

THE SHOP AROUND THE CORNER
TV Series
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Logline: The quirky owner of a small flower shop fantasizes about a more adventurous life, despite her tendency to hide amidst the day-to-day demands of her business. Unbeknownst to her, the shop is a paranormal portal that links the spirits of past patrons to present day, leveraging its current tenant to relay messages to the living. Meanwhile, a mysterious regular customer shines a light on her longing for family, unlocking a glimpse into her future.

Series Premise: A half-hour long, romantic fantasy TV series set in present day, anchored around a small, historic flower shop. Sophie, the quirky and inquisitive 30-something owner, is longing for family and the writing career she abandoned when she inherited the shop from her late grandmother – her only living relative. She also dreams of a more stimulating life, despite hiding amidst the day-to-day demands of her business. Her brash and cheeky best friend, Hannah, is a little older, therefore protective of Sophie. The shop has a few regulars; Alex, a dashing 40-something sophisticate whom Sophie takes a shining to, and Frances, a 6-year-old firecracker who comes in for filler flowers.

The shop itself seems quaint and low-key, hidden away on a quiet side street amidst old growth trees and heritage homes. Yet, it's 19th century façade has absorbed decades of history, bearing witness to love and loss, family and infidelity, scandal and even murder. This rich history has created a paranormal portal, inviting patrons of the past to communicate with the living, but only its current tenant has the power to communicate with these spirits and this capability only exists within the confines of the shop.

While patrons step inside to pick up a fresh bouquet of blooms, spirits who frequented the shop in years past (which had many incarnations, e.g. a grocery store known to bootleg during prohibition) are unearthed from the ether to relay a message, make amends or relive a moment in time. This mystical link to the past assembles into a series of storylines that transport us back through the ages to some of the most storied moments in history.

Exploring themes of longing and regret, forgiveness and hope, season one culminates in Sophie's realization of the power her shop bestows. Subsequent seasons examine how this realization weaves into Sophie's own story and how visibility into other people's heart ache and missed opportunities influence the way she chooses to live her own life.

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THE WORLD

A quaint flower shop sits on a quiet side street just off the main thoroughfare and out of the way of the hustle and bustle of a hip, heritage part of town. It's Portobello Road of Notting Hill meets a Pacific coastal village. The streets are lined with towering, old-growth maple trees, providing the neighborhood with colorful autumns and shady summer days. The building in which the shop is located is over 150 years old, and despite its charming façade and character, the bones of the structure seem ancient, creating a creaky and sometimes spooky environment.

The small space has morphed anew many times throughout its existence and bore witness to years of complex characters, crime and drama. The richness of its history has resulted in a paranormal portal that enables the dead to connect with the living, but all messages must pass through the shop's current tenant, who automatically adopts the gift of communicating with the dead. This ability, however, only exists while within the confines of the shop's historic walls.

As spirits pass through the shop, we're transported to different eras of the past century plus, when the shop took on the form of other businesses. From a seamstress who outfitted glamorous vaudeville dancers and a 50s diner frequented by mobsters to a grocery store known to facilitate the sale of booze during prohibition and a legendary jazz club.

With each flashback to revisit the past of a spirit, we're transported to a place and time that evocatively represents the era in question, providing a nostalgic feeling for some and a historic lesson for others.

Flashback Inspiration: 1950s Diner



CHARACTERS

Reoccurring Cast



Sophie – 30-something, quirky and inquisitive, with an unspoken elegance about her. Her parents perished in a car accident when she was a teen, so she went to live with her grandmother – her only living relative – whom she was very close to. A self-proclaimed bookworm, she studied literature and took a stab at a writing career, which was put on hold indefinitely when her

grandmother fell ill, leaving the flower shop to Sophie after she passed away. Sophie spends most of her days minding the shop, when not hanging out with her best friend Hannah or caring for her dog Daisy. Longing for love and the family she lost, the opportunity to pursue writing again, and a more adventurous life, she harbors these fantasies, hiding behind the day-to-day demands of her business. She blushes easily, laughs at the wrong moments and can be a bit longwinded, but her warm demeanor makes her endearing to just about everyone she meets – including the dead.

In season one, Sophie’s world transforms completely from a fairly uneventful existence to facilitator for the spirit world, but this isn’t obvious to her at first. As a series of intriguing characters enter her shop and begin making odd requests, she eventually discovers her ability. And as each decidedly deceased character introduces a new mystery for Sophie to unravel, she rises to the occasion, surprising herself through bold acts of bravery and sleuth-like investigative skills. Her life, for perhaps the first time, has purpose and excitement. Simultaneously, the metaphorical wall she’s built around her heart begins to fade, as participating in people’s private affairs makes her realize the only thing that really matters in life is love.

In season two, a love interest enters Sophie’s life and she begins to date Ryan who – unbeknownst to him – was led to her by a spirit. As their relationship develops, she struggles to create reasonable alibies when she’s unreachable by phone or late for a date while helping the dead deliver messages to the living. At one point she’s even temporarily trapped in the past. She battles between sharing her secret life with those closest to her, including Hannah – who regularly calls Sophie out for bizarre behavior and cockamamie stories – and keeping the shop’s connection to the spirit world under wraps. Eventually, finding it impossible to maintain a dual-life, Sophie cracks and comes clean with Ryan and Hannah, pulling them into the world of the dead, despite the fact that only she can communicate with them while within her shop.

In season three and onwards, Sophie – now with the help of Ryan and Hannah – continues to carry out various tasks and communications on behalf of the spirit world until one day the portal is threatened with the imminent demolition of the building in which her store is located. Additional threats ensue, when fanatical mediums discover that the shop has a substantial level of paranormal energy and eventually tip off the media. Sophie does everything in her power to protect this fragile connection to the dead until spirits from her own family begin to surface and come to her aid. The weight of this world begins to cause Ryan to pull away, adding to the risk of Sophie losing what matters most to her – the chance to have a family again.

Hannah – 30-something, overbearing executive and loyal best friend to Sophie, who is single and on a perpetual spiral of bad dates, which she recounts with wry sarcasm and sharp wit. She shoots from the hip and has an unfiltered vernacular, much to the chagrin of Sophie. Hell-bent on finding a suitable partner for her friend, she relentlessly badgers Sophie about her non-existent love life and calls her out the moment she’s not being true to herself. Providing a sisterly dynamic, Hannah is the only constant in Sophie’s life until her eventual love interest (Ryan) is introduced.



In season one, Hannah regularly visits the shop, recounting her horrible dates while helping Sophie haul in flower shipments and conducting other menial tasks. In each instance, she never seems to notice customers of the spirit variety and instead will talk over them or abruptly enter and exit the shop. At first, Sophie chalks this up to Hannah being crass and rude. But eventually, it becomes clear Hannah doesn’t acknowledge these people because she simply doesn’t know they’re there. Sophie eventually confides in Hannah some of the strange happenings that have occurred, but Hannah doesn’t buy into the barrage of cryptic tales and blames Sophie’s stories on her wild imagination.

In season two, Hannah is supportive of Sophie’s new relationship, although a subtle jealousy seeps through. Jealous of the time Ryan is occupying rather than the relationship itself. She blames Ryan when Sophie offers up strange excuses to postpone plans, which causes tension between the two friends, until she begins to notice strange behaviors. Sophie seemingly mumbling to herself while actually speaking with spirits or fixated on a particular part of the room. When Sophie explains to Hannah what’s been happening, she freaks out, questioning her friend’s sanity. However, she quickly comes to realize Sophie is telling the truth, when an emotional customer comes into the shop in response to a message Sophie has delivered on behalf of a spirit.

In season three and onwards, Hannah becomes obsessed with the idea of her best friend being linked to a portal between the living and the dead. She begins investigating the backstories of each spirit and where their motivations are coming from, going much deeper than Sophie. Then, following a first date that leads to a one-night stand, Hannah becomes pregnant. As she struggles to determine whether or not to keep the baby, Sophie is visited by Hannah's twin sister, who committed suicide years before the two friends met. Meanwhile, Hannah stands by Sophie as she battles the various forces determined to destroy her shop and the portal along with it.



Alex McKnight – 40-something, refined and sophisticated yet warm and approachable. He's a regular customer at the shop and shares an electric connection with Sophie, despite never crossing the line between customer and potential suitor. Details beyond his palpable presence and personable smile seem elusive, as he never lingers too long or lets on to the

fact that he's actually a spirit.

In season one, Alex returns week after week, ordering the same arrangement of flowers, causing Sophie's curiosity to eventually boil over. Following one such visit, she can't help herself but to follow Alex after he leaves the shop, which leads her to a nearby cemetery. Sophie manages to tail Alex unnoticed until he arrives at a grave, so she hides and watches as he lovingly places the bouquet atop of the headstone. When she emerges, Alex vanishes into thin air, as Sophie's ability to communicate with him doesn't exist outside of the shop, causing her to approach the grave and read the inscription. It's a couple buried together – Alex and Kathleen McKnight. In this moment, Sophie realizes that she may be able to communicate with the dead. In the final episode, she is introduced to Ryan, who is mystically lead to her shop by Alex, his deceased father.

In season two, the weekly bouquet Alex purchased to place on his wife's grave has now become a ritual carried on by his son, causing Ryan to visit Sophie's shop regularly. At this point, satisfied by his posthumous match-making skills, Alex retreats to the afterlife and we don't see him again until season 3.

In season three and onwards, Alex makes a few appearances to offer guidance as Ryan considers pulling away from Sophie, in light of the portal and his girlfriend keeping the company of creepy spirits. He also provides important clues and documentation that could help in fighting the demolition of the building, thus preventing the destruction of the portal.

Ryan McKnight – 30-something, chivalrous, buttoned-up business type with similar characteristics as Alex (because he's Alex's son), who falls for Sophie from the moment he lays eyes on her. He too has a quirky side and finds her endearing and somehow familiar. As their relationship develops, his love for her grows in tandem with the unease he feels about her connection to the spirit world (once this has been revealed to him). He's unsure if their affection for one another can withstand the peculiar nature of her job.



In season one, Ryan isn't introduced until the final episode when Alex mystically leads him into Sophie's shop, where he orders the same bouquet Alex has been ordering repeatedly for several weeks. He immediately feels a familiarity towards her and suggests that they may have met before. Wasting no time, he offers to take Sophie for coffee and leaves his business card, which reveals to the audience that he shares the same surname as Alex.

In season two, Ryan begins to date Sophie and they fall in love. Following a few strange occurrences related to spirits and Sophie being intimately privy to events of the past, he questions her behavior which culminates in Sophie explaining the shop, it's portal and the stream of spirits it's introduced into her life. Shocked, he initially needs time to digest the weight of her story, but Sophie provides examples that demonstrate – without a doubt – that she's being sincere and that this isn't something she can easily avoid.

In season three and onwards, Ryan accepts his girlfriend's spooky shop and joins Hannah in helping Sophie carry out some of the more complex asks of the spirits. He bonds with Hannah, as her investigative talents compliment Ryan's industrious nature, making them a good team and support system for Sophie. As media attention begins to swirl and the shop – and Sophie – are at risk of being revealed, Ryan begins to back away fearing this publicity and his association with the shop could tarnish his professional reputation. He's also a practical guy and Sophie's world is getting way too weird for him. Until Alex intervenes.

Frances – 6 years old, good natured, spirited and mischievous, she loves Sophie and visiting her shop. She stops by regularly and always has exactly \$5 to spend on filler flowers, to which Sophie happily obliges. A parent always seems to be “waiting outside.”

In season one, Frances is one of Sophie's regulars and their tenderness towards one another represents Sophie's love of children and longing for a family. An adult is often seen waving from the street when Frances exits the shop, even coaxing her to say thank you, but Sophie never has a chance to introduce herself. The possibility of Frances being a spirit is left ambiguous, as she and Alex seem to acknowledge one another at one point, but no words are spoken.



In season two, Frances continues to frequent Sophie's shop until one day Sophie insists that she meet her mother or father to ensure someone is in fact minding the child. Frances runs, causing Sophie to chase her, playfully hiding behind bus stops and benches until she disappears. This occurs on the heels of Sophie coming to the realization that she's able to communicate with the dead while

inside of her shop and causes her to question Frances' mortality.

In season three and onwards, Frances always seems to be present when spirit children enter the shop searching for ways to communicate with their living parents. One such instance is what tips off the media, when a couple is overjoyed to have been reconnected with their deceased son and suggests Sophie could provide much needed therapy to parents who have lost a child. They insist that it shouldn't be her choice, but that it is "Sophie's duty to provide such a service."

Additional Characters (in order of appearance) – Season One

Ep. 1

Agnes (spirit) – 20-something, vivacious, strong-willed young woman who works as a vaudevillian dancer by night trying to earn a living in an era where working women weren't widely accepted. She's tough and looks out for her fellow dancers when patrons misbehave or make advances towards the women.

Seamstress – 40-something woman who alters Agnes' costumes. She has a motherly dynamic towards Agnes and looks out for her.

Joe – 55-year-old cabaret manager and nasty boss to Agnes. He's gnarly and weathered and doesn't stand for trouble in his bar, particularly if it means missing out on a buck.

Patti – 25-year-old burlesque dancer and friend to Agnes.

Midwife – 50-something woman who tends to Agnes during the delivery of her baby.

Angela – 60-something great granddaughter of Agnes, the matriarch of her family.

Ep. 2

Perry (spirit) – 60-something, sinister looking at first, but upon closer inspection, his weathered appearance is the product of a hardened life. He's a low-ranking mobster, often tapped to carry out hits and acts of domestic terrorism, despite a longing to get out and begin a new life.

Little boy (spirit) – 5 years of age, sweet and shy, he's an innocent victim caught in the crossfire of a terrorist attack carried out by the mob.

Edna Smith – 90-something mother to a little boy who was murdered by the mob in the 1950s.

Woman – Edna's daughter, who demands to know who sent her mother the mysterious message.

Ep.3

Anabelle (spirit) – 40-something, glamorous, impeccably dressed, upper crust socialite. Daughter of a wealthy real estate tycoon, married to a man with a wandering eye. She's lonely and bored, despite her privileged life, and turns to murder upon the discovery that her husband is having an affair with their house maid.

Anabelle's husband – 40-something, outlandish, life of the party, who has no trouble spending the fortune Anabelle's family has left her. A philanderer whose indiscretions are well-known among their friends and peers. Intertwined in an impassioned affair with the maid.

Maggie – 20-something, naïve and earnest house maid. A sexual object to Annabelle's husband, she believes he'll run away with her to start a new life together.

Ep.4

Charlie (spirit) – 20-something, neatly dressed with manners to match, a true gentleman who omits an instant kindness and believes a woman should be respected and romanced. Talented jazz piano player who, aside from his first love of music, is madly in love with Beth and planning to ask her to marry him.

Beth – 20-something, a striking beauty who rarely goes unnoticed when entering a room, but she only has eyes for Charlie. Confident and classy, she's a nursing student by day, and supportively attends Charlie's performances each night.

Ep. 5

Clifford (spirit) – 40-something, ambitious, smooth and steadfast politician campaigning for mayor of the city. He's married with two kids and projects the perfect family man persona while maintaining a dual life, engaging in sexual relationships with men. His romantic gaze lands on a handsome young speechwriter, whom he has an affair with.

Daniel – 20-something, intelligent, and enthusiastic speechwriter who is well-liked by his peers. He believes in Cliff’s platform and becomes seduced by his bravado, which leads to an affair, with encounters often taking place at high-risk locations like campaign headquarters.

Ep. 6

Pamela (spirit) – 20-something, whimsical, free spirited flower child who dreams of becoming a folk singer. The man she lives with in a communal hippie house takes hard drugs and attracts a number of unsavory characters into their peaceful home.

Danny – 30-something dead beat and unmotivated Dead Head whose musical aspirations have been stunted and replaced with the use of heroin and barbiturates. Love interest to Pamela, although their relationship is fluid.

Junkie Woman – 30-something, filthy hippie and hanger-on who bounces between parks and people’s couches, taking drugs whenever she can score them.

Ep. 7

William Westwood (spirit) – 60-something, dashing and iconic 1950s Hollywood actor who never settled down despite an endless string of romances, particularly those of the leading ladies he worked with. One such affair produced a baby boy, whom he never met and only saw once – something he regrets deeply.

Sam Matthews – 20-something, spoiled, entitled and flailing Hollywood actor whose talents don’t stack up to his famous father (William Westwood), whom he constantly feels in the shadow of. He resents William for never being present in his life and resorts to heavy drinking when preparing for each scene.

Production Assistant – 50-something, loose-lipped PA who openly gossips with curious passersby about the actors in the productions he works on.

Liz Matthews – 20-something, glamorous, seductive and headstrong 1950s Hollywood actress. The mother of Sam, whom she raised alone having never married. She retired from the movie business to care for him full time until her death when Sam was a teen.

Ep. 8

Jack (spirit) – 40-something, scruffy and disheveled, always toting around a leather-bound book bag, his pockets filled with pens. An established author, who has published several best-selling books, before hitting a dry spell and horrible case of writer’s block, which leads to his tragic suicide.

Bartender – 50-something, friendly gent and fan of Jack who often lends an ear as the tortured writer hangs out regularly at his bar.

Ep. 9

Emma (spirit) – 40-something, androgynous, strong-willed and a natural leader. She’s an organizer and vocal activist for women’s right, particularly pro-choice causes. Having undergone an abortion with her doctor slain hours later, she is determined to see justice served.

Ep. 10

Mother – 60-something, overbearing and bossy new grandmother. Her grandchild – to her standards – is perfect and she doesn’t mind telling you so.

Daughter – 30-something, frank, and frazzled new mom exhausted from minding a newborn and the enthusiasm of her own mother.

THEMES AND TONE

It’s an ordinary shop on a non-descript street with an otherwise unassuming shop keeper. But the difference between The Shop Around the Corner and your run-of-the-mill flower boutique is the power it bestows on its inhabitants. A portal to the paranormal, a link to the past, and a place that preserves the history that defines the many souls who lingered within its storied walls.

Evoking similar themes as the television series “Ghost Whisperer,” where our protagonist is tapped by spirits to communicate with the living, in this instance, the power resides in the shop which is the paranormal link between the spirit world and present day. The ability to communicate with the dead only exists for the shop’s current tenant and can only apply while within its tiny confines. The moment Sophie exits the shop, her ability vanishes, as was the case for her grandmother and all other tenants before her.

While fans of romantic fantasy and paranormal film and television content will be fanatically consumed with this series, the personal challenges and triumphs of its woman protagonist will be particularly inspiring to anyone hoping to make a radical shift in the way they lead their life. As love exists at the core of each and every character’s intention, the mystery, action and – at times – violent themes will engage and entertain an incredibly broad demographic. A show the entire family, no matter it’s make-up, will enjoy together.

Visually, the vibe of the shop and its surrounding community will echo the moody aesthetic of the TV series *Riverdale* and the cool, melancholy color palette of the *Twilight* film saga. While flashbacks are much more vivid, vintage and cinematic, adopting warm, rich colors reminiscent of films like *Amelie* or *La La Land*. Spirits are treated slightly differently – almost grainy – compared to the living and the exterior of the shop takes on a different treatment when spirits

are inside, with the facade shapeshifting into its previous incarnation to match the story at hand. The subplots of each spirit and episode allow for a visually dynamic experience, despite being centered around a small shop.

Sophie faces a number of internal conflicts that often draw her away from her true desires. With her parents perishing in a car accident when she was a teen and no siblings or extended family, aside from her late grandmother, she longs for love and a family of her own. Yet, she's reluctant to allow herself to let anyone that close due to the fear of losing them, aside from Hannah who she considers family. After putting her writing career on hold when she inherited the shop from her grandmother, Sophie experiences feelings of regret and at times resentment. But despite fantasizing about becoming a writer and submitting the odd short story in hopes of being published, she'd never abandon the shop as she feels it's the only thing left that links her to her family. Her wild imagination causes her to crave adventure and an escape from her day-to-day life, but the sense of obligation she feels prevents her from taking any risks.

As series one progresses and Sophie is invited into the worlds of each spirit, she is exposed to great expressions of love and love lost, longing and regret, forgiveness and hope. This not only satiates her thirst for adventure, it gives her a sense of purpose and opens her up to the possibility of love. Meanwhile, the hilarious antics of Hannah and the two friend's punchy repartee provide comedic relief and levity, complementing the series' weightier subjects. The series title is also a nod to the great romantic comedies penned by Nora Ephron.

As Sophie becomes bolder, embracing the adventure that unfolds with each spirit and their unrelenting requests, audiences will want to root for her. The humanity of each story and how that pushes Sophie towards personal growth will resonate and compel audiences to take action in their own lives. Whether it be a grudge held too long, a missed goodbye, forgiveness forgone or a last chance at love, the relatability of each episode will sit with viewers, who will contemplate these common crossroads for days to come.

SEASON 1

Episode 1 (Pilot) – Vaudeville, Baby

Synopsis: the storied history of a small flower shop, set in a 19th century building, is uncovered through a montage of every-changing storefronts as credits roll. In our opening scene, Hannah is helping Sophie haul buckets of flowers into the shop prior to opening. The best friends quickly banter about the woes of dating before Hannah exits the shop leaving Sophie to surf the web, stalking a friend's engagement announcement. Suddenly, Alex enters the shop specifically in search of white hydrangea, and his dashing presence causes Sophie to fidget uncomfortably. A beat later, Frances bursts into the shop in search of filler flowers with a budget of five bucks. Just as both patrons leave with their blooms, a woman enters the shop and we flash back to the era of vaudeville. Agnes is a performer who regularly visits the shop, which in those days, was occupied by a seamstress. She stops by to have some costumes adjusted and confides that she's pregnant, hence the alterations. We return to present day as Agnes places an order for flowers to be delivered, and carefully fills out a card. She tells Sophie that her great

grandmother used to frequent the shop in the early 1900s when it was occupied by a seamstress and the two marvel over the history of the building. We flash back again to Agnes performing and fainting while onstage, which results in cruel treatment by her boss. When he threatens to fire her if she doesn't "deal with" her pregnancy, a fellow dancer offers her a necklace to pawn and the name of an underground doctor who performs abortions. We return again to present day and Sophie and Agnes discuss the mutual loss of their grandmothers and how Sophie's grandmother left her the shop in her will. We flash back again to Agnes returning to pick up her costumes. She tells the seamstress how she was fired and is working in a café until the baby arrives, which she intends to give up for adoption so she can continue her education. She pawns the necklace, not for an abortion, but to pay her tuition. We return again to present day and Agnes hands Sophie the card, explaining it's important that it accompany the flowers. Sophie assures her that she'll be making the delivery herself and we flash back once more to Agnes in labor. When a midwife fails to correct her infant's breech position, Agnes pleads with her to ensure her baby is taken to an adoption agency in the event that she doesn't make it. She delivers a girl and dies during a cesarean birth. Sophie delivers the flowers and card to a woman in her 60s, who upon reading the card, walks into her wardrobe and pulls out an old jewelry box. The card instructs her to remove the felt on the bottom of the box, which reveals a hidden compartment containing a photograph of Agnes decked out in vaudevillian regalia with her name and date written on the back. Meanwhile, Sophie has no idea – yet – that she's facilitating communications between the dead and the living. The woman goes to the shop the next day to ask Sophie who ordered the flowers and eventually it's revealed to her that a woman named Agnes sent them.





Episode 2 – Mob Scene

Synopsis: Agnes, the vaudevillian burlesque dancer from the previous episode, is watching Sophie through the window of the shop and eventually fades away. Sophie is reading wedding announcements as Alex, who is becoming a regular customer, stops by to purchase a bouquet of white hydrangea – again — and Sophie swoons as she prepares his flowers. As Alex leaves, Hannah pops by to gossip about her latest romantic conquest and disdain for dating apps just as a dapper, older gentleman enters the shop, whom she pays no attention to. We flash back to the shop as a busy greasy spoon café in the 1950s, complete with tabletop juke boxes and soda fountains. As families enjoy their Americana cuisine, a shootout takes place in broad daylight, transforming the café into a gruesome blood bath. It's a mob hit gone wrong, and several innocent bystanders are wounded and killed. Our gentleman, Perry, is among the mobsters who carry out the hit that accidentally takes the life of a little boy. We return to present day as Perry orders flowers as a gesture of condolence to “friends who have lost their young son.” Sophie dutifully takes down the information and vows to deliver something beautiful. We flash back again to a man and wife cradling their young son in the aftermath as police and paramedics storm the scene, closing in on the distraught mother. Returning to present day, Sophie arrives at the address Perry provided and is surprised to find that it's an assisted living facility for senior citizens. She asks reception for the room of Jack and Edna Smith, and the receptionist notifies her that Jack has recently passed away, but Edna is in residence. Sophie

meanders the hallway and for a moment thinks that she's spotted June until she arrives at the right room. A woman in her 90s opens the door and is delighted by the delivery. Sophie returns to the shop and receives a phone call from a woman who claims her mother was confused by a delivery she received – flowers and a card offering condolences for a son she lost more than 60 years prior. Sophie doesn't offer Perry's name, sensing something strange is occurring, and instead goes down a digital rabbit hole of news archives that lead her to discover what happened at the shop, then café, all those years ago.

Episode 3 – High-Roller Infidelity

Synopsis: we open with a little boy – the one who was murdered in the previous episode – peering into the window of the shop. Sophie is inside chatting with Hannah when she waves to the little boy, who doesn't acknowledge her and instead turns and disappears. Sophie asks Hannah if she noticed the boy when she entered the shop, but she shrugs it off, and instead launches into a story about a FedEx man she's pining over. Suddenly, a well-to-do woman bearing expensive baubles and classic designer clothing, enters the shop. Hannah is late for work and quickly exits. The mysterious woman, whose name is Annabelle, strikes up a conversation with Sophie and confides that she suspects her husband is cheating on her. We flash back to the era of prohibition. The shop is a grocery store turned bootlegger for high society folks with means. Annabelle stops by to place an order for an absurd amount of champagne and gin to celebrate her husband's birthday. We return to present and Sophie offers a few words of comfort, citing the woman's beauty and how her husband would be "crazy to be unfaithful." Annabelle returns the compliment, marveling over Sophie's understated beauty and we flash back again to Annabelle's grand and elegant mansion, teeming with glittery guests giddy amidst the festivities and utter excess. As the party ensues, Annabelle notices the man of honor – her husband – is notably missing and eventually observes him in the garden having sex with their not-so-faithful house maid Maggie. Returning to present again, Annabelle asks Sophie if she has anyone special in her life, a question she cleverly circumvents when other customers enter the shop. We flash back once more and Annabelle has returned to the party, slipping into the kitchen to prepare a toxic tonic which she pours into a water pitcher and places in Maggie's room. The following morning, she's awoken to shrieks of horror as her other house staff finds Maggie dead in her room. We close in on a vase of red roses, presumably from Annabelle's husband, which sits on her nightstand. We return to present day and Annabelle orders a dozen red roses, but Sophie is out until morning, so Annabelle tells her she'll return then. Sophie tends to her other customers and when she turns around Annabelle seems to have vanished.

Episode 4 – A Musician and His Muse

Synopsis: Sophie is opening the shop when Frances slips through the door for five-dollar filler flowers. As Sophie fulfills her order, Annabelle returns but Frances pays no attention. She scoots with her mini bouquet as Sophie greets Annabelle, who reminds her she needs a dozen red roses, which Sophie has already prepared. Annabelle pays cash and instructs Sophie to "keep the change." Before Sophie has a chance to thank her, she slips out the door. Annabelle has left her a \$100-dollar bill from 1920. Alex enters the shop and orders a bouquet of white hydrangea. He and Sophie exchange pleasantries as she nervously adjusts a display on the

counter, their chemistry palpable. She tells him that a customer just paid with a \$100 bill from the 1920s, but when she opens her cash drawer to show him, there's no such bill to be found. As Alex exits the shop, Sophie begins to reason with herself – something feels off. Who are these offbeat customers and what do they really want? A man enters the shop, interrupting Sophie's inner dialogue. Charlie, a jazz musician, is dressed in a dapper three-piece suit and fedora. Sophie watches him as he inspects the flowers on display, offering her assistance. He tells her he's looking for something special for his girl. When Sophie asks what she likes, we flash back to the shop as a 1940s jazz club where Charlie is a member of the house band and plays piano. His girl, a striking young woman, is sitting at a table for two near the stage and they exchange loving looks as he plays along with the band but really, he's playing for her. We return to present day and Charlie chooses a bouquet of lilies, because they're "almost as beautiful as she is." Pleasantly surprised by his romantic candor, Sophie obliges and begins wrapping Charlie's flowers. When she prods a little further on the recipient of such a sweet gesture, we flash back again to the jazz club. The band has finished their set and the piano man's mysterious beauty – Beth – is waiting at the bar. Charlie professes his love for her, and they walk out of the club arm-in-arm. As they step outside, a knife wielding man demands their money, and when Charlie doesn't resist, the man suggests that they're holding out. A fight ensues and when Beth interjects to defend Charlie, the man accidentally stabs her, and she dies in Charlie's arms on the street. We return to present day and Charlie responds to Sophie's questions vaguely, simply stating that there never needs to be an occasion to do something nice for the woman you love. Charlie pays and leaves and we cut to a cemetery where he's laying flowers on a grave. He turns to leave, revealing Anabelle a few yards away, who is also paying her respects. We close in on her perfectly manicured hand and sparkly diamond bracelet leaving the bouquet she bought earlier on a woman's grave (Maggie), who lived from 1890 to 1925.

Episode 5 – The Good Mayor

Synopsis: It's a quiet morning in the shop and Hannah and Sophie are having coffee. Hannah is teasing Sophie about her non-existent love life and tries to convince her to go on a blind date with one of her colleagues, to which Sophie hesitantly obliges. She confides that she's had some strange customers as of late and Hannah dismisses her comments, citing the ancient neighborhood in which her store is situated is bound to attract some "spooky old kooks." Sophie tries to elaborate as Alex enters the shop. Hannah ignores him, obnoxiously announcing that she's got to run to a hair removal appointment and exits abruptly, leaving Sophie and Alex alone. Sophie asks if he'd like his usual, to which Alex agrees and introduces himself. He already knows her name, having "noticed Frances utter it before." Their connection is becoming electric. Suddenly a heavysset man in his 60s wearing a polyester suit and carrying a stack of flyers enters the shop. He and Alex exchange looks of acknowledgement before Alex pays, winks at Sophie and walks out with his bouquet. Sophie offers to assist the man, who is looking for something for a colleague on his campaign team, as he's running for mayor. Sophie asks for his name, and the man introduces himself as Clifford Harris. We flash back to the shop in the 1970s as a hectic campaign headquarters where Clifford is discussing strategy with a few impassioned volunteers. Suddenly, Daniel -- a handsome speechwriter -- enters the room and Clifford loses all concentration. He follows him into his office, closing the door behind them and shutting the blinds and we return to present day. Sophie suggests a robust plant that will thrive

in an office environment and through to the next election, should Clifford win the imminent one. When Clifford can't decide, she asks him what key issues he plans to address as Mayor and we flash back again to Clifford and Daniel embracing in a passionate kiss, tearing at each other's clothing. We close in on a framed photo on Clifford's desk of him with his wife and two children before returning to present day. "The protection and parity of LGBTQ men and women in the workplace," Clifford responds. "Well you've got my vote," Sophie says emphatically. Clifford realizes he's late for an appointment and leaves the shop, but not before handing Sophie a flyer and reminding her to vote. When she looks down at the flyer, the words begin to fade until she's holding a blank piece of paper. She drops the paper and quickly opens her laptop, searching for the date of the municipal elections, which aren't until the following year. She then searches for Clifford Harris and discovers her customer was Mayor from 1962 to 1964 until a scandal ensued over an affair with a male speechwriter.

Episode 6: Summer of Love

Synopsis: Sophie is opening the shop when Hannah stops by to dutifully drop off coffee and a croissant. Before she can dash out the door for work, Sophie confides again that a stream of unusual guests has led her to believe something supernatural is occurring. Hannah dismisses Sophie's theories with scientific practicality, simply stating that she's "been spending too much time alone in her creepy little shop" to have a proper grasp on reality, when suddenly a whimsically dressed woman with a guitar strapped to her back walks in. Sophie shoots Hannah a *case in point* look, but Hannah doesn't bite, kissing her friend on the cheek and exiting the shop. Sophie asks the woman if she needs assistance and the gypsy-esque character explains that she's looking for a particular scent that reminds her of the good old days. She picks up a stem of flowers, breathes deeply and we flash back to the shop in the 1960s as a boutique of hippie wares – flowers, crystals, incense and the like – and our gypsy, Pamela, is playing an acoustic guitar on the steps of a home down the street. Passersby wave and flash peace signs, as Pamela is well-known to this community of bohemians, until screams echo throughout the otherwise calm ethos, causing Pamela to abandon her stoop and run inside. We return to present day where Sophie comments on how certain smells can bring us back to pleasant memories, to which Pamela responds, "or to unforgettable nightmares." We flash back again to Pamela frantically searching the rooms of the large home until she stumbles upon a woman junkie hunched over a man, who lay twitching on the floor, a needle is still inserted into his arm. Pamela pushes the woman aside and throws her arms around the man, sobbing in despair. Flowers fall from her hair onto his chest, the same flowers she sought out in Sophie's shop. We again return to present day and Sophie offers a few stems on the house. The woman bends and braids the blooms, forming a crown, and places it in her hair. She asks Sophie if she can hug her and Sophie obliges, extending her arms towards Pamela. They embrace, and Sophie is taken aback by Pamela's icy cold body temperature. Before exiting the shop, Pamela turns to face Sophie stating that "love is everything" before flashing a peace sign and seemingly disappearing. Sophie sits behind the counter in silence for a few beats before reiterating Pamela's timeless sentiment to herself. Suddenly Alex enters the shop and Sophie beams.

Episode 7: Lights, Camera

Synopsis: Sophie is walking to work when she stumbles upon a film production in progress a few blocks away from her shop. She stops to take a peek, eventually prodding a production assistant for details on any celebrities that may be on set. He hesitates for a moment before divulging that Sam Matthews, the “son of a massive movie star,” is shooting a scene and it’s not going well. When Sophie prods a little further, he reveals – in a gossipy manner – that they’ve shot several takes, but the director is furious and feels the actor is leaning on his father’s laurels a little too much. Sophie waits for a moment to get a glimpse of the actor before noticing the time and hurrying to the shop. She’s writing her daily specials onto a chalkboard until an older gentleman enters. He has an intense presence about him, one that Sophie feels before looking up to meet his gaze. His chiseled features and perfectly coiffed hair are reminiscent of a golden age Hollywood actor. In a deep, commandeering voice, he explains that he’s “no good at choosing flowers” and asks for her assistance. Sophie happily offers to help, and we flash back to the shop in the 1950s as a makeshift office for a film director to review dailies. Sophie’s handsome customer is on set a few blocks away, sitting in a chair that bears his name -- William Westwood. The director storms out of the office announcing that the set needs to be re-dressed and instructs the cast to take an hour for lunch. William returns to his trailer where his co-star, the ultra glamorous Liz Matthews, is waiting to rehearse a scene. A few lines in, scripts are tossed to the side as William whisks his leading lady into his arms and carries her to a couch, where a passionate encounter ensues. We return to present day where William settles on a bouquet of Sophie’s choosing. He asks for a card, so Sophie suggests something from a nearby display and hands him a pen. Her hand brushes his, which is ice cold to the touch. Sophie moves to another part of the shop to give him some privacy, as he struggles with what to write, and we flash back again to William visiting the same Hollywood starlet in a hospital room. She explains to him where to go to “view his boy” and we see William standing before a window, in search of his son. When he spots a name tag that reads “Baby Matthews,” he presses against the glass barrier between he and his son and marvels over the infant. We return to present day and William asks Sophie if she’ll deliver the bouquet on his behalf, handing her a sizeable lump of cash. She agrees and begins counting the crumpled bills when William interrupts and says, “there should be more than enough to cover the flowers and delivery.” He also notes that he’s written the address onto the envelope of the card. Sophie agrees to his requests and William flashes his handsome Hollywood smile before exiting the shop. She peers out of the window watching as he walks away until he seemingly vanishes, before returning to count the cash, which reveals a large sum of money – ten one hundred-dollar bills. She quickly flips over the card to check the address for delivery, which simply reads “Sam Matthews – film set four blocks east.”

Episode 8: Blank Page

Synopsis: Sophie closes the shop early and returns to the same film set she visited that morning from the previous episode. In search of the same gossipy PA, she instead encounters a security guard as she sneaks onto set. Sophie explains that she has a delivery for Sam Matthews, but the guard won’t let her through, assuming she’s a crazed fan. Acting defeated, she apologizes and agrees to leave the set, but instead walks towards another vantage point and sneaks her way in. Snaking her way through the trailers, she stumbles upon a door with Sam’s name on it, and

quickly ducks in. Sam is on the phone, which he accidentally drops when Sophie's entrance startles him. Annoyed, he asks if she's with hair and make-up and she explains she has a delivery for him, placing the card and flowers on a nearby table. Sam opens the card while simultaneously fishing around for some cash for a tip when suddenly he pauses and reads the note. He looks up at Sophie and asks if this is a "cruel joke" and when Sophie describes the man who purchased the flowers, Sam throws her out of his trailer and threatens to call security. Sophie stands outside of the door and listens for a moment until the same security guard spots her, so she runs. Inside the trailer, Sam sits and reads the note again, which causes him to cry. We close in on the note, which reads "I'm proud of you, son. Keep going. Love, Will." Back in the shop, Sophie sits behind the counter, reasoning with herself – it had to have been a ghost. William Westwood has long been dead, and the man looked just like him. And what about all the money he gave her? Frances suddenly appears, startling Sophie, and asks for her usual \$5 filler flowers. As she turns to exit the shop, Sophie asks where her mother is, and Frances shouts back that she's "around the corner" before disappearing just as a man enters the shop and begins to look around. Jack, a writer, tells Sophie that her shop used to be a bookstore in the 1980s and that his books at one time were displayed right in the front window. When she acknowledges this bit of history we flash back to the shop as a bookstore. Jack is signing books as a line-up of fans extend out the front door and onto the street. We then cut to a dingy, dimly lit bar where Jack sits alone at a table writing in a notebook. He scraps page after page and eventually abandons his writing for the bar, ordering a shot of whiskey. The bartender, who knows him, asks if he's writing another book and Jack tells him he recently completed his latest manuscript. The bartender pours another two shots and toasts to Jack's success. We return to present day and Sophie asks Jack if she'd know any of his books. He reluctantly offers one title – his most famous – and Sophie recognizes it, having read it in college. After a beat, she realizes Jack couldn't possibly still be alive and she slowly backs away. Jack tells her to do everything in life she wants to do – kiss the guy, say yes to the trip, follow her dreams – before sensing her unease and exiting the shop. We flash back again to Jack alone in an apartment, reading a rejection letter from a publisher. A revolver sits on his desk and after he pens a suicide note we pan over to a bookshelf and hear a single shot.

Episode 9: Rights for Women

Synopsis: Sophie is counting the money William paid her (episode 7) on the counter and we pan up to Hannah's face, her mouth agape. Sophie tells her about the delivery to his son on the film set and Hannah excuses the story for "some senile rich dude" and asks Sophie when she's taking her to Mexico with her newfound windfall. Sophie, frustrated by Hannah's flippant dismissal of her story, then tells her about the writer she studied in college coming into the shop and how he committed suicide in the 80s, challenging her for an explanation. Hannah chalks it up to someone toying with her and leaves for work as three women enter the shop. A mother and daughter ask for Sophie's help choosing flowers for a baby shower while another woman – Emma – whose coat is covered in buttons with feminist slogans, looks around. Sophie inspects her carefully while trying to focus on the demands of her other two customers until Emma interrupts and asks for the address of the shop. When Sophie confirms, we flash back to a pro-choice rally in the 1990s. Emma is standing on a podium outside of the shop – which is headquarters for a women's rights group – shouting protest chants from a megaphone in

response to a woman who died undergoing an illegal abortion. We return to present day as Emma watches the women share photos of a baby with Sophie and we flash back again to Emma entering a clinic surrounded by pro-life protesters. Following her procedure, her doctor was shot and killed outside the clinic later that night. Returning to present day, Emma waits for the two women to leave and Sophie thanks her for her patience. She orders an arrangement of flowers and as she's paying, asks Sophie if she can deliver an envelope to a specified address. Sophie asks if she'd like the flowers delivered too, but Emma declines – just the envelope. Before Sophie agrees to the strange request, she asks what the contents are. Emma tells her “this information will help a lot of people find peace,” thanks her and leaves. We cut to Emma laying the flowers onto a memorial plaque in front of a hospital for a doctor who died in 1994. Sophie is standing in front of the police station, peering down at the envelope Emma gave her. Feeling uneasy about its contents, she tears it open to find photographs of a man and a license plate, citing case #2579. Assuming this is evidence for an unsolved case, she leaves the envelope at an unattended reception desk.

Episode 10 (Season Finale) – The Coffee Date

Synopsis: Sophie is having breakfast at home while watching the morning news. A cold case has been miraculously solved, due to an anonymous tip, more than 20 years after the fatal shooting of a doctor outside an abortion clinic. Later at the shop, Hannah is chatting Sophie's ear off as she prepares to open when suddenly Alex pokes his head in and Sophie gestures for him to come in. Hannah spouts off something crass before announcing she'll be back later and exits the shop, without so much as an acknowledgment of Alex's presence. As per usual, Alex requests a bouquet of white hydrangea and Sophie quickly attends to what's become her best customer. As she carefully wraps the blooms, Sophie suggests (subtly prying) that the recipient of this weekly gift is “incredibly lucky and his gesture is thoughtful.” Alex doesn't bite, and instead thanks her and they engage in an intense gaze as though they may never see one another again. Alex leaves and after a few beats, Sophie becomes impatient and takes her curiosity to the street to discover who this mystery patron is once and for all. A chase ensues, with Alex passing by several different expressions of love, as Sophie trails close behind. A couple getting wedding photos, another couple engaged in a kiss on a park bench, a mother embracing her little boy – each, mysteriously, holding white hydrangea. Alex increasingly becomes more difficult for Sophie to see, not because he's getting further away, but because they're moving away from the shop and Sophie's ability is beginning to fade. He inadvertently leads Sophie into a cemetery, and she ducks behind a tree, watching him lay the bouquet on top of a grave, as his image begins to flicker. Sophie boldly decides to emerge from her hiding spot to get a closer look, but when she does, Alex has vanished. She approaches the grave, which lists two names – perhaps a couple. Alex and Kathleen McKnight. Back at the shop, Sophie is stunned at the realization that Alex too could be a spirit just as she's interrupted by a customer. Ryan, who's a bit quirky and visibly nervous, asks Sophie if she's still open. She explains that she's about to close but offers to assist, putting Ryan at ease. He orders a bouquet of white hydrangea and Sophie stops dead in her tracks, staring at him incredulously. When she questions his choice, Ryan tells her his father used to buy white hydrangea for his mother every week. Suddenly, Hannah returns to the shop and follows Sophie to retrieve the flowers. Sophie asks if she can see the man, to which Hannah confirms, rolling her eyes as she's become tired of

Sophie's ghostly theories. Sophie returns to the front of the shop and hands Ryan the bouquet. He pays and tells her she seems familiar to him, asking if they've met before. When Sophie confirms that they haven't, Ryan asks her to coffee, and they exchange business cards. After Ryan exits the shop, Hannah ribs Sophie about the impending date and the two close up. Before Sophie turns off the lights, we close in on Ryan's business card to reveal his full name – Ryan McKnight.







SEASON 2

In season 2, Sophie struggles to balance the dual life the portal has forced her to adopt. Having tried to convince Hannah of the shop's supernatural abilities several times in season 1 – to no avail – a concrete, irrefutable example comes into play when a distraught woman enters the shop while Hannah is visiting, complaining of a very personal note that accompanied a delivery

of flowers from a dead lover. Proving to her friend that the spirits she communicates with are not a far-flung fantasy, Sophie eventually brings Hannah into the fold, helping to carry out the demands of the dead.

Meanwhile, Sophie's relationship with Ryan blossoms and they fall in love. However, his patience begins to wane as Sophie is consistently late, absent or behaving strangely in an effort to keep her secret under wraps, until one day she confesses. Ryan, while unsure of his girlfriend's ghostly cohorts, is supportive as long as Sophie doesn't entangle him in any of her paranormal pursuits. Tensions soon rise, though, when Sophie becomes trapped in the past, leaving her missing for a few days, as Ryan and Hannah are sick with worry trying to find her.

Sophie begins to feel like she's striking a balance between the bizarre but thrilling nuances of her new life and finally finding love, until she is served notice of the demolition of the block in which the store stands to make way for condos and the portal is at stake. Ryan suggests this is for the best, having become increasingly uneasy with Sophie's ability to communicate with spirits and the possibility of her being trapped in the past again.

Just as Sophie feels a sense of purpose and the joy of finding love, her entire world now hangs in the balance. Enter Sophie's Grandmother, June, who comes to Sophie through the portal to explain that she too had the ability to communicate with the dead, as did each tenant before her. She reaffirms that the ability only exists within the shop, and once the building is gone, the connection between both worlds will be lost. However, June has information that will aid in saving the shop from its imminent destruction.

Character Arc

With each episode, Sophie is continuously pushed beyond her comfort zone, realizing she has much more gumption than she gave herself credit for. A trait she attributes to her grandmother, June. Her love and trust deepen for Ryan as she opens herself up emotionally, however she struggles with his indifference when the shop is at risk of demolition. Under the threat of losing everything that matters most, Sophie must decide how far she'll go to save her shop and protect the portal while simultaneously protecting her heart.

SEASON 3 AND ONWARDS

In season three, the shop is saved from demolition due to the heritage status of the building – a tip provided by June – and the city designates it a protected landmark. Having saved the portal, Sophie resolves to make protecting it a top priority, given she now has a way to communicate with June. Ryan gets used to Sophie regularly communicating with her dead grandmother and eventually becomes seduced by the mysteries the three are tasked to unravel with the introduction of each new spirit. Hannah and Ryan discover they make a good team and bond over their mutual desire to support Sophie.

Unexpectedly, Hannah finds out that she's pregnant, a result of a one-night stand. While determining whether or not to carry the child to term, Sophie becomes resentful of Hannah, having always wanted children of her own. This drives the friends apart until the shop is threatened once again, this time by psychic mediums and fanatics from all over the country who are attracted to the paranormal energy the shop omits. This sudden pilgrimage of people attracts considerable media attention, which could expose the shop. Ryan becomes distant in an effort to protect his professional reputation in light of his involvement with Sophie. Meanwhile, Hannah's late twin sister reaches out to Sophie with a message related to the birth of Hannah's baby.

SERIES CULMINATION

The richness of each spirit's story motivates Sophie to keep writing and submitting short stories to various magazines, all tales inspired by the spirits, until she has enough material for a manuscript. Eventually, the audience is left to wonder whether or not Sophie was actually visited by these ghosts and if the portal exists. Or, if these instances have been fueled by her wild imagination all along.

FADE IN:

The streets are lined with towering, old-growth trees and heritage homes.

A small flower shop sits just off the main thoroughfare, removed from the hustle and bustle of a nearby village. An old sign reads Flowers by June.

Despite its charming façade, the bones of the structure give way to an eerie energy.

EXT. FLOWER SHOP - DAY

SOPHIE, a quirky and inquisitive 30-something who owns the shop, is hauling buckets of fresh flowers from a van to the front door. Her best friend HANNAH, a 30-something overbearing executive type, is helping her.

HANNAH

You wouldn't believe the balls on this guy.

SOPHIE

Please tell me that's where your story ends.

HANNAH

Seriously, Soph. I order a tiny side salad while he orders a tasting menu fit for twenty. Not to mention an obnoxiously expensive bottle of wine. Then he casually suggests we split the bill.

SOPHIE

Remember we're the ones still fighting for gender parity. Going Dutch is the norm, Han.

HANNAH

Come on. If the piggy is that hungry, the piggy should pay.

SOPHIE

What does he drive?

HANNAH

I don't know?

SOPHIE

Yes you do.

HANNAH

Alright, he drives a Porsche.

SOPHIE

What did I tell you about dating guys with flashy cars? Driving a Porsche is akin to wearing socks with sandals or chewing too loudly - highly undateable.

HANNAH

Get in there.

EXT. FLOWER SHOP - SAME DAY

Hannah playfully swats Sophie's bottom as they enter the shop. Sophie prepares for opening.

HANNAH

Alright, as much I'd love to stay and help you hawk hyacinth to entitled hipsters, I've signed up or a torturous 30-day yoga challenge.

SOPHIE

Oh yeah? Good for you!

HANNAH

(sarcastic)

Right. Namaste, om shanti and all that shit. Call you later.

Sophie waves from the front window until Hannah's car pulls away.

She pours herself a cup of coffee and tucks in behind the counter, flipping open her laptop.

Scanning her favorites, which is made up mostly of literary magazines and book reviews, she opens her email and excitedly clicks onto an unopened message.

SOPHIE

We regret to inform you.

(deflated)

I'll just tuck this into the rejection folder with all the others. The very large rejection folder.

Sophie navigates to Facebook and lands on a friends engagement announcement.

SOPHIE (CONT'D)

No way, they just started dating?
 Could the photos be more tacky?
 Matching chambray button downs and
 jeans. Gross. Oh! And taken right
 at magic hour, to ensure the light
 enhances their Canadian tuxedos
 just so.

Suddenly, ALEX, a 40-something sophisticate with a warm smile enters the shop, startling Sophie. She spills her coffee all over the counter.

SOPHIE (CONT'D)

Oh my god, I'm such a klutz. Good morning! I'll be right with you.

Sophie mops up her pour-over, along with her pride, from the soiled surface. Alex smiles and waits patiently.

SOPHIE (CONT'D)

Alright, what can I get you?

ALEX

I noticed you had hydrangea listed on your sign. I'll take a bouquet -- white, if you have some.

SOPHIE

I do have some.
 (awkward pause)
 White hydrangea, I mean. I'll be right back.

Sophie begins wrapping the flowers and looks up to meet Alex's friendly gaze before darting her eyes back down to the task at hand.

SOPHIE (CONT'D)

Here you go. That'll be twenty, please.

Before Alex can hand her the cash, the front door swings open. FRANCES, 6, a spirited and mischievous regular customer stops by for her usual five-dollar filler flowers.

She hands Sophie a mound of loose change.

SOPHIE (CONT'D)

Hi Frances! The usual?

The little girl nods yes and blushes.

SOPHIE (CONT'D)

You got it. Will you excuse me for one minute?

ALEX

Sure thing, take your time.

Sophie drops the change into a jar and grabs a handful of blooms, tying them with a bow.

SOPHIE

Here you go, sweetie.

FRANCES

Thanks, Sophie!

Frances bolts, no parents to be seen, leaving Sophie and Alex alone again.

ALEX

You said twenty, right?

SOPHIE

Yes please.

ALEX

Here you go. These are gorgeous, thank you.

SOPHIE

My pleasure.

ALEX

Have a great day.

A woman seemingly floats by Alex as he exits the shop. AGNES, a confident and vivacious 20-something with a flowing frock that resembles negligee, approaches the counter.

EXT. SEAMSTRESS SHOP - DAY - FLASHBACK

The era is early 1900s and the shop is occupied by a SEAMSTRESS.

The street is lined with horse-drawn carriages and elegantly dressed ladies and gentlemen who stroll and stop to chat with neighbors. A rare few motor cars putter by.

INT. SEAMSTRESS SHOP - SAME DAY

Extravagant vaudevillian-style costumes are on display and spools of sequins are stacked high atop a sewing table.

Agnes enters the shop holding a garment bag.

AGNES

Morning.

SEAMSTRESS

Good morning, Agnes.

AGNES

You look busy. Business good these days? Mind if I smoke?

SEAMSTRESS

Business is alright and yes, I mind.

AGNES

I've got a pile of frocks that need adjusting. Particularly in the waist, I hate to admit.

SEAMSTRESS

Oh? Too many gin martinis down at the supper club? Along with too much supper?

AGNES

Not exactly. I wish that were the case.

SEAMSTRESS

What's going on, Miss Agnes?

AGNES

I'm knocked up. Can you believe that?

SEAMTRESS

Well...

AGNES

(interrupting)
Don't answer that.

Agnes stands in front of a full-length mirror and pulls her dress tight to her tummy. A small bump is visible.

SEAMSTRESS

What are you going to do?

AGNES

You mean, am I going to keep it? I don't know. The father doesn't know. In fact, he may not remember exactly who I am.

SEAMSTRESS

Oh, Agnes.

The seamstress stops what she's doing and places her hands on Agnes' shoulders, staring into the mirror alongside her.

AGNES

It's fine, really. I mean, it's not fine, but I'll survive, you know? I'll figure something out.

SEAMSTRESS

Let's get your measurements and fix these costumes, shall we? No one will notice a thing.

AGNES

Sure, until I'm as big as a whale.

The two laugh before the mood turns serious. The seamstress places her arm around Agnes to comfort her.

INT. FLOWER SHOP - BACK TO PRESENT

Agnes is standing at the counter, inspecting her surroundings, secretly taking stock of how different everything looks.

Sophie interrupts her nostalgic trance.

SOPHIE

Can I help you?

AGNES

Oh! Hello. Yes, I need a lovely arrangement to be delivered today, if possible.

SOPHIE

Anything in mind in particular?

AGNES

I trust your judgement. Something around fifty dollars...is that sufficient for something nice? I'll need a card, too. Where might I find those?

SOPHIE

Yes, I can do something lovely for fifty dollars. Our cards are over here.

AGNES

May I borrow a pen?

Sophie hands Agnes a pen, noticing how chilly her skin feels as they brush hands.

She tries not to stare at Agnes' suggestive, satin and lace get-up while pulling together her bouquet.

AGNES (CONT'D)

My great grandmother used to frequent this shop in the early 1900s, you know.

SOPHIE

Oh?

AGNES

In those days, it was occupied by a seamstress who specialized in outfitting vaudevillian dancers of all things. Can you imagine?

SOPHIE

Sounds glamorous. Was your great grandmother a dancer?

AGNES

Indeed she was. A great dancer, as family folklore would have it.

SOPHIE

Wow. I love when customers come in with stories of the shop's history. Previous tenants haven't been documented very well, as ownership has changed hands so many times and well, it's a really old building. That's why I love it here so much. You can feel the history within these walls. Sometimes I think it's haunted, actually.

AGNES

You don't say.

Agnes returns to writing in the card. Awkward silence for a beat.

SOPHIE

I guess most old buildings have that vibe. Did you know your great grandmother? I mean, was she still alive when you could still remember her?

AGNES

Sadly, no. In fact I never had the chance to meet my grandmother either. She died while my mother was pregnant with me.

SOPHIE

I'm sorry to hear that.

AGNES

It's alright. It was a long time ago.

INT. CABARET - NIGHT - FLASHBACK

Agnes is on stage in the middle of a comedic burlesque routine.

The crowd loves her, men and women alike, as she taunts the audience and teases a nearby patron with a tickle from her feathered fan.

Suddenly, feeling faint, Agnes grabs a nearby curtain which comes crashing down onto the stage.

JOE, 55, the gnarly cabaret manager sees this and rushes to her, waving his hands. He aggressively pulls her offstage.

JOE

Hey! What's the matter with you?
Too much whisky, huh?

AGNES

Stop it! Joe, you're hurting me!

JOE

(harshly)
I don't care if I break your arm!
There are paying customers out there waiting to see some dancing girls.

AGNES

Look, I just forgot to eat today, that's all. Okay?

(MORE)

AGNES (CONT'D)

No booze, I swear. Let me finish
the set. Please.

JOE

I oughta toss your ass out of here.
Get out there. And don't screw up
this time.

Joe pushes Agnes back onstage and gestures for the band to
kick back up.

As she slowly peels off each layer of her intricate costume,
one male patron in particular pushes his way to a table in
the front to get a closer look. He's visibly drunk and people
sitting at the surrounding tables appear anxious.

Sensing the crowd's unease, Agnes tries to diffuse the
situation by giving the man some attention. She pulls a prop
chair onto the stage and places it in front of him, sitting
down. She then slowly rolls her stockings to her ankles, one
by one, until suddenly the drunken man stands and lunges at
her.

Agnes screams and the place erupts.

CUT TO:

INT. CABARET - BACKSTAGE - SAME NIGHT

Agnes walks quickly back to the dressing room. Joe chases
after her.

JOE

(shouting)

Hey! I'm talking to you!

Joe follows Agnes into the boudoir where several other women
are dressing and applying make-up.

JOE (CONT'D)

This is all your fault. People are
leaving! You're not getting paid
for tonight and don't bother coming
back. It's obvious you're knocked
up. People don't pay to watch
knocked up dancing girls.

AGNES

(pleading)

No! Please, Joe. I really need this
job.

JOE

Then deal with it and don't come
back until it's taken care of.

Agnes desperately tugs at Joe's arm so he callously pushes
her to the ground before storming off. She grasps at her
belly as PATTI, 25, another dancer helps her to her feet.

PATTI

Here, sit down. Have some water.

AGNES

Thank you.

PATTI

You okay?

AGNES

I think so.

PATTI

So, what are you gonna do?

AGNES

What do you mean? For work?

PATTI

No. About the baby. It's hard
enough out here as it is, can you
imagine bringing a kid into this
environment?

AGNES

I don't really have a choice.

PATTI

Sure you do. Look, I know a guy.
He's expensive but they say he's
the best in the area. I have a
friend who went to him when she got
into trouble. He took care of it
and she was fine.

AGNES

Was it painful?

PATTI

I think he gave her some ether.

AGNES

I don't know. I don't have the
money to pay for it anyway.

PATTI
Here. Take this.

Patti takes off the gold and ruby necklace she's wearing and drops it into Agnes' hand.

PATTI (CONT'D)
Go ahead. Pawn it. This should more than cover it.

AGNES
I couldn't possibly take your beautiful necklace. No, I can't. Here.

PATTI
Take it. Some drunk gave it to me as a tip the other night. Probably belonged to his wife. I'd rather you take it and put it to good use.

AGNES
Patti, I don't know how I'll ever repay you.

PATTI
Please, don't worry about that. We gotta stick together, ya know?

Patti wraps her arms around Agnes.

AGNES
Thank you.

INT. FLOWER SHOP - BACK TO PRESENT

Sophie finishes wrapping Agnes' flowers.

AGNES
Those are indeed lovely.

SOPHIE
I'll pop them in the cooler until I do my delivery run later today.

AGNES
Wonderful, thank you.

SOPHIE
I lost my own grandmother a few years ago. We were really close. She was the only family I had left after my parents passed away.
(MORE)

SOPHIE (CONT'D)

She left me this shop in her will,
actually.

AGNES

What's your name?

SOPHIE

Sophie.

AGNES

I'm Agnes.

Agnes extends her hand to shake Sophie's. Sophie, once again,
notices how cold her skin feels.

AGNES (CONT'D)

I'm so sorry for your loss, Sophie.
Was June the name of your
grandmother?

SOPHIE

Yes! How did you know?

AGNES

The name of your shop sort of gave
it away.

SOPHIE

Right, of course.

INT. SEAMSTRESS SHOP - DAY - FLASHBACK

Agnes arrives at the shop wearing a dress that subtly exposes
her pregnant belly.

SEAMSTRESS

Oh my, now someone is starting to
show!

AGNES

Please, don't remind me. Are my
costumes ready? Not that I'll need
them any time soon.

SEAMSTRESS

What do you mean?

AGNES

I was fired about a month ago.

SEAMSTRESS

Oh no, from the cabaret?

AGNES

(sarcasm)

It turns out pregnant women don't bring in the crowds. Can you imagine?

SEAMSTRESS

It's unsafe anyway. You need to be taking good care of yourself.

AGNES

I absolutely agree. Which is why I'm working as a waitress until the baby comes. At that nice little cafe, just down the street.

SEAMSTRESS

I'm happy to hear it. And when baby comes...

AGNES

(interrupting)

When baby comes, I'll be giving he or she up for adoption.

SEAMSTRESS

I see. Well, if you think it's for the best.

AGNES

I do. I plan to return to school, finish college and study to become a doctor.

SEAMSTRESS

Miss Agnes, you are nothing if not ambitious.

AGNES

I want to open a women's clinic one day.

SEAMSTRESS

I think that's a really nice idea. I'll go ahead and fetch your costumes.

INT. PAWN SHOP - DAY

Agnes stands in the entrance of the shop looking down at the necklace Patti gave her. She places her other hand on her belly acknowledging the growing baby inside her.

Hesitating for a moment, she pushes on towards the counter. A gnarly looking SHOPKEEPER inspects her.

AGNES

Hello. I'd like to sell this necklace, please.

SHOPKEEPER

Oh yeah? What do you want to sell it for?

AGNES

Well, it's gold. And those are genuine rubies in the pendant. How about one hundred dollars?

SHOPKEEPER

A hundred dollars? Are you nuts, lady?

AGNES

Look, sir, I'm pregnant. And alone. I could really use a good deal here. How about eighty?

SHOPKEEPER

I still gotta sell this and make a profit. I'll give you forty.

AGNES

Seventy.

SHOPKEEPER

Sixty or you can scram.

AGNES

You have a deal.

Agnes extends her hand to shake the man's but instead he shakes his head and begins counting the money.

SHOPKEEPER

What are you using this for, anyway?

(sarcastic)

Little Juniors education?

The shopkeeper raises an eyebrow and brazenly looks down at Agnes' belly.

AGNES

No, actually. Mine. Thank you.

Agnes tucks the cash into her bag and leaves.

INT. FLOWER SHOP - BACK TO PRESENT

SOPHIE

I love your dress. Is it vintage?

AGNES

Quite. You'll make sure these are delivered today?

SOPHIE

Yes, of course.

AGNES

It's very important that the card arrive with the flowers. You won't forget, will you?

SOPHIE

Of course not, you have my word.

INT. HOUSE - NIGHT - FLASHBACK

A storm rages outside. We hear a woman groaning in pain as we move up a staircase and follow a hallway into a bedroom where Agnes is in labor. A MIDWIFE tries to sooth her as she writhes in pain.

MIDWIFE

Agnes, don't push just yet, we need to move the baby around first.

AGNES

(shouting)

I have to push!

MIDWIFE

Try to hold on a little longer. Now, you're going to feel some pressure.

A second MIDWIFE comes into the bedroom to assist.

MIDWIFE 2

Here, bite on this. On the count of three. One, two, three!

The midwives do their best to correct the infant's position for delivery, but are unsuccessful. Agnes screams in pain.

MIDWIFE 1

Now Agnes, we're going to need you to hold on a little longer until the doctor arrives. We may need to perform a cesarean birth.

AGNES

(sobbing, desperate)
Oh god no!

MIDWIFE 2

Hang on sweetheart, just a little longer.

Agnes grasps the midwife's hand tight.

AGNES

If something should happen to me, please make sure my baby makes it to the adoption agency. The address is in my bag.

MIDWIFE 1

You're going to be just fine.

AGNES

Please! Promise me you'll take care of my baby.

MIDWIFE 1

I promise.

Their shadows project across the candlelit room as Agnes' screams echo throughout the hallway.

CUT TO:

INT. HOUSE - SAME NIGHT

A DOCTOR washes blood from his hands and wipes his sweaty brow. The midwife is at his side.

DOCTOR

The poor girl just lost so much blood.

MIDWIFE 1

You did all that you could, doctor.
You did all that you could.

CUT TO:

INT. HOUSE - SAME NIGHT

Agnes' body lays lifeless as the midwives clean the room. A baby cries from a nearby basinet.

MIDWIFE 1

There there, little one. It's going to be fine. Everything is going to be just fine. That's right. Good girl.

The midwife coos and cradles the baby while she gently strokes Agnes' face.

MIDWIFE 1 (CONT'D)

You had a beautiful baby girl, Agnes. We're going to make sure she's looked after. I promise.

INT. FLOWER SHOP - BACK TO PRESENT

Agnes stares blankly at Sophie.

SOPHIE

Agnes? Are you alright?

AGNES

Yes, sorry. Thank you, Sophie.

Agnes hands Sophie some cash, smiles and leaves. Sophie sits down behind the counter.

MONTAGE - FLASHBACK

We cycle through a series of Sophie's memories of June.

Pushing her on a swing as a child.

Fixing her hair for prom.

Showing Sophie how to arrange a bouquet of flowers in the shop.

And finally, Sophie sitting at her bedside holding her hand.

INT. FLOWER SHOP - SAME DAY

Sophie picks up a photo album and flips through the pages, looking at photos of when June first opened the shop.

SOPHIE
I miss you, Gran.

She lands on an old black and white photo of a young June. Their resemblance is striking. She peels back the cellophane and pulls the photo out to take a closer look.

SOPHIE (CONT'D)
Huh. I've never seen this photo before. Shoot, I better deliver these flowers before it gets dark.

EXT. FLOWER SHOP - BACK TO PRESENT

Sophie locks up and hops into a small van parked next to the shop with Agnes' delivery in hand.

CUT TO:

EXT. RESIDENTIAL STREET - SAME DAY

Sophie pulls up slowly to a large home.

Checking the address to confirm she's at the right place, she makes her way to the door with the bouquet and knocks. ANGELA, 60-something, answers the door.

SOPHIE
Hello there. I'm from Flowers by June and we have a delivery for you today. Here you go.

ANGELA
Oh! This is a nice surprise. Thank you.

SOPHIE
You're welcome. Oh, here's the card. Have a good day!

Sophie returns to her van and sits for a moment, looking up at the house, before driving away.

INT. HANNAH'S HOUSE - SAME DAY

Hannah is in her bedroom digging through a pile of clothing on her bed. Victorious, she discovers the dress she's looking for and holds it up in front of a full-length mirror only to toss it aside in disgust. She picks up her mobile.

HANNAH

Soph! Where are you, I need your help.

INTERCUT - PHONE CONVERSATION

SOPHIE

I just finished a delivery, I'm on my way home. Wait, let me put you on hands-free.

HANNAH

Safety first. So I have a date with this guy. He's a looks-good-on-paper guy. Not sure whether to go 60% sexy and 40% conservative, or the other way around.

SOPHIE

I'm into the 80/20 rule. 80% conservative, 20% sexy.

HANNAH

This may or may not be why you're single. I'm thinking less schoolmarm and more sexy sophisticate. Like, if Dita von Teese were moonlighting as an executive assistant.

SOPHIE

Do you think I look like June?

HANNAH

As in your grandmother June? Or June Cleaver, June?

SOPHIE

My grandmother June, ya jerk.

HANNAH

Well, you haven't exactly adopted the cardigan-paired-with-polyester-trousers look yet. Thankfully. But yes, a young June, for sure. You look a lot like her, now that I think of it.

SOPHIE

You think?

HANNAH

Her mannerisms too. Oh, and how she used to always sing the wrong lyrics to songs on the radio. You do that.

SOPHIE

I do not.

HANNAH

Yeah, you do. Not a trait we're grateful to June for either. Shoot, Soph, I'm late and I still need to shave my pits. Gotta go. Love ya.

SOPHIE

Have fun.

Sophie turns on the radio. The song "Sweet Dreams (are made of this)" by the Eurythmics is playing. She cranks the volume.

SOPHIE (CONT'D)

(singing loudly off-key)

Sweet dreams are made of cheese.
Who am I to disagree.

INT. SOPHIE'S HOUSE - SAME DAY - NIGHT

Sophie arrives at home and her dog, DAISY, is all over her the moment she walks through the door. She manages to remove and hang up her coat and bag before being devoured by her affectionate pooch.

SOPHIE

Hi girl! Did you miss me? I sure missed you. How about some dinner, does that sound good?

The dog dances excitedly around Sophie's feet until she fills her bowl with kibble.

SOPHIE (CONT'D)

There you go, sweet girl.

Sophie turns on some music and sings along - again - with inaccurate lyrics while preparing a pot of noodles. As her modest meal begins to bubble over, she sets her small table for one.

Sitting alone, Sophie slurps at her noodles for a beat, before getting up to retrieve the photo of June she tucked in her bag earlier.

She examines the photo, closely, while twirling noodles with her chop sticks until abruptly getting up and leaving the table.

Daisy looks up for a millisecond before returning to her meal.

CUT TO:

INT. BATHROOM - SAME NIGHT

Sophie sticks the photo of June onto her mirror and pulls out a curling iron and a bag of make-up.

She curls her hair and pins it on one side, just as June did in the photo. Then she applies ruby red lipstick, black liquid eyeliner and mascara, slowly morphing into a close replica of her grandmother.

Noticing that June is wearing pearl earrings, Sophie pulls out a jewelry box and finds a pair - perhaps the same ones June is wearing in the photo - and puts them on.

She examines her reflection next to the image of her grandmother.

CUT TO:

INT. LIVING ROOM - SAME NIGHT

Sophie is sitting on her couch watching TV, finishing off her noodles, with her glamorous hair and makeup still intact. Daisy is curled up next to her.

CUT TO:

INT. ANGELA'S HOUSE - SAME NIGHT

Angela opens Agnes' card. As she reads the note, her eyes dart back and forth quickly, carefully consuming every line as her expression turns to shock.

She drops her coffee mug, which hits the floor with a loud crack.

CUT TO:

INT. SOPHIE'S HOUSE - SAME TIME

A window slams shut, startling Sophie. Daisy barks.

Sophie springs to her feet and looks out the window, locking it and closing the blinds.

SOPHIE

It's okay, girl. It's probably just the wind.

Her mobile lights up.

HANNAH (TEXT)

Just got home from date. Was def better on paper guy. I looked hot, tho, so went for a <martini emoji> solo afterwards and got this other guy's #. Hashtag winning.

SOPHIE

Nicely played <smiley emoji>.

CUT TO:

INT. ANGELA'S HOUSE - SAME NIGHT

Angela is sweeping up the broken mug.

She sits back down and reads the card again. We see a few sentences, which read "...the antique jewelry box that was your grandmother's. Flip it over and remove the felt at the bottom."

ANGELA

(contemplative)

Antique jewelry box.

Angela walks into her wardrobe and locates the jewelry box, flipping it over to reveal a felt lining on the bottom.

Using a knife, she pulls back the felt to reveal a secret compartment.

ANGELA (CONT'D)

Oh my god.

She carefully removes an old photograph - an image of a young and glamorous Agnes - and stares for a moment before turning the photo over to reveal a name and date. Agnes McDonald 1912.

CUT TO:

INT. SOPHIE'S HOUSE - SAME NIGHT

Sophie washes the glamorous make-up from her face and gets into bed. Daisy jumps up and lays at her feet.

The same window that slammed shut earlier is open again.

INT. FLOWER SHOP - DAY

Sophie is working on an arrangement when Angela enters the shop.

SOPHIE

Good morning. Can I help -- oh, hello!

ANGELA

Hello.

SOPHIE

Didn't I deliver flowers to you yesterday?

ANGELA

Yes, you did.

SOPHIE

What can I help you with today?

ANGELA

Can you tell me the name of the person who placed the order?

SOPHIE

Normally I would but this woman paid in cash and didn't leave her name.

ANGELA

So it was a woman?

SOPHIE

Yes. I'm sorry, is there a problem with the flowers?

ANGELA

It's not the flowers. It's what was written in the card.

SOPHIE

Oh?

ANGELA

The card instructed me to break open an old jewelry box my mother gave me. It belonged to my grandmother, who I never met. I found an old photograph in it.

SOPHIE

Funny, I recently found an old photograph of my grandmother I didn't know I had.

ANGELA

The photo is not of my grandmother. According to the card, the woman is my great grandmother. Anyway, if you remember anything else about the woman who ordered the flowers, please give me a call.

(handing Sophie her card)

I'm Angela.

SOPHIE

I'm Sophie. And of course, if I think of anything else, I'll be in touch.

ANGELA

Thank you.

Angela leaves the shop.

Sophie taps the card on the counter contemplatively for a beat before lunging out the door.

SOPHIE

Wait! It was Agnes! Her name was Agnes.

Angela is already gone.

Sophie goes back into the shop and the door swings open behind her, startling her.

HANNAH

Hey hey!

SOPHIE

Han! You scared me.

HANNAH

Easy. You look like you just saw a ghost.

SOPHIE

Aren't you supposed to be at work?

HANNAH

I had a business lunch in the neighborhood so thought I'd swing by. We still on for a movie tonight?

SOPHIE

Right! Yes, we're still on.

HANNAH

Are you okay? You seem a little off.

SOPHIE

I'm fine, just had a weird customer.

HANNAH

I hear you, I just spent an hour with weird clients. Alright, I better run. I'll pick you up later.

SOPHIE

Sounds good.

Hannah leaves and Sophie sits down behind the counter. She calls the number Angela left and gets her voicemail.

SOPHIE (CONT'D)

Hi, Angela. It's Sophie from Flowers by June. Just wanted to let you know I remembered the woman's name who ordered your flowers. It was Agnes. I hope this helps.

INT. ANGELA'S HOUSE - SAME DAY

Angela is listening to her voicemail on speakerphone. She hears Sophie's message and slowly sits down.

CUT TO:

INT. SOPHIE'S HOUSE - SAME DAY - NIGHT

Sophie lights a candle next to the black and white photo of June, which now sits in a frame on her mantle.

SOPHIE

Goodnight, Gran.

FADE OUT.