opening in
two weeks. You should come past if
you're still in town.

Dylan glances at Selene's modern portraits in the pamphlet.

WILLIAM (CONT'D)
I know modern art isn't your thing,
but it would be wonderful to see
you at the opening and catch up on
your news.

DYLAN
I have to be back in London, but it
was great to run into you William.

Dylan hands the pamphlet back to William who motions him to
keep it.

WILLIAM
(re: the pamphlet)
Go ahead, keep it. Feel free to
pass it along to any of your fine
art colleagues.
(MORE)

WILLIAM (CONT'D)

It's an invitation-only event, so
have them call me if they want to
get on the list.

Dylan retains the pamphlet and takes his leave.

DYLAN

Will do. William.

WILLIAM

Dylan.

Dylan leaves the auction hall as William takes a seat.

INT. NEIGHBORHOOD COFFEE SHOP - DAY

Sequestered in the back of a local coffee shop, next to a
large window, Selene works on the details of the Renaissance
scene in her sketchbook.

A HANDSOME MAN 60s, sits nearby. He notices Selene sketching.
Curious, he moves closer.

HANDSOME MAN

(re: Selene's sketch)

What are you drawing?

Selene reflexively closes her sketchbook as he peers at it.

HANDSOME MAN (CONT'D)

That's really good.

SELENE

Thank you. I'm waiting for someone.

HANDSOME MAN

A boyfriend? I get the hint.

The man moves away, as ANDREA ANDERSON, 40s, arrives outside.
Andrea KNOCKS on the window, startling a jumpy Selene. Andrea
enters thru a side door carrying coffee and a magazine.
Andrea is the spitting image of a modern day Lady Margaret
Longton, the woman in Selene's vision. Andrea takes a seat.

ANDREA

You're jumpy today.

(re: the handsome man)

That guy was cute. You should've
given him a chance. Why don't you
loosen up and have some fun dating,
Selene?

SELENE

I'm doing fine on my own.

ANDREA

How long has it been since you've been on a date? Was your last real relationship with that toxic professor from college?

SELENE

I'm really not interested, Andrea.

Shifting Andrea's attention, Selene points to her magazine.

SELENE (CONT'D)

(re: Andrea's magazine)

What's that?

ANDREA

The reason I'm late. I had to pick up a copy.

Andrea drops the magazine "Fine Art International" onto the table; the cover features the painter SIMON SMITH 50's, with his smug smile on display alongside his mediocre art.

ANDREA (CONT'D)

Guess who made the front cover? Simon Smith, that god-awful assembly line artist that your Mom, Mara adores. He must have an excellent PR firm to get him the cover. It's one more thing for you to talk about at lunch today.

SELENE

And I didn't think it could get any worse.

ANDREA

By the way, what's up with your new sketch? It's incredible, as always; but it's sort of freaky to see my face in the middle of your art.

Selene reacts strongly to the word "freaky".

SELENE

I drew it, as I saw it.

ANDREA

Selene. You know, I'm kidding. It's very good, but it's not your brand.

(MORE)

ANDREA (CONT'D)

Your brilliance is in your unique take on modern portraits that never show the subject's face. That's what got you into the Branson Gallery.

SELENE

I thought you said it was your hard work and hustle, that got me in.

ANDREA

That too. You seem cranky today Selene, are you stressed about your lunch?

SELENE

This time I think I'm prepared for Mara.

ANDREA

Why do you put up with that woman?

SELENE

She is my mom and she supported me through art school and still does whenever I hit a dry spell. And after her divorce, Dad moved on and Mom had no one.

ANDREA

Except for Simon Smith.

SELENE

Mom's favorite artist.

ANDREA

Lunch with your mom should be fun. Text me if you want me to call you about a fake meeting that you're late for, to get you out of it.

SELENE

I got Mara first-class plane tickets and a reservation at The Plaza.

ANDREA

Selene, she'll be impressed. You're having an art opening at the Bernard Branson Gallery.

SELENE

I could have a portrait hanging at the Louvre and I don't think she'd notice.

ANDREA

It's the Bernard Branson Gallery. Everyone in New York will notice.

SELENE

Except Mara.

EXT. RESTAURANT GARDEN PATIO TRENDY LUNCH SPOT - DAY

Mara, now in her 70s, gushes over Simon Smith's cover photo in "Fine Arts International Magazine" to Selene, at a prominent table in the midst of a lively lunchtime crowd.

Mara, who lives to see and been seen, is energized. Selene is vulnerable and exposed. Mara sets aside the art magazine and proudly shows Selene a photo on her phone.

MARA

(re the photo)

This is the latest painting I bought from Simon. Isn't it amazing? It's from his new show in Santa Monica. You should go.

Preoccupied, Selene barely responds.

MARA (CONT'D)

I saw the new sketch that you sent. Maybe Simon can give you some tips on how to paint eyes.

SELENE

I know -

MARA

(interrupting)

In case you have any - problems.

Selene doesn't want to go there. Not today.

SELENE

Mara.

MARA

I've never understood your art. Some of it's actually, quite awful.

SELENE

Mara. I got into the Bernard
Branson Gallery. The opening is in
two weeks.

Mara is silent except for the release of a whisper of a GASP.

SELENE (CONT'D)

You're invited to the opening.

Mara doesn't seem to know how to respond.

SELENE (CONT'D)

I got your tickets.

Still no reply. Selene fills the void.

SELENE (CONT'D)

Plane tickets.

It's getting more awkward.

SELENE (CONT'D)

And a hotel. A room at the Plaza.

No word from Mara yet.

SELENE (CONT'D)

In New York.

Mara finally recovers.

MARA

Simon Smith was in the Branson
Gallery. Years ago.

EXT. VALET STAND IN FRONT OF TRENDY RESTAURANT - DAY

Mara steps ahead of Selene as they approach the VALET. Mara sets her designer handbag on the valet stand and removes her wallet. As Mara pulls out a parking ticket and large tip, she bumps her purse and it falls, scattering its contents.

Selene retrieves Mara's items, returning them to her purse, as Mara hands the valet the ticket and tip.

MARA

It's a Mercedes Cabriolet
convertible. Silver.

The valet heads out. Selene hands Mara her purse. As they wait for the valet, Selene is drawn to Mara's handbag.

SELENE'S VISION - EXT - CITY SKY - NIGHT

Mara's designer handbag hurls through the air in slow motion.

END VISION

EXT. VALET STAND IN FRONT OF TRENDY RESTAURANT - DAY

Mara notices Selene's troubled expression.

MARA

What is it Selene? What?

Selene tries to shake off her feeling.

SELENE

You know I used to see things, when
I was little.

MARA

You were always a strange child.
Not too much has changed.

SELENE

I just saw a vision of your handbag
being flung through the air. It was
on the highway at night. I'm not
sure what it means, but I have a
very bad feeling about it.

Mara recoils at Selene's odd premonition.

SELENE (CONT'D)

Please be careful.

As the valet pulls up, Mara rushes forward. Selene grabs
Mara's arm, restraining her. The valet steps out of the
running car and stares.

SELENE (CONT'D)

Mom. Please don't go.

Mara reacts to the word "Mom"; a word Selene rarely uses.

MARA

Let go of me Selene.

SELENE

Mom, please.

MARA

Let go of me Selene! What's wrong
with you? You're such a freak!

Selene releases her grip. Mara rushes to her car.

SELENE
(as Mara drives off)
Please be careful, Mom.

EXT. SIDE OF HIGHWAY - NIGHT

Mara's handbag lies in a pile of shattered glass, along with a few broken car parts on the shoulder. Rotating flashes of lights from emergency vehicles dash across the scene, as paramedics roll away a body covered up by a cloth.

INT. MARA'S LAWYER'S OFFICE - DAY

Selene sits across the desk from Mara's LAWYER.

LAWYER
Your mother left her house and all her investments to Simon Smith.

SELENE
Her favorite artist.

LAWYER
But her personal property goes to you.

SELENE
Wow. Of course. That's Mara.

LAWYER
The Simon Smith paintings are probably worth something. I have a friend who's an art dealer. I could ask him to take a look.

SELENE
Thank you. I've got it.

INT. NEIGHBORHOOD COFFEE SHOP - DAY

Selene and Andrea have coffee.

ANDREA
Personal property. So basically, you get to clean out Mara's house.

SELENE
She did leave me Simon's paintings.

ANDREA

Still sticking it to you. Even after death.

SELENE

God, why'd she have to be so mean?

ANDREA

Mara couldn't help herself.

SELENE

To screw over her only child and give everything to her favorite mediocre artist, Simon Smith.

ANDREA

It's unbelievable.

SELENE

Mara never heard me. She never saw me. When I stood in front of her, she always looked right through me. As if I didn't exist. I gave her my first real painting, an oil of our tabby cat, Hebe. I was so proud of it, and she just threw it away. Who does that to a child?

ANDREA

What a bitch.

SELENE

It wasn't okay. It never was.

Unable to hold it in any longer, Selene bursts into violent SOBBING. Andrea waits for Selene's crying to subside.

ANDREA

Is there anything I can do? I can get someone to help you clean out the house.

SELENE

Thank you but I think I need to do it by myself. It's my way of saying goodbye. I'm donating most of Mara's things to charity so they'll be clearing most of it out.

ANDREA

Closure's good.

SELENE

I know it's odd, but even though I grew up there, that house has never felt like it was my home.

ANDREA

That is odd. But it isn't unlike you, Selene.

SELENE

At some level, I think I'm still searching for "home".

ANDREA

Are you ok to go to New York for your show, or do you need take a break?

SELENE

I'll be okay. But thank you.

INT. MARA'S HOUSE - FRONT HALLWAY - DAY

Boxes marked "Donations" line Mara's front hallway. The walls are filled with Simon Smith's generic portraits; his large signature on the paintings identify his work. VOLUNTEERS haul out charitable donations of furniture and boxed items.

INT. MARA'S HOUSE - BEDROOM - DAY

Mara's bedroom is empty except for one chair and donation boxes on the hardwood floor. The walls contain dusty outlines of frames; the residual shadows of paintings removed.

Selene holds a designer purse as she directs VOLUNTEERS to take the remaining boxes. They all leave, except for one woman who stands in the door frame; surveying the room and listening. The harsh acoustics of the empty rooms distort the sounds of footsteps, moving of boxes, and conversations.

VOLUNTEER

(re: the distorted sounds)

This always happens after we clear a place out; everything resonates with a hollow, empty sound.

(taking her leave)

Thank you for your donations.

The woman heads down the hallway. Selene is alone.

SELENE

(in response, to herself)

This house has always felt empty to me.

Selene ducks into the hallway, placing the purse into a box of purses. She returns to the open door to survey the empty bedroom. On the top shelf of the walk-in closet, Selene notices two items barely visible, pushed to the back of the high shelf: a vintage wood box and a dusty package.

Selene has a strange feeling about it.

INT. MARA'S HOUSE - BEDROOM - WALK-IN CLOSET - DAY

Selene steadies herself on a wobbly chair as she stretches to reach the items pushed to the back of the shelf.

INT. MARA'S HOUSE - BEDROOM - DAY

Sitting on the floor, Selene examines the items from the shelf. The vintage art box contains an old, used palette, brushes, oil paints and a faded photo of a young, happy Mara in a paint-stained apron holding a baby.

Shocked, Selene stares at the photograph. It's the exact scene, that she painted when she was 15.

SELENE

(to herself)

Wow. Wow.

Selene flips the photo over, and reads the words scribbled on the back: "Mara, 'the artist' and Baby Selene".

After a beat, she sets aside the photo, and opens the dusty package. It contains a blank mounted canvas and two rolled up canvas paintings.

Selene unrolls one canvas. It's a mediocre painting of Selene's childhood tabby cat, signed by Mara.

Selene unrolls the second scroll. It's masterful beginner's oil painting of the same tabby cat; signed by Selene.

Stunned, Selene stares at both paintings side by side.

INT. SELENE'S CAR - DAY

Selene pulls away from Mara's house. On the passenger seat are the items from Mara's closet: the vintage art box, the blank canvas, the two rolls of canvas paintings and the yellowed photo of Mara with Baby Selene.

EXT. ALLEY BEHIND MARA'S HOUSE - DAY

Trash bins are stuffed full of garbage and include Simon Smith's paintings and their demolished frames. In the background a garbage truck approaches, systematically emptying the bins one by one, before moving closer.

INT. SELENE'S CONDO - ART STUDIO - DAY

Selene brushes off a dusty painting; it's the portrait of Mara that Selene painted when she was 15. She compares it to the vintage photo of a young Mara with Baby Selene. It's almost an exact match.

INT. FUNERAL RECEPTION AREA - DAY

A small group of mourners mingle at Mara's funeral reception. Selene approaches her father ROBERT THEODOROPOULOS, 70s, and his much younger wife.

SELENE

I didn't know Mom was a painter.

ROBERT

She gave it up when you were born.

SELENE

Why didn't you tell me?

ROBERT

I didn't think it mattered. She wasn't very good.

Standing next to them, engaging in small talk, is SIMON SMITH, 50s, the smug, mediocre artist on the art magazine cover. Simon overhears their conversation and intercedes.

SIMON

(to Robert and Selene)

Mara had great taste in art. She was quite generous too.

Andrea cuts short a conversation when she notices Selene, Simon and Robert.

SELENE
 (to Robert re: Simon)
 This is Simon Smith.

ROBERT
 Mara's favorite artist.

SIMON
 (to Selene)
 I can give you a few tips. Mara mentioned something about helping you to paint eyes.

Andrea arrives and inserts herself into the conversation.

ANDREA
 (introducing herself to Robert and Simon)
 Andrea Anderson, I'm Selene's agent. You know, Selene has an opening at the Bernard Branson gallery next week. You're welcome to stop by if you're in town.

A stunned silence, and then:

SIMON
 The one in New York?

ANDREA
 Is there any other?

INT. JFK AIRPORT - TICKET COUNTER - DAY

Dylan arrives at the airline check-in desk with a carry-on bag and a large suitcase. As he hands his ticket to the AIRLINE CLERK at the desk, the pamphlet re: Selene's Branson Gallery Art Opening falls out of his carry-on. It lands with the back cover facing up which contains Selene's photograph.

The clerk checks Dylan in. Dylan stares at Selene's photo, mesmerized, as he picks up the pamphlet. He doesn't notice the clerk holding out his boarding pass.

AIRLINE CLERK
 Mr. Devereux.
 (louder)
 Mr. Devereux?

Dylan looks up at the clerk.

DYLAN
 Yes.

AIRLINE CLERK
 Here's your boarding pass to London
 you're in first-class, seat 5A

He takes his boarding pass. The clerk points to his suitcase.

AIRLINE CLERK (CONT'D)
 (re: Dylan's large
 suitcase)
 Were you going to check that in?

Dylan pushes his suitcase forward.

DYLAN
 Yes.

Dylan pulls his suitcase back.

DYLAN (CONT'D)
 No.

AIRLINE CLERK
 Excuse me?

DYLAN
 I just realized there's something
 that I need to do.

Dylan hands his boarding pass back to the clerk.

DYLAN (CONT'D)
 I need to reschedule to a later
 flight.

INT. SELENE'S CONDO - BEDROOM - NIGHT

Selene tosses and turns in her sleep. The vintage photo of Mara and Baby Selene is on her nightstand. Her cat hides.

SELENE'S DREAM - EXT. COTTAGE - 16TH CENTURY ENGLAND - DAY

16th Century, armed officials POUND on a cottage door. A WOMAN, 50s, wearing a mourning dress, opens the door. Shock, betrayal, rage, and terror fill her expressive green eyes.

END DREAM

INT. SELENE'S CONDO - BEDROOM - NIGHT

Terrified, Selene jolts awake. She rushes out, as her cat cowers.

INT. SELENE'S CONDO - ART STUDIO - NIGHT

Selene's studio is empty of paintings. Selene draws the woman from her dream in her sketchbook. Frustrated with her attempts, she casts the book aside and scans the studio.

Selene grabs Mara's oil paints and the blank canvas and paints a rough portrait of the woman from her dream. Selene's own emotions are as tumultuous as her subject.

Selene examines her work carefully. Something's missing. Selene mixes paints, searching for an exact shade of green.

SELENE'S VISION - CLOSE UP - A WOMAN'S HANDS

A 16th Century woman's hands mix natural raw green pigments on a palette. She mixes them again and again until she achieves a stunning shade of emerald green.

END VISION

INT. SELENE'S CONDO - ART STUDIO - NIGHT

Selene blends the same shade of emerald green, using it to paint the woman's eyes. Exhausted after her creative outburst, she sets the raw portrait aside and leaves.

EXT. NEW YORK CITY - CROSSWALK - NEXT WEEK - NIGHT

Dylan heads for the Bernard Branson Gallery. A line at the front door of the gallery recedes as guests file into the gallery after their invitations are checked.

EXT. NY CITY - OUTSIDE OF BRANSON GALLERY - NIGHT

Dylan reaches the front door after the last guest enters.

DOOR ATTENDANT

Can I see your invitation?

DYLAN

William, the gallery owner invited me awhile ago. I wasn't sure I could make it so I didn't ask him to put me on the list.

DOOR ATTENDANT

Sorry, it's invitation only.

Dylan waves at a female GALLERY ASSISTANT inside. She waves back and motions to the attendant to let him in.

DOOR ATTENDANT (CONT'D)

Go ahead.

Dylan enters the gallery.

INT. BERNARD BRANSON ART GALLERY - NIGHT

Dylan nods to the Gallery Assistant as he approaches.

GALLERY ASSISTANT

(re: the Door Attendant)

I can't believe he didn't recognize you.

DYLAN

No worries, Bernice.

Dylan scans the crowd.

GALLERY ASSISTANT

If you're looking for William, he's around here somewhere. Let me know if you can't find him.

The Gallery Assistant leaves and Dylan moves across the crowded gallery. Guests nibble appetizers, drink champagne, and socialize. A few look at Dylan, as he passes.

Dylan examines Selene's paintings. A flirty FEMALE PHOTOGRAPHER intrudes on Dylan as he studies the artwork.

FEMALE PHOTOGRAPHER

(re: Selene's paintings)

Aren't they brilliant?

DYLAN

They are, but I'm a bit old fashioned; I prefer portraits where I can see the face.

FEMALE CUSTOMER

Of course, you're Dylan Devereux, the art dealer with an impressive Renaissance collection and that legendary missing family emerald.

DYLAN

I am.

Dylan spots William across the room. He's arguing with Selene who is holding painting covered by a drop cloth.

DYLAN (CONT'D)
(taking his leave)
Excuse me.

Dylan crosses the gallery. William ends his conversation with Selene when he sees Dylan, and he heads over to greet him.

WILLIAM
Dylan. I'm glad you made it.

Hastening to the backroom door Selene is stopped before she reaches it, by CHARLES COVINGTON, 60s, a well-dressed man who seems more interested in Selene than her art. Dylan and William watch them, along with Andrea who is chatting nearby.

MR. COVINGTON
(re: the concealed
painting)
Is that one of yours?

SELENE
It is, Mr. Covington.

MR. COVINGTON
I'd like to see it.

SELENE
(comparing it to her art
on display)
This one's different; it doesn't
fit in with the rest.

MR. COVINGTON
I'd like to see it anyway.

Selene opens the backroom door.

SELENE
(re: her painting)
If you'll excuse me, I need to take
care of this.

Dylan and William watch Selene disappears into the backroom, leaving the man behind in the gallery. Andrea abruptly ends her conversation and passes by Mr. Covington, greeting him warmly, before following Selene.

DYLAN
(re: Selene)
Wasn't that the artist with Charles
Covington?

WILLIAM
Yes, that's Selene.

DYLAN
(re: her covered painting)
What's the issue with her painting?

WILLIAM
She brought it in at the last minute and wanted to include it in her show. I said no; the piece didn't fit in with the modern style of her work.

DYLAN
She is very talented; it's just not my taste.

WILLIAM
Actually, I think you'd be very interested in that painting.

Dylan is intrigued.

DYLAN
I'd love to see it.

William motions to Dylan and they head to the backroom.

INT. BERNARD BRANSON ART GALLERY - STORAGE AREA RACKS - NIGHT

Standing between racks of stored paintings, Selene has removed the drop cloth and stares at her painting, transfixed. Only the back of the canvas can be seen. She's startled by Andrea's approach.

ANDREA
(re: Selene's snub)
Selene. What was that? Charles Covington is one of my best customers. He owns half of Manhattan. You could be a bit more social.
(re: the painting)
And what are you doing with that?

SELENE
It's a new painting.

ANDREA
(suspicious)
Selene. Okay, lets see it.

William and Dylan arrive.

WILLIAM

(re: the painting)

We'd like to see it too. I thought Dylan might be interested. Selene, meet Dylan Devereux. He's an antique art dealer and an old friend.

Selene sets the painting down, facing it toward the shelf.

SELENE

It's nice to meet you.

Dylan steps forward to shake her hand. He's unnerved by her.

DYLAN

It's a pleasure to meet you, Sophia.

SELENE

Selene.

DYLAN

Right. Sorry. Selene.

Selene looks into Dylan's eyes. They stare at each other, as if they were alone. They experience a strange bond; it's more than a simple mutual attraction. Suddenly overwhelmed by emotion, Selene glances away and steps back. William and Andrea are both stunned.

Selene touches her painting, but leaves it in place.

ANDREA

Selene. Your painting?

WILLIAM

You did bring it all the way to New York to be seen. It's actually quite good.

DYLAN

I'd love to see it.

Selene reveals her rough painting of the 16th Century woman from her dream. Dylan is shocked and fascinated by it.

DYLAN (CONT'D)

(to Selene)

Have we met before? Have you been to my home?

SELENE

What? No, I've never been to England.

DYLAN

That looks exactly like a woman in a 16th Century miniature that I have in my private collection.

Dylan opens his phone and searches for a photo.

DYLAN (CONT'D)

Not even William has seen it.

Dylan finds the photo of a miniature painting of a 16th Century woman. It's the same woman in Selene's painting. Everyone is shocked, including Selene.

DYLAN (CONT'D)

Unbelievable.

WILLIAM

Wow. I knew you'd like it, I had no idea you had something so similar.

DYLAN

It's the best one of the show. It should be out there. Put it in her show, William. I'll buy it for \$150,000.

ANDREA

Sold.

WILLIAM

Sold.

ANDREA

Selene?

Everyone turns to look at Selene who is still stunned.

SELENE

Yes.

ANDREA

Sold.

Dylan glances at Selene, before taking his leave.

DYLAN

William, I'll call you with the details of the sale. Andrea. Selene, until we meet again.

Dylan leaves.

WILLIAM
 (to Selene)
 I'll have to admit Selene, you were
 right about the painting.

INT. THE PLAZA - HOTEL SUITE - NIGHT

Dylan scribbles a note, slips it inside a package, and calls
 the front desk.

DYLAN
 (on the phone)
 I need a messenger to deliver a
 package tonight.

INT. BERNARD BRANSON ART GALLERY - NIGHT - LATER

The crowd has thinned. A few people linger at Selene's
 portrait of the 16th Century woman with intense, expressive
 green eyes. Andrea and Selene stand nearby.

ANDREA
 (re: the painting)
 The most popular one in the show. I
 should have known. On some level I
 think you did.

SELENE
 I felt I had to bring it to New
 York to be seen.

ANDREA
 You do have some strange hunches,
 Selene, but I'm glad you listened
 to this one.

William approaches with a package. He hands it to Selene.

WILLIAM
 (re: the package)
 Dylan sent this over. It's for you.

The Gallery Assistant motions to William. He leaves. Andrea
 is intrigued by the package, Selene is hesitant.

ANDREA
 Open it.

Selene opens the package. It's a beautiful antique sketchbook
 with a Renaissance design. It contains a handwritten note.

ANDREA (CONT'D)
 (re: the sketchbook)
 So much for flowers; that man has
 class.

Selene reads the note.

SELENE
 (reading Dylan's note)
 This antique sketchbook is my gift
 to you, Selene. You have a rare
 mastery in your painting. I'd love
 it if you would come to my estate
 in England to paint my portrait in
 oil. Let me know your decision in
 three weeks at the end of the
 Branson show. All your expenses
 would be paid: airfare, lodging,
 meals and supplies. The commission
 is negotiable. Best Regards, Dylan
 Devereux.

The note includes Dylan's UK address and phone number.

ANDREA
 Like I said. That man has class.

Andrea scribbles down Dylan's phone number.

ANDREA (CONT'D)
 His timing is impeccable too.
 You're going to need that money,
 since your Mom left you with
 nothing.

Selene looks less than sure about accepting the commission.

ANDREA (CONT'D)
 You are going to go, right? Selene?

INT. SELENE'S CONDO - BEDROOM - NIGHT

Selene enters with her luggage and looks at her cat.

SELENE
 (to the cat)
 I'm sorry I was gone, Aphrodite. It
 was only for two nights.

Selene reaches for her cat. It backs away under the dresser.

SELENE (CONT'D)
 I said I'm sorry.

Selene unpacks Dylan's gift, the antique sketchbook. She notices a handwritten dedication from Dylan inside it. Before she can read it, something about the book suddenly freaks her out and she shoves into the back of a drawer.

INT. SELENE'S CONDO - UPPER-LEVEL ART STUDIO - DAY

Selene tries to paint a modern portrait but can't get past the initial strokes. Scattered across her studio are other abandoned attempts. Selene stops to pet her cat who stares at the unfinished work.

SELENE
 (to the cat re: the
 abandoned art)
 I am trying. It just doesn't seem
 to be working anymore.

Selene's cell phone rings. It's Andrea.

SELENE (CONT'D)
 (to the cat)
 Ugh. It's Andrea again. Charles
 Covington wants to see a preview of
 my next series and as you know, I
 have nothing.

She sets aside the phone without answering and heads for the door. The cat follows, knowing what's next, meowing loudly.

SELENE (CONT'D)
 (to the cat)
 Are you hungry Aphrodite? Let's get
 you something to eat.

INT. SELENE'S CONDO - KITCHEN - DAY

Selene fidgets at the kitchen table, watching the cat eat. After a beat, she opens a nearby laptop and searches with the keywords: "Dylan Devereux".

Selene clicks on the video: "A Quest for an Immortal Romance: In Search of the Devereux Emerald". It's a documentary that traces the historic journey of the famous emerald with antique maps and sketches.

FEMALE DOCUMENTARY NARRATOR
 (V.O.)
 Unearthed in an ancient Egyptian
 mine, the 33.3 carat Devereux
 Emerald was possessed by many
 throughout history.
 (MORE)

FEMALE DOCUMENTARY NARRATOR (CONT'D)

It was revered by Egyptian dynasties, Greek kings and the rulers of the Roman Empire, until their fall.

The documentary moves on to antique illustrations, including a portrayal of a female mystic in a royal court and scenes depicting the blessing and the curses of the emerald.

FEMALE DOCUMENTARY NARRATOR (CONT'D)

(V.O.)

In the Dark Ages the emerald disappeared, later resurfacing in a French royal court where the mystic Astralabius prophesied the emerald's legendary properties. When the emerald was gifted she foretold, the owner would be granted a rare immortal and enduring true love. If acquired through theft, the possessor of the emerald, would incur the stone's wrath including a curse that inflicted gruesome beheadings, horrific burnings and the scourge of black plague.

The video's antique diagrams illustrate the emerald's shape, size and its tiny ankh-shaped inclusion.

FEMALE DOCUMENTARY NARRATOR (CONT'D)

(V.O.)

The Devereux Emerald was passed down thru the centuries in its rough hexagonal form. The stone was originally named the Ankh Emerald and it was speculated that it was never faceted to preserve its unique inclusion in the form of an ankh, the Egyptian symbol representing immortality and the key of life. It was uniquely fitting for the emerald, a stone revered for its metaphysical properties of immortality and for finding a true and enduring love.

Selene is stunned as the documentary moves on to a 16th Century antique portrait of the elderly Lady Anna Devereux, the woman in Selene's vision. In the painting, Lady Anna wears a formal gown and a mischievous smile, as well as an emerald engagement ring, a simple wedding band, and a stunning necklace containing the Devereux Emerald.

SELENE
 (to herself)
 Lady Anna?

FEMALE DOCUMENTARY NARRATOR
 (V.O.)
 In the Renaissance, the Devereux Emerald was gifted to it's last known owner, Lady Anna Devereux by Lord Ashcombe in gratitude for his heroic rescue from pirates by Lady Anna's husband, a trading ship captain. All the men of the Devereux line had a history at sea. The Devereux Emerald mysteriously disappeared late in Lady Anna's life, never to be found. Rumors swirled around its disappearance, but nothing was ever proven. Some said the emerald was stolen, others said it was a gift to a lost lover.

The film reveals CASSIA CLARK 20s, the narrator, standing on an old stone patio on a classical English estate.

CASSIA
 This is the point in which we begin our search. I'm Cassia Clark, on the Devereux estate and I'll be taking you on a quest to discover the romance and hopefully the location of this legendary stone.

Finished with it's meal, the cat jumps up onto the table and steps in front of Selene onto her keyboard.

SELENE
 (to the cat)
 Aphrodite!

Selene moves the cat and clicks on a video: "Is it Finally a Happily Ever After, for the UK's Most Eligible Bachelor?" It's a video clip of Dylan in his 40s with Cassia 20s, standing on the patio on the Devereux estate. Cassia holds a microphone.

CASSIA
 I'm Cassia Clark, here with Dylan Devereux, a direct descendent of Lady Anna. Dylan's provided invaluable assistance in the making of my doc-

Cassia steps forward and trips, dropping her mic. Dylan kneels to retrieve it. He's distracted by a tile with engraved initials too chipped and worn to clearly decipher. Dylan examines the tile for a beat, which annoys Cassia.

CASSIA (CONT'D)

Dylan?

When Dylan looks up at Cassia and hands her the mic, his face reveals an expression of love. Cassia is pleased.

CASSIA (CONT'D)

(re: Dylan's look)

There it is, the look of love.

DYLAN

Well, you are sort of cute.

CASSIA

(to herself, pondering)

It reminds me of something I've seen before.

(continuing, out loud)

We might never find the Devereux Emerald, but we've discovered something even greater; its promise of an enduring true love.

The cat steps on the keyboard again, blocking Selene's view.

SELENE

(to the cat re: the video)

Come on Aphrodite, I'm trying to watch that!

Selene moves the cat aside and clicks on a video titled "Gardener Rants about Devereux Doc." It's a clip of an interview with GREGORY BULLARD, 30s in the Devereux gardens. He's identified with a caption of "Gregory Bullard, Head Gardener - Devereux Estate".

GREGORY

I put a lot of hard work into the search, but Cassia left me out of the documentary. Not a single word. Perhaps the lost emerald should be fair game; "finders keepers", as my dad always used to say.

Selene GASPS, stunned by her own rage at Gregory's words.

SELENE
 (to Gregory in the clip)
 The emerald doesn't belong to you.
 It never did.

Gregory shakes his head before continuing his on-camera rant.

GREGORY
 Cassia Clark. What a a piece of
 work. She used Mr. Devereux to
 promote herself and her precious
 documentary, dumping him like a
 piece of garbage when the filming
 was over-

The cat steps on the keyboard again.

SELENE
 Aphrodite!
 (re: Dylan being dumped)
 That must have been rough.

Selene shuts the laptop, picks up the cat, and pets it.

SELENE (CONT'D)
 (to the cat)
 Okay, I've got the message.

INT. NEIGHBORHOOD ART STORE - DAY

Selene steps up to a Bohemian cashier CHLOE, 30s, with a basket full of oil paints and brushes.

CHLOE
 Selene. How was your show in New
 York?

SELENE
 Hi, Chloe. It went well.

CHLOE
 (noticing the oil paints)
 You do know these are oils, not
 acrylics, right?

SELENE
 I thought I'd try something
 different.

Chloe is skeptical.

CHLOE

You can always return the unused oils within 30 days. Or longer, if you like. I won't tell.

SELENE

I won't be returning. The oils.

CHLOE

You okay?

SELENE

A lot's happening. On so many levels.

CHLOE

I'm sorry about your mom.

SELENE

Thank you, Chloe. We had a complicated relationship.

CHLOE

You know whenever I'm having a hard time with something, I always find it helpful to get a reading.

SELENE

A reading?

CHLOE

A tarot reading. It helps to clarify things. Especially when I'm upset. I know the most amazing reader her name is Brigit Finnegan.

Chloe grabs her purse from under the counter and rummages inside it. She pulls out a card and gives it to Selene.

CHLOE (CONT'D)

Here's her card. You should give her a call.

INT. SELENE'S CONDO - BEDROOM - NIGHT

Ready for bed, Selene removes the sketchbook from her dresser and opens it, silently reading Dylan's dedication inside.

SELENE

Goodnight, Dylan Devereux. May you finally find your legendary emerald and its promise of an everlasting true love.

She sets the aside sketchbook next to the vintage photo of Mara and Brigit's card and turns off the lights.

INT. NEIGHBORHOOD COFFEE SHOP - MORNING

Andrea meets with Selene in the local coffee shop.

ANDREA

Have you decided yet?

SELENE

I still have another week.

ANDREA

You know Selene, you've been struggling with your work ever since we got back from New York. Maybe it's time for a fresh perspective. You're too much of a hermit. You've never really traveled much and Dylan's offering an all-expense paid trip to England. And as you know, I negotiated an amazing commission. You could use that money as a nest egg. I'd be great for your career too, Dylan's a high profile client. I could get you some great PR from that job.

SELENE

What about Aphrodite?

ANDREA

I'll take care of your cat. I know you've been through a lot, but I don't understand why this is a difficult decision for you.

(after a beat)

By the way, what happened between you and Dylan at the Branson opening? You had a strange connection.

SELENE

I can't explain it; I felt like I knew him.

ANDREA

But you've never met.

SELENE

Not in this lifetime.

ANDREA

Selene, I think this commission is something you need to do. You'll regret it if you don't; it's a once in a lifetime opportunity. Think of it as an adventure.

Selene isn't convinced.

INT. SELENE'S CONDO - BEDROOM - NIGHT

Selene examines the antique sketchbook, turning the pages. Her cat peeks out at her from underneath the dresser.

SELENE'S VISION - INT. BRANSON GALLERY - STORAGE AREA - NIGHT

Selene recalls her encounter with Dylan. They stare into each other's eyes, making a connection but this time Selene doesn't look away; she peers deeper into Dylan's eyes.

SELENE'S VISION - EXT. COUNTRY MANOR - ROSE GARDEN - 16TH CENTURY - NIGHT

In a moonlit rose garden, a heavily bleeding BRITISH MAN in his 50s, leans against SOPHIA, a Greek woman in her 50s. She leads him toward a country manor. Their faces can't be seen. Their conversation and emotions are intense. With the swift approach of death, they focus on what is important and real.

BRITISH MAN

My love is yours Sophia. Forever.
Promise you'll seek me. Promise
you'll find me. Promise you'll
never forget me.

SOPHIA

I will. Whatever it takes. I will.

END VISION

INT. SELENE'S CONDO - BEDROOM - NIGHT

Shaken, Selene opens her sketchbook and draws her vision with a raw, visceral intensity. She sketches a face on the dying man, contorted in pain, finishing the scene by writing the words "I will". The cat stares.

SELENE

(to the cat)
That was intense.

She notices Brigit's card on the table; she dials the number.

SELENE (CONT'D)
 (on the phone)
 Hi Brigit. I'm sorry it's so late.
 Chloe gave me your number.

INT. TRENDY DOWNTOWN LOS ANGELES LOFT - NIGHT

Continuing on from the opening scene, Brigit moves forward with Selene's tarot card reading.

BRIGIT
 Wow, Selene that's quite a story. I know its complicated but I'm sorry about your mom. Chloe was right to refer you.

SELENE
 Thanks again for seeing me so quickly.

Brigit picks a few more cards, studying them on the table.

BRIGIT
 I think your mother's death shook something loose within you. Something major. I don't think you would've been able to take this journey to England, until now.

Brigit choses more cards, studying them before speaking.

BRIGIT (CONT'D)
 I'm sorry your mother didn't leave you anything when she passed. How are your finances?

SELENE
 Not the best.

BRIGIT
 The money from this commission will help, but more importantly, I feel it will set you on a totally new, authentic and deeply fulfilling path as an artist.

Brigit pulls a few cards that stun her. Shaken, she stares at them before replying. Selene is alarmed.

BRIGIT (CONT'D)

Selene, this feels very karmic. Maybe you made some sort of vow in a past life. You must take this journey. Usually the cards give options, but not this time. There's nothing but ruin for you, if you turn the job down. I'm sorry Selene, but your old life is gone.

INT. AIRPLANE HEADED TO LONDON - NIGHT

An ELDERLY BRITISH WOMAN sitting beside Selene watches her nervously sketch multiple versions of Dylan's face.

ELDERLY BRITISH WOMAN

What a beautiful sketchbook.

SELENE

It is, it was a gift. I'm an artist. I'm going to England to paint a portrait.

ELDERLY BRITISH WOMAN

(re: Selene's sketches)

Is that him?

SELENE

It is.

ELDERLY BRITISH WOMAN

You seem a bit nervous dear. Is everything okay?

SELENE

I've never done anything like this before.

ELDERLY BRITISH WOMAN

What does your heart say about it?

Surprised by her directness, Selene considers her question.

SELENE

That I must do this.

ELDERLY BRITISH WOMAN

Then you must do it. It may not seem logical, but you must follow its inherent wisdom. The scariest leaps in my life, have brought me, my greatest joys.

SELENE

Where are you headed?

ELDERLY BRITISH WOMAN

I'm going home, dear. No matter how much I love my travels, the thing I love most is returning home.

SELENE

I've never found a place where I truly felt at home.

ELDERLY BRITISH WOMAN

You may have been looking in all the wrong places. Start with following your heart.

EXT. HEATHROW AIRPORT TERMINAL - DAY

Passengers depart, heading into the awaiting crowd. Selene clutches her sketchbook and carryon as she scans the area. She recognizes Gregory Bullard, now in his 40s, from the video clip. He holds a sign with her name "SELENE THEODOROPOULOU". Gregory spots Selene. She waves and approaches. They're both struck by a strong mutual dislike.

GREGORY

Selene.

SELENE

I thought Dylan was coming.

GREGORY

He's at the manor. I came to London for a few materials, so he added your pickup to my list. In addition to overseeing the garden, I do restoration work at the estate.

SELENE

Oh.

Gregory scrutinizes Selene's carry-on luggage and sketchbook. As he focuses on her book, she tightens her grip on it.

GREGORY

(re: Selene's carry-on)
Is that all you have?

SELENE

I travel light.

GREGORY

You are planning on staying long enough to finish Dylan's portrait, right?

SELENE

That's the plan.

Selene sounds less than sure of it. Gregory is skeptical.

GREGORY

Right. Let's go then.

INT. GREGORY'S TRUCK - DAY

Sitting on the left side, Selene is thrown off balance as a passenger not a driver, as Gregory swerves thru traffic, stopping short at an architectural salvage shop.

GREGORY

Stay here. I'll be right back.

Gregory hops out and enters the shop. Selene surveys the area, and is drawn to cobblestones in a nearby alley.

SELENE'S VISION - INT. CART - 16TH CENT ENGLAND - DAY

The 16th Century cobblestone streets of London are seen from the point of view of a WOMAN, 50s, sitting in the back of a parked horse-drawn cart. She clutches a small parcel, a box, and a roll of canvas. Her face is offscreen.

The DRIVER hops off the cart and lights a cigar. WORKMEN load goods onto the cart beside the woman. They ignore her; it's as if she's another load of cargo.

A heavy item SLAMS, as it hits a metal truck bed.

END VISION

INT. GREGORY'S TRUCK - DAY

Selene jumps, jarred out of her vision, as Gregory loads a few heavy items that SLAM down into the truck bed. He shuts the tailgate and climbs back inside.

Selene's book is open to a sketch of a Renaissance scene. She shuts the book when Gregory peers at her drawing.

GREGORY

Right. We're off to the manor now.

She turns to watch the alley disappear, as they drive off.

SELENE'S VISION - INT. CART - 16TH CENT ENGLAND - DAY

The driver casts aside his cigar stub, climbs onto the cart, and takes the reins. As the cart jostles away, the woman who's face can't been seen, tightens her grip on her items. The woman wears a Greek coin as a pendant. She holds it against her heart. It comforts her.

END VISION

INT. GREGORY'S TRUCK - DAY

As Gregory reaches the outskirts of London, Selene sketches the 16th Century street scene, including the woman's necklace. Gregory glances at her sketch. When he looks up, he swerves, barely missing another car. Selene reacts. Gregory drives on. Selene looks out the window.

SELENE'S VISION - INT. CART - 16TH CENT. ENGLAND - LONDON - DAY

The journey of the woman in the cart continues as they depart London. The uneven dirt road jostles the cart.

END VISION

INT. GREGORY'S TRUCK - DAY

Gregory drives up a country road. Selene sketches scenes of the rough 16th Century English country roads.

GREGORY
(re: Selene's sketches)
What's that?

SELENE
Just sketching a few ideas for
paintings.

SELENE'S VISION - INT. ART STUDIO - 16TH CENT. VENICE - DAY

A FEMALE ARTIST, 40s, whose back is turned, paints a portrait of a seated subject. Her work is detailed and realistic; she's very talented. Two men watch; ANZO, 60s, a Greek painter, wearing a paint-stained apron and BASIL, 30s.

BASIL
 (re: the female artist)
 Who's that?

ANZO
 Basil. She's my daughter, Sophia.
 The talent runs in our family.

BASIL
 You know Anzo, I could sell her
 work as well as yours. For a small
 commission of course.

Anzo considers the offer; his tone becomes serious.

ANZO
 Sophia is my whole life now, ever
 since my wife died. If anything
 happens to me, promise you'll take
 care of my daughter, Basil.

BASIL
 Nothing's going to happen to you.

Anzo is insistent.

ANZO
 Promise me, Basil.

BASIL
 I promise. I will Anzo.

ANZO
 You're a good man, Basil. Many
 wouldn't hesitate to take advantage
 of Sophia.

END VISION

INT. GREGORY'S TRUCK - DAY

Gregory drives past the 16th Century Longton Manor,
 identified by a plaque on its gate. Selene completes her
 sketch of the Venetian art studio. She looks up and her
 attention is riveted to the manor.

SELENE'S VISION - EXT. ENGLISH MANOR - FRONT DRIVE - 16TH
 CENT. ENGLAND - DAY

The driver waits at the horse-drawn cart on the drive. Lady
 Margaret Longton speaks to a woman whose back is turned. It's
 the same woman who made the journey from London in the cart.

MARGARET

Thank you for my portrait Sophia.
It's magnificent. Say hello to Lady
Anna for me when you see her.

SOPHIA

Thank you for giving me the
opportunity to paint your portrait,
Lady Margaret.

Sophia turns. She's the 16th Century green-eyed woman in
Selene's painting.

END VISION

INT. GREGORY'S TRUCK - DAY

Selene GASPS at the revelation in her vision, distracting
Gregory as he heads up the drive to the stately 16th Century
Devereux manor. Gregory misinterprets her outburst.

GREGORY

The Devereux estate has that effect
on people.

Selene looks up. She's mesmerized by the manor.

SELENE

It's stunning.

EXT. DRIVEWAY IN FRONT OF DEVEREUX MANOR - DAY

Gregory unloads Selene's carry-on. Selene steps out with her
sketchbook.

GREGORY

This is it.

SELENE

Thank you.

Gregory climbs into his truck and drives off.

Selene is mesmerized by the manor. She simply stares, feeling
a strange pervasive sense of deja vu.

An Irish Wolfhound bounds around the side of a wall and races
toward Selene. She doesn't notice the massive dog until it
reaches her. Selene holds out her hand which the dog sniffs
before pushing forward to lick her face. She's delighted.

SELENE (CONT'D)

(to the dog)

Well hello there. It's wonderful to meet you too.

Dylan emerges, in pursuit of the dog. He's surprised by the dog's affection for Selene.

DYLAN

(to the dog)

Walter. Walter! Behave yourself.

(to Selene)

Walter's never like this; he doesn't trust strangers.

SELENE

He's magnificent.

Dylan attaches a leash to the dog's collar.

DYLAN

Sit.

The dog sits.

DYLAN (CONT'D)

Walter comes from a long line of Devereux Irish Wolfhounds. But I don't let his pedigree go to his head.

SELENE

Impressive. I'm honored to meet a dog with such a history.

DYLAN

A biscuit and a bit of petting is the quickest way into his heart.

SELENE

Sometimes it's the simple things.

DYLAN

Sometimes it is.

(re: Selene's carryon luggage)

Is that all you have?

SELENE

I travel light.

DYLAN

I'm not familiar with your process,
but I do know that painting an oil
portrait will take time.

SELENE

It will.

DYLAN

(re: the antique
sketchbook)

I see you got the sketchbook.

SELENE

I did. Thank you. I'm putting it to
good use.

DYLAN

I'd love to see your work when
you're settled. Right now, I'll
show you where everything's set up
and tomorrow I'll give you a tour
of the grounds.

INT. DEVEREUX MANOR - LIBRARY - DAY

Dylan, Selene, and the dog enter. The library, like the rest
of the estate, is maintained in its original 16th Century
style. It's as if they have stepped back in time.

Fascinated by a carving on an antique chair, Selene traces it
with tip of her finger. Dylan shares her interest.

DYLAN

That chair dates back to the
Renaissance.

SELENE

The craftsmanship is amazing.

DYLAN

It's one of my many favorite
pieces.

Selene examines an ornate antique pair of scissors on a desk.

DYLAN (CONT'D)

(re: the scissors)

That's another favorite of mine.

SELENE

You have a lot of favorites.

DYLAN

The scissors are also from the 16th Century. They belonged to my ancestor Lady Anna Devereux. She was a talented seamstress when she met and married Lord Devereux. It was a scandalous match at the time.

A corner is stocked with oils and supplies. A tarp covers the floor, and an easel holds a custom mounted canvas.

SELENE

You thought of everything.

DYLAN

Let me know if there's anything you need. Gregory can pick it up on one of his supply trips.

Selene examines an empty ornate antique frame.

SELENE

(re: the frame)

This is incredibly beautiful. How old is it? Is it from the Renaissance?

DYLAN

Could be. I'm not sure. But when I saw it, I knew I had to have it.

SELENE

Sometimes you just know.

DYLAN

Sometimes you just know.

(re: the frame)

It's for my portrait. I had the canvas sized to fit the frame.

INT. DEVEREUX MANOR - STAIRCASE TO UPPER FLOOR - DAY

ELLEN ROGERS, 40s, wearing a feminine tweed suit, perches on a ladder on a staircase landing as she carefully cleans a 16th Century portrait of the elderly Lady Anna Devereux.

Ellen looks up as Dylan and Selene enter, followed by the dog. Selene recognizes the painting from the documentary. She sets down her luggage and sketchbook, moving in closer to examine the masterful portrait.

DYLAN

(to Selene)

This is Ellen Rogers. She manages my estate with a small army under her command, yet she personally insists on cleaning this one painting by herself. It's a portrait of my ancestor, the lovely Lady Anna Devereux.

ELLEN

You must be Selene. Please make yourself at home. Let me know if there's anything you need.

SELENE

Thank you. It's nice to meet you.
(re: the painting)
Is it okay if I take a closer look?

Dylan looks at Ellen for her approval.

DYLAN

(to Ellen)

I defer to you on that one.

Ellen sizes up Selene before climbing down, surprising Dylan.

ELLEN

(to Selene re: the
painting)

It's all yours.

Selene climbs up to examine the painting closely. Gregory enters wearing a tool belt. He stops to watch.

Selene is disturbed by the Devereux Emerald in the painting. After a beat she touches the corner of the canvas, where the artist's signature should be, but it's missing. Dylan looks at Ellen; she's okay with Selene touching the old painting.

SELENE'S VISION - INT. DEVEREUX MANOR - LIBRARY - 16TH
CENTURY ENGLAND - DAY

BASIL, now in his 40s, paints his signature onto the bottom of Lady Anna's newly finished portrait on an easel. It's the same painting currently hanging in the manor. When he's done, Basil casts aside the brush and the rag onto the floor.

Lady Anna Devereux and Sophia stand talking on the other side of the room. Anna holds a small, heavy sack.

ANNA

Thank you for my brilliant
 portrait, Sophia. My grandson's
 ship should arrive soon. I can't
 wait for you to paint him.

(after a beat, with a bit
 of mischief)

Maybe you can keep Merrill from
 returning to the sea, so quickly.

SOPHIA

I'll see what I can do.

They notice Basil admiring his signature on her painting.

ANNA

Basil has no problem taking credit
 for your work. Lady Margaret warned
 me.

Basil approaches Anna and she hands him the sack. He opens
 it; it's filled with gold coins. Satisfied, he closes it.

BASIL

(to Anna)

We'll be back for Merrill's
 portrait.

ANNA

(to Basil)

See you soon.

Sophia lingers with Anna, gazing at the new painting, as
 Basil leaves.

LADY ISOLT DEVEREUX, 60s, appears in the hallway. Isolt looks
 like Selene's mother, Mara, and was the woman in Selene's
 horrifying childhood vision.

Isolt peers into the library, spotting Anna and Sophia inside
 as they express a genuine fondness for each other.

ANNA (CONT'D)

Thank you, Sophia.

SOPHIA

Thank you, Lady Anna.

As Sophia turns to leave, she notices Isolt at the door.

SOPHIA (CONT'D)

(to Isolt)

Lady Isolt.

Isolt ignores Sophia as she departs, heading after Basil.

ISOLT

(to Anna re: Sophia)

I don't know what you see in her,
mother. She's just a painter; an
artist for hire.

ANNA

She's much more than that. Those
who know Sophia, can't help but
love her.

Isolt releases a skeptical SNORT as she leaves. Anna grabs Basil's discarded rag and wipes off his signature.

SELENE'S VISION - EXT. DEVEREUX MANOR - ROSE GARDEN - 16TH CENTURY - ENGLAND - DAY

As Basil and Sophia leave thru the garden, he removes one gold coin from his sack and hands it to her.

BASIL

Here's your share.

CHARLOTTE TAYLOR, 40s, a Ladies Maid, rushes after them. Charlotte looks very similar to the modern-day Ellen.

CHARLOTTE

Sophia!

Sophia stops. Basil keeps walking. Charlotte reaches Sophia and hands her a handkerchief wrapped around a small parcel.

CHARLOTTE (CONT'D)

Lady Anna sent me. You forgot your
handkerchief.

Basil leaves the garden. Sophia and Charlotte are alone.

SOPHIA

(re: the handkerchief)

This isn't mine.

The handkerchief unfolds to reveal a sack of gold coins.

CHARLOTTE

Lady Anna wanted you to have it.
For her portrait. She insisted.

There's a loud BARK. There isn't a dog in the scene.

END VISION

INT. DEVEREUX MANOR - STAIRCASE TO UPPER FLOOR - DAY

Selene clutches the ladder as she's jolted out of her vision by the BARKING dog. Dylan, Ellen, and Gregory watch from below. Selene turns toward them.

DYLAN

Selene. Are you okay?

SELENE

Sorry. Yes. I just got distracted.

Selene studies Ellen's face, before descending the ladder.

DYLAN

Ellen booked a room for you in town at The Fireside Tale Inn. But you're also welcome to stay here if you prefer.

SELENE

I'd like to stay here. Sometimes I work at night.

DYLAN

Okay. Well, the inn's always available, if you change your mind.

Gregory catches Dylan's attention.

GREGORY

Almost done with the work in the North Hall.

DYLAN

Brilliant. The next project is the stone patio in the lower garden.

GREGORY

Right. Got it.

Gregory leaves. Dylan hands Ellen Selene's luggage. Selene picks up her sketchbook. Ellen notices the book.

DYLAN

Ellen, please prepare the Rose Bedroom for Selene.

ELLEN

It'll be ready in a half hour.
(re: the sketchbook)
I recognize that.

SELENE
It's a gift from Dylan.

ELLEN
It's a Devereux heirloom.

DYLAN
It was time someone put that book
to good use.

SELENE
Dylan.

DYLAN
It was gathering dust in the attic.
I brought it along on my business
trip to New York with the intention
of selling it. But when I met you,
I felt it belonged to you.

SELENE
I'll treasure it even more. If
that's possible.

INT. DEVEREUX MANOR - HALLWAY OUTSIDE DYLAN'S BEDROOM - DAY

Dylan and Selene stand in the doorway of a bedroom filled
with 16th Century antiques with a nautical, masculine theme.
The room has a view of the gardens and the sea beyond.

DYLAN
This is my bedroom.

Selene spots her painting of the green-eyed Renaissance
painter Sophia, hanging on his wall.

DYLAN (CONT'D)
(re: Selene's painting)
I can't get enough of her, the
woman in your painting.

Selene tries to hide a pang of jealousy.

DYLAN (CONT'D)
You have an amazing talent, Selene.

Dylan directs Selene's attention further down the hallway.

DYLAN (CONT'D)
You're welcome to explore the manor
if you like. It has always been a
great source of inspiration for me.
(MORE)

DYLAN (CONT'D)

But for now I'll take you to your
room, the Rose Bedroom.

Dylan glances at the painting once more, before leaving.

INT. DEVEREUX MANOR - ROSE BEDROOM - DAY

Filled with antiques, the bedroom is cozy and feminine. The
lit fireplace CRACKLES. Selene is charmed by the delicate
CHIMING of an ornate antique clock on the mantle.

SELENE

(re: the clock)
How old is this?

DYLAN

It's from the Renaissance.

SELENE

Of course.

Dylan opens the drapes, revealing a view of the rose garden
below, in full bloom. Selene is delighted.

DYLAN

I've maintained the house and
grounds in their original form
whenever possible. A few areas are
in the process of renovation.
Gregory's in charge of that.

SELENE

Isn't he the Head Gardener?

DYLAN

Oddly enough, Gregory's quite
skilled in other areas, including
architectural restoration.

He watches Selene continuing to gaze at the roses outside.

DYLAN (CONT'D)

Those are antique roses.

Selene is drawn to a single rosebush without blossoms.

SELENE

(re: the rosebush)
Is that a rosebush?

DYLAN

It's the oldest one in the garden. It probably dates back to the Renaissance. I have lived here my entire life, but I have never seen it bloom. Gregory wanted to remove it when he first started, but for some reason I couldn't bear to let it go.

SELENE

(re: the rosebush)

That's amazing it's so old. If it could talk, I'd imagine it'd have interesting stories to tell.

DYLAN

I've always been fascinated by the Renaissance. I wish I could find more antiques from that period. They're quite rare.

Dylan heads for the door.

DYLAN (CONT'D)

Make yourself at home, Selene. When you're settled, please join me downstairs for dinner at 8.

Dylan leaves. Selene lingers at the window, gazing at the bare rosebush, before opening her sketchbook to draw.

INT. DEVEREUX MANOR - STUDY - NIGHT

Dylan examines an antique vellum layout of the gardens and patio. Gregory enters and glances at the diagrams.

GREGORY

Almost done with the glazing on the windows in the North Hall. What color of paint did you want?

DYLAN

What was it originally?

GREGORY

White? Grey?

DYLAN

I think it was grey. Paint it grey.

GREGORY
I'll find a few bits with the
original color and match the shade.

Gregory turns to leave, but stops instead.

GREGORY (CONT'D)
How much do you know about Selene?

DYLAN
Excuse me?

GREGORY
Don't you find it odd that she
wants to work late at night? After
most of us have gone home.

DYLAN
Selene's here because I asked her
to come.

GREGORY
I'll order the paint tomorrow.

Gregory leaves.

INT. DEVEREUX MANOR - ROSE BEDROOM - NIGHT

Selene sketches the 16th Century Ladies' Maid, Charlotte. She
closes her sketchbook when Ellen appears at the door.

SELENE
Ellen.

ELLEN
Just wanted to stop by before I
head off for the day. I live in a
small cottage on the edge of town
with my husband Herbert. He owns
the bookstore in town.

Ellen hands Selene a business card.

ELLEN (CONT'D)
Here's my number. Feel free to call
me if you need anything.

As Selene takes her card, she bumps the sketchbook and it
falls open to the drawing of Charlotte. They both stare.

ELLEN (CONT'D)
(re: the drawing of
Charlotte)
That looks like me.

SELENE
I know it's odd, but that's what I
saw in my mind's eye when I was
examining Lady Anna's portrait. I
saw a woman like you in a scene
from the Renaissance.

ELLEN
I was wondering why you gave me
that strange look.

SELENE
I'm sorry, I didn't mean to stare.

ELLEN
Are you psychic?

SELENE
Lately I've been having a lot of
visions. I used see things when I
was a child.

ELLEN
How does it work?

SELENE
Sometimes I have visions when I
touch objects that belonged to
people. It happens with certain
locations too. But when I stare
into someone's eyes, it can get
really intense.

ELLEN
(re: the sketch of
Charlotte)
What was that about?

SELENE
I think it was a past life. Yours.

Selene glances up at the door. Ellen looks as well. Gregory
is standing there, silently observing them.

GREGORY
That's a bunch of rubbish.

ELLEN

Some people believe in past lives.
I do. Is there something you need,
Gregory?

GREGORY

The cook wanted me to let you know,
dinner's ready. Mr. Devereux is
waiting.

Gregory leaves.

ELLEN

Sorry about that. Gregory can be
quite rude. The only reason he's
still here, is he's very talented
at his work. Both in the garden and
with the restorations. Don't let
him get to you.

SELENE

I'll try.

ELLEN

Good. I've gotta go.

Ellen pauses as she heads for the door.

ELLEN (CONT'D)

I'm glad you're here Selene.
Although I love the manor, it's
very big and it can get lonely. Mr.
Devereux would never admit it, but
he was chuffed when you accepted
the commission to paint his
portrait. I've known him a long
time and I've never seen him so
excited.

(after a beat)

I'd like to find out more about
your visions and your art sometime.
If you're ok with that. I have to
be off now. Herbert's waiting. Good
night, Selene.

SELENE

Good night, Ellen.

Ellen leaves. Selene examines her sketch for a beat. She
closes the sketchbook and takes it with her as she leaves.

INT. DEVEREUX MANOR - STAIRCASE TO UPPER FLOOR - NIGHT

With sketchbook in hand, Selene ponders which direction to take at the bottom of the staircase, before heading off.

INT. DEVEREUX MANOR - DINING ROOM - NIGHT

An elegant 16th Century dining table is set up for a formal dinner. Selene enters with her sketchbook. Looking dapper in his formal attire, Dylan sits at the table.

SELENE

Wow.

Selene, in her rumpled traveling clothes, feels out of place.

DYLAN

(re: the elegant set up)
Too formal?

SELENE

A bit.

DYLAN

Right.

INT. DEVEREUX MANOR - KITCHEN - NIGHT

Dylan and Selene finish dinner at a kitchen table. Selene's sketchbook is nearby. LUCY MILLER, 50s, the Cook, enters.

LUCY

(to Dylan)
Your tea's ready in the study. Is there anything else that you need Mr. Devereux before I leave?

DYLAN

Thank you, Lucy. We'll manage.

LUCY

The refrigerator's stocked up; everything's ready to microwave. Call me if you need anything.

DYLAN

(introducing Lucy)
Selene, this is Lucy, my cook. She's heading out on holiday.

SELENE

Sounds wonderful.

DYLAN

(to Lucy)

Selene's the artist who'll be painting my portrait.

LUCY

It's nice to meet you. I've heard so much about you. I'm looking forward to seeing the painting when I get back.

SELENE

Enjoy your trip.

Lucy leaves. Selene puts her dirty dishes into the sink. After a beat, Dylan does, too. Selene grabs her sketchbook.

DYLAN

(re: Selene's sketchbook)

Why don't we look at that in the study?

Dylan heads out. Selene follows.

INT. DEVEREUX MANOR - STUDY - NIGHT

Selene and Dylan sit side by side at an antique table, drinking tea as they examine her drawing of the dying man. Underneath it, are her sketches of Dylan's facial features.

DYLAN

He's dying?

SELENE

That one's intense.

Dylan examines the contorted features of the dying man.

DYLAN

(re: the dying man)

That's strange. That man looks a bit like me. Does that mean I'm going to die soon?

She studies her sketch, mortified to realize he's right.

SELENE

Not at all. I had been thinking about how I want to paint your portrait when I drew that.

Selene is relieved to turn the page, to her sketches of Sophia's journey. Dylan is mesmerized by the scenes.

SELENE (CONT'D)

(re: her drawings)

The images just come to me. It works best if I don't try to control it. It's part of my process. But this time, it feels different. It's as if I'm watching scenes from a real story unfold. I don't know how it's going to end.

Dylan looks up from scrutinizing the sketches.

DYLAN

Sorry. I didn't catch that.

SELENE

I sketch what I see in my mind's eye. It usually ends up in my paintings.

DYLAN

(re: the sketch of

Sophia's coin necklace)

That's an Athens Attica Silver Tetradrachm.

SELENE

A what?

DYLAN

It's an ancient Greek coin. Quite common. In use around 500 BC. This one has the Goddess Athena on one side and an owl on the other.

Dylan is amazed by Selene's sketches.

DYLAN (CONT'D)

The details of your work are incredible. Did you do an in-depth study of the Renaissance?

SELENE

Not specifically. I took a general art history class in college.

Dylan turns the page, following Sophia's journey. He stops at the scene of Margaret and Sophia at the Longton manor.

DYLAN

That's the Longton estate.

SELENE

We passed it when we drove in.

DYLAN
 (re: the sketch of
 Margaret)
 She looks familiar.
 (re: the sketch of Sophia)
 And of course, I recognize her.

SELENE
 Sophia, the 16th Century painter
 with intense green eyes.

DYLAN
 (re: Sophia)
 So very intriguing. I love that you
 envision Sophia as painter.

He turns to Selene's 16th Century scene in his library.

DYLAN (CONT'D)
 What's this?

SELENE
 The history of this house seems to
 be inspiring my sketches.

Dylan closes the sketchbook and stands, taking it with him.

DYLAN
 (re: the sketchbook)
 I'd like to borrow this. There's
 something that I can't stop
 thinking about. Follow me.

Dylan heads out, followed by Selene.

INT. DEVEREUX MANOR - STAIRCASE TO UPPER FLOOR - NIGHT

Selene watches as Dylan holds up her sketches, comparing her
 work to Lady Anna's 16th century painting.

DYLAN
 There's something about your
 painting style that reminds me of
 Lady Anna's portrait. It has a
 similar feel. I can't quite explain
 it. It's as if you can convey the
 spirit of the subject onto your
 canvas. It reminds me of the most
 compelling aspect of Lady Anna's
 portrait; her mischievous smile.
 That's what elevates it to a
 masterful work of art.

SELENE

The artist has set a very high bar.

DYLAN

No worries, I know that you can exceed it, Selene.

Selene doesn't share Dylan's confidence. Offscreen a door SLAMS and the dog GROWLS, BARKS, and appears, bounding over to Dylan. It's followed by Gregory, who joins them to stare at the painting. The dog GROWLS at Gregory.

DYLAN (CONT'D)

(to the dog)

Walter. Behave.

(to Gregory)

Gregory, you know the history of the Devereux Emerald.

GREGORY

I did most of the work on the documentary, didn't I?

DYLAN

You were very helpful.

(to Selene)

I'm assuming you saw it too. Everyone and their mother seems to have seen it.

Selene nods.

DYLAN (CONT'D)

(to Selene)

We never found Anna's missing necklace, or the gemstone. If it had been discovered, I'm sure I would've heard about it. Nothing remains a secret for long in the small world of antique art dealers.

SELENE

If it were stolen, I'm sure it'd be quickly returned, given its curse.

DYLAN

I'm not sure the curse would dissuade many modern-day thieves. In today's world, the Devereux Emerald would be worth millions.

GREGORY

The Devereux Emerald is just a stone. There's nothing more to it.

DYLAN

Always the cynic. I find it's stories to be quite intriguing.

GREGORY

I'm heading off. Still having problems with the gate. It should be fixed by late tomorrow.

Gregory glances again at the painting before leaving.

SELENE

I noticed the painting doesn't have a signature. Do you know who the artist was?

DYLAN

(joking)

Maybe it was Sophia, the painter in your sketches.

SELENE

Maybe it was.

DYLAN

No offense.

SELENE

None taken.

DYLAN

It would've been a rare in that time period. Women's roles were very restricted.

SELENE

The art world still dismisses female artists.

DYLAN

It's beyond me how anyone could overlook your talent, Selene.

SELENE

You're different Dylan. I never met anyone like you before.

Dylan is caught off guard by the intensity of Selene's words.

DYLAN

Right. Well. In any case, it's getting late. I'll show you the rose garden and the grounds tomorrow. Good night, Sophia.

SELENE

Selene.

DYLAN

Right. Sorry. Selene.

INT. DEVEREUX MANOR - ROSE BEDROOM - NIGHT

Selene examines a few drawings before climbing into bed.

SELENE'S DREAM - INT. DEVEREUX MANOR - HALLWAY OUTSIDE OF LIBRARY - 16TH CENTURY - DAY

Standing in the hallway, Isolt spies on Anna and Sophia inside the library. Anna drapes the Devereux Emerald necklace around Sophia's neck and fastens its clasp.

ANNA

(Re: the necklace)

I've been wanting to do this ever since I met you.

(after fastening it)

Let me see it.

Sophia turns. The emerald necklace is stunning on her.

ANNA (CONT'D)

Simply brilliant. It's as if the necklace was made just for you.

Isolt is startled as Basil appears behind her in the hallway.

BASIL

Where's Anna? I'm here for the first payment for Merrill's portrait.

ISOLT

My son's ship hasn't arrived yet.

BASIL

The payment is due now. Where's Lady Anna?

ISOLT

(re: the library)

My mother's in there.

(re: Sophia)

With her.

Anna and Sophia peer at Isolt and Basil in the hallway.

ISOLT (CONT'D)
I was just passing by.

Basil can't take his eyes off the Devereux Emerald.

END DREAM

INT. DEVEREUX MANOR - ROSE BEDROOM - MORNING

Selene sketches the scene from her dream.

INT. DEVEREUX MANOR - KITCHEN - MORNING

Dylan and Selene finish breakfast. Selene's sketchbook is on the table next to her.

DYLAN
(re the sketchbook)
You carry that with you everywhere.

SELENE
I get my ideas everywhere.
Especially here.

DYLAN
Anything new?

Selene hands him the sketchbook.

SELENE
I sketched my dream last night.

Gregory enters as Dylan examines her sketch.

DYLAN
The Devereux Emerald.
(joking)
Perhaps you'll find our family's
long-lost jewel.

SELENE
Perhaps I will.

GREGORY
I wouldn't bet money on that.

Gregory glances at the sketch as he speaks to Dylan.

GREGORY (CONT'D)
I forgot to ask. Did you want the
lock on the gate changed, or just
re-keyed?

DYLAN

Re-key it; there's no need for a change.

GREGORY

Got it.

Selene notices Gregory's odd look as he leaves.

DYLAN

(to Selene)

Right. Well, the first stop on today's tour will be the rose garden. I don't think you'll find the emerald there. I'll meet you in the garden in a few minutes.

Selene stares at the kitchen door.

INT. DEVEREUX MANOR - HALLWAY OUTSIDE KITCHEN DOOR - MORNING

Gregory presses his ear against the kitchen door, eavesdropping. He steps away as the conversation ends.

EXT. DEVEREUX MANOR - ROSE GARDEN - DAY

Selene sits on an old stone bench next to the rosebush without blossoms. The dog sits beside her. Dylan arrives and Selene shares a sketch of Sophia sitting on the same bench during the Renaissance. In the drawing, Sophia sketches a miniature portrait of a servant seated next to the currently barren, rosebush which is in full bloom.

DYLAN

(re: Selene's sketch)

The artist sketching the artist.

SELENE

Sophia had a generous heart. She wasn't rich, yet she gave away her art to those who couldn't afford it.

She touches the rosebush next to her.

SELENE (CONT'D)

I know you said this bush has never bloomed; but in Sophia's time it did. The rose garden was her favorite place. She always found peace here.

DYLAN

I do love a good tale. I could see
Sophia spending time in a garden
like this.

Gregory appears on the garden path carrying a few tools. The
dog GROWLS. He turns and takes a different path.

EXT. DEVEREUX ESTATE - TOPIARY MAZE - DAY

Dylan and Selene wander through a tall topiary maze followed
by the dog. The trimmed hedges reach above their heads.
Selene stops to sketch two lovers kissing in the maze. The
face of the man can't be seen; the woman is Sophia.

DYLAN

(re: the sketch)

It looks like Sophia has a few
secrets of her own.

SELENE

He seems to be enjoying the kiss
just as well.

DYLAN

Not everyone who gets lost, wants
to be found.

SELENE

The lovers know the way out but
they don't want to leave.

DYLAN

Do you know the way out?

Dylan is drawn to Selene as she gazes into his eyes. She sees
the answer in her mind's eye, as the heat between them rises.

SELENE

You do. The stones.

DYLAN

What?

Selene points at two tiny stones at the corner of a hedge.

SELENE

One stone is a dead end. Two stones
lead the way out.

DYLAN

How did you-? Gregory? Ellen? They
could have told you.

SELENE
Perhaps they did.

Selene senses something on the other side of the hedge.

EXT. DEVEREUX ESTATE - OUTSIDE THE TOPIARY MAZE - DAY

Gregory pretends to snip a neatly trimmed topiary hedge, as he leans forward to eavesdrop.

EXT. DEVEREUX ESTATE - LOWER PATIO - DAY

Construction materials and tools are stacked up along the side of an old stone patio; it's the same patio from the video clip with Cassia and Dylan.

Dylan watches Selene sketch a small spring in the location where they're standing, in the middle of the patio.

The dog races across a meadow in the distance.

DYLAN
(re: Selene's sketch)
That's beautiful but inaccurate.
There was never a spring here.

SELENE
It was here in ancient times.

DYLAN
I have the original landscaping
plans from the Renaissance.

SELENE
It was sealed up before the
Devereux family purchased the
property.

DYLAN
I'll have to disagree with you on
that one.

SELENE
I sketch what I see.

Selene kneels to examine the patio tile that fascinated Dylan in the video clip with Cassia. Selene touches the worn grooves of the illegible letters. Dylan is also drawn to the tile, but resists his urge to examine it.

DYLAN
Right. Well. In any case we should
be moving on.

Selene stands.

DYLAN (CONT'D)
There's a few more places to see.

Selene notices Gregory's truck parked by a grove of trees.

DYLAN (CONT'D)
Let's go.

Dylan and Selene leave. A small trickle of water seeps out
from the far edge of the patio, unnoticed.

EXT. DEVEREUX ESTATE - GROVE OF TREES - DAY

Gregory spies on Dylan and Selene.

EXT. DEVEREUX ESTATE - MEADOW - DAY

Dylan and Selene face a large meadow with a hilly forest
beyond it. The dog bounds away, across the meadow.

DYLAN
Our property extends to the other
side of those hills.
(calling to the dog)
Walter.

The dog slows his pace but doesn't stop.

SELENE
Where's the cave?

DYLAN
Cave? We don't have a cave.
(calling the dog, louder)
Walter!

The dog stops and looks at Dylan but doesn't head back.

SELENE
One of the Devereux children
discovered it. It was their secret
hiding place.

DYLAN
(shouting the dog)
Walter! Come back, now. Walter!

The dog reluctantly returns.

DYLAN (CONT'D)

We don't have a cave, Selene. Just a few hills and a forest. But I'm sure the cave will soon appear in your sketchbook.

Gregory's truck drives past, along a nearby dirt road.

EXT. DEVEREUX ESTATE - CLIFF OVERLOOKING THE SEA - DAY

Dylan and Selene pause at a cliff overlooking the sea and the nearby harbor. The dog sits beside Selene. Dylan is amazed.

DYLAN

(re: the dog)

Walter really likes you.

Selene pets the dog as it pushes forward lick her face.

DYLAN (CONT'D)

(re: the cliff)

This is the other edge of our property. The harbor's down there.

SELENE

I love the smell of salty air.

DYLAN

It is exhilarating. Even as a small boy, I've always been drawn to the sea. Our family has a boat; we should go sailing sometime.

SELENE

I'd love that.

DYLAN

My ancestor, Merrill Devereux, was the captain of a trading ship. He's the one who amassed our family's fortune.

Selene has an odd feeling of being watched. She turns to look at the manor behind her.

INT. DEVEREUX MANOR - DYLAN'S BEDROOM - DAY

Gregory peers thru the window at the two figures of Dylan and Selene at the cliff's edge. He steps away from the windowpane as Selene turns toward the manor.

INT. DEVEREUX MANOR - LIBRARY - DAY

Selene directs Dylan to move the ornately carved 16th Century chair in front of a window with a view of the sea.

SELENE
(re: the chair)
Could you put it there?

DYLAN
(placing the chair in
front of the window)
How's that?

SELENE
Perfect.

Selene sets an antique spyglass onto the window frame.

SELENE (CONT'D)
I have two requests, regarding your
portrait.

DYLAN
Only two?

SELENE
For the moment.
(after a beat)
I'd like to get to know you better.
I'll ask a lot of questions. I do
my best work when I understand the
true essence of my subject.

DYLAN
Essence?

SELENE'S VISION - INT. DEVEREUX MANOR - LIBRARY - 16TH
CENTURY ENGLAND - DAY

With a paintbrush in hand, Sophia stands at an easel,
studying her subject Merrill, as he sits offscreen in the
library's ornate 16th Century newly crafted chair.

MERRILL
My essence?

SOPHIA
The truth of your soul. I'll try to
capture it on the canvas.

END VISION

INT. DEVEREUX MANOR - LIBRARY - DAY - A MOMENT LATER

Selene is in reflective state.

DYLAN
Selene? Selene?

SELENE
Sorry. Just thinking.
(re: his question)
Your essence. It's the truth of
your soul. I'll try to capture it
in your painting.

DYLAN
And I thought I just commissioned a
simple portrait.

SELENE
It's an added bonus. I won't charge
extra.

DYLAN
And your second request?

SELENE
You can't look at the painting
until it's done.

DYLAN
What?

SELENE
It inhibits my process. I need the
freedom to create without
oversight. If that doesn't work for
you, I don't think I can do it.

DYLAN
Right. Yes. Well, let's do that
then.

Dylan heads to a desk and rummages through a drawer.

DYLAN (CONT'D)
I'll give you the keys to the
library. That way, even if I'm
tempted, I won't be able to look.

Dylan removes a key and heads for the door.

DYLAN (CONT'D)
Gregory has the other one.

INT. DEVEREUX MANOR - HALLWAY OUTSIDE LIBRARY - DAY

Dylan opens the door and is surprised to find Gregory directly outside, working on a minor repair.

DYLAN
Gregory.

GREGORY
Mr. Devereux?

DYLAN
I need your key to the library.

GREGORY
I thought you had one.

DYLAN
Selene needs all the keys to the library.

GREGORY
Selene?

DYLAN
I need your key.

Gregory glares at Selene in the library, as he removes a key from a key ring and hands it to Dylan.

GREGORY
(to Dylan, under his
breath)
I don't trust that woman. She
reminds me of Cassia.

DYLAN
(taking the key)
That's the one.

Dylan re-enters the library.

AROUND THE DEVEREUX ESTATE - MONTAGE

Selene shares Dylan's passion of Renaissance portraits hung along a hallway. Ellen passes by them, also admiring the art.

Selene paints Dylan's portrait in the library as they engage in lively conversation. The dog watches.

Selene and Ellen walk the dog on the manor road. They stop to look beyond at Dylan on the cliffs, as he gazes at the sea.

In the Rose Bedroom Selene examines her sketches of Dylan's facial expressions and eyes. She's unsatisfied with her work.

END MONTAGE

INT. DEVEREUX MANOR - STAIRCASE TO UPPER FLOOR - NIGHT

Smudged with paint from the day's work, Selene stands at the foot of the staircase, staring at Lady Anna's portrait.

SELENE'S VISION - INT. DEVEREUX MANOR - STAIRCASE TO UPPER FLOOR - 16TH CENTURY ENGLAND - DAY

Basil glances at Anna's portrait. He stares as he realizes his signature is gone. He leaves and returns with a paintbrush and signs his name on the portrait again.

END VISION

INT. DEVEREUX MANOR - STAIRCASE TO UPPER FLOOR - NIGHT - MOMENTS LATER

Selene stares at the painting of Anna.

SELENE

(speaking to Anna in the painting)

I'm not sure what happened, but Basil seems determined to get his signature on Sophia's painting. Good night, Anna.

INT. DEVEREUX MANOR - STAIRCASE TO UPPER FLOOR - DAY

Selene descends the stairs wearing an English riding habit. Ellen ascends the staircase. They meet in the middle.

ELLEN

(re: Selene's outfit)

Outfitted like a true equestrian.

SELENE

I don't feel the part, but thank you for finding the proper clothes.

ELLEN

My pleasure, dear.

SELENE

Dylan was so excited when I agreed to let him teach me how to ride.

ELLEN

Grace is a gentle mare. Everything will be fine. How's the painting going?

SELENE

It's going well. Much of it is done, except for the face.

ELLEN

Saving the best for last. I find that the subject's expression is always the most intriguing element in a great portrait.

Ellen's leaves. Selene pauses at Lady Anna's painting.

SELENE

(to herself)

The subject's face is the best, and the most challenging aspect of a portrait.

(re: Lady Anna's portrait)

Sophia has clearly mastered that art form.

SELENE'S VISION - INT. DEVEREUX MANOR - STAIRCASE TO UPPER FLOOR - 16TH CENTURY ENGLAND - DAY

Anna descends the staircase in a riding habit. She glances at her portrait and notices Basil's recent signature. She wipes it off with a handkerchief and leaves, returning with a servant carrying a ladder. She directs him place her portrait higher on the wall, until it's out of reach.

ANNA

(directing the servant)

Thank you Richard. That's it.

END VISION

INT. DEVEREUX MANOR - STAIRCASE TO UPPER FLOOR - DAY - MOMENTS LATER

Selene stares at Lady Anna's painting.

SELENE
 (to Anna in the painting)
 Thank you for standing up for
 Sophia. Wish me luck with Grace.

EXT DEVEREUX ESTATE - MEADOW ROAD - DAY

Dylan and Selene ride horseback on the road heading to the forested hills. The dog races across a muddy field.

DYLAN
 (re: Selene's skill as a
 rider)
 You're a natural.

SELENE
 It helps to have a bit of Grace.
 Where are we headed?

DYLAN
 To the forest, to the hills, and to
 whatever lies beyond.

Splattering mud, the dog races down the road toward Dylan and Selene. They stop and watch as the dog barrels toward them.

SELENE'S VISION - EXT DEVEREUX ESTATE - 16TH CENTURY MEADOW
 ROAD - NIGHT

Lit by moonlight, the same road in the Renaissance, is a dirt road with puddles. A horse gallops carrying Sophia and a wounded man. Hoofs POUND. Mud flies. The man MOANS in pain.

END VISION

EXT DEVEREUX ESTATE - MEADOW ROAD - DAY - MOMENTS LATER

Dylan sits on his horse, staring at Selene. She's horrified. The horses are calm. The dog stands, panting.

DYLAN
 Selene. Are you okay?

SELENE
 I think so.

DYLAN
 What's wrong?

SELENE

I saw an image of Sophia riding
with a wounded man racing down this
road. I could feel her heartbreak
and panic. It felt very real.

Dylan isn't quite sure what to make of this.

DYLAN

That's strange. Are you okay, or do
you want to head back?

INT. DEVEREUX MANOR - HALLWAY OUTSIDE ROSE BEDROOM - DAY

Gregory stops at the open door of the Rose Bedroom.

INT. DEVEREUX MANOR - ROSE BEDROOM - DAY

Gregory peers inside, finding it empty. He enters and finds
Selene's sketchbook. He studies her drawings. He hides as he
hears Ellen in the hallway outside. After she passes, he
slips out, leaving her sketchbook behind.

INT. DEVEREUX MANOR - STAIRCASE TO UPPER FLOOR - DAY

Selene, in her riding habit, gazes at Anna's portrait.

SELENE

(to Anna)

I survived the ride, but had a
disturbing vision.

SELENE'S VISION - INT. DEVEREUX MANOR - STAIRCASE TO UPPER
FLOOR - 16TH CENTURY ENGLAND - DAY

As Basil passes, he notices his signature is gone from the
portrait which has been hung out of reach. He leaves and
returns with a ladder and paintbrush. Basil stops when he
hears a deep GROWL. An Irish Wolfhound sits on the landing,
guarding it. Basil backs away and rushes off.

SELENE'S VISION - INT. DEVEREUX MANOR - ROSE ROOM BEDROOM -
16TH CENTURY BEDROOM - NIGHT

The ornate clock on the mantle CHIMES. It's the same antique
clock in the current day bedroom, except that now it's new.
Anna in her riding habit, kneels petting the Irish Wolfhound.

ANNA
 (to the Irish Wolfhound)
 Good work, Wolstan. Good boy.

END VISION

INT. DEVEREUX MANOR - STAIRCASE TO UPPER FLOOR - NIGHT -
 MOMENTS LATER

Selene gazes at Anna's portrait.

SELENE
 (to Anna in the painting)
 Thank you for preventing Basil from
 taking credit for Sophia's work.

INT. DEVEREUX MANOR - ROSE BEDROOM - NIGHT

Selene sketches Dylan's features with different emotions.
 Frustrated, she casts her sketchbook aside and goes to bed.

INT. DEVEREUX MANOR - LIBRARY - DAY

Selene paints Dylan sitting in the antique chair by the
 window. When she reaches for another paintbrush, she bumps
 Lady Anna's antique scissors, which fall to the floor. The
 dog sniffs the scissors, becomes excited and BARKS.

DYLAN
 (to the dog)
 Walter. Walter! Calm down.

Dylan rises, opens the door, and the dog rushes out.

DYLAN (CONT'D)
 (to Selene re: the dog)
 Be right back. I'm going to let him
 out.

Dylan heads out after the BARKING dog. Selene picks up the
 scissors, and examines them. After a beat, Dylan returns.

SELENE
 Dylan, what do you know about your
 ancestor, Lady Anna Devereux,
 beyond the fact that she was a
 seamstress?

DYLAN
 She was a woman who spoke her mind.
 Not an easy thing in those times.

SELENE

She sounds fascinating; I'd like to learn more about her.

DYLAN

Ellen's a history buff. She can tell you more about our family when I'm in London. I'm sure she'd love to give you a tour of our village.

SELENE

You're going to London?

DYLAN

I have to go for a few weeks. I'm leaving tomorrow.

SELENE

So soon?

DYLAN

I meant to mention it earlier. The time has passed so quickly. I have a board meeting at the Devereux Shipping Company tomorrow and work to catch up on at my antique gallery.

Ellen briefly pops her head into the library and leaves.

ELLEN

Lunch is ready.

DYLAN

Thank you Ellen.

Dylan and Selene leave. Selene locks the door behind her.

INT. DEVEREUX MANOR - HALLWAY OUTSIDE OF LIBRARY - DAY

Gregory surveys the empty hallway. He unsuccessfully tries to pick the locked library door, leaving with an angry HUFF.

INT. DEVEREUX MANOR - LIBRARY - DAY - LATER

Selene is unsettled as she gathers her supplies to resume painting, sensing Gregory's failed break in attempt. She's distracted by the sound of BARKING and YELLING.

DYLAN

(offscreen)

Walter! Walter! Stop! Walter!

The dog rushes in, tracking in mud. He sits in front of Selene, panting. Dylan bursts in after him.

DYLAN (CONT'D)

Walter! Bad dog!

The dog has something in his mouth. He spits it out in front of Selene. Dylan and Selene stare. It's the emerald engagement ring from Anna's portrait.

DYLAN (CONT'D)

(re: the ring on the floor
in front of Selene)

Right. Well. That's the strangest proposal I've ever seen.

SELENE

Walter.

DYLAN

Where did you find it Old Boy?
Forget the mud, you deserve a
biscuit.

Dylan kneels and picks up the ring. Ellen appears, investigating the commotion. She spots Dylan, with the ring in hand kneeling in front of Selene.

DYLAN (CONT'D)

(off Ellen's look)

No. No. You do know I am a
confirmed bachelor.

(holding out the ring)

Look at this.

Dylan hands her the ring. Stunned, Ellen examines it.

ELLEN

Where did you find this?

DYLAN

Walter found it. Don't ask me how.

INT. DEVEREUX MANOR - KITCHEN - NIGHT

Preoccupied in her thoughts, Selene has dinner with Dylan.

SELENE

Something's been bothering me for a
while. I feel I need to say this.

DYLAN

Go on.

SELENE

My "stories" about Sophia, aren't just stories. I believe they're real.

DYLAN

Yes, I know. Although 'Sophia' is just a made up name, she was a real person. I have her 16th Century miniature portrait, Selene.

SELENE

The scenes that I see with Sophia; they're real. I think I lived in the 16th Century; in a past life. That's why the details in my sketches are so historically accurate.

Dylan tries, but has a hard time believing this.

SELENE (CONT'D)

Ellen was there too, as Lady Anna's Lady's Maid, Charlotte. Why do you think Ellen takes such good care of Lady Anna's painting? They have a bond. From a past life.

Dylan isn't buying this.

SELENE (CONT'D)

You're obsessed with every aspect of the Renaissance, Dylan. I think you were there too.

Selene has gone too far for Dylan.

DYLAN

I'm sorry but that's totally bonkers, Selene.

SELENE

It's what I believe. I've always felt there was more to our existence than just our present lifetime.

Dylan withdraws, unconvinced.

DYLAN

I've got to go. I haven't packed for my trip yet. How's the work going on my portrait?

Selene feels like she was punched in the gut.

SELENE
It's getting there.

Dylan heads out of the room.

DYLAN
Maybe you can work a little faster
when I get back.

Selene is stunned and mortified.

INT. MANOR - HALLWAY OUTSIDE DYLAN'S BEDROOM - MORNING

Unshaven, Dylan leaves his bedroom with a suitcase. He stops to stare down the hallway toward the Rose Bedroom where Selene is staying. Regretful for his harsh words to Selene, he steps forward, then checks his watch. Extremely late, he turns and leaves.

EXT. SMALL TOWN - CHURCH GRAVEYARD - MORNING

Ellen and Selene walk Dylan's dog, examining headstones. Selene is preoccupied. Ellen kneels in front of the dog.

ELLEN
(re: the dog)
I've always wanted to try this.
When Walter found Lady Anna's
engagement ring, it got me
thinking.

Ellen removes a simple wedding ring from her pocket. It has tiny emerald embedded in the band and is engraved inside. Ellen holds the ring as the dog sniffs it.

ELLEN (CONT'D)
(reading the engraving)
Verus amor non moriatur. It's
Latin. It means "true love, never
dies".
(re: the wedding band)
This was Lady Anna's wedding band.
Dylan had me take it in for repairs
which were finished today.

SELENE
You're curious if the dog can track
Lady Anna's residual energy that's
in her ring.

ELLEN
We're of the same curious mind.

The dog finishes sniffing the ring. Ellen removes his leash.

ELLEN (CONT'D)
(to the dog)
Walter, go find Lady Anna.

The dog wanders for a beat, before picking up a trail.

ELLEN (CONT'D)
Good boy!
(to Selene)
Here we go!

Selene and Ellen hurry after the dog as he picks up his pace.

ELLEN (CONT'D)
He's headed in the right direction.
Good boy, Walter. Find Lady Anna.

The dog takes off at an angle, racing after a squirrel.

ELLEN (CONT'D)
Walter! Walter!

The dog ignores the call, BARKING as he stations himself at the bottom of a tree containing the squirrel.

ELLEN (CONT'D)
So much for my theory.

Ellen returns the ring to her pocket.

ELLEN (CONT'D)
Walter will come back soon enough.

Selene is still distracted as they continue their walk.

ELLEN (CONT'D)
Is something wrong, Selene? You
seem preoccupied today.

SELENE
You believe in past lives, Ellen.

ELLEN
I do.

SELENE
I asked Dylan the same thing before
he left.

ELLEN

What'd he say?

SELENE

He doesn't. We argued.

ELLEN

Mr. Devereux believes in the material world. Things you can touch, taste, smell, and see. Anything beyond that isn't real.

SELENE

Including the realms beyond the boundaries of the physical world.

The dog returns, sniffing headstones as they walk.

ELLEN

That's right. Don't get me wrong. Mr. Devereux is very kind at heart. For my 30th birthday he gave me an amazing gift; a 16th Century portrait from the Longton manor. The painting was up for auction and he knew I wanted it but could never afford it.

SELENE

Dylan was very upset when he left.

ELLEN

A few weeks is a long time, Selene. Dylan will be ok by then. Will you?

SELENE

I should be.

ELLEN

There you go.

Ellen watches the dog as he starts to pick up a trail.

SELENE

I'd love to see that painting.

ELLEN

I'll show you when we get back to the cottage.

(re: the dog)

Look at Walter.

The dog is tracking a path. He stops at an ornate 16th century headstone and BARKS.

ELLEN (CONT'D)
 My God, I think he did it. Good boy
 Walter! That's Lady Anna's grave.

Ellen and Selene reach the grave.

ELLEN (CONT'D)
 Good boy, Walter! I'm very
 impressed! You've earned a few
 extra biscuits tonight!

Ellen cleans dirt and debris from Lady Anna's headstone.

ELLEN (CONT'D)
 (re: the headstone)
 Lady Anna's body was buried here
 but I believe her spirit lives on
 in the Devereux manor, watching
 over her descendants with a sense
 of mischief, mirth, and a deep
 enduring love.

INT. DEVEREUX SHIPPING LINES - LONDON BOARDROOM - MORNING

Buttoned up in a suit and tie, an unshaven Dylan, fidgets at
 a conference table at a meeting in progress.

INT. LONDON - DEVEREUX ANTIQUES - WAREHOUSE - DAY

Dylan examines antique paintings at a loading dock. He
 directs workers to load a few onto a delivery truck.

EXT. ANTIQUE SHOPS - LONDON - DAY

Dylan strides past antique shops. The window display of
 Hatton & Finch: Antique Jewelers, catches his eye. He stops
 and stares at a necklace in the window. It's Sophia's Greek
 coin necklace, from Selene's sketch. Dylan notices the time
 and heads off.

INT. LONDON AUCTION HOUSE - DAY

Dylan enters and sits at an antique auction in progress.

INT. DEVEREUX ANTIQUES - LONDON SHOP - BACKROOM - DAY

Dylan set an antique painting down in the backroom. Thru the
 open door into the shop, Dylan overhears a clerk.

CLERK

(offscreen)

We expect Mr. Devereux at any moment. He should be able to answer your questions. He's an expert on the Renaissance period. It's sort of an obsession with him, really.

Dylan overreacts to the words. Catching himself, he shifts to a professional demeanor before stepping out into the shop.

INT. ELLEN & HERBERT'S COTTAGE - BEDROOM -DAY

Ellen and Selene stare at the 16th Century portrait of Lady Margaret Longton; a painting in Selene's visions.

SELENE

I've seen this before.

ELLEN

You have?

SELENE

In my mind's eye.

ELLEN

That's incredible, Selene.

SELENE

I sketched my vision of it.

Selene shows Ellen her phone's photo of her sketch.

ELLEN

Wow. Wow.

INT. ELLEN & HERBERT'S COTTAGE - SMALL KITCHEN - DAY

Ellen and Selene sip tea as they examine Selene's sketch of Lady Anna Devereux's Ladies Maid, Charlotte.

ELLEN

So, you think I was Lady Anna's Ladies' Maid in a past life?

SELENE

Absolutely.

ELLEN

And here I am. After all these years. 500 or so.

SELENE
You've aged well!

ELLEN
It's the night cream.
(after a moment)
How's Dylan's portrait coming
along?

Selene flips through multiple sketches of Dylan's features.

SELENE
Ugh. I'm still struggling with
that. Everything's done except the
most important part. His face.

ELLEN
Those are brilliant. I'm sure
you'll come up with something soon.

SELENE
Dylan said he wants me to finish
his portrait, as soon as possible.

ELLEN
That doesn't sound like him. Maybe
he's planning some sort of
surprise. He loves doing that.

EXT. ANTIQUE MARKETS - LONDON - DAY

Dylan has grown a stubbly beard. He pauses to look in the window of Hatton & Finch, Antique Jewelers. Sophia's necklace is still on display. He continues on his way.

INT. ROGERS BOOKSTORE & TEA ROOM - DAY

Ellen and Selene browse books. HERBERT ROGERS, 40s, Ellen's husband, reads a novel at the cash register.

Ellen spots Gregory outside the window, across the village square. Gregory stealthily emerges from an alley, followed by a MAN who gives him a nod before they both drive off. Selene looks up from a book and notices Ellen's odd look.

SELENE
What's wrong?

ELLEN

I just saw Gregory. He told me he'd be gone all day, driving up North to pick up a special order at the Hedgerow Nursery.

SELENE

I don't trust him.

ELLEN

He's always been a bit too dodgy for my taste. But he was the most qualified applicant when the Head Gardener retired years ago.

SELENE

Sometimes it's better to just let the weeds grow.

ELLEN

Gregory has improved the gardens and he's done an amazing job restoring the manor. But yes, I too would've chosen someone else.

EXT. ANTIQUE MARKETS - LONDON - DAY

Dylan stares at the Hatton & Finch window display. Sophia's Greek coin necklace is gone. He enters the store.

INT. HATTON & FINCH ANTIQUE JEWELERS - LONDON SHOP - DAY

Two clerks stand behind the counter; A YOUNGER CLERK, chats with a female customer, TARA, 30s, as she examines antique necklaces. The book "Parallel Lives" by Beatrice Taylor, MA, is on the counter beside her.

An OLDER CLERK, arranges necklaces in a display case and looks up as Dylan enters. She has Sophia's necklace.

DYLAN

(re: Sophia's necklace)
I'll take that one.

OLDER CLERK

Did you want to see it?

DYLAN

It's been in the window on display.

OLDER CLERK

Would you like to know the price?

Dylan glances at the price on the tag.

DYLAN
I'll take it.

Dylan hands the clerk his credit card.

OLDER CLERK
Is it a gift?

DYLAN
Yes.

OLDER CLERK
I'll wrap it up.

The Older Clerk leaves as Dylan waits. Tara tries on an antique locket, admiring it in a mirror. The Younger Clerk watches her and asks about her "Parallel Lives" book.

YOUNGER CLERK
What's your book about?

TARA
Past lives.

YOUNGER CLERK
You believe in reincarnation?

TARA
I'm fascinated by it.

Tara holds the locket in her palm, focusing on it.

TARA (CONT'D)
(re: the locket)
Sometimes jewelry holds an energetic imprint of the former owner.

YOUNGER CLERK
How does that work?

TARA
You can feel their emotions and sometimes get hunches about who they were and the life they led.

YOUNGER CLERK
Are you sensing anything about that locket?

TARA

It doesn't always happen. But I always cleanse my antique jewelry with a prayer just in case there was a nasty owner.

Tara notices the time. She reluctantly removes the locket and sets it on the counter.

TARA (CONT'D)

I love it. You know, next month is my birthday.

She shows the clerk a photo on her phone.

TARA (CONT'D)

(re: the photo)

That's my boyfriend Rhys. He knows this is my favorite shop. I'll drop some major hints.

YOUNGER CLERK

(re: the locket)

I'll set it aside and recommend it when he comes in.

TARA

Thank you. Gotta run. I'm meeting Rhys at a book signing.

(re: her book)

I want the author of "Parallel Lives" to sign my book. Thanks again, for your help.

Tara leaves. The Younger Clerk holds the antique locket for a moment, feeling its energy before setting it aside. The Older Clerk returns with Dylan's receipt, his card, and a small gift-wrapped box. Dylan stows it in his pocket.

DYLAN

Thank you.

EXT. HATTON & FINCH ANTIQUE JEWELERS - LONDON SHOP - DAY

As Dylan leaves, he spots Tara. Curious, he follows her.

EXT. LONDON ANTIQUE SHOPS - DAY

Dylan heads after Tara as she disappears around a corner.

EXT. LONDON SHOPS - DAY

Dylan emerges from a side street. Tara is gone. He scans the area and notices Bettsthorne Books, a shop with a window display announcing a book reading of "Parallel Lives".

INT. LONDON BOOKSTORE - BETTSTHORNE BOOKS - DAY

Dylan enters as the small, standing room only book reading is in progress. Tara stands in the back with her boyfriend RHYS. They have a playful, warm connection. Dylan watches them with a sudden sense of longing.

The "Parallel Lives" author Beatrice Taylor, MA, 50s speaks at a podium. Dylan moves in closer to listen.

BEATRICE

Are past lives real? I believe they are. The evidence is out there. But what I believe doesn't matter. The important thing is learning the lessons that the soul is here to teach. Multiple lives give us the opportunity to be a servant and a king, a prostitute and a nun, a mother and a confirmed bachelor, a wise woman and a reckless child, a native and a foreigner, a man and a woman. Through our past lives we can walk in the shoes of another and experience a different perspective. Through our past lives we can choose to experience it all.

Beatrice looks at the people in the audience.

BEATRICE (CONT'D)

But what's the purpose? Is there a grand plan? I believe that the soul is on a journey to evolve each human spirit with the ultimate goal of reaching a divine state of unconditional love. I believe we are all traveling through time and with each past life we come one step closer. I believe we will all get there. Eventually.

Beatrice pauses once more.

BEATRICE (CONT'D)

Past lives lessons aren't about the past. They're about the present.

(MORE)

BEATRICE (CONT'D)

Given what you have learned, how will you choose to live your life now? Will you choose to be more understanding, compassionate, and loving? I choose to do my part in creating a kinder, gentler, more compassionate world. It's your choice as well; given what you know, given what you find, how will you choose to live your life now? It's a question that only you can answer. I'll leave you on that final note.

The audience applauds. Dylan examines a "Parallel Lives" book on a nearby display as Beatrice answers questions.

BEATRICE (CONT'D)

I'll take a few questions before signing books.

Beatrice chooses a YOUNG MAN.

YOUNG MAN

What if we don't learn the lesson that we've chosen in a specific life?

BEATRICE

Sometimes we don't. Perhaps we lose our courage. Perhaps our life was cut short by an untimely death. There can be many reasons. If the lesson is important, we'll return again and again, until we learn it.
(to the audience)
Any more questions?

Beatrice picks an INTELLECTUAL WOMAN in her 60s.

INTELLECTUAL WOMAN

I've heard if you stare deeply into a person's eyes, you can see who they were in past lives. Is that true?

BEATRICE

Sometimes. You need to gaze with a soft focus with the lights turned low. The person's face may change for an instant. You may think it's your imagination. It's not.

Beatrice chooses a MIDDLE AGED MAN with his hand raised.

MIDDLE AGED MAN

What is the meaning of the title of your book?

BEATRICE

Some say that our past lives run parallel to our current one, and that time isn't as linear as you might think.

MIDDLE AGED MAN

And you believe that?

BEATRICE

I did chose the title "Parallel Lives" for my book.

Beatrice chooses a YOUNG WOMAN next.

YOUNG WOMAN

I've heard that people travel through time in soul clusters, reincarnating together to learn or to complete unfinished business. Is that true?

BEATRICE

Absolutely.

YOUNG WOMAN

So, friends from a past life may reincarnate together?

BEATRICE

It can happen.

YOUNG WOMAN

And your enemies as well?

BEATRICE

And your enemies too.

EXT. ROAD THROUGH FIELD OUTSIDE OF VILLAGE - DAY

Ellen and Selene stroll thru a field. Selene abruptly grasps her neck, fighting an unseen force that's suffocating her.

ELLEN

What's wrong?

Selene stumbles, retreating as she gasps out a few words.

SELENE

I need to leave. I can't breathe.

Ellen rushes to her.

ELLEN

Are you okay? Should I call a doctor?

Selene recovers as she backtracks.

SELENE

I'm okay. I'll be okay.
(regarding the field)
What was that place? I felt as if I was being strangled.

ELLEN

I'm so sorry. I didn't realize. It's where the gallows were located in the Renaissance. There were public hangings in that field.

SELENE

I could feel it.

ELLEN

Good God. I'm so sorry. We shouldn't have come.

SELENE

It's not your fault.

INT. DEVEREUX MANOR - LIBRARY - NIGHT

Selene cleans a paintbrush as Dylan enters with a trimmed beard. He places a book on the desk by the antique scissors.

SELENE

You grew a beard. It looks good.

DYLAN

I'm sorry for my harsh words, before I left.

SELENE

Thank you, Dylan. It's okay that we have different opinions. Everyone has their own unique perspective.

Selene holds the brush in a rag, as she peers at his book.

SELENE (CONT'D)
 (re: Dylan's book)
 What's that?

DYLAN
 It's called "Parallel Lives". I
 picked it up in London when I
 attended the author's reading.

SELENE
 What's it about?

DYLAN
 Past lives.

SELENE
 Dylan.

DYLAN
 I'm always open to learning new
 things. I had an interesting trip.

Dylan picks up Lady Anna's antique scissors.

DYLAN (CONT'D)
 Apparently there's a theory about
 residual energy. That people who've
 owned an object, may leave a bit of
 themselves behind.

SELENE
 Like on Lady Anna's scissors.

DYLAN
 Precisely.

Dylan studies the scissors. Selene heads for the door as the
 paint on her brush begins to bleed thru a rag.

SELENE
 (re: her brush)
 I'll be right back, I'm going to
 clean this up.

Selene leaves. As Dylan holds the scissors, his attention is
 drawn to the antique chair used for his portrait sitting. He
 runs a hand under seat and is shocked to find something.

Dylan flips the chair over and spots a rough carving of the
 initials "M&S". He sets the blade of the antique scissors
 into a groove of the carving. It's a perfect fit.

He stares at the carving before flipping the chair back up.
 Ellen enters, followed by Selene. They notice his expression.

ELLEN
Is everything okay? Dinner's ready.

DYLAN
Yes. Right. You got everything?

ELLEN
It's done.

DYLAN
Thank you.

Intrigued, Selene follows Dylan and Ellen out of the room.

INT. MANOR - KITCHEN - NIGHT

Dylan and Selene enter. Candlelight illuminates their dinner, the small package from the jewelry store and a birthday cake.

SELENE
(re: the candles, cake,
and gift)
What's this?

DYLAN
Happy Birthday Selene.

SELENE
How'd you know?

DYLAN
I asked your agent, Andrea. I
wasn't sure how long you'd be here,
but wanted to prepare just in case.

SELENE
You didn't have to.

DYLAN
It's my pleasure.
(re: the gift)
Please, open it.

Selene is stunned that his gift is Sophia's necklace.

SELENE
Dylan. It's Sophia's necklace.
Where did you find it?

Selene reflexively holds the coin against her heart.

DYLAN
At an antique shop in London.

SELENE
 (re: the coin pendant)
 Its energy feels like "coming home".

DYLAN
 I know you don't wear necklaces,
 but I couldn't resist.

SELENE
 Thank you. It means a lot to me.

To Dylan's surprise, Selene puts the necklace on and presses the coin against her heart, focusing on its subtle energy.

SELENE'S VISION - INT. DEVEREUX MANOR - LIBRARY - 16TH CENTURY ENGLAND - DAY

Sophia fidgets as she paints at an easel. She stops to press her coin pendant against her heart. It calms her. Merrill, who is sitting offscreen, notices her necklace.

MERRILL
 (O.S. re: the pendant)
 What's that?

SOPHIA
 It's the only thing of value I've ever owned.

MERRILL
 (O.S.)
 Is it silver?

SOPHIA
 It belonged to my mother. She died in childbirth when she had me. My father told me she wanted me to have it.

Sophia presses the coin to her heart again.

SOPHIA (CONT'D)
 And yes, I think it's silver. My father became ill and passed away during our voyage to England. I miss him every day.

END VISION

INT. DEVEREUX MANOR - KITCHEN - NIGHT

Dylan gazes at Selene.

SELENE

There's something to that theory. I think this belonged to Sophia.

DYLAN

Your Renaissance painter?

SELENE

Yes.

DYLAN

Maybe there is something to it. The author of "Parallel Lives" said that if you stare into someone's eyes you may catch a glimpse of who they were in a past life.

SELENE

So they say. And you'd chose to go down that rabbit hole?

DYLAN

As I said, I'm open to learning new things.

Dylan stares into Selene's eyes. She stares back.

SELENE'S VISION - INT. CAVE IN DEVEREUX FOREST - 16TH CENTURY ENGLAND - NIGHT

Candles illuminate a cave. Sophia and a man whose face can't be seen, make love on blankets. Their passion is intense, their love is too deep for words.

END VISION

INT. DEVEREUX MANOR - DYLAN'S BEDROOM - NIGHT

Dylan and Selene make love; it's passionate and intense.

INT. DEVEREUX MANOR - DYLAN'S BEDROOM - MORNING

Dylan wakes in a tangle of bedsheets. He's very upset to discover that Selene is gone.

EXT. DEVEREUX MANOR - ROSE GARDEN MANOR - MORNING

Selene stands with her back turned, staring at the rose bush that never blooms. Dylan approaches.

DYLAN

Selene. Why did you leave me?

Selene turns to face him. She has an odd look.

SELENE

I had a vision, of this.

She steps sideways to reveal a white blossom on the bush.

SELENE (CONT'D)

(re: the blossom)

I wanted to make sure it was real,
before I told you.

Incredulous, Dylan examines the rose.

DYLAN

Good God.

SELENE

It's a tiny miracle.

There's a long pause, as they remember their torrid night.

DYLAN

I'm sorry I got so carried away
last night.

SELENE

We both did. I think we were lovers
in a past life.

Another awkward pause of mutual uncertainty, hangs in the air. Selene fills the void, blurting out a few words.

SELENE (CONT'D)

Maybe we should leave the past in
the past.

DYLAN

You'll be leaving soon.

SELENE

I am almost done with your
portrait.

Selene's cell phone rings. It's Andrea.

SELENE (CONT'D)

It's Andrea. I should take this. My
reception is better at the manor.
(answering the phone)
Andrea. Hold on.

Selene hurries toward the manor.

INT. DEVEREUX MANOR - LIBRARY - DAY

Selene switches Andrea's call the speaker mode.

SELENE

(on the phone)
Andrea? What's up?

ANDREA

(on the speaker)
How's Dylan's portrait? I'm
assuming you're done. Your typical
commission would've been completed
by now.

SELENE

(on the phone)
Why are you asking?

ANDREA

(on the speaker)
Great news! I got you the cover of
the next "Fine Art International"
magazine. They want to do a full
spread with Dylan's portrait at his
estate. They have a big name
photographer lined up for the photo
shoot on Thursday.

SELENE

(on the phone)
This Thursday? Andrea! Some advance
notice would've been good! I'm
assuming you set this up with
Dylan?

ANDREA

(on the speaker)
I arranged it with him, just before
he left for his London trip. Is
everything okay?

SELENE

(on the phone)
He never mentioned it.

ANDREA

(on the speaker)

Dylan wanted it to be a surprise.
Don't tell him I told you. Oh, and
send me a picture of the portrait;
the magazine wants to see it.

Selene stares at her painting. It's a masterful portrait of Dylan with a full beard, wearing a ship captain's uniform. He's sitting in the antique chair with a spyglass in the library window and a trading ship anchored in the distant harbor. Dylan's portrait looks like an antique painting from the 16th Century; it's as if Sophia had painted it herself.

The problem is, Selene hasn't painted Dylan's face yet.

SELENE

(on the phone)

Actually, Dylan and I are heading
out sailing now. I'll send it over
this afternoon. Gotta go. Bye.

INT. DEVEREUX MANOR - STAIRCASE TO UPPER FLOOR - DAY

Selene descends wearing a slicker, pausing at the painting.

SELENE

(to Lady Anna)

Dylan and I are going sailing
today.

Selene stares at the painting, waiting for a vision but it doesn't come. Instead, she's flooded with sorrow.

SELENE (CONT'D)

(to Lady Anna)

I'm so sorry, Anna. Whatever
happened must have been very
painful for you.

EXT. OCEAN - DEVEREUX YACHT - DAY

Dylan is in his element steering the yacht. The English coastline in the distance. The awkwardness of the morning has receded; he's at peace at sea. Selene is calmer too.

DYLAN

I've always felt like I belonged to
the sea. I don't think I could ever
live far from it.

SELENE

There's something so profound about
its depth and vastness.

DYLAN

Thank you for coming with me,
Selene.

SELENE

Thank you for bringing me.

The yacht slows. Selene has an overwhelming feeling;
something powerful happened in this calm spot.

SELENE'S VISION - EXT. OCEAN - 16TH CENTURY SHIP - DAY

A 16th Century trading ship is anchored in the same spot as
Dylan's yacht. OFFICERS and CREW are in mourning, holding a
burial at sea. Lady Anna, is the only woman on board. She
hugs a body wrapped in a shroud on the edge of the deck.

ANNA

(re: the body)

From your beloved sea I took you,
to your beloved sea I return you.
Goodbye my beloved grandson.
Goodbye my beloved Merrill.

Anna withdraws and officers hoist the body off the ship. It
plunges down into the watery depths of the sea.

END VISION

EXT. OCEAN - DEVEREUX YACHT - DAY - MOMENTS LATER

Dylan stands at the helm, staring at Selene.

SELENE

Merrill was laid to rest here in a
burial at sea. Anna held him before
they let him go. It was a hard life
at sea but Merrill was beloved by
all; his officers and his crew.

DYLAN

My ancestors were all buried in the
family plot in town. Except for
Merrill.

SELENE

Merrill loved the sea almost as
much as Sophia. Anna knew that.

INT. DEVEREUX MANOR - STAIRCASE TO UPPER FLOOR - NIGHT

Selene stands the staircase looking at Anna's painting.

SELENE

(to Anna in the portrait)

I'm so very sorry for your
heartbreaking loss. Thank you for
returning Merrill to the sea.

SELENE'S VISION - INT. DEVEREUX MANOR - 16TH CENTURY - ATTIC -
DAY

Dressed in mourning, Anna hugs tightly a painting shrouded in a drop cloth against her heart. She carefully sets it down in the far corner of the attic. It's a deeply painful, personal act. She stands in silence for a moment.

ANNA

(almost imperceptible)

Goodbye, my sweet Merrill.

Anna pulls herself away and leaves the room.

END VISION

INT. DEVEREUX MANOR - STAIRCASE TO UPPER FLOOR - NIGHT
MOMENTS LATER

Selene stares at Lady Anna's painting, drowning in sorrow.

SELENE

(to Anna in the portrait)

I'm so very sorry, Anna. Some
things hurt more deeply than words
can ever express. A grandmother
should never have to experience the
death of her beloved grandchild.

After a moment of silent tribute, Selene climbs the stairs.

INT. DEVEREUX MANOR - ROSE BEDROOM - NIGHT

Selene studies her sketch of Merrill's burial at sea. She turns the page and begins to sketch Anna with the shrouded painting in the attic. She stops abruptly, respecting Anna's moment that feels too deeply personal to share with others.

EXT. DEVEREUX ESTATE - MEADOW ROAD - DAY

The wind picks up as Selene and Ellen take a walk. The dog runs in a nearby field.

SELENE
(calling the dog)
Walter. Walter! We're heading home.

The dog returns. As Selene attaches its leash it sniffs her antique necklace. Ellen and Selene look at each other.

ELLEN
Let's do it.

Selene releases the dog from its leash.

SELENE
(to the dog)
Walter, go find Sophia!

The dog rushes off BARKING. Selene and Ellen follow.

EXT. DEVEREUX MANOR - ROSE GARDEN - DAY

Selene and Ellen enter and examine the one blossom on the formerly barren rosebush. The dog lounges on a nearby path.

SELENE
I've always felt like this garden
was deeply connected to Sophia.
It's almost as if she's still here.

The dog approaches, trampling plants in a flowerbed.

ELLEN
No Walter!

SELENE
We should let him explore. I think
he might be onto something.

The dog starts digging. Gregory appears and rushes toward it.

GREGORY
No. No. No. No.

Gregory reaches the dog, but retreats when it GROWLS. The dog BARKS and continues digging until its paws scrape against a stone tablet. The dog BARKS unceasingly. Hearing the barks Dylan arrives and kneels to examine the ancient tablet.

DYLAN

Walter! What have you found now?

It's an antique stone grave marker engraved with the words
"My beloved Sophia, may you forever rest in peace".

DYLAN (CONT'D)

Good God!

Ellen kneels next to Dylan, studying the headstone. A few
words tumble out of Selene's mouth.

SELENE

Sophia loved the rose garden.
That's why Anna buried her here.

DYLAN

Wow. I had no idea.

SELENE

The garden was Sophia's sanctuary.
Her sacred space.

DYLAN

(re: Sophia's grave)
Gregory, let's clean this up.
(to Selene)
We can resume the work on my
portrait tomorrow.

SELENE

I'm almost done. Just finishing up
a few details. You don't need to be
there.

DYLAN

Right. Well. Let me know when
you're ready to reveal the final
portrait.

The wind picks up. Selene looks at Gregory who is staring at
the grave. Dylan looks up at the sky.

DYLAN (CONT'D)

Looks like a bad storm's coming.

ELLEN

Let's take Walter for one more
round to work off some energy. He
gets very restless during storms.

Selene attaches the dog's leash and heads out with Ellen, as
Gregory catches Dylan's attention.

GREGORY
(to Dylan)
Before we clean this up, I need to
show you something.

Selene is suspicious of Gregory. Ellen notices.

INT. DEVEREUX MANOR - ROSE BEDROOM - DAY

Gregory shows Dylan a drawing in Selene's sketchbook of Anna's necklace with the Devereux Emerald, hidden on natural shelf of rock. They both stare at it for a moment.

DYLAN
You're reading way too much into
that Gregory.

Gregory gets a few words in as Dylan storms out of the room.

GREGORY
Don't blame me if she turns out to
be another emerald hunter like
Cassia.

INT. DEVEREUX MANOR - STAIRCASE TO UPPER FLOOR - NIGHT

The storm rages outside. Selene looks at Anna's portrait.

SELENE
(to Anna)
I'll be leaving soon. I have to be
done with the portrait by Thursday.

Selene hurries up the staircase without waiting for a vision.

INT. DEVEREUX MANOR - ROSE BEDROOM - NIGHT

The storm outside is violent. Selene wakes to the sound of muffled BARKING and Dylan's COMMANDS as he tries to quiet the dog. She gets out of bed and tries to work on a sketch of Dylan, but sets it aside as she becomes frustrated.

Selene looks out the window which rattles with each blast of wind. She spots a figure with a headlamp outside, heading toward Sophia's grave, which barely out of view of her window. The dog BARKS and HOWLS. Dylan YELLS at him in vain. A huge flash of light explodes in the distance. The lights go out and the storm intensifies further.

EXT. DEVEREUX MANOR - ROSE GARDEN - EARLY MORNING

The storm has ravaged the garden. It's filled with broken branches and battered plants. Selene steps over the wreckage heading toward Sophia's grave. She notices a pair of muddy footprints and tracks leading to a parked backhoe.

Selene is shocked by the crooked placement of Sophia's headstone. She knows, it was tampered with during the storm at night. She feels a presence and turns; it's Gregory. She glares into his eyes.

SELENE

I know what you did.

GREGORY

You're crazy. I've been cleaning up after the storm. That's all. As you can see there's a lot of work to do.

SELENE

(re: Sophia's grave)

I know what you did.

GREGORY

What are you talking about?

SELENE

Why couldn't you let Sophia rest in peace? The necklace wasn't buried with her. I could've told you that.

GREGORY

You're a crazy freak, Selene! I'd be careful about letting your imagination run wild. It could end up being very dangerous.

Gregory leaves. Selene is shaken. She notices the single white blossom from the formerly barren rosebush has been trampled on the ground by Gregory's muddy footsteps.

Selene examines the formerly barren rosebush, discovering a multitude of tiny flower buds sprouting on its branches.

SELENE'S VISION - MONTAGE - FLASHBACKS - DYLAN'S EXPRESSIONS

Dylan's reaction of wonder upon discovering the single blossom on the rosebush that was barren his entire lifetime.

Dylan's profound connection with Selene when they first met, staring at each other in the Branson Gallery storage room.

Dylan's desire for Selene as the heat rises between them while exploring the topiary maze.

Dylan's love for Selene, bared in their night of passion.

Dylan's gaze at Selene as she paints him. She's so focused on the details of the portrait, she doesn't see what's so clearly apparent on his face. He loves her.

CASSIA
 (V.O. from the video clip,
 Cassia commenting on
 Dylan's expression)
 There it is, the look of love.

END VISION

EXT. DEVEREUX MANOR - ROSE GARDEN - EARLY MORNING

Selene is stunned.

SELENE
 (quietly, to herself)
 That's it. The look of love.

INT. DEVEREUX MANOR - LIBRARY - DAY

Selene is intently focused on completing Dylan's portrait.

INT. DEVEREUX MANOR - HALL OUTSIDE - LIBRARY - DAY

Ellen approaches with a lunch tray. She knocks on the door.

ELLEN
 Selene. Lunch is ready.

SELENE
 (O.S. from inside the
 library)
 Thank you Ellen. Please leave it at
 the door.

INT. DEVEREUX MANOR - LIBRARY - NIGHT

Selene continues painting the portrait without stopping.

INT. DEVEREUX MANOR - HALL OUTSIDE - LIBRARY - NIGHT

Ellen approaches with a dinner tray. She knocks on the door.

ELLEN

Selene. Dinner is ready.

SELENE

(O.S. from inside the
library)

Thank you Ellen. Please leave it at
the door.

INT. DEVEREUX MANOR - LIBRARY - VERY LATE AT NIGHT

Selene finishes up a final brush stroke.

CLOSE UP - SELENE'S HANDS

Selene paints her signature on the bottom of the painting.
For better or for worse, Dylan's portrait is complete.

INT. DEVEREUX MANOR - LIBRARY - VERY LATE AT NIGHT

Emotionally exhausted, but finally satisfied with her work,
Selene stumbles out of the room.

INT. DEVEREUX MANOR - LIBRARY - MORNING

Selene fidgets, cleaning a brush. It's the last tool
remaining; all the other painting supplies have been put away
and the area is cleared. Her painting is on the easel but
can't be seen. Dylan peers into the room.

DYLAN

Selene?

SELENE

(re: the portrait)
Dylan. It's done.

Selene forces herself to turn the easel toward Dylan.

He stares at her masterful portrait of Dylan, painted as a
ship captain, now complete. In his portrait, Dylan gazes at
the artist painting him, with a look of pure love.

But something is terribly wrong.

Selene can't take her eyes off Dylan's face as he stares at
his portrait. The paintbrush falls from her hands. Dylan is
in shock. Then rage.

DYLAN

What is this? Is this supposed to
be a joke, Selene?

SELENE

(barely audible)
I don't understand.

Dylan storms out. Selene forces herself to follow.

INT. DEVEREUX MANOR - STAIRCASE TO UPPER FLOOR - MORNING

Dylan rushes up the staircase. Selene follows.

INT. DEVEREUX MANOR - HALLWAY OUTSIDE DYLAN'S BEDROOM -
MORNING

Dylan rushes down the hallway. Past his room. Past the Rose
Bedroom. Selene follows.

INT. DEVEREUX MANOR - ANCIENT WOOD DOOR AT THE END OF THE
HALLWAY - MORNING

Dylan flings the door open and ascends a stone staircase.
Selene follows.

INT. DEVEREUX MANOR - ATTIC - MORNING

Dylan enters. Selene follows. She recognizes the attic from
her vision. She suddenly knows. The painting in the corner
where he's headed, is Merrill's painting. The painting Anna
carried into the attic, mourning her beloved grandson.

Dylan reaches the painting. He yanks off the drop cloth,
revealing an unfinished 16th Century portrait of Merrill;
he's a spitting image of Dylan.

Dylan's portrait is an exact duplicate of Merrill's. The only
difference is that Merrill's painting is incomplete.

Dylan is livid.

DYLAN

So, you painted me as Merrill?
Really? Is that supposed to impress
me?

SELENE

I didn't know.

DYLAN

That's a new strategy. At least Cassia was more direct. How many people have you deceived with your "psychic" insights, Selene? There's no cave hidden in the hills in our forest. There's no ancient spring underneath the lower patio. Why are you so obsessed with Lady Anna, Selene? Does it have to do with her missing necklace? The one with the Devereux Emerald? A gemstone worth millions. Is this your odd way of seeking some sort of fortune and fame?

SELENE

Wow. If you truly believe that, you never really knew me at all.

Selene's words stun Dylan. Totally devastated, she leaves.

INT. DEVEREUX MANOR - STAIRCASE TO UPPER FLOOR - MORNING

Selene races down the staircase.

INT. DEVEREUX MANOR - ATTIC - MORNING

Stunned and seething, Dylan stares at Merrill's portrait.

INT. DEVEREUX MANOR - ROSE BEDROOM - MORNING

Selene stuffs her clothes into her carry-on bag. She reaches for her sketchbook and it falls to the floor. It lands open to the sketch of Anna's necklace, hidden a rock shelf.

SELENE'S VISION - INT. DEVEREUX MANOR - ROSE BEDROOM - DAY

Dylan stands behind Gregory as he displays the same drawing. Gregory is accusatory. Dylan is furious at him.

END VISION

INT. DEVEREUX MANOR - ROSE BEDROOM - MORNING

Selene stuffs her sketchbook into her luggage and leaves.

INT. DEVEREUX MANOR - STAIRCASE TO UPPER FLOOR - MORNING

Selene pauses at Anna's portrait.

SELENE

(to Anna's portrait)

Your home is the only place where I
ever felt that I truly belonged.
Thank you Anna. I wish I could-

Overwhelmed with emotion, Selene can't go on. She pulls herself away and leaves.

EXT. DEVEREUX MANOR - FRONT DRIVE - MORNING

Selene clutches her carry-on waiting on the front drive.

INT. DEVEREUX MANOR - STAIRCASE TO UPPER FLOOR - MORNING

Dylan slowly steps down the staircase.

EXT. DEVEREUX MANOR - FRONT DRIVE - MORNING

Selene waves as a taxi pulls up. She climbs in.

INT. DEVEREUX MANOR - LIBRARY - MORNING

Ellen peers into the library to find Dylan seething.

ELLEN

Dylan?

Ellen looks where Dylan's rage is directed, at his portrait.

ELLEN (CONT'D)

(re: the portrait)

My God. I'm sure she didn't know.
Where's Selene?

DYLAN

She left.

ELLEN

When-

Ellen doesn't wait for his response, she dashes out.

EXT. DEVEREUX MANOR - FRONT DRIVE - MORNING

The taxi drives away with Selene as Ellen rushes out of the manor. She races to her car and heads out, after the taxi.

INT. DEVEREUX MANOR - LIBRARY - MORNING

Dylan's stares at his new portrait, trying to process his flood of intense emotions.

DYLAN'S FLASHBACK - EXT. DEVEREUX MANOR - LOWER PATIO - DAY

From the POV of the cameraperson at the patio filming the previously seen video clip, "Is it Finally a Happily Ever After, for the UK's Most Eligible Bachelor?":

Kneeling, Dylan, 40s looks up at Cassia, 20s and hands her a microphone. His face reveals an expression of love.

CASSIA

(pleased re: his look)
There it is, the look of love.

DYLAN

Well you are sort of cute.

CASSIA

(to herself, pondering)
It reminds me of something I've seen before.
(continuing, out loud)
We might never find the Devereux Emerald, but we've discovered something even greater; its promise of an enduring true love.

Cassia turns to look at the cameraperson.

CASSIA (CONT'D)

(to the cameraperson)
Cut. That's a wrap. We can use that in the promos.
(beckoning to Dylan)
Come on, I want to show you something.

DYLAN'S FLASHBACK - INT. DEVEREUX MANOR - ATTIC - DAY

Cassia and Dylan stare at Merrill's unfinished portrait.

CASSIA

(re: the painting)

There it is. You had the same expression just a moment ago. I knew I had seen it before. He looks exactly like you. You had told me, he was your ancestor?

DYLAN

Yes, Lord Merrill Devereux. A trading ship captain.

CASSIA

That's right. I'm sure I wrote that down. I'll call you if I need more information.

DYLAN

Cassia, you're welcome to stay for a bit longer.

CASSIA

I'm done, Dylan. I've got what I need for my documentary. It's been fun. I wish you the best in your hunt for the Devereux Emerald. I'm sorry we weren't able to find it; it would have been the perfect ending for my film.

DYLAN

Please stay Cassia. Please stay and be my wife.

CASSIA

Dylan. Wow. I didn't think you took our relationship so seriously. It was just for fun. Nothing more. It certainly wasn't the true love fantasy version promised by your family's lost emerald. Don't you think you're a little too old for fairytales?

Cassia leaves with a shrug. Dylan is devastated.

END FLASHBACK

INT. DEVEREUX MANOR - LIBRARY - MORNING

Dylan picks up Selene's paintbrush that she dropped, remembering the moment, minutes before when it fell.

DYLAN

(to himself)

I'm sorry Selene. I don't think I can do that again. You have no idea what it feels like to have your heart ripped open in public. I was on the cover of gossip magazines for weeks.

INT. TAXI - MORNING

The taxi heads down a country road. Selene tries to hide her devastation with a pair of sunglasses.

TAXI DRIVER

Ma'am are you okay?

Selene simply nods as she grasps her sketchbook.

SELENE'S VISION - INT. DEVEREUX MANOR - LIBRARY - 16TH CENTURY- DAY

A terrified MAID hands an empty jewelry box to Isolt.

MAID

Lady Devereux's necklace is gone. Would you like me to tell her Ladies' Maid, Charlotte?

ISOLT

What the devil for? Don't you dare disturb my mother.

(as an afterthought)

She's in isolation. Mourning for Merrill.

Isolt takes the jewelry box.

ISOLT (CONT'D)

(dismissing the servant)

I'll take care of it.

The maid bows and leaves.

SELENE'S VISION - INT. CONSTABLE'S OFFICE - 16TH CENTURY - DAY

Isolt holds the empty jewelry box as she speaks with a Constable. He doesn't believe her story. Isolt slips him a sack filled with coins. He takes it.

SELENE'S VISION - EXT. COUNTRY COTTAGE - 16TH CENTURY ENGLAND
- TWILIGHT

Armed officials POUND on a cottage door. It's the early scene that inspired Selene to paint Sophia. She opens the door, and shock, betrayal, rage, and terror fill her eyes.

SELENE'S VISION - INT. COURTROOM - 16TH CENTURY - DAY

The Constable makes a quick judgement on the prisoner, Sophia. Isolt, watching from the courtroom audience, is pleased. Charlotte enters and is horrified at the proceedings; she quickly leaves.

SELENE'S VISION - INT. DEVEREUX MANOR - HALLWAY OUTSIDE ROSE
BEDROOM - 16TH CENTURY - DAY

Charlotte pounds on Lady Anna Devereux's door. Anna, wearing a mourning dress, opens the door. Charlotte speaks. Her words shock Anna. They rush down the hallway together.

SELENE'S VISION - EXT. GALLOWS - 16TH CENTURY - DAY

Sophia stands alone on the top of a short ladder with a noose around her neck. The rope is attached to primitive gallows; a simple crossbeam held up by posts. A large crowd has formed to witness the public hanging. Isolt is near the front of the crowd. Basil is off to the side.

SELENE'S VISION - EXT. ROAD NEXT TO FIELD WITH GALLOWS -
OUTSIDE OF SMALL VILLAGE - 16TH CENTURY - DAY

Lady Anna and Charlotte leap from a carriage before it comes to a stop. They race toward the hanging in progress, passing children playing and merchants selling food and drinks. They push their way through the crowd as fast as they can.

SELENE'S VISION - EXT. GALLOWS - 16TH CENTURY - DAY

The hangman places a sack over Sophia's head and tightens the noose. He shoves the short ladder from underneath her feet. She dangles from the rope, gasping for breath, slowly and painfully suffocating. It's horrific. Isolt watches from the front row with a gleeful satisfaction.

A woman leaps up and clutches Sophia's body; the weight plunges her down, breaking her neck. A merciful killing.

Sophia's limp body is lowered to the ground. Basil pretends to hug her as he steals her silver coin necklace and slips away. Lady Anna and Charlotte reach Sophia. Their rage and grief is overpowering. Isolt, who's still standing in the front row, is shocked to see her mother.

ANNA

(to Isolt)

You're not my daughter. I don't know who you are.

TAXI DRIVER

(off screen)

Ma'am?

END VISION

INT. TAXI - MORNING - LATER

The taxi pulls up to the Fireside Tale Inn. Selene sits in the backseat clutching her sketchbook and luggage.

TAXI DRIVER

Ma'am?

SELENE

Yes. Sorry. Thank you.

Selene pays the driver and departs.

INT. THE FIRESIDE TALE INN - RECEPTION DESK - MORNING

Selene waits in line at the reception desk. Ellen rushes in.

ELLEN

Are you okay? I saw your portrait of Dylan. It's exactly like Merrill's painting.

SELENE

I never saw Merrill's painting before. Not until today when Dylan and I were in the attic.

ELLEN

Dylan has always been weird about Merrill's painting. He's wanted to get rid of it, but couldn't bring himself to do it. He locked it in the attic after Cassia dumped him so cruelly.

Selene moves forward as a guest steps away. Ellen stops her.

ELLEN (CONT'D)

Selene, please. I insist that you stay with me until the photo shoot.

EXT DEVEREUX ESTATE - LOWER PATIO - MORNING

Deeply upset, Dylan wanders across the patio, stepping over construction materials and tools. His shoes become heavy with mud. He traces a stream of water to its source in the middle of the patio. He grabs a sledgehammer and SLAMS it down until the stones shatter. Water from a spring underneath, bubbles up and gushes out. Dylan drops the sledgehammer.

DYLAN

Selene's spring.

Gregory watches Dylan from a distance.

INT. ELLEN'S CAR - MORNING

Selene becomes anxious as Ellen drives thru the village.

SELENE

I have a bad feeling. Something's very wrong. It has to do with a cave on the Devereux grounds. You know a lot about the estate, have you ever heard of a cave?

ELLEN

I haven't.

SELENE

I can't explain it, but we must go there. Now. If there was a cave, where would it be?

Ellen pulls to the side of the road and makes a U-Turn.

ELLEN

In the hills of the forest.

EXT. DEVEREUX ESTATE - GARDENS - MORNING

Dylan races to the stables. Gregory stealthily follows.

INT. ELLEN'S CAR - MORNING

Ellen speeds along a country road. Selene is lost in thought.

SELENE'S VISION - INT. DEVEREUX MANOR - HALLWAY OUTSIDE
LIBRARY - 16TH CENTURY ENGLAND - DAY

Dressed in formal attire, Lady Anna Devereux and Merrill are both elated. Lady Anna wears the necklace with the Devereux Emerald, her emerald engagement ring and her wedding band.

In the hallway outside, Isolt eavesdrops, unnoticed. Hidden behind her, in the background Basil listens in as well.

ANNA

Finally, I'm getting the daughter I
always wished for.

MERRILL

I'm proposing to Sophia tonight in
our secret place.

ANNA

Please give Sophia my necklace and
my ring, and all my blessings.

Anna removes her necklace and engagement ring and hands them to Merrill with a warm hug.

MERRILL

Thank you, Grandma, I know Sophia
will treasure your gifts, knowing
how special they are to you.

ANNA

The emeralds are special because
they were a gift from you. I feel
very blessed to be able to give it
to your beloved, Sophia.

END VISION

INT. STABLES - DEVEREUX ESTATE - MORNING

Dylan hurriedly saddles his horse.

EXT. COUNTRY ROAD - MORNING

Selene waits in the car with the engine running as Ellen hops out to unlock and open a gate to a dirt road. Ellen returns to the car and speeds thru the gate.

SELENE'S VISION - EXT. DEVEREUX ESTATE - GARDENS - 16TH CENTURY - NIGHT

Merrill hurries thru the moonlit garden to the stables. As he passes a hedge, he's ambushed by a masked man. He's stabbed as he fights. The mask slips off the attacker. It's Basil.

MERRILL

Basil?

Caught in the act, Basil races away.

END VISION

EXT. STABLES - DEVEREUX ESTATE - MORNING

Dylan urges his horse into a gallop on the road to the forested hills. Gregory runs to his truck, passing by a toolshed with muffled BARKING and GROWLING inside. He climbs into the truck and heads after Dylan.

INT. TOOLSHED - MORNING

The dog BARKS and GROWLS at Gregory from inside the shed.

EXT. DEVEREUX ESTATE - ROCKY OUTCROP - MORNING

Dylan examines a rocky outcrop. His horse grazes nearby.

INT. ELLEN'S CAR - MORNING

Ellen parks on a dirt road. Selene scans the hillsides.

SELENE'S VISION - EXT. DEVEREUX ESTATE - ROCKY OUTCROP - 16TH CENTURY - NIGHT

Merrill staggers away from the rocky outcrop, in acute pain. His saddled horse wanders nearby. Sophia arrives.

MERRILL

Thank God, you're safe.

SOPHIA

What happened?

MERRILL

Basil attacked me.

SOPHIA

You're bleeding. We need to get help. Can you ride?

END VISION

EXT DEVEREUX ESTATE - ROCKY OUTCROP - MORNING

Dylan examines the rocky outcrop, from Selene's vision. He's stunned to spot a hidden opening of a cave. He slips inside.

INT. CAVE - MORNING

Dylan strains to run his hand across a tall rocky shelf. He's shocked to find an object. He pulls it off. It's Anna's necklace with the Devereux Emerald. He stares at it.

EXT DEVEREUX ESTATE - OUTSIDE HIDDEN CAVE - MORNING

Gregory scans the rocky outcrop. Dylan is gone. His horse wanders. Gregory FIRES his gun in the air. The horse bolts.

After a beat, Dylan emerges from the hidden cave, with Anna's necklace. He looks in the direction where the gun was fired. He turns to find Gregory's gun pointed at his head.

GREGORY

(re: the necklace)
You found it.

DYLAN

Gregory?

Gregory cocks his gun at Dylan's head and holds out his hand.

GREGORY

(re: the necklace)
I'll take that.

Gregory smashes his gun into Dylan's head, knocking him down.

INT. DEVEREUX ESTATE - CAVE - MORNING

Bound and gagged, Dylan struggles against zip tie restraints. Ellen and Selene enter followed by Gregory with his gun.

GREGORY

I found a few of your friends outside. Ellen and Selene. Or should I say Charlotte and Sophia?

SELENE

Basil.

GREGORY

Sophia. It's been awhile. This time I plan on getting it right. Dylan, or should I say Merrill, led me to the necklace in his childhood hiding spot. It's a great place to stash something that you don't want to be found. Already have a black market buyer for the emerald.

SELENE

You did forget one thing. Merrill sailed the seven seas, trading precious gemstones. He brought back diamonds from India, rubies from Burma and emeralds from Columbia. The Devereux Emerald is very beautiful and incredibly valuable, but it wasn't Merrill's greatest treasure of all time.

Selene has Gregory's complete attention.

GREGORY

You know where it is?

SELENE

I do.

EXT. DEVEREUX MANOR - GARDEN OUTSIDE OF KITCHEN WINDOW - MORNING

Dylan's saddled, riderless horse grazes in the garden outside the kitchen window. Lucy glances out the window and is horrified to see the escaped horse.

EXT. DEVEREUX ESTATE - OUTSIDE HIDDEN CAVE - MORNING

Selene walks ahead of Gregory. He follows her with his gun.

INT. DEVEREUX ESTATE - HIDDEN CAVE - MORNING

Gagged and bound, Dylan and Ellen struggle to no avail.

EXT. DEVEREUX ESTATE - MEADOW ROAD - MORNING

Selene drives the truck as Gregory points his gun at her.

EXT DEVEREUX ESTATE - FRONT DRIVE - MORNING

Lucy, the cook, an ambulance, a few police, and household employees gather on the front drive. A groom holds the reins of Dylan's riderless horse.

EXT. DEVEREUX ESTATE - LOWER PATIO - MORNING

Gregory's truck is parked nearby. Tools are scattered across the patio. Gregory hovers over Selene, guarding her with his gun as she searches the tiles.

INT. TOOLSHED - MORNING

The dog furiously scratches on the toolshed door, BARKING.

EXT. DEVEREUX ESTATE - LOWER PATIO - MORNING

Selene stares at the broken tiles and the bubbling spring excavated by Dylan earlier in the morning. She turns to locate the tile with the worn initials, and points to it.

SELENE

It's under that tile.

Gregory grabs a few tools and sets his gun aside. He drops to his knees and pries up the wet, loose stone and digs.

SELENE'S VISION - INT. DEVEREUX MANOR - HALLWAY OUTSIDE OF LIBRARY - 16TH CENTURY - DAY

Merrill grasps the ornate chair which has been turned upside down. He flips the chair right side up, and sets it down. He picks up Lady Anna's scissors from the floor, nearby.

Basil hides behind a suit of armor in the hallway outside, as he spies on Merrill in the library.

Approaching in the hallway, Sophia appears with paint brushes, in a paint-stained apron, and enters the library.

Merrill, still holding the scissors, comes close to Sophia as she paints his unfinished portrait.

MERRILL

My beloved Sophia, I've sailed the
seven seas trading precious
gemstones, but never found what I
was looking for, until now. My
greatest treasure of all time.

Merrill lifts a lock of Sophia's hair, indicating the scissors. Sophia lets him snip it. He holds it to his heart.

MERRILL (CONT'D)

Your love is my greatest treasure.

Basil is almost moved by Merrill's heartfelt words.

END VISION

EXT. DEVEREUX ESTATE - LOWER PATIO - MORNING

Gregory's spade hits an antique box. He pries it up and struggles to open it. Inside is a gold locket; he opens it to find the lock of Sophia's hair. He stares at it, before flinging it aside. He looks for his gun. It's gone. He looks up. Selene shakily holds his gun, pointed directly at him.

GREGORY

I'll bet you don't have the guts to shoot me.

Selene raises the gun and fires two SHOTS in the air. Gregory scrambles to his feet and races away, across the patio.

INT. TOOLSHED - MORNING

The dog jumps on a table with pots. They scatter and CRASH on the floor. He pushes open a propped window and leaps out.

EXT. DEVEREUX ESTATE - LOWER PATIO - MORNING

Gregory slips and stumbles in the mud as he tries to escape. He gets up, but is stopped in his tracks by the dog, blocking his path, baring his teeth and GROWLING.

The police arrive with Lucy and household employees.

Selene sets down Gregory's gun, her shaky knees unstable, she collapses onto the patio.

Andrea arrives. She's stunned to spot Selene.

ANDREA

Selene?

SELENE

Andrea?

ANDREA

My God, Selene! What happened?

EXT. DEVEREUX ESTATE - OUTSIDE OF CAVE - DAY

Police swarm the area. Ambulances are parked nearby.

A MEDIC #1 examines Dylan's bleeding head. A nearby MEDIC #2 examines Ellen as she rubs the red marks, left on her wrists from the zip ties. Selene, concerned watches.

Dylan looks at Selene.

DYLAN

Thank you Selene. For everything.

SELENE

I'm glad you're both safe.

DYLAN

Thanks to you. I'm sorry I was wrong. About everything.

The Medic #1 interrupts.

MEDIC #1

Mr. Devereux, we need to take you in to examine your head wound.

DYLAN

(taking his leave)
Selene.

Dylan leaves with Medic #1 as Medic #2 finishes Ellen's exam.

MEDIC #2

How are you feeling, Mrs. Rodgers.

ELLEN

I'm fine. Selene.

Selene reaches Ellen. They embrace each other tightly.

ELLEN (CONT'D)

Thank you, Selene. I hate to think what would've happened if you weren't here.

EXT. THE FIRESIDE TALE INN - DAY

Ellen and Selene drop off Andrea with her luggage.

ANDREA

(to Ellen re: Selene)

Make sure Selene stays out of trouble; I need her in one piece for the magazine photo shoot.

ELLEN

She's staying with me, if you need to reach her.

Andrea is thrilled as news vans and reporters swarm nearby.

ANDREA

(to Ellen and Selene)

It looks like you've made the news. You know what they say, any publicity is good publicity.

INT. ELLEN'S CAR - DAY

Ellen drives Dylan, with a bandaged head. There's a large crowd of press and Paparazzi, gathered at the gated entrance to the manor, awaiting their return.

DYLAN

(re: the mob)

News travels fast. It reminds me of when Cassia left me. They just can't resist a juicy story.

ELLEN

Don't you dare compare Selene to Cassia! They're nothing alike. If you're serious about Selene, you need to go all in. If not, you need to let her go. I won't allow you to hurt her anymore than she has been. You don't have a lot of time, she's leaving after the photo shoot tomorrow.

INT. DEVEREUX MANOR - DYLAN'S BEDROOM - NIGHT

Dylan tosses and turns, it's been a restless night. He gets up and stares at Selene's painting of Sophia.

INT. DEVEREUX MANOR - LIBRARY - DAY

A crew disassembles equipment from the shoot as magazine staff, PR reps, and reporters wait with tape recorders for an interview with Dylan who speaks with a reporter.

Dylan pauses to scan the room. He spots Selene on the far side with Andrea. He stares at Selene for a beat. They don't see his look. Dylan turns back to the interviewer.

Andrea surveys the room with satisfaction; the photo shoot went better than expected. Wrapping up, Selene bends down to zip up her carry-on luggage.

ANDREA
Well done, Selene.

Selene looks at Dylan, who is busy answering questions.

ANDREA (CONT'D)
(re: Dylan)
No need for Dylan's help, now.
You're on your way to becoming
quite the celebrity yourself.

SELENE
It was never about that Andrea. I
just wanted my art to be seen.

ANDREA
I know. Do you need a ride?

SELENE
No, I'm good. My taxi has arrived.

ANDREA
See you back in LA.

Selene looks at Dylan again and leaves. After a beat, Ellen enters, spotting Andrea.

ELLEN
Have you seen Selene?

ANDREA
You just missed her. Do you need to
say goodbye? She's on her way out.

ELLEN
I already did. Where's Dylan?

Andrea points to Dylan. Ellen rushes over to him. People stare as she urgently interrupts his interview.

ELLEN (CONT'D)
Dylan. Selene is leaving for Los
Angeles. You need to stop her, if
you want her to stay. I know it's
your decision, but don't be an
idiot.

More people stare. Dylan wants to go after her, but doesn't.

ELLEN (CONT'D)

Now! Go!

Dylan takes his leave, before rushing out the room.

DYLAN

Pardon me.

INT. DEVEREUX MANOR - HALLWAY - DAY

Dylan runs, picking up speed. More people stare.

EXT. DEVEREUX MANOR - FRONT DRIVE - DAY

Dylan bursts out of the front door with a SLAM. People loading equipment into trucks, stop and stare. The taxi with Selene heads down the drive. Dylan YELLS.

DYLAN

SOPHIA!

Inside the taxi, Selene turns and sees Dylan. She speaks to the driver, who backs up. Selene unrolls the window as they reach Dylan.

SELENE

It's Selene.

DYLAN

Selene. Sophia. The thing is, I don't think I can bear to let you go. I love you. Please stay.

INT. DEVEREUX MANOR - LIBRARY - DAY - A YEAR LATER

Dylan's portrait hangs on the wall. The dog snuggles with Selene's cat, Aphrodite. Lucy gives the dog a biscuit.

LUCY

(to the dog)

Dylan said I could give you one more and I'm off.

The dog wolfs down the biscuit. The cat stares at Lucy.

LUCY (CONT'D)

(giving the cat a biscuit)

One for you too, Aphrodite.

(MORE)

LUCY (CONT'D)

Dylan and Selene will be back from
New York soon.

INT. BERNARD BRANSON ART GALLERY - NIGHT

A banner identifies the current exhibit as "Revisiting the
Past: Portraits of the Renaissance, by Selene
Theodoropoulou."

The gallery empties out as guests depart. The massive cleanup
task ahead attests to the large turn-out at the show. A few
guests linger. Dylan talks with Ellen and her husband
Herbert, Andrea, and William, the Gallery Owner.

The gallery displays Selene's masterful oil portraits,
painted in a 16th Century style:

A portrait of Ellen in her past life as Charlotte, Lady
Anna's Lady's Maid. Charlotte enjoys a laugh with Sophia as
she sits for Sophia who paints her.

A portrait of Gregory in his past life as Basil, being
arrested by officials as he's brought in for a crime.

A portrait of Mara in her past life as Isolt, absolutely
alone surrounding herself with elaborate dresses and jewels.

A portrait of Andrea in her past life as Lady Margaret,
negotiating the price of a painting, at an outdoor market.

A portrait of a young Lady Anna blissfully playing with
children, including Merrill as a child.

A portrait of Selene and Dylan in their past lives as Sophia
and Merrill. Sophia paints his portrait as they both gaze at
each other with a deep and abiding love.

A LINGERING GUEST joins a LONE WOMAN who's back is turned, as
they both stare at the wall of portraits.

LINGERING GUEST

(re: Selene's art)

I know the artist is really trendy
lately, but I think her art is
freakish. What's up with that all
that woo-woo "past life portrait"
rubbish? She's too strange, for me.

LONE WOMAN

I think the things that make us
different, are what makes us
uniquely special.

(MORE)

LONE WOMAN (CONT'D)

I think she's quite brave and absolutely brilliant. I love her work.

Dylan calls out from across the room.

DYLAN

Selene.

The guest is embarrassed when the lone woman turns in response. It's Selene. She's wearing Sophia's coin necklace and Lady Anna's emerald engagement ring.

SELENE

(to the guest)

It was nice meeting you. I've got to go, we have an early flight tomorrow.

She presses her necklace against her heart, feeling at peace.

SELENE (CONT'D)

I'm finally heading home.