

WRAITH OF WINDSOR

Written by

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A INT. DESIGN STUDIO - EVENING A

1A RILEY (20) pins costume ideas to the wall. The character Anne Page has the most costumes.

2A SLOANE (20) enters the room. Riley notices as soon as the door opens, but plays it cool. 2A

3A RILEY 3A
Hey. Rehearsal over?

SLOANE
Yeah. They were blocking a lot more costume changes for me than I expected. Wanted to see what's up.

4A Sloane looks at the copious images for Anne Page and whistles. 4A

RILEY
You're the leading lady.

SLOANE
In a comedy about a washed-up knight. I'm the B-plot--A very good B-plot, but still.

RILEY
So you don't want a bunch of costumes?

5A SLOANE 5A
I never said that. But I'm not the one who'll need them for full scenes.

RILEY
I'm making them resizable.

SLOANE
Riley, you're kind of a genius.

6A Riley is flustered. 6A

SLOANE (CONT'D)
I'll leave you to it. See you around!

RILEY
(belated)
Uh, yeah! Bye!

Riley grins like an idiot to herself. She holds her costume design book in front of her face.

Slowly, she schools herself into stony professionalism. She finishes pinning up the costume images.

B	EXT. SUSPENSION BRIDGE - NIGHT	B
1B	Riley crosses the bridge on her way home.	1B
2B	ECU on VIVIAN (20, ghost) as she watches Riley.	2B
3B	Riley reaches the end of the bridge and walks out of frame PAN DOWN to reveal a trail of water, resolving into wet footprints following her.	3B
C	INT. RILEY'S ROOM - NIGHT	C
1C	Riley sleeps. SOUNDS OF theater mishaps. Riley tosses and turns from her nightmare, until--	1C
2C	A mechanical CRASH wakes her up. Riley rubs her face.	2C
3C	She rolls out of bed and turns on the light. She sits down at her desk, pulls out her costume design supplies, and begins sketching.	3C
D	INT. CAFETERIA - DAY	D
	Riley fills up a water bottle with coffee	
E	INT. COSTUME WORKSHOP - DAY	E
1E	Riley's bottle of coffee sits on the table as she works on the costume designs.	1E
2E	Other design students discuss the show as they work.	2E

DESIGN STUDENT 1

I didn't even know about this play
until I started working on it.

D S 2

Well yeah, the director has to be a
real Shakespeare nerd to want to do
a deep cut like this.

D S 1

Sure, but like, I couldn't even
find any records of old productions
here.

3E

D S 2

3E

Really? There had to have been a Shakespeare nerd before--

D S 1

I mean, I found some stuff. But I had to go back eighty or ninety years, I think.

D S 2

Oh. Well, there's the whole gay marriage part at the end, people probably weren't into it.

D S 1

Yeah, there's that, but... I think someone died the last time they did "Merry Wives of Windsor."

D S 2

No. What? Really?! Don't say that, I don't wanna think about the show being haunted.

Riley rolls her eyes without looking up from her work.

D S 1

Me neither, but all we've got is the evidence. It's probably a combination of everything. Can't be that bad if we're doing it now, right?

Riley's materials fall off the table. She curses under her breath as she tries to catch it all.

F

EXT. SCHWARTZ BENCHES - DAY

F

1F

Riley eats with one hand and doodles in a personal notebook with the other. She doodles a bunch of hearts.

2F

She catches herself, scribbles them out, and turns the page.

The page is wet. Riley puts her food down and hurries to inspect the damage. The page is stained red.

3F

Riley turns to the next page: a bigger blot. She flips more and more pages, until they are soaked through and tear apart in her hands. Riley closes the notebook, revealing it to be bloodsoaked.

4F

Riley carefully hides the notebook in her backpack. She looks around. Sloane is eating lunch here, back turned to Riley.

5F Riley flies out of her seat and powerwalks away. She wipes 5F
her hands off on her pants.

G INT. RILEY'S ROOM G
Riley has an ouija board.

H I/E SCHWARTZ CENTER - NIGHT H
1H Riley enters the Schwartz. She signs in. She looks over her 1H
shoulder as she unlocks the Kiplinger.

INT. KIPLINGER THEATER - NIGHT

2H] Riley sets up the ouija board. She puts her hand on the 2H]
planchet.

3H RILEY 3H
Uh. Hey ghost. Why are you haunting
me?

No response.

RILEY (CONT'D)
Fine. Ghost, what is your name?

4H Riley's hand jerks so the planchet highlights the letter "V". 4H
She looks shocked.

OTS CU on board as Riley's hand jerks across it. She spells
out the letters it lands on.

RILEY (CONT'D)
V... I... V...

CONT SHOT: Pull back from Riley. Vivian moves in to speak
directly into her ear.

VIVIAN
It's Vivian.

CONT SHOT: Riley scrambles away from Vivian and bumps into
the board.

5H VIVIAN (CONT'D) 5H
That was taking too long.

6H RILEY 6H
So. You're... the ghost?

VIVIAN

Yes.

RILEY

Oh. Uh. I didn't-- I mean, well, I thought--

VIVIAN

You want to know why I'm haunting you, yes?

RILEY

... Yeah. Yep. That.

VIVIAN

You're aware of how in my day, the show didn't... conclude. Correct?

RILEY

Yup.

VIVIAN

I want to see the play done on this stage.

RILEY

Okay, uh, dress rehearsals are coming up. Or do you want a, um, ghosts-only seat on opening night-?

7H

VIVIAN

No. I want you to do the play.

7H

RILEY

What? I'm the costume designer, I can't--

VIVIAN

It doesn't have to be good. It just has to be you.

RILEY

Are you sure?

VIVIAN

Would you prefer I continue haunting you for the remainder of your time on this campus?

RILEY

Nope, got it. Lemme, uh, go find a script, I guess...

I INT. KIPLINGER THEATER - NIGHT I

1I Vivian sits in the front row as Riley tiredly reads "The Merry Wives of Windsor." She drops her voice for: 1I

2I RILEY 2I
Now, mistress, how chance you went
not with Master Slender?

Higher for:

RILEY (CONT'D)
Why went you not with Master
Doctor, maid?

Lower again for Fenton's final lines:

RILEY (CONT'D)
You do amaze her. Hear the truth of
it. You would have married her most
shamefully, where there was no
proportion held in love.

3I Vivian perks up at these lines. She stands, stricken. 3I

4I RILEY (CONT'D) 4I
The truth is, she and I, long since
contracted, are now so sure that
nothing can dissolve us.

5I Vivian approaches the stage. 5I

RILEY (CONT'D)
The offense is holy that she has--
hath committed, and this deceit
loses the name of craft, of
disobedience, or un... un-duteous
title, since therin she doth...

Vivian plods up the stairs.

RILEY (CONT'D)
evitate and shun a thousand
irreligious curséd hours which
forcéd marriage would have brought
upon her.

6I Vivian kisses Riley's cheek. Riley stops short in the middle of the monologue. Vivian steps back, shy. 6I

7I VIVIAN 7I
Sorry. You look just like her.

I Insert INT. KIPLINGER THEATER - FLASHBACK I Insert

IRENE (20) stands on stage in full costume. She stares up at a stagelight as it falls towards her. Vivian shouts her name.

I INT. KIPLINGER THEATER - PRESENT I

VIVIAN
Your names even sound alike.

8I Riley fumbles for what to do. Vivian picks up the next line in the play. 8I

VIVIAN (CONT'D)
Stand not amazed. Here is no remedy.

9I Riley stands alone on the stage. Vivian has moved on. 9I

J INT. DESIGN STUDIO - DAY J

1J Riley works on a drawing in the back of her design book. 1J
Sloane pokes her head through the classroom door.

2J SLOANE 2J
Hey! Just got here for rehearsal, I think we're starting soon.

RILEY
Sure thing, be right there!

Riley puts up her art supplies. She stands.

RILEY (CONT'D)
Actually, uh, after rehearsal, would you wanna grab coffee or something?

3J As Riley exits frame, REVEAL her drawing: two girls somewhere outdoors, holding hands. Their dresses are the white and green outfits mentioned in the play.

THE END