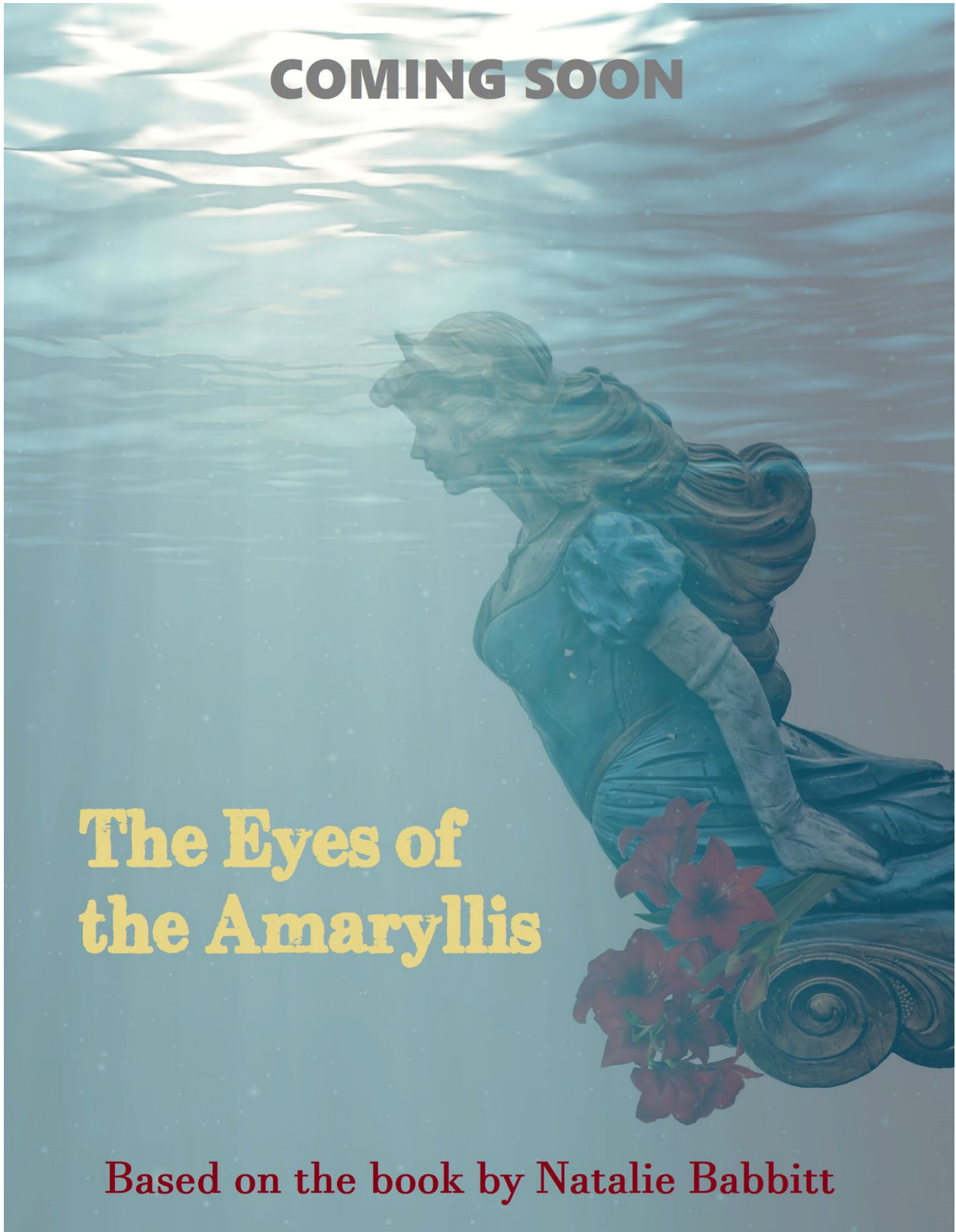


COMING SOON

The Eyes of the Amaryllis

Based on the book by Natalie Babbitt



The Eyes of the Amaryllis

A Ghost Story

The dead never sleep — their ghosts never rest.

When the ship Amaryllis was swallowed in a brutal, unforgiving hurricane, the captain and entire crew were cruelly dragged down in the ocean's black depths without a trace. For thirty years the Captain's widow, Geneva Reade, nearly driven mad with her loss, certain that her husband will return, faithfully waits for him to send her a message from the bottom of the sea. But someone else is waiting too and watching her - legend has it a spirit named Seward, who walks the desolate wind driven beaches, returning any wreckage of the Amaryllis back into the sea. The arrival of Jenny, the widow's granddaughter, sets into motion a long awaited haunting - a perilous game for all those who dare disturb the watery tomb of the cursed Amaryllis. And it is a game only the ocean and its unclaimed dead know how to play. **The Eyes of The Amaryllis** is a tale of tragic loss, madness, and ultimately, everlasting love.

Reviews for the book "The Eyes of the Amaryllis"

"The plot is simple but so well written and carefully constructed that its familiar elements—an estranged mother and son, an undying love—undergo a sea-change, too. And, for all its apparent simplicity, the images evoked are deep and complex."

—*School Library Journal, Starred Review*

"... the author reminds us that the line between reality and imagination is undefinable. Babbitt rings the bell again."

—*Publishers Weekly*

"An atmospheric, romantic tale."

—*Kirkus Reviews*

"Having read this book, one feels changed, haunted for life."

—*Minneapolis Tribune*

"The reader is treated to a poignant awareness of the power of love and its ability to shape the lives of those who experience it most deeply.

—*St. Louis Post Dispatch*

"...the book succeeds as a well-wrought narrative in which a complex philosophical theme is developed through the balanced, subtle use of symbol and imagery. It is a rare story."

—*The Horn Book Magazine*

"A story sure to entertain and haunt."

—*Armchair Interviews*

Amaryllis Cast

Suggested Talent

Geneva Reade (60's) Geneva is a spirited no-nonsense woman, not afraid to speak her mind. Her husband and his boat, the Amaryllis, disappeared into the sea during a hurricane 30 years ago. She misses him desperately and grief has driven her to the edge of madness. She refuses to leave the crumbling cottage perching on the rocks, precariously close to the menacing sea. She hears voices, and claims to have a connection with the lost souls of the sea. Every night she goes down to the ocean looking for any sign of her husband, throwing amaryllis blooms into the water in hopes that the message will get to him.

Suggested Actresses:



Glenn Close



Sissy Spacek



Jamie Lee Curtis



Jessica Lange



Susan Sarandon

George Reade (30's) Geneva's son; a successful businessman. He has a strained relationship with his mother, Geneva. He witnessed his father's ship being swallowed by the sea, and left home as soon as he was old enough to escape the tortured memories and his mother's increasing madness. He doesn't want to leave his daughter alone with his mother but realizes he must help Geneva out in her time of need.

Suggested Actors:



James Marsden



Tom Welling



Jason Ritter



Jesse Plemons

Jennifer Reade (11) A shy, intelligent girl, who, though timid at first, slowly gains confidence as the story unfolds. This is her first trip to see her grandmother — and the first time she's been to the ocean. Due to her grandmother's recent fall, she is supposed to cook and clean for her. But Geneva has a more important role for her: to assist in the continued search along the desolate beaches for signs of her grandfather, a man who was lost at sea more than 30 years ago.

Suggested Actress: An unknown/up and coming talent of 10-12 years old

Nicholas Irving/Seward (20's) A tortured spirit hopelessly trapped in between the world of the living and the restful dead. He endlessly treads the beaches and cliffs of the town. He has blank, empty eyes, open sores and horrifying barnacles all over his body. In his lifetime, Nicholas Irving was madly in love with the beautiful Isabel Owen. But Isabel Owen rejected him. He was so despondent that he rowed out to the horizon of the sea to kill himself. His boat and oars were found. Nicholas was not. Now, as a ghost named Seward, he is an unwilling guardian of the sea, whose purpose is to make sure that anything Geneva may receive from the ocean is returned immediately to the water.

Suggested Actors:



Timothee Chalamette



Robert Sheehan



Lewis Hayes



Daniel Radcliffe

Isabel Owen, (50's) She was once the town beauty over 30 years ago, with many suitors. Vain and proud, she visits Geneva on behalf of the “Women’s Condolence Society” a local group who assists families who have lost family members to the sea. With sickening repetition, she tells anyone who will listen her “great loss and despondency” of the drowning Nicholas Irving.

Suggested Actresses:



Maria Canals-Barrera



Lucero



Rosario Dawson



Eva Longoria

Sean Otis (11) A local boy who befriends Jennifer. Open-faced, honest and playful, he tells her tales about her mad grandmother as they explore the town and the local sanitarium where her grandmother was once imprisoned.

Suggested Actor: An unknown/up and coming talent of 10-12 years old.

Mason Walker (50's) a former slave and now owner of the local general store. Most folks will shop there, but rarely engage him in conversation, as he once was the caretaker for the now shuttered sanitarium where Geneva and other locals were housed.

Suggested Actors:



Djimon Hounsou



Lennie James



Jeffrey Wright



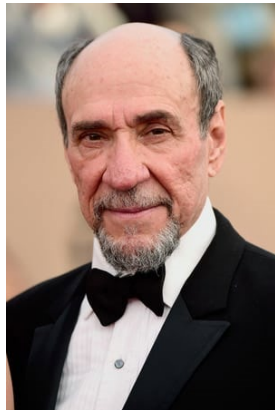
Ernie Hudson

Augustus Fennerman (70's) A wealthy local businessman and former owner of the local sanitarium, (now shuttered). Interested in Geneva's parcel of land and would happily see her certified insane in order to acquire the property.

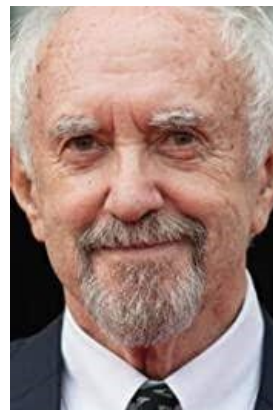
Suggested Actors:



Ian McShane



F. Murray Abraham



Johnathan Pryce



Ben Kingsley

The Story: New England, late 1800's.

Credits open with dark, foreboding swirling colors slowly coming into focus to present an animated intro. The animation is in the style of an old oil painting, with the colors swirling and bleeding into each other. The narrator talks about the power of the sea and its relationship to our world and the people in it, how the sea can swallow boats and their crews whole, never to release them, forever entombing them. (We find out later in the story that the narrator is **Steward**, the ghostly guardian of the sea and what she claims.) The end of the narration finishes with a painting of the *Amaryllis*, a proud tri-masted ship, sailing in a choppy darkening sea.

We open on **George Reade** guiding his horse and open wagon down a winding country road. Beside him is his daughter **Jenny**. George's mother **Geneva**, has broken her ankle and needs her granddaughter Jenny to take care of her until she heals so he can return to his business dealings in Boston. George is reluctant to bring his daughter to Geneva's house, as he knows the recluse is an angry and unpredictable old woman, but he feels obligated and has determined family must care for family. This trip will be the first time his daughter has gone to see her grandmother, and the first time she has ever been to the sea.

On the outskirts of town, they pass a massive, dilapidated building, covered with Ivy and slowly crumbling away. It is a shuttered asylum for the insane. Jenny shivers at the sight and is happy to put it behind her as they move on.

In town her father stops for a few supplies at the General store. George is very cold and dismissive to **Mason**, the African American storeowner. George's rudeness to the store clerk troubles Jenny, but when she asks her father when they are back on the wagon he simply brushes it off, mentioning "some bad history".

The pair passes a wagon train of a traveling carnival coming into town; Jenny is fascinated to see a bearded woman, Siamese twins, a caged black cougar and other assorted oddities.

After an uncomfortable introduction, George leaves and Jenny quickly discovers that her grandmother does not want a caregiver at all, but rather someone to help her continue to look for a sign that her husband, Jenny's grandfather, who disappeared with his ship 30 years ago, is still alive.

Geneva tells Jenny to go into town to get some provisions. It is at the general store where she again meets Mason. Mason is a former slave and now owner of the store. Most folks will shop there, but rarely engage him in conversation, as he once was the caretaker for the now shuttered sanitarium where Geneva and other locals were housed. Jenny is shocked to hear her grandmother is "touched in the head", but it also explains her father's dislike of the man who chained up his mother.

Mason also has a young boy working at the store, **Sean Otis**. Sean tells Jenny "how nutty" her grandmother is, explaining that she can often be found walking on the beach looking for her dead husband. People claim she argues and fights with invisible people and looks forward to another storm, like the one that swallowed her husband whole, to return. Geneva has said if the whole town went with the next storm, it would prove her right.

As Jenny and Sean walk back to her cottage, they pass the carnival that is setting up their tents. Sean persuades Jenny to stop so they can "look at the freaks." While exploring a tent Jenny is

startled by Karina, a fortuneteller. Karina senses Jenny was hurt in the past (a near drowning at a pond as a toddler Jenny admits, which has left her with a fear of water). Karina explains that experience has left Jenny with a gift, a gift to see “beyond what others can.”

The two children leave and walk to Geneva’s home, where from a bluff they see her arguing on the misty beach with a shadowy figure. Actually, Sean can’t see him, but Jenny can faintly see a figure with Geneva.

In Geneva’s cobweb filled home, Jenny attempts to clean and organize the home, which sets Geneva off, as she wants her husband to come home to the house he left, fearing he will not recognize it if it’s changed. Geneva does insist that the picture above the fireplace, of the proud Amaryllis sailing an angry sea remain carefully dusted. The picture unnerves Jenny, but she dutifully dusts it. What catches her eye is the image of a small figure, her grandfather, at the ship’s wheel, steering the ship through the heavy waves.

Her first night is unsettling, as the distant sound of a ship’s bell awakens her. She makes her way downstairs and as she reaches the foot of the stairs the bell stops. She is convinced the sound was coming from the painting. Geneva startles Jenny and asks why she is up. Jenny mentions the bell. Geneva smiles, tears brimming in her eyes. “So, you can hear it too. Every week it grows louder. It means he’s coming. I know he is coming.”

Geneva then tells the story of **Nicholas Irving** and **Isabel Cooper**. Nicholas was the town artist. He was the man who carved the masthead for the Amaryllis. Nicholas was in love with Isabel Cooper, a woman who cruelly cast him aside for another man with money. In his despair, he rowed a small boat out to sea and was never seen again.

The only thing was, Geneva leans in to tell Jenny, is he did not die. As he was beginning to drown, he heard voices coming to him in the water. They told him he would remain alive if he took on the role of Seward—guardian of the sea. He could keep the gift of life, or half-life rather, if he would comb the beaches and give back anything from the sea that it valued. If he refused this job, he would forfeit his life and the opportunity to be reunited with Isabel. Geneva adds that no other townsfolk are able to see him. When Jenny asks how that could be, Geneva pulls up her long sleeves revealing angry raised scars where she had slashed her wrists while committed at the sanitarium. She explains as she was drifting from this world to the next Seward came to her, assuring her he would one day bring her husband back, provided she stay alive and help him with his search. Jenny chooses not to admit that she thinks she can see him as well.

Jenny begins to think that her grandmother may be right. Maybe her grandfather is still alive. Somehow, if she can find the courage to, maybe Jenny can seek out and talk with Seward, just like her grandmother can. Maybe she could believe in something that she can’t yet see. And maybe the bond between her grandparents was so strong that it can span the worlds of the living and the dead.

Geneva receives a visit from **Augustus Fennerman** and his wife **Isabel**. Augustus is a wealthy local businessman and former owner of the local sanitarium, (now shuttered). He asks for permission to talk to Geneva alone, so Jenny and Isabel take a walk along the bluffs overlooking the sea.

Augustus again addresses Geneva about his interest in her parcel of land, as the shallow waters are perfect for a whaling station — where whales are dragged in after harpooning and butchered on the sands. Geneva would never allow such a thing to happen to such magnificent

beasts. Augustus reminds her that she too was once considered a beast, and one so dangerous she was a “guest” at his sanitarium. Should she refuse to sell, he would happily see her certified insane to acquire the property and have her shipped off to a distant facility, as his shuttered hospital was soon to be razed for a railroad station.

Meanwhile Jenny and Isabel walk the cliffs. Jenny sees Seward down on the beach. Isabel dismisses Jenny, as Isabel can see nothing down there. Jenny leaves Isabel, rushing down to the beach to find Seward. Instead, she discovers something washing up from the sea.

Jenny at first thinks it’s just a piece of driftwood. When she wades out to the water she discovers she has found the masthead of the *Amaryllis*. When she brings it to Geneva, she howls with a frightening combination of joy and madness. She faints.

Jenny gets her to bed but notes that her grandmother has a fever, so she goes to town in search of medicine. At the store Jenny finds Sean, but Mason has left town and all the medicines are locked up. Sean notes the old sanitarium is full of medicine, and Mason actually keeps extra supplies there. He convinces her to go with him to find some.

At the hospital the two become separated, Sean spies wet footprints in one hallway. He nervously follows the increasingly wetter prints, now seeing some seaweed and an errant seashell or two. He cautiously opens a door revealing the revolting rotting corpse of Seward, covered in barnacles, slime and exposed bones. As he opens his mouth bloody seawater spills out. He speaks: “Bring me her head.”

Outside the hospital a hysterical Sean can barely recount what he just witnessed. Through his tears and gasps he can only blurt out that the ghost told him to “bring me her head” As Jenny attempts to calm him down he breaks away and tears off down the road. She starts to follow but instinctively turns to look at the Hospital where for a moment she sees Seward, young and unscarred, pause at the window. She runs.

Jenny gets to the store but finds only Mason and Augustus. The old man is furious with the kids for going into the old building but even more furious that there is someone living in it. He storms off to investigate. Mason gets some medication and takes Jenny back to the cottage.

At the Sanitarium, Augustus confronts a quiet Seward who he does not recognize. Seward slowly begins turning into the vile wretched spirit he has become and turns on the man who stole his love. Crabs and eels pour from Seward’s living corpse and slither towards Augustus. Augustus is literally scared to death.

Jenny attempts to go about housework and cooking for the next few days, giving her mother medication. But her fears worsen as Geneva begins talking to the masthead. And when Jenny and the masthead are in the room together, she can swear it watches her.

At Augustus’ front door, Mason reports to Isabel he cannot find the old man, but that his buggy was at the hospital and his hat and cane found inside. She insists he is not looking hard enough and slams the door in his face. She turns to find herself face to face with Seward. He smiles, she screams. Outside on the front porch seawater washes out from underneath the door.

After three days, Geneva comes back down to a level of sanity that calms Jenny, but the house itself is growing increasingly ominous. That night after hearing the ship’s bell clearly ringing, Jenny descends the stairs to see Seward standing in the parlor. It is the young Seward, but he is

soaking wet. He demands Jenny to “bring me her head”. Jenny assumes he means the grandmother but Geneva comes down the stairs, carrying the masthead.

Seward demands the masthead back. Geneva refuses and with his threats intensifying she douses it with oil from her lamp, threatening to burn it rather than return it to the sea. She sees it as a beacon for her husband to follow home. Seward turns into his hideous corpse and begins dissolving into seawater. As he does, he tells them “The sea will come and take it.”

The masthead opens its eyes and Isabel’s voice is heard from the speaking masthead. “The sea will come and take me.” Shocked, Geneva drops the masthead, and it rolls across the floor. Upon stopping, it looks as it had before.

That evening a storm starts brewing. In town people scramble to lock things down. Mason notes it is very similar to the storm from thirty years ago.

While Jenny wants to leave the house, her grandmother forbids it. The terrifying storm gets worse and worse. Water starts to invade the domicile. Then the fireplace explodes with water. The roof starts tearing off. Geneva does the one thing she knows will stop the storm; she decides to give back the masthead, but she is going to go with it. If her husband won’t come back to the land, she will join the masthead as it plummets down into the black depths of the sea.

Just as she is about to follow the masthead into the deep black sea, a hand pulls her back. It is her son George. A rope around his waist holds him. On the beach Mason tightly grips the other end of the rope as Jenny clings to Mason.

As they all come ashore the storm eases, and the sun briefly shines. Mason notes that they are in the eye of the hurricane, and they must rush back as soon as they can. Geneva stops them, pointing to the calming water. They spy an amaryllis bud rolling on top of the ocean. Then another. And another. Flower after flower.

Suddenly they all see a man, a captain, up to his chest in the water. He beckons Geneva to join him. Geneva walks towards the water. The other three are too shocked to move, too shocked to speak. Geneva wades into the water and they embrace as the skies darken again and a wind whips into the three on the beach with stinging sand and rain. Jenny squints to look where her grandmother was, but she and her husband are gone. The wind is howling now, and the water rushes up to their knees. They flee to Mason’s horse and wagon and hurry off towards the town. The sea continues to rise, now entering and surrounding the house. The waves pull and tear at the ancient structure, slowly dragging it into the sea.

As the house sinks into the black waters the painting of the Amaryllis floats up. On the deck of the ship in the painting, the Captain is still at the wheel of the ship. But next to him stands his beautiful, young wife.

THE EYES OF THE AMARYLLIS

Film Potential and Comparables

It's quite difficult to find a paranormal thriller for young adults in the very crowded collection of current horror fare in today's market. *The Eyes of the Amaryllis* fits that niche while taking advantage of the massive popularity of horror/ghost films enjoying a financial windfall on both theatrical release and streaming platforms.

The Eyes of the Amaryllis works on several levels. For the younger set, you've got a movie that scares without the usual R-rated level of terror: blood, violence and killings. The film follows the theatrical tradition known as "jump scares", rather than the easier, more pedestrian, elements of blood, violence and gore. (Many of the more successful films recently in this vein have used the traditional elements of paranormal storytelling, with great success, both critically and financially.) For adults, there is a story about lost youth, shattered families, the strong bonds of love — and what happens when that bond is broken. (It's scary for them as well.)

With a budget of \$8-10 million, **The Eyes of The Amaryllis** follows the successful model of previous releases: a hot genre, low budget, PG-13 paranormal film, featuring a child/family in danger from a vengeful entity. This is the most profitable story line of the genre. Because of the budget, these films rarely fail and usually turn a profit regardless in post-theatrical release.

The fact that **The Eyes Of The Amaryllis** is based on a book by an award-winning children's author is a major plus, as there already is a built in audience to spread the word via social media and educational institutions. The fact that **The Eyes of the Amaryllis** is being made in collaboration with the writer and producers of **Bridge to Terabithia**, (\$137M worldwide), whose past films have featured major A-list talent, is an even bigger plus.

Because of Arcady Bay's ability to attract A-list talent, (many of whom are interested in doing a genre they have not explored), *The Eyes of the Amaryllis* has great potential to secure such talent for many of the featured adult roles, while discovering new and upcoming talents for the roles of the children. Arcady Bay launched the careers of several child stars, including Josh Hutcherson (**HUNGER GAMES**) AnnaSophia Robb (**SOUL SURFER**) and Bailey Madison (**JUST GO WITH IT**).

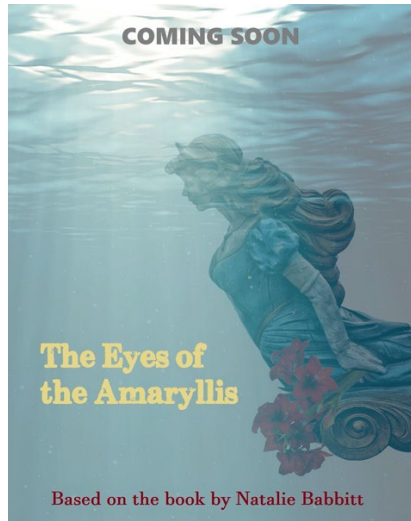
In short, with all points set above, **The Eyes Of The Amaryllis** has all the ingredients to create a successful PG-13, low budget feature, in a genre that has a proven and continuing track record of financial success and disproportionate profitability.

Comparables*

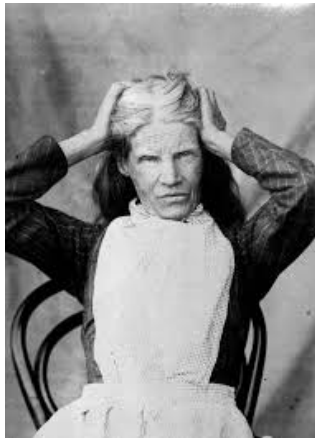
Poltergeist (2015 Remake)	\$47M US/ \$97M worldwide
Scary Stories To Tell In The Dark	\$65M US/ \$92M worldwide
Goosebumps	\$80M US/\$160M worldwide
Mama	\$71M US/\$146M worldwide
Annabelle	\$84M US/\$257M worldwide

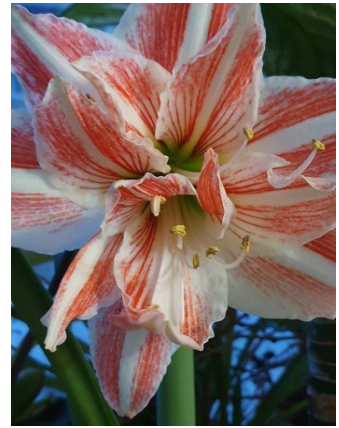
*Production Note

While the plots of the above films may differ, all follow the same theme of a child or family in danger from a vengeful, paranormal entity — a proven, successful storyline of the genre.

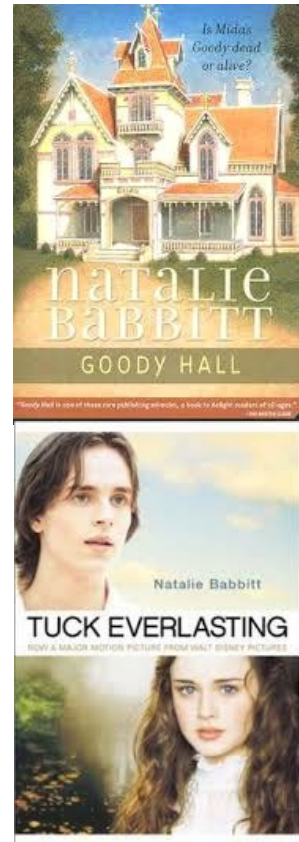
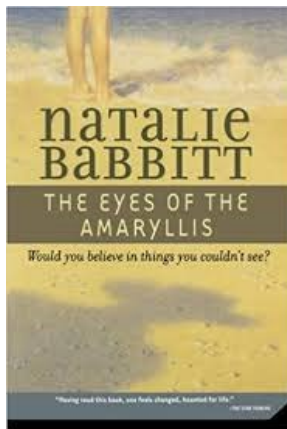
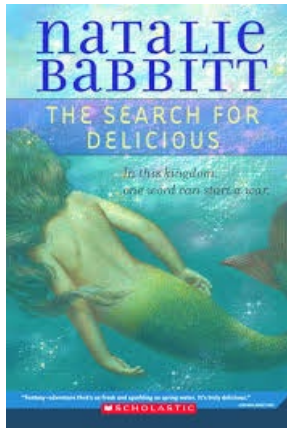








About the Author



Natalie Babbitt is one of the world's most beloved children's authors with 19 acclaimed books, including **The Eyes of the Amaryllis** and **Tuck Everlasting**, the latter being made into a critically acclaimed Disney adaptation starring Alexis Bledel. **Tuck Everlasting** is also number 16 on School Library Journal's "100 Best Children's Books of All Time."

The *New York Times* has called Babbitt "indisputably one of our most gifted and ambitious writers for children." Babbitt has won numerous awards including the prestigious E.B. White Award for achievement children's literature by the American Academy of Arts and Letters.