

BEAUTY AND THE BEAST

"Ashes, Ashes"
(Formerly "Plague")

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(formerly "Plague")

ACT ONE

FADE IN:

1 INT. DA'S OFFICE - NIGHT

1

Most of the staff is gone, but CATHY has been working late. The light in Joe Maxwell's office is on too. As Cathy glances at the time and begins to pack up her stuff to leave, attorney RITA ESCOBAR exits through Maxwell's door. Rita is Latina, late twenties, as green as Cathy was a year ago.

RITA

You still here? I thought
everybody else left hours ago.

CATHY

(gestures at desk)
Dante should have reserved a
special circle in hell for lawyers
who make unnecessary motions...
(beat)
How'd the deposition go?

RITA

Terrific. The expert witness is
great...

As Cathy smiles at Rita's youthful enthusiasm, JOE MAXWELL leaves his office with the expert witness in question, DR. PETER HARRINGTON. Dr. Harrington is in his sixties, tall, distinguished, with a wry smile. Joe is talking to him as they cross the room.

JOE

You got to realize, it may be a
year or more before we get to
trial. Cases like this --

DR. HARRINGTON

-- can be delayed forever. Don't
worry, Mr. Maxwell, I've been
through it before...
(sees Cathy, reacts)
Cathy?

(CONTINUED)

1 CONTINUED:

1

CATHY

Peter...

She gives Dr. Harrington a warm hug. Joe looks at Rita.

JOE

Five'll getcha ten they know each other...

DR. HARRINGTON

You'd win that bet.

(beat, smile)

The first time I met Cathy she was stark naked...

JOE

(raised brow)

Do tell...

CATHY

You might mention that I was also upside down and screaming at the top of my lungs...

DR. HARRINGTON

What, and spoil the story?

(they laugh)

Susan will be delighted to hear that I ran into you. She asks about you all the time.

CATHY

Send her my love. I really wanted to make it out to Santa Fe for the wedding, but... well... you know how it is.

DR. HARRINGTON

No, but I'd like to. Have you eaten yet? We could get a late supper, catch up...

Cathy glances over at wall clock.

CATHY

I'd love to, Peter, but... I can't... not tonight...

(CONTINUED)

1 CONTINUED: (2)

1

DR. HARRINGTON
Not even for rack of lamb?
(she shakes her head)
Ah, well... some other time...
(to Joe)
You work her much too hard.

JOE
Hey, don't blame me! I don't
chain her to that desk...

RITA
That's not what she told me...

Joe shoots Rita a put-upon look as the others smile.

CATHY
It won't be so long this time,
Peter. I promise. Good night.

She kisses him lightly on the cheek and hurries off.

2 REACTION - DR. HARRINGTON

2

He smiles, but looks off after her curiously.

DISSOLVE TO:

3 EXT. ESTABLISHING - BROOKLYN BRIDGE - NIGHT

3

A low angle, shooting up, the bridge above stretching to
the lights of Brooklyn on the other side.

4 EXT. UNDER BRIDGE - NIGHT

4

Catherine and Vincent are walking along the riverside,
beneath the shadow of the bridge. We HEAR the sound of
the river slapping against nearby pilings, but a DENSE FOG
lays thick upon the waters.

CATHY
Susan and I were inseperable
once... she was like a sister to
me... now we're lucky if we see
each other twice a year...

Through the fog, we HEAR the sounds of a boat moving slowly
down the river, drawing nearer.

(CONTINUED)

4 CONTINUED:

4

CATHY

I treasure my new life... but
sometimes I miss the people I've
left behind. I wish I could be
two people...

Out on the water, a revolving SPOTLIGHT cuts through the
fog, the noises grow LOUDER.

VOICE FROM BOAT

(in RUSSIAN)

There! Over there!

Vincent pulling Catherine into the shadows with him as:

5 POV - A SMALL OUTBOARD ZODIAC (or motorboat)

5

the motor abruptly cut to an idle, the boat drifting toward
shore, a MERCHANT SEAMAN sweeping the spotlight across the
water. It touches the shore, comes dangerously close to
Vincent and Cathy.

PILOT OF BOAT

(in RUSSIAN)

Nothing... Keep looking.

The boat moves on down the river.

6 AS BEFORE - VINCENT AND CATHERINE

6

in the shadows, watching the boat recede.

CATHY

They were searching for
something...

VINCENT

(spots something)

... or someone.

7 IN THE WATER - DIMITRI

7

A half drowned merchant seaman makes a feeble attempt to
swim, then completely exhausted, gives up slowly and sinks.
Out of nowhere, Vincent's hand ENTERS FRAME and pulls him
to the surface.

8 ON SHORE - CATHERINE

8

helps Vincent pull the half alive seaman onto the shore. He's big, about 25-35, good looking in a rough down-to-earth way, with a Slavic cast to his face. Vincent begins to examine him.

VINCENT

Still breathing... but river is frigid this time of year. We must get him warm...

Dimtri coughs, moaning feebly. He's shivering uncontrollably, and his lips are bluish.

CATHY

I'll phone for an ambulance...

VINCENT

There's no time... The tunnels are closer...

Vincent lifts the unconscious Dimitri in his arms, and carries him off into the fog. Catherine follows.

DISSOLVE TO:

9 CLOSE ON DIMITRI

9

as he finally begins to revive. He's still wet and shivering, but his breathing has steadied. Vincent and Catherine have covered him with old blankets, but as his eyes blink open, Vincent shrinks back into the shadows.

DIMITRI

(fearful, in RUSSIAN)

No... no...

CATHY

It's all right. You're safe here...

DIMITRI

Anna...

(confused, in RUSSIAN)

No... you are not Anna...

Dimitri looks around him, and reacts with panic, and we PULL BACK to reveal

10 INT. OLD STORAGE TUNNEL - NIGHT

10

They've moved Dimitri to an old brick tunnel, perhaps part of the basement of a moving and storage company, somehow built over or forgotten. The tunnel is a clutter of dusty relics of decades past -- a TIFFANY WINDOW, an ICE WAGON and HARNESS, an ANTIQUE SAFE, STEAMER TRUNKS, and other incongruous collection of artifacts from the turn of the century. It all scares the hell out of the Russian seaman.

DIMITRI
(in RUSSIAN)
This place... where... what?

As Cathy tries to calm him, without success, Vincent speaks from the shadows.

VINCENT
(in RUSSIAN)
There is nothing to fear. You
are safe here.

The calm in Vincent's voice, and the sound of the familiar Russian words, have a soothing effect on the Russian, and Dimitri finally quits struggling.

CATHY
Who are you? Why were those men
searching for you?

He replies in a halting, heavily accented English.

DIMITRI
I, Dimitri Vashinsky... from
Kiev... Soviet Union... you are
Americans?
(off Cathy's nod)
My ship, I jump, swim... your
police, they put me back... You
understand, yes?

CATHY
(reassuring)
No one's called the police. But
you need medical attention. Can
you walk?

Dimitri NODS and struggles to his feet, but it's clear that he is still very weak. He's SHAKING beneath the blankets, and has to put out a hand to steady himself. He COUGHS and nearly falls. Vincent steps forward to help. As he grabs the Russian's arm to support him, Dimitri looks up, sees his face, and REACTS.

(CONTINUED)

10 CONTINUED:

10

DIMITRI
(shocked)
((Russian oath))... what are you?

VINCENT
A friend...
(beat)
My father is a doctor. We're
going to take you to him.

Dimitri is too weak to argue. They move off down the tunnel, Vincent supporting Dimitri, Catherine leading the way with the lantern, and we

DISSOLVE TO:

11 INT. MIRROR POOL CHAMBER - (MATTE)

11

An ancient arched stone BRIDGE crosses a magical chamber deep within the earth, over a still, quiet pool of water. The water is smooth and black, brilliantly reflective, and -- strangely -- full of STARS. Rough stone walls ascend into the shadows overhead, narrowing as they rise ((note: we will reveal the upper portion of this chamber, and this matte, in ACT IV. Here the focus should be on the bridge, and the stars shining in the water))

As Catherine and Vincent help Dimitri cross the bridge, the Russian looks around with WONDER in his face.

DIMITRI
(awestruck)
Is still America, yes?

Catherine and Vincent look at each other, and share a warm SMILE before they continue.

CUT TO:

12 INT. FATHER'S CHAMBER

12

Father hands Catherine forceps, gauze already locked in the jaws, then picking up some antiseptic turns to Dimitri, already stripped to the waist. Father cleans a cut on his arm, then starts to bandage it.

FATHER
(curious)
... just what was it you were
looking for in the East River?

(CONTINUED)

12 CONTINUED:

12

DIMITRI
(in RUSSIAN)

Love...

(explains in English)

Love...

Father shoots a curious glance.

DIMITRI
... is not for politics...

Dimitri pulls out a waterproof plastic packet from inside his shirt, opening it, pulling out a letter and a photograph that he hands to Father.

DIMITRI
I show you... is for Anna!

Father takes the photograph curiously.

13 INSERT - ANNA'S PHOTOGRAPH

13

A very pretty dark haired girl in her early 20's (We'll see her again, for real next time).

14 BACK TO SCENE

14

Father hands it to Catherine. Vincent looks too.

FATHER
She's very beautiful...

Dimitri beams proudly.

CATHY
She's here, in New York?

(CONTINUED)

14 CONTINUED:

14

DIMITRI

(nods)

Four years. We were -- how you
say -- to marry...

(frowns)

I apply to come also... four years
I wait, but... is nyet!

(beat)

Then Anna send me letter... She
say she has no more hope I come
to America...

(beat, proudly)

But I come..!

(turns back, blinking
tears)

... maybe you understand loving,
so much, someone..?

Clearly, they do.

CATHY

Do you know where she is?

DIMITRI

(hopefully)

Is possible you help me..?

CATHY

Yes...

FATHER

After a day or two of rest, when
I'm sure this isn't infected...

Dimitri frowns and looks worried.

DIMITRI

But is important -- in letter,
she say she marries...

VINCENT

She has married someone else?

15 ON DIMITRI

15

shakes his head, then with an edge of desperation.

DIMITRI

But she is thinking... soon...
Yes.

16 INT. BRICK TUNNELS - NIGHT

16

TRACKING with Catherine and Vincent as they walk to the THRESHHOLD under her building. She seems deeply moved by Dimitri's grand romantic gesture.

VINCENT

You have said nothing for a very long time...

CATHY

I was thinking about Dimitri... wondering what it must be like for him. He's given up so much... all for a dream.

VINCENT

He comes from a race of dreamers, Catherine... and love is the strongest dream of all.

CATHY

He can never go back now. He's sacrificed it all... friends and family, work, all his memories and beliefs... he's burnt all the bridges home...

VINCENT

Perhaps he and Anna can build a new home in the ashes...

CATHY

... he must love her very much.
(beat)
I'm going to find her for him, Vincent.

OFF Vincent's answering smile, we

DISSOLVE TO:

17 INT. TUNNEL - DAY LATER

17

Father carries his DOCTOR'S BAG, stopping for a moment as he hears childish screams, then lots of laughter and giggles. Puzzles, he strides to the doorway to find:

18 INT. GUEST CHAMBER

18

Dimitri is still in bed, the center of attention of a CLUTTER OF KIDS -- including ERIC, age 10, all big eyes and glasses -- who are all over the bed. ELLIE, Eric's big sister, a precocious thirteen, too old to romp on the bed, stands watching Dimitri with fascination.

DIMITRI

... was big, big shark -- what you say -- liking to eat me up.

Dimitri does a good shark imitation -- all teeth and growling. A couple of the kids shriek; then spotting Father, and knowing his bark is worse than his bite, create a mass exodus... except for Ellie. Father glances at her, finding it a bit strange that she stays, then ignores her.

DIMITRI

But I ask them to come... Is not permitted?

FATHER

... hardly my idea of bedrest but...

Father puts the doctor's bag on the bed and goes to examine the bandage on Dimitri's arm, not noticing that Ellie comes around behind him to watch.

FATHER

Let's take a look...

He removes the bandage, then turns to the doctor's bag, a little surprised to find Ellie right behind him.

ELLIE

Can I help?

FATHER

I suppose there's no reason why not...

Still puzzled by her behavior, he hands her a roll of adhesive tape and turns to re-dress Dimitri's arm. Dimitri smiles at Ellie; then a beat later is entirely caught up in Father's conversation.

FATHER

Do you perhaps play chess?

(CONTINUED)

18 CONTINUED:

18

DIMITRI

You think because I am Russian

-- yes?

(laughs dangerously)

And you?

FATHER

Oh, a little...

Father holds out his hand for the tape but Ellie doesn't notice. He turns to find out why.

19 ON ELLIE

19

eyes rivited on Dimitri and; we suddenly realize, totally lost in her first real love. Abruptly aware that they are both looking at her, she looks stricken, and forgetting the tape in her hands, runs from the chamber. Puzzled, Father looks off after her a beat...

FATHER

... one minute she wants to help
and the next...

(turning back)

I have a chess board in my
chamber... When you're feeling
up to it, of course...

20 INT. DA'S OFFICE - NIGHT

20

After-hours, the office almost empty. Rita Escobar is just hanging up the phone as Maxwell, on his way out after a long day, stops to kid her.

JOE

Bucking for a gold star, Escobar?

You're allowed to go home at
night, you know...

(peers over her
shoulder)

What's this stuff? I don't
remember assigning --

Rita looks guilty, but Cathy's arrival saves her. Joe glances at her and SIGHS.

JOE

Uh-oh. I might have known.

(CONTINUED)

20 CONTINUED:

20

CATHY
(innocently)
Known what, Joe?

JOE
If this is a conspiracy to get
my job, it won't work. Moreno
left hours ago.
(beat, smile)
Watch out for this one, Escobar.
Good night.

Joe exits, shaking his head. He's used to Cathy's weird
hours and private projects by now. Cathy smiles. Rita
stares off after him, puzzled. Catherine laughs.

CATHY
Did you find anything, Rita?

RITA
Well, first I tried Social
Services and Hospitals like you
said... Nothing... I even checked
traffic tickets...

CATHY
And schools...?

RITA
How'd you know?
(pleased grin)
Anna Makovah is enrolled in an
adult English class at Abraham
Lincoln High School...

OFF Cathy's triumphant smile, we

CUT TO:

21 INT. FATHER'S CHAMBER

21

Father and Dimitri play chess and probably have been for
hours, both studying the game on the board with intensity.

DIMITRI
You are leading here, yes?

Father takes this query very seriously.

(CONTINUED)

21 CONTINUED:

21

FATHER

Well, in a manner of speaking.
Important matters are decided by
the whole community. We feel
everyone should have a voice --

Dimitri grins happily, then with mock concern.

DIMITRI

Is not the matter. I do
something... you not liking...
no problem?

FATHER

Well, so long as it harms no
one...

(beat, curiously)
For instance..?

DIMITRI

(woefully)
Is checkmate again.

Dimitri makes the move. Father stares at the board, then
gets the joke. They both laugh.

DISSOLVE TO:

22 INT. GUEST CHAMBER - LATER

22

Candlelight adds to the magic. Children, including ERIC,
in bed-clothes, sprawled all over Dimitri's bed -- ELLIE
standing behind them, watches Dimitri doe-eyed.

DIMITRI'S VOICE

We look everyplace, search whole
ship! Remember is middle of
ocean! But is no peoples on
ship...

ERIC

Where'd they all go?

23 ON DIMITRI

23

He shrugs and throws up his hands.

24 IN DOORWAY - VINCENT

24

watching Dimitri with an amused look on his face, then turning as he notices:

DIMITRI'S VOICE
Is plates on table, cooking in
kitchen, even is radio playing...

25 POV ELLIE

25

Watching Dimitri, very obviously in love.

DIMITRI'S VOICE
Ah! Is very strange, yes?

26 AS BEFORE - VINCENT

26

Smiling in response, then turning as MOUSE RUNS UP, hands him the note and goes off. Whatever the note says, Vincent seems pleased and hurries off himself.

DIMITRI'S VOICE
Is -- how you say...
(quavering ghost voice)
Wooooooooooooooooooooo...

27 BACK TO SCENE

27

ERIC looks dubious.

ERIC
The people were ghosts?

DIMITRI
No! Whole ship was ghost!
Wooooooooooooooooooooo...

Eric shudders.

28 INT. FATHER'S CHAMBER

28

Father sits at the chess board, still trying to figure the game out, not even looking up as Vincent comes in.

FATHER
I suppose he has the children
spellbound with another one of
his absolutely preposterous
stories...

(CONTINUED)

28 CONTINUED:

28

VINCENT
Ghost ships this time...
(beat)
They will miss him...

Father looks up abruptly, knowing what it means:

FATHER
You've heard from Catherine...

VINCENT
It will not be too much longer,
she says.

FATHER
(disappointed)
I only hope, for Dimitri's sake...
four years is such a long time...

VINCENT
(understanding)
I will miss him too...

29 BACK TO SCENE - GUEST CHAMBER

29

Dimitri lowers his voice dramatically, the children glued to every word.

DIMITRI
I prove it was a ghost ship! I
see ship with my eyes but...

A sudden chill makes Dimitri SHIVER uncontrollably.

30 ON ELLIE

30

instantly concerned.

DIMITRI'S VOICE
... in radar room is nothing...
(COUGHS)

31 AS BEFORE

31

Dimitri, weak and in pain, cannot go on.

DIMITRI
Tomorrow... I finish story...

(CONTINUED)

31 CONTINUED:

31

Eric protests with the rest of the children but Ellie starts to hurry them from the room, keeping a very worried eye on Dimitri.

ELLIE

It's way past bedtime. Especially for you, Eric. Come on...

32 INT. TUNNEL OUTSIDE GUEST CHAMBER

32

Ellie pushes a reluctant Eric out, her real concern clearly back inside the chamber.

ERIC

How come you get to tell me what to do all the time?

ELLIE

Because I'm your sister.

(beat, stern)

Your big sister. Now go!

Eric makes a face at her but goes off and she turns back worriedly to:

33 BACK TO SCENE - GUEST CHAMBER

33

Dimitri wraps himself in blankets, still COUGHING, as Ellie steps back in.

ELLIE

I'll get Father.

She turns to go but Dimitri forces himself to straighten up, sounding almost normal.

DIMITRI

No... Please... Is nothing...

She turns back, eyes full of love, wanting to believe. Dimitri only sees compassion.

DIMITRI

You are very ... kind...

(beat, smile)

Like Anna... in Kiev, first we meet... long time ago... you are like her, I am thinking... so young... beautiful....

(CONTINUED)

33 CONTINUED:

33

Ellie stares at his face, glowing from the compliment.
But then Dimitri ruins the moment.

DIMITRI

Anna and I, we marry... have
family... like you, maybe...
beautiful children...

Ellie is shattered; that is not the way she wanted him to
see her. She looks upset, embarrassed, but does her very
best to be grown-up about it all, and hide her hurt.

ELLIE

(with great dignity)
I am not a child.

She exits quickly, before her wounded pride shows through.

ON DIMITRI

His forehead beading with sweat, not understanding.

DIMITRI

But I only mean...

He SHIVERS in the grip of some sudden chill, Ellie
forgotten in his pain, then leans back against the wall,
weak, feverish, and, we suspect, more ill than he is
willing to reveal.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

34 INT. FATHER'S CHAMBER

34

Father, Vincent and Dimitri stand by the chess board, a game in progress abandoned. They have found Dimitri new clothes and a small bag and he looks like any other blue collar American. He glances at the chess board.

DIMITRI

We leave game unfinished...

FATHER

Which means you'll have to come back to finish it sometime...

Dimitri nods, understanding, then COUGHS, and winces at a sudden CHEST PAIN, turning away so they won't notice.

FATHER

I'd feel a lot better if you stayed here until that cough of yours cleared up.

DIMITRI

Is nothing... is little chill...
(coughs again)

FATHER

Yes... well... if that coughs continues, I want you to see a doctor... we've made all the arrangements...

Father suddenly doesn't trust his voice and just hands Dimitri the folded piece of paper.

VINCENT

The rooming house is owned by one of our helpers. Catherine will reach you there as soon as she finds Anna.

Dimitri throws his arms around Father, then Vincent, giving each of them a great big heartfelt Russian bear HUG, and holding it for a long beat. When he pulls away, he gestures to the board.

(CONTINUED)

34 CONTINUED:

34

DIMITRI
Don't forget... Is your move...
(in RUSSIAN)
Goodbye, dear friend.

Vincent leads Dimitri from the chamber.

35 ON FATHER

35

He turns to the chess board, slowly realizing the move, brightening for just a moment as he makes it.

FATHER
Check!

But having captured the piece in his hand, Father sits down heavily, the small victory lost because:

36 REVERSE - THE CHAIR

36

on the opposite side of the board is empty.

37 INT. OLD STORAGE TUNNEL - TRACKING

37

We GO WITH Dimitri and Vincent as they walk through the abandoned artifacts toward the surface. Vincent walks a step ahead. Dimitri, behind him, COUGHS periodically and seems to be a little short of breath.

DIMITRI
Is difficult, leaving... how is
it your English writer say?

VINCENT
Shakespeare?
(off his nod)
Parting is such sweet sorrow...

DIMITRI
Yes, is that... sweet and sad...
he was little bit Russian, I
think...

Dimitri smiles, until a sudden RACKING COUGH halts him in his tracks. Concerned, Vincent stops to help him.

VINCENT
You're shaking... perhaps we
should go back...

(CONTINUED)

37 CONTINUED:

37

But Dimitri is having none of it.

DIMITRI

Must go on...

Vincent looks at Dimitri for a long beat, uncertain. The Russian smiles engagingly, and seems stronger.

VINCENT

Are you strong enough?

DIMITRI

For Anna... very strong... is you,
Vincent, understanding best of
all, yes?

Vincent does understand, though his misgivings remain.

VINCENT

Yes...

DIMITRI

(nods and smiles)

Is little bit of you Russian,
too...

They continue onward.

38 INT. TUNNEL JUNCTION - DAY

38

Dimitri and Vincent stand at a tunnel junction, where the iron rungs of a ladder set in the wall lead up to the world above. Daylight from above dapples their faces as they say their last farewell.

DIMITRI

Is Russian to be like baby to say
goodbye...

VINCENT

We will think of you often.

(in RUSSIAN)

Goodbye, dear friend.

Dimitri hugs Vincent once again, then turns to the ladder. But he hardly ascended more than a few rungs when he STOPS and clutches the metal hard.

39 CLOSE ON DIMITRI

39

Eyes closed, face beaded with sweat, he looks weak and dizzy, obviously in great pain.

40 RESUME

40

as Vincent steps forward, truly frightened now.

VINCENT

Dimitri, what's wrong?

DIMITRI

Is nothing...

But a sudden FIT OF COUGHING belies his words. Racked by weakness, Dimitri COLLAPSES back into Vincent's arms. He can't go on. He knows it, and so does Vincent. But he takes one last longing look upward.

DIMITRI'S POV - DAYLIGHT

streaming through the grate at the top of the ladder. So close -- so far away.

CLOSE - DIMITRI

His face covered with fever sweat, he SHAKES with a sudden chill as Vincent holds him.

DIMITRI

(hollowly)

Is... nothing...

CUT TO:

41 INT. HIGH SCHOOL - CLASSROOM - NIGHT

41

A male TEACHER erases the sentence: "I pare a pair of pears." from the blackboard.

TEACHER

Hasn't been to class in over a month. I don't know why...

CATHY

Do you know where she lives?

The teacher walks to the desk and an open brief case, starting to put away his papers.

(CONTINUED)

41 CONTINUED:

41

TEACHER

I have her address whe she
enrolled... But if she's moved...
(shakes his head)

CATHY

Maybe someone at the old address
will know where...

He takes out a list from the briefcase and copies down
Anna's address on a scrap of paper.

TEACHER

Worth a try... but I wouldn't
count on getting a lot of answers,
especially from the newer Russians
-- not all that surprising when
you consider where they came
from...

He hands her the address.

TEACHER

I mean, for all they know you're
KGB.

42 INT. HOSPITAL CHAMBER

42

Dimitri lays on a cot, covered with blankets. Father sits
beside him; Vincent stands watching. The rest of the large
chamber empty and dancing with shadows. He looks feverish
and ill. An old-fashioned thermometer sticks out of his
mouth. Father takes it out, looks at the reading, FROWNS.

DIMITRI

Is nothing...

A CHILL makes him shiver. His breathing is shallow too.

FATHER

You have a temperature of a
hundred and two. In America, we
don't call that nothing. I don't
like the sound of your breathing,
either...

Dimitri's forehead is covered with a fine sheen of SWEAT.
Father MOPS his brow with a cloth, notices something.
Dimitri weakly tries to make a joke.

(CONTINUED)

42 CONTINUED:

42

DIMITRI

Is your revenge, yes...? For many
checkmates...

But Father, his expression grave, hardly seems to hear.
He undoes the top button on Dimitri's shirt, and FEELS the
lymph nodes on either side of the neck. The nodes are
SWOLLEN and very tender.

FATHER

Is there any pain when I --

He never finishes. As gentle as Father's touch is, Dimitri
CRIES OUT in sudden pain as soon as Father touches him
there. The look on Father's face is one of pure HORROR.
He stands up abruptly.

FATHER

I want to get some antibiotics
into you, and there are tests we
need to run...

As Father crosses the room to get some equipment, Dimitri
turns his eyes to Vincent.

DIMITRI

Is better soon... then I go to
Anna...

VINCENT

Soon...

There's something wistful in Vincent's tone that Dimitri
recognizes and responds to.

DIMITRI

(gently)

Is sooner for me than you, yes?

Dimitri looks at Vincent a long beat, hurting for him;
then, seeing no self pity at all, gets a mischievous glint
in his eye.

(CONTINUED)

42 CONTINUED: (2)

42

DIMITRI

In my country is same...

(a wry smile)

Is Russian story about man and
 bear on train. Police come --
 look at documents -- is something
 wrong -- man is arrested but bear
 is not. The man say but is bear
 and you let stay on train!? Bear
 say, you think is problems for
 you? I have been on stupid train
 five years!

Dimitri looks up and laughs because:

43 ON VINCENT

43

In his own way, laughing too; but knowing it was also meant
 to take some of the sting out of the reality.

DISSOLVE TO:

44 INT. FATHER'S CHAMBER

44

Father prepares a glass slide for the microscope, slides
 it into place, focuses, and studies the bacteria for a
 moment. Whatever he sees makes his blood run cold.

FATHER

(fearful)

Dear God...

As he looks again, desperately hoping it isn't so, we

DISSOLVE TO:

45 EXT. BRIGHTON BEACH APARTMENT BUILDING - DAY

45

Catherine gets out of her car, stopping for a moment to
 look across the street.

The apartment building is an older multi-story brick
 building with a fire escape on the front. SOUNDS of MOTHER
 RUSSIA drift out from inside.

46 INT. BRIGHTON BEACH APARTMENT BUILDING

46

Catherine stands in a doorway, trying to talk to an OLD
 RUSSIAN WOMAN (70-80) who peers out at her suspiciously.

(CONTINUED)

46 CONTINUED:

46

CATHY

Maybe you could help me... I'm
looking for someone who used to
live here... Anna Makovah.

The old woman SHAKES HER HEAD silently and closes the door
in Catherine's face.

47 CLIMBING THE STAIRS - ON CATHERINE

47

as she stops on the third floor landing, looks around, then
goes to the first door and knocks.

48 ON RUSSIAN MAN

48

as the door opens. He's 40-50, suspicious.

CATHY

My name is Catherine Chandler -
please, don't shut the door...

The Russian Man was about to do just that but hesitates.

CATHY

I'm trying to find someone who
used to live here. Do you speak
English?

RUSSIAN MAN

A little...

Catherine smiles in relief, then glances past him at:

49 PAST THE RUSSIAN MAN - A RUSSIAN WOMAN

49

In her 40's -- more than likely a seamstress; measuring
tape around her neck, pins stuck in an apron, scissors in
the pocket -- steps into the room in the BG and watches
her suspiciously.

50 AS BEFORE - CATHERINE

50

CATHY

... her name was Anna Makovah.
I was hoping you'd know where she
moved...

51 ON RUSSIAN MAN

51

He doesn't even blink at the name, only shakes his head.

CATHY

She lived in this building,
someone must have known her.

The man shrugs and opens his hands -- who knows. Catherine realizes she is striking out fast.

CATHY

Look, I realize I'm asking a lot
of questions, but...
(beat, one more try)
Maybe you could ask some of the
other tenants..?

Catherine takes out one of her business cards.

CATHY

If anyone remembers her, would
you call me at that number?

The Russian Man takes the card.

CATHY

And if anyone does know where she
is -- ask them to tell her that
Dimitri Vashinsky is looking for
her..?

Again all she gets is a blank stare in response..

CATHY

(giving up)
Thank you anyway...

Catherine goes off, not noticing that the second she's gone, the Russian Woman's hand flies to her mouth in alarm as she rushes off into the other room, the Russian Man already turning to look after her worriedly as he shuts the door.

52 EXT. BRIGHTON BEACH APARTMENT BUILDING - DAY

52

Catherine steps out of the building into the sunlight, frustrated, hesitating a beat before crossing the street to her car, then unlocks it, turning for one last look at the building, something on the fire escape above catching her eye. Just a quick cut. It's ANNA; but from this distance, just a GIRL IN A STILL UNFINISHED WEDDING DRESS standing on the third floor fire escape watching her.

(CONTINUED)

52 CONTINUED:

52

Catherine turns back to the car, then questioning what she just saw, turns back for a second look. Another quick cut, the fire escape empty now. Catherine stares up at the fire escape for a long beat, then climbs into the car, again looks up before driving off.

53 INT. VINCENT'S CHAMBER - NIGHT

53

It's late. Vincent sits reading by candlelight.

ELLIE'S VOICE
Vincent, please...

He puts down the book.

VINCENT
Ellie..?

54 ON ELLIE

54

holding up the lantern so the light is on Vincent as her hurries to her.

ELLIE
Father's not in his chamber. Lana
and Geoffrey are sick...

Vincent takes the lantern from her.

VINCENT
Come...

55 INT. TUNNELS - NIGHT

55

Vincent holds up the lantern, lighting the way as they hurry through the tunnels.

VINCENT
When did it start?

ELLIE
An hour ago...

Ellie STUMBLES slightly as she hurries along beside him, then puts out a hand to steady herself. She looks weak. Vincent turns back, concerned.

VINCENT
You too..?

(CONTINUED)

55 CONTINUED:

55

ELLIE

No... not me... I'm just a little
tired, that's all...

Vincent puts a gentle hand on her forehead.

VINCENT

You're burning up with fever...
I'll find Father... after we've
gotten you into bed...

Ellie doesn't seem to have the strength to protest, and
we see the small beads of SWEAT cover her forehead.
Vincent sets down the lantern, picks her up, and carries
her off down the tunnel.

56 INT. HOSPITAL CHAMBER - FATHER

56

sits by Dimitri, holding his hand. He does not look up
when Vincent enters.

VINCENT

Father?

Father does not seem to see or hear. Vincent seems
puzzled at the lack of response.

VINCENT

Three of the children are ill...

FATHER

Yes...

Vincent finds the response puzzling.

VINCENT

They need your attention.

(Beat)

Dimitri... Is he worse?

Father pries Dimitri's fingers from his own, then lays
Dimitri's hand on his unbreathing chest. Vincent stares
down at Dimitri, then KNEELS beside the bed, touches him,
and REACTS with horror.

VINCENT

But how... when..?

FATHER

(distantly)

Not long... I'm not sure... I've
been sitting here...

(CONTINUED)

56 CONTINUED:

56

VINCENT

He was so strong... so determined
to get well, to go to Anna...

FATHER

Strong or weak, young or old...
it makes no difference...

(more strongly)

... we desperately need vaccine...
antibiotics... streptomycin,
tetracycline, sulfa drugs...
IVs...

(beat)

Dear god, the children...

VINCENT

Tell me...

FATHER

Plague...

(beat)

Untreated, the fatality rate is
almost one hundred per cent...
even with the drugs...

(beat, terrified)

God help us all...

FADE OUT:

END ACT TWO

ACT THREE

FADE IN:

57 INT. FATHER'S CHAMBER

57

We move across the worried faces that crowd Father's chamber, many unknown, but dotted among them the familiar faces of MARY, MOUSE, JAMIE, KIPPER, etc. ELLIE, sick as she is, stands close to ERIC, unnoticed, in the shadows in the back of the chamber. Only Vincent is missing. These are clearly frightened people but there is also a strength and resolve on their faces.

FATHER

... fever, coughing, chills, even simple fatigue... anyone having any symptoms must be isolated immediately... I cannot stress that enough...

MARY

Is there a vaccine?

FATHER

Most of us have already been exposed... it's too late for the vaccine. But there are certain drugs... supplies are being arranged....

BEN, an older man with a worried look on his face, speaks.

BEN

Will there be enough?

FATHER

Our friends above have never let us down before...

JAMIE

What can we do to help?

FATHER

Send word to Pascal... we have to isolate ourselves. The pneumonic form of the plague is highly contagious.

(CONTINUED)

57 CONTINUED:

57

JAMIE
I'll go tell him.

FATHER
No... send the message over the
pipes. You've been exposed,
Jamie. Pascal hasn't. We can't
risk any spread of the contagion.

Jamie NODS, understanding.

BEN
We'll need to work together to
transport the medicines...

MOUSE
Get it down fast. Mouse can help.

MARY
You'll need a nurse...

Others SPEAK UP as well, pulling together, offering help.
Father raises his hand for quiet.

FATHER
We'll need all of you!
(beat)
I know you're frightened. So am
I. I won't minimize the gravity
of the situation, but I assure
you that those who are sick
will...

ERIC'S VOICE
(fearful, interrupting)
Are we all gonna die?

58 ON ERIC AND ELLIE - FEATURE ERIC

58

They hold hands tightly but it's hard to tell which one
of them is more afraid of being seperated. Ellie is
feverish, pale, her hair damp, sweat beading her brow.

ELLIE
(chiding)
Shhhhh! Father's talking...

59 INCLUDE FATHER

59

Father turns to Eric, but clearly he's noticed Ellie's
condition as well.

(CONTINUED)

59 CONTINUED:

59

FATHER

It's all right, Ellie...

(beat)

Eric, some of us are going to get
sick... some of us already are...
they have to be put in
quarantine...

ERIC

What's quarantine?

FATHER

It's to keep sick people from
infecting those who are well.

(abrupt concern)

Ellie, you shouldn't be out of
bed ... you know that...

ELLIE

I wanted to be with Eric. I'm
okay... really...

FATHER

That's very brave, Ellie, but you
know it's not true... we need you
to be strong now...

Ellie pulls away, shaking her head in denial, Eric
desperately hanging onto her hand. Mary moves to the
children -- also knowing what is going to happen.

FATHER

You're sick... and you could make
Eric sick too... please, come with
me, back to the hospital...

Eric begins to catch on, and looks at his sister with fear
in his eyes as she makes the bravest decision of her life.
She lets go of Eric's hand and tries to step away from him,
but her younger brother clings to her.

ERIC

I'm going too...

ELLIE

You can't. It's going to be okay,
Eric. It's just until I get well.

ERIC

No!

Ellie pulls her hand away from him, Mary moving to put her
arm around Eric, both to comfort and hold him back.

(CONTINUED)

59 CONTINUED: (2)

59

ELLIE

You've got to stay here, Eric...

(beat, trying
desperately to sound
as if she does)

I mean it!

FATHER

We'll take very good care of her,
Eric... I promise...

He takes Ellie's hand and starts to lead her away while Mary wraps her arms around Eric. But the boy struggles in her grasp, still betrayed and angry.

ERIC

You won't come back!

(frantic, accusing)

You said you'd never leave me
again! You promised!

He tears himself from Mary's arms and runs after Ellie. She turns to face him, and tries her best to be grown-up.

ELLIE

Don't be a little baby. We have
to do like Father says.

ERIC

But you promised!

MARY

She doesn't want you to get sick,
Eric...

ERIC

I don't care!

MARY

Ellie does. She loves you very
very much, Eric. The same way
you love her...

ERIC

I don't! I don't!

(just the opposite but)

I hate her!

The words are like a slap to Ellie's face. She turns away with TEARS in her eyes, and exits with Father, while Mary remains behind, holding Eric.

60 EXT. CITY STREET INTERSECTION - DAY

60

BENNY rides his ten speed, ducking through slow traffic as the light ahead turns red. He brakes the bike hard, waiting until PEDESTRIANS start across before suddenly riding hard toward them, CATHERINE one of those crossing. Spotting the bike coming right at them, several pedestrians recoil and scramble in fear; but somehow, Benny rides right through them, ducking into the cross traffic, leaving angry pedestrians shaking their fists after him and CATHERINE WITH A NOTE IN HER HAND.

61 INT. HOSPITAL CHAMBER

61

Ellie lays on a cot. In b.g. behind her, we see several other sick tunnel kids, a few adults. Father brushes the damp hair back out of her eyes.

FATHER

The medicine will be here soon,
don't worry. Everything is going
to be all right...

She manages a wan smile.

62 ON FATHER

62

increasingly worried as he turns to look at the chamber - several rows of cots, a dozen or so already occupied, Vincent is giving someone a drink of water.

FATHER

Have we heard from Pascal?

VINCENT

He's sent out the word that the
helpers are not to come down under
any circumstances.

FATHER

(beat, trying to sound
optimistic)

Well, if the drugs arrive soon,
there may not be too many more..

But Father doesn't sound convincing, even to himself.

FATHER

The truth, Vincent, is...

(beat)

... I don't know.

(beat)

In fact it may strike us all down
before it's finished.

63 INT. BASEMENT PARKING GARAGE - THE ELEVATOR OPENS 63

Catherine steps out, looking around.

64 POV - EMPTY PARKING AREA 64

The floor is eerie, empty, not a car!

65 AS BEFORE - CATHERINE 65

She worriedly pulls the note Benny handed her from her pocket and glances at it. Obviously it's the right place but... She walks off into the empty parking area, looking around, her footsteps echoing... then hearing a vehicle approaching, steps back apprehensively behind a support pillar, just in case it isn't the person she's supposed to meet.

66 AN ALMOST SINISTER DARK VAN 66

screeches down the ramp and onto the empty floor, going past Catherine before screeching to a stop. The driver obviously not seeing her behind the pillar.

67 ON CATHERINE 67

stepping from behind the pillar, watching the van a beat, the driver still unseen. She takes a few steps toward the van, then stops warily.

There's no response from the van at all.

She takes another few steps. Still no response. She takes a deep breath and walks toward it, and HEARS THE VAN DOOR OPEN on the opposite side. She freezes.

68 SHOOTING UNDER THE VAN - A MAN'S FEET 68

steps out of the van, stand there a moment, then walk toward the back on the opposite side of the van.

69 ON CATHERINE 69

forcing herself to move the same direction, toward the back of the van.

70 ON VAN CORNER - THEN DR. PETER HARRINGTON

70

steps around the corner and spots her, and stops dead, his expression startled and then confused.

CATHY
(incredulous)
Peter?

DR. HARRINGTON
Cathy! What -- what are on earth
are you doing here?!
(beat, twigs)
You..?

CATHY
(nods)
The message only said to meet
someone... a helper... I never
dreamed that it would be you.

DR. HARRINGTON
No wonder you've been so secretive
this past year...
(beat)
Some night we'll have to talk,
but now's not the time.

Peter opens the back of the van revealing an INTERIOR
LOADED WITH SMALL CARDBOARD CASES. Catherine looks
mystified...

DR. HARRINGTON
I brought what I could -- I'll
get the rest as soon as I can,
but it's not easy to --

CATHY
Peter, what is all this?

DR. HARRINGTON
Streptomycin, tetracycline,
IV's... I had a hard time finding
enough sulfa drugs...
(sees her face, and
finally twigs)
My god, you don't know what's
going on down there, do you?

CATHY
(she's got the idea)
Disease... Peter, tell me!

DR. HARRINGTON
Pneumonic plague...

(CONTINUED)

70 CONTINUED:

70

It takes a moment to sink in, but when it does, Cathy is all urgency.

CATHY

I'll get the drugs down to them
as soon as I can --

DR. HARRINGTON

Cathy, you don't understand.
They've sealed themselves off...
a strict quarantine...

CATHY

You vaccinated me for plague when
I went to Asia...

DR. HARRINGTON

Two years ago! Without booster
shots... no, impossible...

CATHY

I have to!

She snatches the van keys from his hand, slams the rear door. Dr. Harrington follows her as she walks around to the driver's side.

DR. HARRINGTON

At least let me give you a shot...

CATHY

There isn't time!

She slams the van door, starts the motor. Helplessly, Dr. Harrington watches as the van DRIVES OFF.

DISSOLVE TO:

71 INT. OLD FREIGHT ELEVATOR/DESERTED WAREHOUSE

71

The elevator moves up, suddenly stopping. MOUSE frantically tries to find the problem by "hot wiring" what was once the control panel. SPARKS FLY from the panel, and Mouse pulls back a singed hand, wincing. Jamie peers over his shoulder worriedly.

JAMIE

Can you fix it?

MOUSE

Was working -- work again.

(CONTINUED)

71 CONTINUED:

71

Mouse hits the right wire, the elevator jumps. He tries it again, this time the elevator rises, stopping at the freight door, Jamie throwing it open to REVEAL:

72 INT. WAREHOUSE

72

CATHERINE WAITING, the VAN NOW PARKED IN A DESERTED WAREHOUSE behind her. She moves toward him.

MOUSE

Catherine, no! Mustn't come close! Bad down there...

CATHY

I have to... Let me help...

Mouse and Jamie EXCHANGE LOOKS. Then, reluctant but grateful, Mouse NODS. Jamie follows Cathy back to the van, and we MOVE IN as she THROWS OPEN the rear door.

MATCH DISSOLVE TO:

73 INT. TUNNEL OUTSIDE HOSPITAL CHAMBER

73

FATHER THROWS OPEN THE DOORS, finding Jamie with a case of IV's...

FATHER

Thank God...!

... and to dismay, Catherine.

FATHER

Catherinel! Do you have any idea of the risk?

CATHY

Yes...

Father is moved, close to tears.

FATHER

You continue to amaze me, dear Catherine...

Father turns inside.

FATHER

Come...

74 INT. HOSPITAL CHAMBER

74

Catherine steps into the chamber, frozen in horror at her first sight of:

75 POV - THE HOSPITAL CHAMBER

75

Nearly all the cots are full now. About 15 to 20 of the tunnel dwellers are stricken, stirring feverishly under their blankets. We hear COUGHING and MOANS OF PAIN in b.g. Deep shadows lie everywhere.

ELLIE'S VOICE

Water...

76 ON CATHERINE AND FATHER

76

Realizing Cathy is overwhelmed, Father turns back to her.

FATHER

There is no way to prepare you...

(beat)

... and I'm afraid, something else you're not prepared for...

(beat)

Dimitri... is dead...

Catherine shuts her eyes -- one shock too many -- then opens them, fighting tears.

CATHY

Vincent?

FATHER

He'll be back in a moment. He's all right... he seems to be immune, thank God... I don't what I'd do without him...

Catherine is visibly relieved.

CATHY

Tell me what I can do...

DISSOLVE TO:

77 INT. FATHER'S CHAMBER

77

A long line of people we saw most of them in the meeting here with Father moves slowly toward:

78 ON FATHER AND MARY

78

Mary hands Father a loaded hypodermic. He turns to the next in line.

KIPPER tries to look brave but winces as Father injects him (O.C.), then moves on, Father motioning to the next in line.

DISSOLVE TO:

79 INT. HOSPITAL CHAMBER - TIGHT ON ELLIE

79

She's worse. Pale and very frail, racked by chills, laboring for every breath.

CATHY'S VOICE

Would you like more water?

Ellie can only blink and nod faintly.

80 ON CATHERINE

80

bending down to give Ellie the water, her heart breaking as she lifts Ellie's head so she can sip.

CATHY

A little more... that's it...

81 ON CATHERINE AND ELLIE

81

ELLIE

(very faint)

... Eric?

CATHY

He's waiting outside... so far
he hasn't shown any symptoms.
He may be all right.

That news seems to bring Ellie a little relief. Cathy strokes her brow and begins to SING to her softly.

CATHY

Sleep my pretty one/ rest now,
my pretty one/

82 ON VINCENT

82

moving down a row of cots, then hearing Catherine sing, stops a moment to look off at her -- never has he loved her more -- then crosses to the chamber doors turning back to look at her once more.

CATHY'S VOICE

Close your eyes, the day is nearly
done/ Rest your head, tomorrow
will surely come/

Vincent goes out.

83 INT. TUNNEL OUTSIDE HOSPITAL CHAMBER

83

The GROUP WAITING outside for news of loved ones, freezes apprehensively, abruptly silent, every head turning to:

84 ON VINCENT

84

VINCENT

I'm sorry. There's been little
change. Father is doing all he
can...

Vincent's eyes go to:

85 ERIC

85

Still half hidden in the tunnel, looking both guilty and very fearful, then stepping out.

ERIC

I gotta see Ellie...

VINCENT

Eric, you can't. I'm sorry...

ERIC

But I gotta tell her something!

VINCENT

Is it something I can tell her?

Eric opens his mouth several times, obviously he does have something he desperately wants to say; but then shakes his head, very close to tears, refusing to share it.

Vincent hesitates a beat, then disappears back inside.

DISSOLVE TO:

86 INT. OLD FREIGHT ELEVATOR/TUNNEL

86

The freight doors open, revealing MOUSE inside with another load of supplies. He grabs the first carton, hands it to Jamie, who dashes off down the tunnel with it. A line of other tunnel dwellers wait, all of them looking grim, exhausted. The second box goes to Kipper. As he runs off, Ben steps forward to take the third, and COUGHS. Mouse gives him a sharp, scared look. Others move warily away from Ben.

BEN

(frightened)

No... it's nothing... just a little cold, that's all... I'm fine...

MOUSE

Not fine. You know.

Ben stares at Mouse for a moment, then, reluctantly, NODS, and moves off slowly, alone, to the hospital. The others, more scared than ever, watch him go.

DISSOLVE TO:

87 INT. HOSPITAL CHAMBER

87

Some hours later, candles now burning low. Father, exhausted, moves slowly down a line of cots. Ben is in one of them, twisting and turning, his brow feverish. Cathy helps Father change his IV bottle. There is a sharp cry and Catherine whirls, trying to find it...

FATHER

It's Ellie... Perhaps you could see what she needs...

Catherine nods and goes off.

88 CLOSE - ELLIE

88

crying out again, more in fright than pain.

89 RUSHING UP - CATHERINE

89

She frantically drops to her knees over the child.

CATHY

What is it, Ellie?!

(CONTINUED)

89 CONTINUED:

89

Ellie slowly seems to recognize Catherine but her voice comes from far far away.

ELLIE
Catherine..? Catherine..?

Ellie even manages a tiny smile.

CATHY
What is it..?

For a moment there's a radiance about her.

ELLIE
He... he said... I was ...
beautiful...

Ellie's life slips away, the smile freezing on her face. Catherine at first refuses to believe it.

CATHY
No...
(louder, horrified)
NO!

Catherine deperately pulls the child tightly to her as if simply holding her will bring her back, then in cry of grief, suddenly looks up as Father arrives at bedside.

CATHY
She can't be! She can't!

90 ANGLE UP ON FATHER

90

Looking down at Ellie in stunned disbelief for only an instant, then a man possessed.

FATHER
Move... Move!

He drops over the child, opens her mouth, gives her two sharp breaths, then uses the heels of his hands over her heart, but before his first thrust of closed heart massage we begin to MOVE INTO HIS FACE which tells us long before he stops that he has already lost. He works on her with increasing feverish strength, alternating mouth-to-mouth with heart massage...

91 REACTION - CATHERINE

91

as Vincent rushes up behind her, she turns away horrified
and buries her face in his chest.

92 CLOSE - FATHER

92

as he finally stops. We can tell from his grief stricken
face something has broken inside of him as well.

FATHER

Dear God... I've lost her...

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

93 INT. HOSPITAL CHAMBER - LATER

93

The chamber is brighter now, and we sense that the worst of the crisis is over. Catherine moves between the cots, stopping to check an IV, give an encouraging word or a drink of water, finally stopping at a cot, smiling down at the WOMAN on the cot.

CATHY

You're better...

The WOMAN nods and smiles, then reaching out, squeezes Catherine's hand gratefully.

CATHY

... Father says the worst is over.

She turns, losing her smile as she sees:

94 POV - FATHER

94

stopping to replace an IV, then just standing there as if he's forgotten where he is or why.

95 ON VINCENT

95

watching Father, then going to him.

VINCENT

You can not go on like this. You have not eaten or slept since this began.. You must get some rest...

Father seems not to hear Vincent -- disconsolate -- but does turn as Mary calls to him.

MARY'S VOICE

Father..?

96 ON MARY

96

just inside the chamber door, coming to them.

(CONTINUED)

96 CONTINUED:

96

MARY

Eric... he's awake now... asking
about Ellie. He won't leave.
He says he has to talk to her...

Father turns away, unable to face her. Mary turns to
Vincent, the look on his face telling her as well.

MARY

No... Not Ellie...

Her eyes well with tears and it takes her a long beat
before she can say anything.

MARY

Someone must tell him...

Father's face is torn with grief.

FATHER

I'll... I'll talk to him...

Wearily, Father gathers his strength, and starts for the
door, but Vincent stops him.

VINCENT

(gently)

No, Father...

FATHER

It's my place...

VINCENT

Your place is here, with the sick.
You're exhausted. Rest. I'll
talk with Eric...

Father stares into Vincent's eyes for a long beat. He
wants to speak to Eric, but he knows Vincent's words are
true. Finally, accepting, he gives a small NOD.

97 INT. TUNNEL OUTSIDE HOSPITAL CHAMBER

97

Eric turns like a shot, his eyes pleading for news as
Vincent steps out of the quarantine area. His eyes search
Vincent's face as Vincent walks to him.

VINCENT

Eric...

Eric just blinks. Vincent sits close to him.

(CONTINUED)

97 CONTINUED:

97

VINCENT

I have something very hard to tell
you... and no words of mine will
make it any easier. Ellie...
won't be coming back.

Eric accepts this calmly, his reply a complete denial.

ERIC

Yes she will. She promised.

VINCENT

Yes... she loved you very much,
Eric... but we can't always keep
our promises, no matter how much
we love, or how hard we try...

ERIC

Ellie will. She's different.

VINCENT

(very gently)

Eric... she's dead...

Eric SHAKES HIS HEAD from side to side, and backs away.
Vincent tries to reach out, to embrace the boy, but his
touch triggers a wild outpouring for fear and grief. Eric
pounds Vincent with his fists, screaming.

ERIC

Liar! Liar! Liar! Liar!

Eric breaks free of Vincent's arms and runs off down the
tunnel crying. He races past Jamie, who is coming the
other way, carrying a box of medical supplies.

Vincent moves to follow Eric, thinks better, stops.

98 ON VINCENT

98

as he watches Eric vanish down the tunnel.

JAMIE

(uncertain)

Should I go after him?

VINCENT

No... he needs to be by himself
for a while... to grieve.

(CONTINUED)

98 CONTINUED:

98

JAMIE
 (shocked)
 Grieve... Vincent, you don't
 mean...
 (off his sad nod)
Ellie...

Jamie struggles with her emotions for a moment, then breaks down and begins to SOB. Wordlessly, Vincent takes her in his arms and gives her what comfort he can.

DISSOLVE TO:

99 INT. HOSPITAL CHAMBER - LATER

99

Father lies on one of the cots in a shadowed alcove, but his eyes are wide open, fixed on the ceiling. His demons will give him no rest, no respite in sleep.

Vincent sits beside him.

VINCENT
 Father...

FATHER
 (dull, anguished)
 I failed her, Vincent...
 (beat)
 How could I let a beautiful child
 like that die..?

VINCENT
 You did all you could.

FATHER
 It was not enough. She put her
 life in my hands...

VINCENT
 Others put their lives in your
 hands as well... Lana's fever has
 broken, and now Geoffrey is
 sitting up... even Ben seems
 stronger... they need ou,
 Father...
 (beat)
Eric needs you.

That seems to reach Father in his despair.

(CONTINUED)

99 CONTINUED:

99

FATHER

Eric...

(beat)

Ellie was the last family he had
left in this world...

VINCENT

No. He has us. He has you. But
right now he doesn't know that.
He ran off. He's alone with his
fear and grief.

Father thinks about that, then forces himself to his feet,
finds his cane.

FATHER

I must go to him. Do you know
where he's gone?

VINCENT

He and Ellie had a secret place
... above the pipe chamber, the
old storage tunnel...

FATHER

Yes. I know the place...

Leaning heavily on his cane, Father crosses the hospital
chamber. Cathy comes up and stands beside Vincent as
Father exits, and their faces are full of concern.

CUT TO:

100 INT. OLD STORAGE TUNNEL

100

Father winds his way through the old artifacts, then finds
it: Eric and Ellie have tried to make a room using an old
carpet, an old sofa, two chairs and a huge old wardrobe
cabinet, candle light coming from inside, a sneakered foot
visible in the slightly ajar door.

FATHER

Eric? It's Father...

101 INSIDE THE WARDROBE

101

Eric looks up from the ruled school tablet he's been
writing on in his lap but won't answer.

FATHER'S VOICE

May I come in?

102 ON FATHER

102

He doesn't violate the 'room'; instead sits on an old chest on the perimeter.

FATHER'S VOICE

It's all right if you don't want to talk...

There's no response, just a SCRATCHING SOUND from inside the wardrobe. Father leans over, trying to see inside.

103 POV - THROUGH THE PARTIALLY OPEN DOOR - THE TABLET

103

Eric's hand holding a pencil, scribbling something on it.

FATHER'S VOICE

What are you writing?

The hand stops scribbling.

ERIC'S VOICE

(finally)

A letter...

(beat)

... to Ellie...

104 AS BEFORE - FATHER

104

Father seems mystified.

FATHER

A letter...

ERIC'S VOICE

It's... to say I'm sorry.

(beat)

Because I said I hated her and it wasn't true...

FATHER

Just... just say that... she'll understand...

ERIC'S VOICE

She won't be mad at me..?

FATHER

No...

ERIC'S VOICE

But how am I going to send it to her..?

(CONTINUED)

104 CONTINUED:

104

The question puzzles Father for only a moment.

FATHER

I think I know a way...

(beat)

I'd like to write her a letter
too, Eric...

(beat)

Maybe you'd loan me a piece of
paper?

105 ON WARDROBE

105

The door slowly opens... but we:

CUT TO:

106 INT. HOSPITAL CHAMBER

106

Catherine helps Ben sit up. He's obviously improving.
So are the other patients, adults and children both. The
crisis is over.

ERIC'S VOICE

Would you like to send a letter
to Ellie?

Catherine turns curiously to find Eric holding out a sheet
of tablet paper. She turns to exchange a curious look with
Vincent as he walks up, then turns back to Eric, still
mystified but taking the sheet of paper.

CATHY

Yes, Eric... I would.

VINCENT

I'd like to send her a letter too
-- if it's all right...

Eric tears another sheet from the tablet and hands it to
Vincent, turning and starting out.

ERIC

(matter of fact)

You have to bring them to the
mirror pool.

Catherine and Vincent, blank tablet pages in their hands,
look off after him curiously.

DISSOLVE TO:

107 INT. MIRROR POOL BRIDGE - NIGHT

107

CLOSE ON ERIC

His face is surrounded by a HALO OF STARS, as if outlined against the night sky. Father suddenly appears behind him, and puts his hand on the boy's shoulder.

FATHER

It's time, Eric. We're all here.

We PULL UP and reveal that we've been looking at reflections of Father and Eric, shimmering in the still black waters of the MIRROR POOL, as they stand in the center of the bridge looking down. The waters of the pool are black as night and full of stars.

108 FATHER AND ERIC

108

Eric's letter, folded and sealed, is in his hands, as Father leads him through the others who have gathered to say goodbye to Ellie. We see Vincent and Catherine, Kipper, Mary, Jamie and Mouse, Ben, and many of the other children. All of them are carrying letters.

In the center of the bridge, a SMALL BONFIRE burns. Eric stares at the folded letter in his hand a long beat, then squats down and slowly pushes it into the flames.

109 CLOSE ON THE FIRE

109

as the paper catches, and begins to blacken. WISPS OF ASH begin to float upward on the smoke.

110 ERIC

110

watches the ashes rise.

ERIC

(calling up)

I wanted you to read my letter
first, Ellie... so you'd know I'm
sorry... and that I miss you...
An' that I really do love you.

and "love you - love you - love you" ECHOES in a whisper through the chamber.

111 BACK TO SCENE

111

They all move forward now. Father first, then Vincent and Catherine, then the others, one by one placing their letters in the fire and moving aside. SMOKE and ASH drift upward, and we PULL BACK to the

112 MIRROR POOL CHAMBER - MATTE

112

We begin to ANGLE UP from the tunnel dwellers on the bridge, following the smoke as it rises. The walls press closer and as we rise, and the chamber narrows overhead like an inverted funnel. After rising a long distance, the smoke and ashes finally VANISH through a natural CHIMNEY overhead. We FOLLOW the ashes through layers of rock and tunnel, drifting up and up, until we reach a street level, a park, and the night sky above.

113 RESUME ERIC

113

Head craned back, he watches the smoke rises. Father puts an arm around the room, and Vincent holds Catherine as all eyes turn upward.

DISSOLVE TO:

114 INT. FATHER'S CHAMBER - LATER

114

Catherine is saying farewell to Father and Vincent.

CATHY

If there's anything you need...

FATHER

Only words to thank you...

Catherine looks at Vincent with a warm smile.

CATHY

It was a beautiful thing you did for Eric...

VINCENT

... it was for all of us.

FATHER

(sadly)

I shall miss them... Ellie...
Dimitri... poor man...

He looks down at the chess board -- the game will now never be completed -- and can't go on.

(CONTINUED)

114 CONTINUED:

114

VINCENT

To come so far, and have his dream
turn to ashes in his hands...

CATHY

(quietly)

I made him a promise...

(beat, sadly)

... and it will not be finished
until I keep it...

CUT TO:

115 EXT. BRIGHTON BEACH APARTMENT BUILDING - DAY

115

Catherine crosses the street toward the building, then
hearing the SOUND of a single VIOLIN -- the music Russian
but happy -- stops to look up at:

116 POV - FIRE ESCAPE

116

Empty as it was the last time, but a curtain blowing in
the open window, the music coming from inside.

117 INT. BRIGHTON BEACH APARTMENT BUILDING

117

Catherine climbs the stairs, the violin music getting
louder as she reaches the third floor landing, turning like
a magnet to Apartment 3A, walking to it, the music coming
from inside. Catherine listens for a beat -- the music
happy, making her smile for a moment -- then knocks.

118 THE RUSSIAN MAN

118

opens the door. He's wearing a Russian suit; and seeing
who it is; freezes in alarm, as does the rest of the small
FAMILY WEDDING PARTY INSIDE.

119 ON CATHERINE

119

Takng it all in -- almost in snapshots -- time almost
suspended.

120 POV - VIOLIN PLAYER, SEAMSTRESS, & RABBI

120

The Rabbi and Seamstress look at her curiously. The violin
player, bow suspended in mid-air, and not knowing who she
is, nods.

121 CLOSER - ON CATHERINE 121

Her eyes going to:

122 POV - ANNA AND THE GROOM 122

Both of them frozen in the middle of their first married dance. Anna, beautiful in the wedding gown, her eyes pleading -- the GROOM, Russian, mid-20s, stiff in a suit, simply wondering who she is.

123 TIGHT - ON CATHERINE 123

It takes Catherine a long time, then her eyes drop for just an instant and we know she's made up her mind.

CATHY

I -- I'm sorry to have bothered you...

She turns and disappears from the doorway.

124 GOING DOWN THE STAIRS - CATHERINE 124

turns back just once:

125 POV - ANNA 125

now in the still open doorway, desperate questions written all over her face. Then she too makes a decision... and shuts the door.

126 ON CATHERINE 126

Still looking back, then turning TO CAM. She hesitates just a beat before GOING OFF down the stairs, the VIOLIN MUSIC coming from the closed door again... slowly, then picking up and soaring happily.

DISSOLVE TO:

127 EXT. CATHERINE'S BALCONY - SUNSET 127

Catherine looks out over the city.

CATHY

Even if Dimitri had lived, I think he would have found Anna too late...

(CONTINUED)

127 CONTINUED:

127

She turns to Vincent.

VINCENT

Perhaps he knew that... even when
he first received her letter...

CATHY

Then why did he come?

VINCENT

He loved her... he had no other
choice...

CATHY

But if he already knew...

VINCENT

One either moves toward love or
away from it, Catherine... there
is no other direction...

She looks in his eyes a long beat, then moves toward him
as he moves toward her -- into each other's arms.

FADE OUT:

THE END