

"A SMILE BEHIND THE TEARS"

by  
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FADE IN:

1 INT. LIVING ROOM - NIGHT 1

KATE (9) sits on a sofa watching television.

2 EXT. ENTRANCE - CONTINUOUS 2

PETER (35) walks up the path in a drunken stupor. He reaches the front door and fumbles in his pocket.

He loses his grip on some keys and they drop to the ground. He kneels and reaches for the keys. After a moment he gets a hold of them again and rises.

Peter tries a few keys before fitting the proper one. He turns it and opens the door.

3 INT. FOYER - CONTINUOUS 3

Peter stumbles in.

Kate pushes herself off of the couch in the adjacent living room and runs into the foyer.

KATE  
Dad, I'm hungry.

She stops and looks up at him.

KATE  
What's wrong?

Peter pulls out the key and shuts the door.

PETER  
Make it yourself.

He kicks off his shoes.

KATE  
I don't know how.

Peter looks at her. He reaches a hand towards her.

PETER  
Helen?

Kate steps back.

KATE  
Daddy...

Peter blinks to restore his vision. He tries to stand straight.

PETER  
(really drunk)  
Make something yourself. It's not  
that hard.

Peter uses the walls to push himself to the living room.

4 INT. LIVING ROOM - CONTINUOUS 4

Kate runs past Peter through the living room to the kitchen.

Peter lies down on the sofa and shuts his eyes.

Kate comes back into the living room with a package in hand.

KATE  
Help me, dad.

She stops in front of him.

KATE  
What does this mean?

She holds the package to him with a finger on the instructions.

KATE  
Dad.

Peter opens his eyes and sits up.

PETER  
(angry)  
Can you not give me some quiet?

He snatches the package from Kate and throws it against the wall.

KATE  
But I need your help.

Peter smacks her across the cheek.

Kate flinches, her eyes tear up.

FADE OUT:

A SCHOOL BELL RINGS.

FADE IN:

5 INT. SCHOOL - HALLWAY - DAY 5

KATE (17) comes out of a classroom into the hallway with a backpack in hand. She walks to a locker nearby; all the while other students ignore her.

She opens the locker and pulls out a coat and puts it on. Lastly she grabs a scarf and shuts the locker.

6 EXT. SCHOOL - DAY 6

The sky is overcast, its dark presence threatening rain at any moment. The wind blows briskly.

Kate exits the school with her backpack over her shoulder and jacket done up. She wraps the scarf around her neck and makes her way through the crowd of students to a bike rack nearby.

She undoes a combination lock and tosses it in her backpack. She yanks the bike loose from the bars and heads off towards a small wooded area.

7 EXT. ABANDONED INDUSTRIAL PARK - CONTINUOUS 7

Kate emerges from the trees in an old industrial park. Her eyes are set on the ground at her feet. Her cheeks turn light pink from the cold, her dark blond hair blows in the increasing wind.

ROLL TITLE

Every few steps Kate looks up to see where she is going. At the other end of the lot a road is visible with little to no traffic.

To Kate's left lies a row of empty buildings. On her right is a damaged chain-link fence RATTLING in the wind. Beyond the fence lies a lake with a bridge far in the distance.

As Kate nears the end of the fence a portion shakes loose and collapses to the ground.

She stops and looks at the fence blankly. A lone tear etches down her cheek. She wipes it away and continues walking.

Kate reaches the end of the industrial park. There is no traffic on the road. This is a ghost area of town. Old brick buildings loom in either direction. Wild growth has overtaken much of the area.

Kate looks back at the still, empty industrial park. She looks down the line of damaged buildings.

A beat.

She hops on her bike and rides out of the industrial park to the left.

8 EXT. STREET - CONTINUOUS 8

Kate rides past the old buildings.

9 EXT. INTERSECTION - CONTINUOUS 9

A small commercial area. The main street has right of way, the side street with 'STOP' signs. A pedestrian looks both ways and crosses the street to a coffee shop.

The occasional car passes through on the main road.

Kate approaches the intersection on the main stretch. The building on her right goes right up to the corner obstructing the side streets view.

She enters the intersection.

A rushing car SCREECHES to a halt. Too late. It smashes into Kate with its nose well ahead of the stop line.

Kate is sent flying off of the bike into the intersection. She lies motionless, her bike caught and crippled beneath the car.

A BUSINESS MAN rushes out of the car to Kate's side. His face is filled with panic. He fumbles to pull out a cell phone from his pocket.

A gold, crescent moon pendant slips out from Kate's jacket caught by the chain around her neck. It sways gently to a halt above the pavement.

10 INT. HOSPITAL - KATE'S ROOM - DAY 10

Kate lies motionless, her eyes closed. She is wired to a monitor reading her vital signs. Catheters and a feeding tube protrude from her body.

11 INT. HOSPITAL - HALL - CONTINUOUS

11

PETER MORGAN (43) stands in the hall outside of Kate's room. He is wearing a worn out jacket and jeans. His hair is dark and slicked back. His face is covered in two-day scruff.

With him is a NURSE (39). She is slender and tall. Her long hair is tied back in a ponytail.

PETER  
(frustrated)  
Isn't there anything else you can do? No other way you can wake her?

NURSE  
We have done all we can. Time is all that is needed now.

PETER  
It's been months already. How long can it take?

NURSE  
Sometimes years.

Peter hits his hand against the window.

PETER  
What's the point in leaving her here then?  
(pause)  
She might as well be dead.

Peter makes for the door to the room.

The nurse grabs his arm.

Peter hits her hand away.

PETER  
(angrily)  
She is my daughter. Who are you to stop me from going to her?

DR. TRENT PHILLIPS (48) comes rushing down the hall. He stands about six feet tall. His black hair is scattered with the greying of age. He wears black half-framed glasses with a neck string attached to the sides.

He steps between the nurse and Peter.

TRENT

What seems to be the trouble?

The nurse turns and walks away.

PETER

What more do you want from me?

Peter leans hard against the wall.

A beat.

TRENT

The board wants to move Kate.

PETER

What do you mean?

TRENT

This is a small hospital, Peter. We don't have many rooms and we have a small staff. The board wants Kate sent to a larger hospital up state where they can attend her properly.

Peter slumps his shoulders.

PETER

That's a long drive. I can't afford such trips. I can't afford any of this.

TRENT

You could move.

PETER

(pained)

She has to be here. My job, my life, everything I've ever had is here.

TRENT

(regretfully)

She will be transferred next Monday with or without my blessing. There's nothing else I can do for her.

A pain is visible through Peter's facial features as he looks through the window. He COUGHS a few times into his hand.

PETER  
You can end the life support.

TRENT  
(shocked)  
You can't be serious? Isn't she  
the only family you have?

PETER  
I can't bear to see her like this  
any more.

Peter turns away from the window.

PETER  
I doubt she wants to return anyway.

TRENT  
Look, there might not be any more I  
can do personally, but let me speak  
to the board. Maybe if I explain  
the situation they will change  
their mind.

PETER  
Would they do it so easily?

TRENT  
Just wait a few more days.

A beat.

PETER  
Alright, but incase nothing  
changes, have the legal stuff  
ready. Kate has suffered enough.

Peter walks away COUGHING again.

PETER  
(quietly)  
I have suffered enough.

Trent watches him disappear down the hall. He turns to the  
window and rests his shoulder against the edge of the frame.  
He wipes his chin with the back of his hand.

The nurse returns.

NURSE  
What are you going to do?

Trent straightens up from the window ledge.



TRENT  
I'll go see the board.

NURSE  
It's been two months already. Do you think she'll come out her coma soon?

TRENT  
I can hope.  
(pause)  
I don't want to see her go like this, not until I've exhausted all options.

Trent goes into the room and stands by the monitor.

The nurse peaks into the room.

NURSE  
Page me if you need anything.

She watches him for a moment before walking away.

12 INT. HOSPITAL - KATE'S ROOM - CONTINUOUS 12

Trent writes down some numbers in a log report and places it back down on the monitor. He sits down in the chair by the bed.

TRENT  
Be strong, Kate.

Trent leans back in the chair and continues to watch her.

13 INT. BOARD ROOM - DAY 13

The BOARD OF DIRECTORS are seated around an oval table. At the head of the table is the CHAIRMAN. Beside him to either side is the hospital's administrator, RICHARD, an ACCOUNTANT and other members.

Richard is an older man, middle to late fifties.

Trent sits off to the side by the entrance of the room.

CHAIRMAN  
Before we get started with the agenda, we have a guest that would like to address the board. Doctor Phillips, you may proceed.

TRENT

Thank you.

Trent gets up and goes to the open space at the end of the table. He is directly across from the chairman.

TRENT

Last week it was decided that the coma patient, Kate Morgan, will be moved up state.

(pause)

The father has expressed his displeasure. If she is unable to stay here he wants to end life support.

Trent takes a deep breath.

TRENT

I know we need space, but can't we make an exception here? She is my patient, and more than that, she is some one's daughter.

ACCOUNTANT

You would like the hospital to further its expenses because of this?

CHAIRMAN

There is no reason for this patient to remain here when up state is better staffed and has more suitable facilities.

TRENT

(desperately)

If it is staff you are concerned about, I'll put in the time. The patient is healthy. She could wake up any day. Let me do this.

RICHARD

Can you say when exactly?

TRENT

No, I can't. Comas are unpredictable.

CHAIRMAN

We are still a business, Dr. Phillips. We have responsibilities to the people of this city.

ACCOUNTANT

The costs could end up in the hundreds of thousands. We can't make any exceptions otherwise we would have to extend such requests to others.

Richard watches Trent.

CHAIRMAN

We have to maintain our level of standards. This is a small hospital, but we are one of the finest because of our methods.

TRENT

Isn't saving people part of that standard?

Richard turns to the chairman.

CHAIRMAN

she will still be helped, just not by our hands. Other people need our care too, Dr. Phillips. That means knowing when to move patients so we can accommodate others.

Trent looks among the board. Their faces like steel in the midst of such words, all except for Richard's.

TRENT

You would have me give up on Kate then? How can I accept that, to let a patient, my patient, die?

CHAIRMAN

The father has made that decision for you.

TRENT

(pleading)

But they are family. Does that mean nothing to you?

A beat.

Trent steps back from the table and rushes out of the board room.

Richard stands up.

RICHARD  
Excuse me for a minute.

He leaves the room.

14 INT. HALL - CONTINUOUS

14

Richard closes the door behind him.

RICHARD  
Trent.

Trent is far down the hall. Richard runs after him.

RICHARD  
Trent, hold on a minute.

Trent stops.

Richard comes up to him.

RICHARD  
Let me speak with them. I might be  
able to buy you some time.

TRENT  
(upset)  
You could have spoken up in there.  
It was like they weren't even  
listening to me.

RICHARD  
There is a certain order to things,  
Trent. After the agenda ends there  
will be opportunity for me to bring  
this up again.

TRENT  
You'll just get the same answer,  
Richard.  
(pause)  
I have failed. I'm supposed to  
save lives, not take them away.

Richard rests his back against the wall.

RICHARD  
(respectfully)  
You are one of the best doctors  
around. Your desire to help those  
in need is proof of that.  
(pause)

RICHARD(cont'd)

I was once like you. Can't you give me a chance?

TRENT

A good doctor wouldn't let this happen.

Trent begins to walk away.

RICHARD

Don't give up hope, Trent.

Trent disappears around the corner.

Richard returns to the board room.

15 INT. DR. TRENT'S OFFICE - LATER

15

Trent sits at his desk with a cup of coffee and files before him. The door to his office is open.

Richard walks in and knocks on the open door.

Trent looks up.

TRENT

Richard. What did they say?

Richard sits in a chair on the other side of the desk.

RICHARD

It wasn't exactly what I was hoping for, but you have three days. In that time you must find an alternative.

TRENT

How?

RICHARD

Many of us have children of our own. I myself have three; two of them are off starting families of their own.

Richard gets up.

RICHARD

When placed in a similar situation, I asked what they would want.

Trent gets up.

TRENT  
 (relieved)  
 I can't thank you enough.

Richard and Trent walk towards the door.

RICHARD  
 Don't thank me just yet. I called  
 a few other local facilities  
 already, but none of them will take  
 in a coma patient.

TRENT  
 (troubled)  
 What else is there?

They stop at the door.

RICHARD  
 You're a smart man. I'm sure  
 you'll think of something.

Richard shakes his hand.

RICHARD  
 Good luck, Trent.

Richard leaves the office.

16 INT. DR. TRENT'S OFFICE - DAY

16

Trent sits at his desk. His head is resting on his fore-arm  
 on the desk as if he were sleeping.

On the desk is a pack of cigarettes unopened and some  
 nicotine gum.

There is a KNOCK at the door. Trent slowly stirs and lifts  
 his head. He straightens himself out.

TRENT  
 Come in.

The door opens and EDWARD (48) walks in. He is average  
 height and weight. He wears glasses and his hair is cut  
 short with traces of balding. He has on a spring jacket and  
 corded pants with dress shoes.

Edward closes the door behind him.

Trent gets up and comes around the desk. He shakes Edward's  
 hand.

TRENT  
Thank you for coming, Edward.

EDWARD  
I came as soon as I could, Dr.  
Phillips.

TRENT  
You can call me Trent, old friend.  
Please, have a seat.

Trent returns to his chair behind the desk. Edward sits in  
the visitors chair in front of the desk.

EDWARD  
It's been some time since we last  
met.

A beat.

TRENT  
Ten years I believe. So how are  
things at the orphanage?

EDWARD  
As well as can be expected. It's  
still hard to find homes for many  
of the children.

TRENT  
It's never easy to take on that  
responsibility.

Edward shakes his head.

TRENT  
How is Sarah?

EDWARD  
She is doing very well.  
(chuckles)  
Still putting up with my  
selfishness.

Edward notices Trent's hand.

EDWARD  
(curiously)  
You still have your wedding ring  
on, or is that a new one?

Trent looks at his hand.

TRENT  
Every now and then I put it on  
again. Strange isn't it?

Trent pulls the ring off of his finger and drops it in a  
drawer of the desk.

EDWARD  
I see it as two things; either you  
regret what has happened, or you  
want to find someone again. They  
are related in a way.

TRENT  
Maybe.

A beat.

EDWARD  
So what is so urgent? This isn't  
like before is it?

TRENT  
It's a little more complicated.  
(pause)  
Think of this one as a personal  
favour to me.

Trent turns to a coffee percolator on the side table and  
pulls out the carafe. He pours two cups of coffee.

TRENT  
Do you read the papers?

He hands a cup to Edward. Edward leans forward and takes it.

EDWARD  
I do.

Trent moves a jar of sugar cubes and some creamer packets to  
his desk.

TRENT  
Did you read about the girl who was  
hit on her bike a few months ago?

Edward drops a lump of sugar in his coffee. He reaches for a  
packet of creamer and opens it into his coffee. He shakes  
his head.

TRENT  
It was all over the front pages.



Trent hands Edward a stir stick.

EDWARD

(recalling)

Oh yes, the girl hit by the public safety commissioner. There was a chance she wouldn't survive if I remember correctly. How is she now?

TRENT

We were fortunate to save her. She is actually completely healed now or at least from what we can tell.

EDWARD

That's great. Her family must be relieved.

TRENT

(disappointment)

I wish that were the case. She remains in a coma. The board wants to move her to a larger hospital and the father wants her to stay.

(pause)

If I can't find somewhere for her to go she'll die.

Edward leans back in the chair and sips the coffee.

EDWARD

How much longer does she have?

TRENT

Three days.

Edward's eyes open wider.

A beat.

TRENT

The only facility that I can trust this task to is your orphanage. You have the funding, the nurses and hopefully the space. I'm sure the board would be alright with this, and I can talk my administrator into lending you the required equipment.

Trent pulls a folder out from his desk drawer and hands it to Edward.

TRENT

All of the details are there. I don't expect an answer right away, so take it back with you and think it over.

Edward glances through the contents.

EDWARD

Have you told the father about this? It's not something he wanted is it?

TRENT

It's nothing against what he wants. He was just put into a corner and I want to give him a way out.

Trent looks Edward in the eyes.

TRENT

Please, Edward, do what you can to help save her.

Edward takes a long drink of his coffee.

TRENT

(discouraged)  
Sad isn't it, me always asking you for favours like this?

EDWARD

(comfortingly)  
We save people in different ways, Trent. Sometimes they serve the same purpose.

Edward gets up.

EDWARD

Give me a few days to clear things up on my end with the staff and my government sponsors.

Trent stands up with a small glimmer of hope in his eyes. He comes around the desk and shakes Edward's hand again.

TRENT

Thank you, Edward. You're a good friend.

(pause)

Would you like to see her?

EDWARD

It's best I don't. Wouldn't want to raise any false hopes.

They walk out of the office together.

17 INT. HOSPITAL - OFFICE HALL - CONTINUOUS 17

Trent shakes Edwards hand again.

TRENT

Take care, Edward, and say hello to Sarah for me.

EDWARD

I'll do that. Talk to you soon.

Edward walks off towards the foyer.

18 INT. HOSPITAL - HALL - LATER 18

Trent walks up to Kate's room and looks through the window. The same nurse from before is inside. She is moving Kate's arms, bending the joints. She sees him and puts Kate's arm down.

She walks out of the room and comes up next to him in the hall.

NURSE

Anything come up?

TRENT

I'll know soon enough.

A beat.

NURSE

I know it isn't my place but, may I ask why you are going this far for her?

Trent looks at the nurse and then back at Kate.

TRENT

I feel that we as doctors, nurses, surgeons; whatever we may be it is our obligation to do all in our power to help our patients. It is why I am here, to help people.

Trent looks back into the room.

TRENT  
 (regretfully)  
 But looking at Kate now, I feel  
 that it might be because I have no  
 children of my own.

NURSE  
 I think you would make a great  
 father. You are very caring and  
 dedicated.

Trent looks at the nurse and mocks a smile.

TRENT  
 That's why I'm without a wife.

He walks past the nurse down the hall.

The nurse watches him with a sorry look.

19

INT. DR. TRENT'S OFFICE - NIGHT

19

Trent sits at his desk with the desk lamp on. He is crouched  
 over some files and paper work with a cup of coffee in hand.

On the wall, the clock reads 7:34 PM. Trent looks at it and  
 then to a calendar. He gets up and grabs a pen. He walks  
 over to the calendar and crosses out the date.

Right next to the date he crossed is a circled one.

Trent sits back down and leans his head back.

The phone RINGS.

Trent reaches for the phone and picks it up.

TRENT  
 Hello, Dr. Phillips speaking.

He rests his elbows on the desk, phone to his ear.

TRENT  
 Hello Edward, good to hear back  
 from you.  
 (pause)  
 Yes, what is it?

A beat.

TRENT  
 (disbelief)  
 How can that be? Just one room,  
 one bed is fine. Please. Anything  
 to keep her alive.

A beat.

TRENT  
 You are my last hope.  
 (begging)  
 Can't you make the decision  
 yourself for one life? I beg you.

The color leaves Trent's face. He rests his forehead against his other hand.

TRENT  
 I'm sorry, Edward. It was a lot to  
 ask of you. Thanks for trying.  
 (pause)  
 Bye.

Trent drops the phone on the desk. He clasps his hands in front of his drooping head.

20 INT. HOSPITAL - HALL - LATER 20

Trent stands outside of Kate's room looking through the window. He has his hands in his pockets.

He turns around and hurries down the hall.

21 INT. DR. TRENT'S OFFICE - CONTINUOUS 21

Trent comes in and grabs his coat from a hook on the wall and his keys off of the desk. He rushes out of the office and closes the door.

22 EXT. ORPHANAGE - DRIVE LOOP - LATER 22

A new looking sport utility vehicle pulls into the driveway. Trent jumps out of the driver side.

23 EXT. ORPHANAGE - ENTRANCE - CONTINUOUS 23

Trent walks up to the door and KNOCKS. He turns away from the door and looks around while he waits.

The door opens.

Trent turns around.

EDWARD

(surprised)

Trent, what are you doing here so late?

TRENT

(grabbing Edward's hand)

Please, Edward. One last time I'm asking you...

(dropping to his knees)

I'm begging you, do something for this girl.

EDWARD

(regretfully)

I can't put this on my staff. Without the funding for another nurse we just can't do it.

Trent lets go of Edward's hand.

A beat.

TRENT

(encouraging)

There doesn't necessarily need to be a nurse at all times, just someone to check on her. If it is an issue of money I can help.

Their eyes meet.

A beat.

Edward looks behind him. He SIGHS.

EDWARD

(gives in)

Alright. Alright we'll do it. Sarah is going to rip me apart for this.

TRENT

Thank you.

Trent shakes his hand vigorously.

24 EXT. HOSPITAL - FRONT - DAY

24

A van pulls up in front of the hospital. Edward emerges from the passenger side and opens the side door.

He folds out a wheelchair ramp. A girl with glasses wheels herself out of the van, guiding the wheelchair with a joystick on the right arm rest.

This is ELLIE (17). She is of average size yet pretty. Judging from the wheelchair she might be five and a half feet tall. She is dressed warmly, her eyes darting around with curiosity.

Edward sticks his head into the van.

EDWARD

Drive around to the emergency  
entrance, we'll meet you there.

Edward folds the ramp back up and closes the van door.

He walks with Ellie beside him towards the hospital entrance.

25 INT. HOSPITAL - LOBBY - CONTINUOUS

25

Trent is waiting in the lobby as Ellie and Edward come in. He smiles and comes forward to greet them.

TRENT

(shaking Edward's hand)  
Good to see you, Edward.

Trent looks down at Ellie.

TRENT

And who might this be?

ELLIE

(quietly)  
Ellie.

She extends her hand and gives Trent a light hand shake.

EDWARD

This is the last one you sent me.

Trent looks at Ellie long and hard.

TRENT  
My have you grown. I couldn't  
recognize you.

Edward LAUGHS.

EDWARD  
That's what kids do. Shall we go  
see her?

Trent leads them out of the lobby.

26

INT. HOSPITAL - HALL - CONTINUOUS

26

They make their way through the hall doors into the intensive  
care wing.

TRENT  
You must be anxious to see Kate.

EDWARD  
Not as much as Ellie. She kept  
pestering me to come when she found  
out that we were taking her in.

Ellie gives Edward a silly snarl.

ELLIE  
Hey.

Ellie and Edward exchange playful smiles.

Ahead of them some HOSPITAL STAFF stand by in wait.

Trent walks up to the windowed room on the left of the hall  
near the staff. Inside the nurse is waiting.

TRENT  
There she is.

Edward takes a look through the window. He steps aside to  
let Ellie have a peak.

Ellie's smile quickly fades.

ELLIE  
How long will she be like this?

Trent goes to the door and opens it.

TRENT  
Your guess is as good as mine.



Trent enters the room with the staff.

27

EXT. HOSPITAL - EMERGENCY ENTRANCE - CONTINUOUS

27

Kate is carefully transported from the hospital to an ambulance in wait. All of the life support is hooked up to a battery pack as she is wheeled down the walkway.

Ellie, Edward and Trent stand off to the side. The paramedics from the ambulance slide the stretcher carefully into the back, taking extreme care of the catheters and wires.

The nurse hops in the back of the ambulance with Kate. The paramedics hop in the front of the ambulance and wait.

TRENT

Thanks again for doing this,  
Edward. I spoke to the father. He  
said to do as we wished that she  
wasn't his concern anymore.

EDWARD

Not much of a father is he?

TRENT

At first I didn't think he was, but  
he came to visit often.

(pause)

I think for Mr. Morgan, life  
doesn't exist outside of this town.

A beat.

EDWARD

Will you be keeping him up to date  
on her status?

TRENT

Yes. I told him where she will be  
in case he has second thoughts  
about leaving her.

(pause)

I hope that isn't a problem.

EDWARD

It shouldn't be. I'll be sure to  
keep you updated.

Edward gives Trent a hearty pat on the shoulder.

EDWARD  
 We'll look after her from here.  
 Take care of yourself.

Trent smiles.

TRENT  
 Thank you.

Edward walks toward their van in front of the ambulance.

ELLIE  
 Good-bye.

TRENT  
 Bye, Ellie.

Edward looks back as Ellie starts to follow and gives Trent a final wave.

28

INT. ORPHANAGE - KATE'S ROOM - LATER

28

Ellie watches from the doorway to Kate's room.

Edward and SARAH (47) stand next to the bed.

Sarah is average height with long brown hair left loose down her back. She has caring eyes behind her half-frame glasses. She wears a light sweater, casual pants and slippers on her feet.

Sarah looks at a clipboard with a chart on it. She waves it to get Edward's attention.

SARAH  
 (frustrated)  
 You know we only have three nurses.  
 We can't just devote all of our  
 time to Kate. How could you do  
 this without consulting me?

EDWARD  
 (defensively)  
 Trent was practically begging me,  
 Sarah, I couldn't push him away.  
 Besides, at night it shouldn't be a  
 problem and during the day I can  
 help out. There isn't a whole lot  
 that needs to be done.

SARAH  
 It still won't be easy.

EDWARD  
When has it ever been easy?  
(pause)  
We'll just have to get by with what  
we have.

Sarah nods.

EDWARD  
I will sit through tonight with  
Vanessa and show her what to do.

Sarah smiles and gives him a kiss on the cheek.

She leaves the room. Edward motions for Ellie to come in  
after Sarah is gone.

Ellie comes in next to the bed.

EDWARD  
You have taken a great interest in  
her.

ELLIE  
(quietly)  
Is that bad?

EDWARD  
No, I think Kate could use a  
friend.

Ellie smiles. She looks at Kate lying still on the bed.

ELLIE  
I wonder if she knows what is going  
on.

EDWARD  
There is a possibility she can hear  
us. We won't know unless we ask  
her when she wakes up though will  
we?

Ellie looks at her eyes closely.

ELLIE  
I think she can.

EDWARD  
What makes you say that?

ELLIE  
Her eyes move whenever we talk,  
like she is dreaming.

She smiles again.

ELLIE  
Can I stay with her?

EDWARD  
Of course.

Edward gently touches Ellie's shoulder.

29 INT. ORPHANAGE - KATE'S ROOM - DAY

29

Edward is asleep in the chair next to Kate's bed. The readings on the monitor are all steady.

VANESSA, a young nurse, lets Ellie in as she leaves the room. She WHISPERS something in Ellie's ear and moves on.

Ellie moves herself to the other side of the bed by the window.

Edward wakes up and sees Ellie.

EDWARD  
(yawning)  
Ellie, how long have I been out?

ELLIE  
I just came in a few minutes ago.  
(pause)  
Vanessa went to get a drink.

EDWARD  
Shouldn't you be getting ready for school?

ELLIE  
I'm not feeling well. Can I stay home today?

EDWARD  
I'll go call the school. Think you can keep an eye on her for me?

Ellie nods with a smile as Edward gets up.

EDWARD  
If something happens just use the  
intercom next to the bed.

Edward leaves the room and closes the door QUIETLY behind him.

A beat.

Ellie manoeuvres around the bed to the other side. She gets as close as she can to the bed without disturbing it.

She looks at Kate's closed eyes and watches her slow breaths.

A beat.

Slowly she extends her hand towards Kate's on the bed. She touches it and brushes her fingers up the hand until her whole hand covers Kate's.

For a brief moment Kate's heart rate jumps up on the monitor and then settles down again.

30

INT. ORPHANAGE - KATE'S ROOM - LATER

30

Edward comes into the room and stands by Ellie.

EDWARD  
What do you think she is dreaming  
about?

ELLIE  
If it were me, it would be of my  
family.

Edward sits back in the chair.

A beat.

EDWARD  
I called the school and told them  
you'd be in tomorrow.

He gives Ellie a smirk.

EDWARD  
You're not really sick are you?

ELLIE  
No.  
(pause)  
I want to be with her.

EDWARD

You only have a few weeks of school left. You can spend all summer with her.

ELLIE

I know.

EDWARD

She's going to be fine, I promise.

Edward takes Ellie's hand to reassure her.

31 INT. OFFICE - DAY

31

Peter Morgan sits in his cubical. He fiddles with a pen over some papers. On the computer screen is a partially completed document.

Books and binders are stacked messily around his desk. Partially hidden behind posted notes is a picture. Visible is a woman and the face of a small girl.

Peter tosses the pen down on the desk and leans back in his chair. He looks to be in rough shape.

A larger man comes up to his cubical. He is the manager, GREG. He has on a shirt and tie and has a folder in his hand. He puts his arm on the wall of the cubical and looks in.

GREG

Peter.

Peter turns to him. He COUGHS hard into his hand.

PETER

Yes, Greg?

GREG

I need that report. You're already three days overdue. So, you have it?

PETER

It's... not done.

Greg shakes his head.

GREG  
(disappointed)  
You've been with us a long time  
Peter and you've done some great  
work. But I can't keep playing  
favorites with you.

PETER  
What's that supposed to mean?

Peter COUGHS again.

GREG  
It means since you can't perform  
your tasks as assigned, we're going  
to have to replace you.

Peter gets up and steps towards him.

PETER  
Come on Greg, I need this job. I  
have nowhere else to go and you  
know that.

A beat.

GREG  
Pack your things and head over to  
filing. I'll set you up with a job  
over there for now.

PETER  
Thank you.

Peter sits back down. He COUGHS harder than before into his  
hand.

GREG  
Are you feeling okay?

PETER  
Yeah, it's nothing.

GREG  
Alright then. I want that report  
by the end of today. Got it?

Greg walks away.

PETER  
Yes, sir.

There is sputum in Peter's hand from coughing. He takes a scrap piece of paper and wipes it off.

Peter looks at a family portrait hanging on the cubicle wall. He pulls it off and looks at it.

A beat.

He tosses it into the trash bin.

32 INT. CASINO - NIGHT

32

Peter sits at a black jack table. He has a few chips left in front of him and a glass of scotch. He antes up as the DEALER throws down a new set of cards.

He shoots down some of the scotch. He has a four and a jack in front of him. He tosses a few more chips into his pot and asks for a hit.

The dealer tosses him down an eight. He busts. He tosses the remaining chips at the dealer.

PETER

Cash me out, I'm done.

He takes the cash from the dealer and chugs down the rest of his drink. He heads over to the slot machines.

33 INT. PUB - LATER

33

Peter sits at the bar. Two empty glasses sit in front of him. He is slouched over. He looks up towards the BARTENDER.

PETER

(drunk)

Another.

BARTENDER

Same thing?

Peter nods and tosses some change on the bar.

The bartender slides him the drink and scoops up the change.

BARTENDER

So what's the occasion?

Peter sips from the glass and COUGHS it back up.



PETER  
Got demoted.

BARTENDER  
That's tough man.

He slides the change back to him.

BARTENDER  
This one's on the house.

Peter continues to sip on his drink. He picks up the change and looks at it.

34 EXT. SIDEWALK - NIGHT 34

Peter stumbles down the sidewalk. The orphanage is just ahead of him.

He makes his way onto the orphanage driveway.

35 EXT. ORPHANAGE - ENTRANCE - CONTINUOUS 35

Inside the orphanage it is mostly dark save a distant light.

Peter braces himself against the door frame. He reaches towards the doorbell and fumbles around until he connects with it.

He RINGS it a few times and starts pounding on the door.

36 INT. ORPHANAGE - ENTRANCE - CONTINUOUS 36

Sarah comes down the stairs in a nightgown. Edward is already at the door.

SARAH  
Who's there?

Edward takes a look through the spy hole.

EDWARD  
It's a man. He looks drunk.

Edward straightens up from the spy hole.

EDWARD  
Go call the police.

37 EXT. ORPHANAGE - CONTINUOUS 37

Peter continues to BANG on the door.

PETER  
(incoherently)  
Kate! Kate! Come on, open up.

38 INT. ORPHANAGE - CONTINUOUS 38

Sarah comes back with a cordless phone to her ear.

EDWARD  
I think it's Kate's dad.

The door starts to shake.

PETER (O.S.)  
Let me see my daughter!

The door bell RINGS again.

Sarah hangs up the phone.

SARAH  
They'll be here any minute.

Edward leans his body against the door.

EDWARD  
You better leave. The police are  
on their way.

39 EXT. ORPHANAGE - CONTINUOUS 39

Peter hits the door a few more times and falls to his knees.

PETER  
I don't care. Just let me see my  
daughter.

Peter's head hits against the door as a police car pulls into the driveway.

Two OFFICERS rush up to the door and grab hold of Peter. They drag him back towards the police car.

PETER  
No! Let me go!

Peter tries to kick himself loose of the officers' hold.

The officers lock his arms in theirs and toss him into the back of the car.

The officers return to the door as Edward comes out.

OFFICER

Don't worry, we'll keep him locked up for the weekend, straighten him out. Do you want to press charges?

EDWARD

No, it's okay. Thanks officer.

The officers walk to the car and drive away.

40 INT. POLICE STATION - JAIL - DAY 40

Peter wakes up in a cold sweat. He throws off the lone blanket and sits up in the cot. He wipes his forehead with his sleeve.

The jail GUARD opens the jail cell and stands aside.

GUARD

You're free to go.

Peter gets up and leaves the cell.

41 EXT. POLICE STATION - CONTINUOUS 41

Peter walks out of the station. His clothes are all wrinkled and his hair a mess.

He walks down to the sidewalk and flags down a cab.

42 INT. OFFICE - DAY 42

Peter comes into the office and walks down the hall. The left of the hall is lined with glass windows and doors. Ahead are all of the cubicles.

43 INT. GREG'S OFFICE - DAY 43

Greg is sitting at his desk. Peter starts walking by his windows. The door to his office is open.

GREG

Peter, come in and close the door.

Peter enters the office and shuts the door.

GREG

Have a seat.

Peter sits down. He avoids eye contact with Greg.

GREG

(disgusted)

Gees Peter, you look like crap. I got a call saying you caused some trouble. Care to tell me what happened?

Peter looks across the desk and finally makes eye contact with Greg.

PETER

Nothing.

Greg pulls a stamp pad out of his desk.

GREG

As far as my boss is concerned, you are right, nothing has happened. We're going to have to let you go, Peter.

PETER

You can't be serious? This job is all I have left. Come on, Greg.

GREG

There is nothing more I can do for you. You've been on a downward spiral ever since your wife passed away.

Greg slowly pushes the stamp down on the file on his desk.  
'TERMINATED'

GREG

You've hit the bottom, Peter. You need to pick yourself up and move on.

Peter gets up. He COUGHS before clenching his fists.

GREG  
 Go grab what you need and I'll walk  
 you out.  
 (pause)  
 I'm sorry, Peter.

Greg gets up and comes around the desk. He opens the door.

Peter comes forward and pushes Greg hard against the glass.  
 The glass rattles and gets the attention of everyone.

PETER  
 Don't do this to me, I'm begging  
 you.

GREG  
 What more can I do? You go out,  
 get drunk, and come to work looking  
 like street trash.

He pushes Peter off.

GREG  
 What happened to you?

SECURITY comes running down the hall and comes into the room.

GREG  
 Escort him out.

44 INT. OFFICE - CONTINUOUS 44

Peter is pushed out of the Greg's office. The security  
 guards walk him out on either side.

Greg comes into the hall. He straightens out his shirt and  
 watches Peter leave.

Peter COUGHS more as he exits the building.

45 EXT. ORPHANAGE - DRIVE LOOP - DAY 45

The sun is high in the sky. The familiar handicap van pulls  
 into the drive of the orphanage and stops.

Edward comes down from the orphanage entrance leaving the  
 door open. He opens the side door and lowers the ramp for  
 Ellie. Ellie manoeuvres out of the van and Edward lifts the  
 ramp and closes the door.

The van pulls away.

EDWARD  
How was your exam?

ELLIE  
(confidently)  
Easy, as always.

Ellie smiles.

EDWARD  
So you are all done now?

Ellie nods and goes up to the entrance. Edward follows her in.

46 INT. ORPHANAGE - ENTRANCE - CONTINUOUS 46

Edward closes the door behind him as Ellie makes her way out of the foyer.

EDWARD  
Are you going to see Kate?

Ellie stops and looks back.

EDWARD  
Want me to bring you something to drink?

ELLIE  
I'm fine, thank you.

She continues on her way.

47 INT. ORPHANAGE - KATE'S ROOM - LATER 47

Ellie is in the room with Kate. She is reading a hard cover novel, the title not visible. Kate's eyes are still closed as if asleep.

Edward steps into the room and comes up to the bed.

EDWARD  
I wonder how long she'll stay in a coma.

Ellie lowers her book.

EDWARD  
What do you think she is waiting for?

ELLIE

You mean...?

EDWARD

To wake up. She is supposed to be completely healed.

A beat.

ELLIE

Memories.

Edward gives Ellie a questioning look.

ELLIE

Do you remember when I first came here?

EDWARD

Yes, you cooped up in your room. Wouldn't even come out to eat.

ELLIE

I think this is similar. She's in a strange place and has painful memories. Maybe they are so terrible that she doesn't want to come back.

EDWARD

Maybe.

A beat.

ELLIE

Will we be able to help her?

EDWARD

You'll be able to help her more than any of us, Ellie.

ELLIE

How so?

EDWARD

You have moved on as well as we could have hoped through those first years. Now you can take Kate's hand and help her do the same.

Ellie takes her right hand off of the book and looks at it.

EDWARD

I'll leave you to your reading.

Edward leaves the room and closes the door quietly.

Ellie slowly reaches her hand forward and touches Kate's hand with her finger tip.

A beat.

She pulls her hand back and goes back to reading.

48 EXT. DOWNTOWN SIDEWALK - DAY 48

Peter walks through the crowds with a bottle concealed in a paper bag. He bumps into people left and right.

He COUGHS and pushes a PEDESTRIAN in his path out of the way.

PEDESTRIAN

Hey, watch it!

Peter continues on.

PETER

(mumbling)

In my way, they're all in my way,  
taking everything from me.

He turns into an alley.

49 EXT. DOWNTOWN - ALLEY - CONTINUOUS 49

Peter hits against the side of the alley as he enters. He pulls a half empty whisky bottle out of the paper bag. He twists off the lid and chugs a portion of it.

PETER

Now I have nothing left.

He makes his way farther down the alley. He knocks over garbage cans and kicks bags on his way.

Half way through the alley Peter begins to COUGH uncontrollably. He loses his grip on the whiskey bottle and it SHATTERS on the ground.

PETER

(panicking)

No!



Peter sits himself up against the alley wall. Leaning forward he reaches a shaky hand towards the broken glass and spilled whisky.

He flinches as he cuts the tip of his finger on the glass. He picks up a large pointed piece of glass and holds it with both hands.

Peter pulls up the sleeve on his left arm. He presses the glass up against his wrist at an awkward angle. He pushes gently at first until a trace of blood appears.

He closes his eyes and begins to push harder.

His face twists in pain.

50

INT. ORPHANAGE - KATE'S ROOM - CONTINUOUS

50

Ellie is reading her book.

Suddenly Kate's eyes open. Her face appears stricken with grief as she jolts upright in the bed. She looks around breathing deeply, almost gasping, her arms reaching for nothing.

Ellie drops her novel, the pages fold as they hit the floor. She SLAMS her finger on the BUZZER next to the bed.

Kate's eyes fall upon the tube in her arm circulating blood. She panics.

Ellie is startled, unable to move.

Sarah and Edward come rushing into the room as Kate grabs the tube in her arm.

Ellie backs away from the bed.

Sarah gets a hold of Kate's arm to stop her from yanking the tube.

Edward helps hold Kate still. Kate continues to struggle and try to get at the tube in her arm.

EDWARD

It's okay, Kate, calm down. Can you hear me?

Kate nods furiously.

EDWARD

The tubes are of no harm to you.  
We need you to sit still so we can  
remove them. Understand?

Kate nods again less sporadically. She stops struggling.

Edward and Sarah gradually free her of their restraint.

Ellie moves back to the bed and gently touches Kate's hand.  
Kate clenches her hand and pulls it away from Ellie's.

Kate looks nervously from Edward to Sarah and lastly at  
Ellie.

ELLIE

I'm so happy, you are finally  
awake.

SARAH

Everything is going to be alright  
Kate. We're here to help you.

Edward gets up and places his hand on Ellie's shoulder. He  
leans down to her ear.

EDWARD

(quietly)  
Let's leave her to Sarah for now.  
We'll come back later and bring her  
some food.

Kate looks at her hand as Ellie leaves with Edward.

51 INT. ORPHANAGE - HALL - NIGHT

51

Ellie KNOCKS on Kate's door.

A beat.

She KNOCKS again and opens it.

52 INT. ORPHANAGE - KATE'S ROOM - CONTINUOUS

52

Kate is sitting on the bed looking out the window. Her arms  
shake holding herself up. The last rays of sunset reach from  
beyond the yard.

Behind Kate is the majority of her meal uneaten on a tray.

53 INT. ORPHANAGE - HALL - CONTINUOUS 53

Ellie moves into the doorway.

ELLIE  
Can I come in?

54 INT. ORPHANAGE - KATE'S ROOM - CONTINUOUS 54

Kate nods without looking back.

Ellie comes in and closes the door behind her. She turns the light on.

Kate turns around quickly and falls onto the bed. She looks at Ellie with a hand reaching towards the light switch.

Ellie flips the lights off.

Kate pushes herself back into a sitting position with much effort.

Ellie comes around the bed and turns her wheelchair towards the window.

Kate remains seated without moving. Her breathing is very soft and barely noticeable. Her face is blank, hiding emotion.

Ellie looks at the dinner tray.

ELLIE  
Not hungry?

Kate doesn't respond.

ELLIE  
Would you like to see the rest of  
the... Never mind.

Ellie looks at Kate's arms shaking as they hold her up. Ellie puts her hand on the joystick.

ELLIE  
I think I'll go back to my room.

Before she can move Kate manages to grab her hand. There is no force in her grip, her touch soft.

Kate's face doesn't show it, but something in her eyes makes Ellie release the joystick.

ELLIE  
Okay, I'll stay.

Kate's stare returns to the window.

A beat.

ELLIE  
Do you like the sunset?

Kate nods. Ellie looks out the window to watch it with her.

55 INT. ORPHANAGE - KATE'S ROOM - LATER 55

The room is dark. Only the faint city light reaching from beyond the window illuminates it.

Ellie turns to see Kate collapsed on the bed.

There is a light KNOCK on the door. Sarah peers into the room. She turns on the light.

Ellie closes the curtain and takes the meal tray from the bed.

Sarah repositions Kate and manages to get her under the blanket.

56 INT. ORPHANAGE - HALL - CONTINUOUS 56

Edward is outside of Kate's room waiting. Ellie comes out first. Sarah shuts off the light and closes the door behind her.

57 INT. ORPHANAGE - PLAY ROOM - LATER 57

It is a big room with a large television, couches, chairs and small tables. The walls are lined with book cases filled with books, games and toys.

A few older children, middle to low teens, watch television with a volunteer, ROY.

Roy is a young man, not overly handsome but a trusting face. He wears glasses and has shaggy blonde hair.

Edward and Ellie are sitting a little ways back from the television. They have a chess board set up on the table between them. The game is about half way through.

Edward advances his knight.

EDWARD  
She didn't say anything?

ELLIE  
Neither of us did.

EDWARD  
(disbelieving)  
For two hours?

ELLIE  
It didn't seem that long. It just  
sort of happened.

Ellie pushes a pawn forward to attack the knight.

EDWARD  
Do you think she is a mute?

Edward pushes his queen forward taking the pawn.

ELLIE  
I don't believe that. She'll talk  
when she wants to.

Ellie looks at the board and randomly advances her bishop.

EDWARD  
This is unlike you, Ellie. You're  
not concentrating.

Edward advances into a check with his queen. It is safely  
guarded from the king by the knight.

ELLIE  
I'm sorry; I can't do this right  
now.

She topples her king. She starts to move away from the  
table.

ELLIE  
Good night.

EDWARD  
Good night, Ellie.

Ellie goes out of the play room down the hall.

Edward sits back and shakes his head in bewilderment.

58 INT. HOSPITAL - PETER'S ROOM - DAY

58

Peter is asleep in a hospital bed. His wrist is heavily bandaged and taped.

Trent comes into the room and checks to make sure everything is in order.

Peter comes to.

TRENT

Peter, you're awake sooner than I expected.

PETER

(weak)

What am I doing here?

TRENT

You lost a lot of blood, but we got you just in time.

(with a reassuring smile)

There's nothing to worry about, you'll be fine.

Peter looks at his bandaged wrist.

PETER

I don't want to be here. Why couldn't you just leave me?

TRENT

It's my job, Peter, to save those that are brought to me.

Peter tries to tear off the bandage on his wrist.

PETER

(struggling with the bandages)

I don't want to live, there's no reason for me anymore.

Trent holds his arms away from each other.

TRENT

I will have restraints put on you if necessary.

Trent takes a deep breath.

TRENT  
 How could you throw it all away?  
 First Kate's life and now your own?  
 I'd give anything to trade places  
 with you.

Peter continues to struggle.

PETER  
 This life is not so precious. It  
 has been nothing but suffering;  
 disappointment after  
 disappointment.

TRENT  
 You would give up on life so  
 easily?

PETER  
 I gave up a long time ago.

Peter looks him fiercely in the eyes.

PETER  
 You were there the day my wife  
 died. Why didn't you save her?

Trent looks at Peter trying to remember. His grip loosens  
 and Peter gets a hold of his bandages and rips them.

The stitches tear and his wrist opens up again.

Trent presses the bandage back against the wrist.

TRENT  
 (desperately)  
 Help! Somebody help me!

Two ORDERLIES rush into the room.

59 INT. HOSPITAL - PETER'S ROOM - DAY

59

Peter has an unimpressed look on his face. His wrists are  
 bound by straps to the bed.

Trent comes in and takes a seat.

TRENT  
 What am I going to do with you, Mr.  
 Morgan?

Peter turns away.

TRENT

You won't eat; you don't show any indication of wanting us to take the straps off. At this rate I only have one option.

Peter turns back.

PETER

What's that?

TRENT

A mental institute. They will give you the help you need.

PETER

(forcefully)

You can't do that. Just because I hate my life doesn't make me insane does it?

TRENT

It can when there are others that need you, like your daughter. Have you ever thought about how anybody else felt; how she feels about you?

Trent gets back up.

A beat.

TRENT

It's your choice Peter.

Trent leaves the room.

60 INT. MENTAL INSTITUTE - DAY

60

It is early in the morning. Trent comes through the entrance with Peter in a straight jacket being led by a DOCTOR.

61 INT. MENTAL INSTITUTE - CUBE - DAY

61

The room is all white. The walls and floor are padded. Peter is led in to the room by the doctor. The doctor leaves.

Trent comes into the doorway.



TRENT

You don't have to be here forever.  
Just until you realize that life is  
precious, not just to yourself but  
others as well.

Peter slumps down in the corner.

TRENT

For the time being you'll be on  
anti-depressants. When you decide  
you've had enough of this place, I  
can arrange a counsellor for you.  
She is very good.

PETER

Why do this for me?

Trent lowers himself to Peter's eye level.

TRENT

I think families should find a way  
to be together regardless of  
circumstance. Like you and Kate.

Trent stands back up.

TRENT

When you want that counselling, let  
me know.

Trent walks out of the room and turns back.

TRENT

I almost forgot, Kate is awake.  
She'll begin rehabilitation soon.  
Maybe it's time you do the same.

Trent walks away. The door to the cube is closed.

Peter falls to the ground with tears in his eyes. He cries  
SOFTLY.

Unable to cover his mouth he COUGHS. Some SPUTUM and BLOOD  
splatter on the floor in front of him.

A female THERAPIST pushes Kate out of a room into the  
corridor. Edward is sitting in wait.

THERAPIST

She is responsive to touch and from what I can tell, her hearing and eyes are fine. She doesn't respond though, so can't be too certain.

Edward gets up.

EDWARD

She hasn't spoken at the orphanage either.

He follows the therapist through the corridor.

THERAPIST

We will begin muscle therapy so she can walk on her own. Many of the stretches and exercises can also be done at home every few hours.

EDWARD

That would be very helpful.

They enter the gym.

63

INT. REHAB CENTER - GYM - CONTINUOUS

63

The gym is large and spread out. There are many exercise machines and large open area. Stacked in the corner are body mats. In the open area parallel bars are setup at waist height.

The therapist pushes Kate over to the open area with Edward in tow.

THERAPIST

Edward, can you put a mat out for us?

Edward goes to the stack and pulls down the top mat.

THERAPIST

Alright, help me bring Kate to it.

Edward takes one side and the therapist the other. They lift Kate up with her arms wrapped around their shoulders. She drags her feet barely moving them.

They set Kate down on the mat and lay her on her back.

The therapist begins with her left leg and lifts it up.

THERAPIST  
Tell me if it starts to hurt.

She continues to push the leg up. At about sixty degrees Kate hits the mat with her hand.

THERAPIST  
Good.

The therapist stops and holds the leg there.

A beat.

She lowers the leg and starts pushing the right leg up.

THERAPIST  
Same thing.

At about the same height Kate hits the mat again.

A beat.

The therapist bends Kate's knee and pushes the leg forward with the knee bent. She pulls it back straight and bends it forward in succession. Then she repeats the process with the other leg.

THERAPIST  
Try moving your legs; you don't  
have to force it.

Kate moves her legs a little bit with great effort.

The therapist puts Kate into a seated position. She starts moving Kate's arms in circular motions and bending the elbow.

64 INT. REHAB CENTER - GYM - LATER

64

Kate is seated on a recumbent bike machine. She peddles slowly, her legs uneasy. Her foot slips off and she has difficulty getting it back on.

The therapist places the foot back on and tightens the strap.

THERAPIST  
Try again.

Kate continues to peddle.

THERAPIST

We'll stick to stationary exercises; focus on getting your muscles used to movement again.

Kate stops peddling. Edward and the therapist move Kate to a machine nearby. It is similar to the bike machine, but for the hands.

They set Kate on the seat. There is a padded bar set up for Kate to rest her shoulders against.

THERAPIST

Lean up against the bar.

The therapist helps Kate lean forward.

THERAPIST

Good.

She places Kate's hands on the peddle grips.

THERAPIST

Okay, hold onto the grips and peddle.

Kate does so. Her arms move more steadily than her legs.

65

INT. COFFEE SHOP - DAY

65

Trent is seated by the window with a coffee already half finished.

The door opens to the shop and JULIE (44) walks in. She pauses in the entrance and has a look around. She is average height with shoulder length hair. She is wearing business attire.

Julie spots Trent and walks over. She takes a seat across from him.

JULIE

(short of breath)

Sorry I'm late, Trent. My last session ran longer than I thought.

TRENT

Don't worry about it.

(pause)

You are looking well, Julie. How have you been?

JULIE  
Good. Keeping busy as always. How  
are things at the hospital?

TRENT  
Hectic, nothing out of the normal.

Trent looks at his coffee.

TRENT  
Did you want something? A coffee  
or tea, something to eat?

JULIE  
I'm fine, thank you. So, you had  
some business you wanted to  
discuss?

Trent picks up an UNDERARM folder case. He lays it on the  
table and pulls out a slim folder. He slides it over to  
Julie.

TRENT  
I would like to hire you as a  
counsellor for this man.

Julie opens the folder and looks over a report of Peter  
Morgan.

JULIE  
Alright.

She closes the folder.

JULIE  
When do you want me to begin and  
for how long?

Trent closes his folder case.

TRENT  
As soon as you can, this week if  
possible. I trust your judgment,  
so however long is needed to make  
him better, I leave that to your  
discretion.

JULIE  
I can begin on Thursday.

Julie checks her watch.

JULIE  
I'm sorry, Trent. I have to run  
for my one o'clock.

She gets up and stands in front of Trent. Trent stands up.

JULIE  
It was nice seeing you again.

They hug.

TRENT  
You too.

Julie puts a hand on his cheek.

JULIE  
Take care.

She leaves.

Trent sits back down and watches Julie hurry by the window.  
He finishes his coffee.

66

INT. MENTAL INSTITUTE - ROOM - DAY

66

Peter sits at a table with his hands folded in his lap. His head is slouched forward. There are no windows to the room, the walls pure white. It is completely sealed save a steel door entrance. A single light floods the room from above the table.

Julie enters the room and shuts the door. She has a portfolio in hand. She walks over to the table and extends a hand to Peter.

JULIE  
Mr. Morgan, I'm Julie, your  
counsellor.

Peter lifts up a hand and reaches it forward.

Julie shakes it and sits down. She places the portfolio on the table and opens it.

JULIE  
Alright. To start off, I just want  
to confirm a few details. You can  
just nod your head if you don't  
want to answer.

Julie looks at her sheet.

JULIE  
Your birthday is August 4th, 1966.

Peter nods.

JULIE  
You are a single parent to a girl  
named Kate.

Peter nods.

JULIE  
You work for Premier Analysts as a  
data tracker.

Peter shakes his head.

JULIE  
Okay. Did you lose your job?  
Quit?

Julie crosses it off.

PETER  
Fired.

Julie pulls out a note pad and closes the portfolio.

JULIE  
So I'm here to help you overcome a  
few things, is that right?

PETER  
I don't want to be in here.

JULIE  
And you are here because...?

Peter hangs his head down.

JULIE  
You tried to kill yourself. Is  
that right?

Peter nods.

Julie pulls the report out of the portfolio and looks at it.

JULIE  
You were also uncooperative at the  
hospital and refusing to eat.

A beat.

Peter nods again.

JULIE

Is there anything else you want to add? What do you hope to get from this?

(pause)

Nothing that you say leaves this room, Peter.

Peter looks at her.

PETER

(stuttering)

I... I would like to see my daughter again.

(pause)

But that might not be possible.

He lowers his head again.

JULIE

Look at me, Peter.

A beat.

Slowly Peter brings his head up again and looks at Julie.

JULIE

(with a warm smile)

Everything is possible for the person who believes.

(maintaining eye contact)

Never forget that.

Julie takes a pen out from the portfolio.

67

INT. REHAB CENTER - GYM - DAY

67

Kate is in a rowing machine. The tension is low. She is able to pull the grip with ease, working the joints in her arms and her back.

She stops and the therapist and Edward lift her into the wheelchair.

They go back to the walking support bars. Body mats have been placed beneath them.

Edward and the therapist lift her to the start of the bars.

Kate grabs onto the bars. Her legs shake beneath her weight.



THERAPIST

Edward, if you could walk with her.

Edward nods.

THERAPIST

Don't feel like you have to get to the end right away. Take it slow. If you can't hold yourself up, just let go. That's why the mats are there.

Edward gets next to Kate on the outside of the bars. Kate moves one hand forward. She lifts one foot forward. Her arm waivers from the weight.

THERAPIST

Try and put some more weight on your legs.

Kate moves her other hand forward and steps again. Her leg gives way and she falls. Her arms catch on the bars.

Edward hurries to hold her up.

EDWARD

It's alright, I got you.

The therapist hurries to help lift Kate back up.

THERAPIST

Let's try again.

Kate moves again, first her hands, then her feet. The therapist follows along this time.

After a few steps she falls again.

THERAPIST

One last time.

Kate pulls her arms away from Edward and the therapist. She sits on the mat, upset.

THERAPIST

It's understandable to be frustrated. This is necessary to help you walk on your own again.

The therapist holds out her hand to Kate.

THERAPIST

That is what you want, isn't it?

A beat.

Kate takes her hand.

68 INT. ORPHANAGE - KATE'S ROOM - DAY

68

A KNOCK on the door, it opens. Edward comes in with a breakfast tray; a glass of juice, toast, cereal and an orange cut in four quarters.

Kate is sitting up in the bed. Her curtains are still closed, but the room is fairly bright from the morning light.

EDWARD

How are you feeling?

(pause)

The rehabilitation must have been tough, but it's over now.

Edward sees the crutches in the corner.

EDWARD

Do you want me to leave the crutches for you just in case?

Kate nods as Edward hands her the tray.

EDWARD

Feel free to walk around the orphanage when you want. You don't have to stay in your room all of the time.

Edward withdraws back to the hall.

EDWARD

If you need anything at all, come find me.

The door is closed.

A beat.

Kate begins to eat.

69 INT. ORPHANAGE - KATE'S ROOM - LATER

69

Kate stirs from her sleep. There is an empty breakfast tray beside her.

She looks outside and sees the sun high in the sky.

There is a KNOCK at the door.

Kate makes her way to the door. Her legs are a little wobbly under her weight. She opens the door without hesitation.

Ellie is there with a warming smile.

ELLIE

Would you like to go to the park  
with me?

Kate walks away from the door.

70 INT. ORPHANAGE - HALL - CONTINUOUS 70

Ellie tries to look in without being too nosy.

A beat.

Kate returns with her shoes.

Ellie smiles as Kate closes the door to her room. Kate follows her slowly down the hall.

71 EXT. SIDEWALK - DAY 71

It is a gorgeous afternoon. A refreshing breeze SINGS through the trees of the residential sub-division.

Ellie leads Kate along the sidewalk. Kate holds on to one of the handles of the wheelchair for support.

Kate looks to be enjoying the wind and the sun as her hair blows back and forth. Her lack of a smile might suggest otherwise.

They round a corner and make for a forested area ahead.

Kids chase each other on a nearby yard. Further down the street a man is washing his car on the driveway.

72 EXT. PARKING LOT - CONTINUOUS 72

Ellie and Kate leave the sidewalk and pass through a gravel parking lot. The lot is filled with middle-class cars.

A path leads off of the lot. There is a trail map off to the side with a garbage can and recycle bin next to it.

Ellie leads Kate to the path.

73 EXT. PLAYGROUND - CONTINUOUS 73

Ellie and Kate pass by the jungle gym. Children are running around, crossing monkey bars and sliding down the slide.

Parents stand off to the side or sit on benches watching.

On the swing set a young girl, no older than eight, is being pushed by her father.

Kate stops and watches. A glimpse of childhood memory traps her.

Ellie comes back to Kate and tugs on her hand.

ELLIE  
Everything okay?

Kate snaps back to reality. She nods and continues on with Ellie along the path.

74 EXT. PARK FIELD - CONTINUOUS 74

A dog retrieves a frisbee lying on the path and brings it to its master.

ELLIE  
I always enjoy coming here. It makes me smile to see all of these children so happy.

Ellie leads Kate onto a shaded trail.

75 EXT. TRAIL - CONTINUOUS 75

The faint sound of FLOWING WATER becomes ever present as Ellie and Kate move down the trail.

The trail clears out from the cover of trees. A bench lies off the path where there is a clear view of the river.

Ellie pulls up next to the bench.

Kate goes to the river and flops down on her knees in the grass. She looks at her reflection in the water. She dips her hand in to the water and swishes it back and forth to blur out her reflection.

An OLD COUPLE walks by hand in hand TALKING among themselves.

Kate bores of her reflection and sits on the bench by Ellie. She continues to watch the river flow.

A beat.

ELLIE

I was seven when I came to the orphanage. I was in the car with my parents and little sister when a snowstorm hit.

(pause)

My dad lost control of the wheel and we slid into an oncoming truck. They say my parents died on impact.

(pause)

I watched my sister die in the hospital next to me.

Ellie looks at her legs.

ELLIE

I was lucky to survive. My legs were paralyzed. I'll never walk again but, thanks to Doctor Phillips, I'm still here.

(pause)

To that I am grateful.

Kate continues to watch the river.

A beat.

ELLIE

Whenever adults came to adopt, they wouldn't give me a second glance. They didn't want the trouble of my disability.

(sadly)

The other kids at the orphanage avoid too, just like at school.

(pause)

Sarah and Edward are the only friends I've had for a long time.

All is silent save the FLOW of the river. Ellie leans her head back and closes her eyes to the brightness.

A beat.

KATE

(with difficulty)

Why are you telling me this?

Ellie brings her head back down in surprise and opens her eyes.

ELLIE  
(cheerfully)  
We are the same age and I thought  
we could be friends. I want  
someone I can trust and share  
secrets with like everyone else.

Kate finds a rock beneath the bench and lazily throws it towards the river.

KATE  
Trust is always fake. People turn  
their backs and you end up all  
alone.

ELLIE  
(defensively)  
That's not always true. Edward and  
Sarah have never lied to me.

KATE  
(sarcastically)  
Must be nice.

ELLIE  
(disappointed)  
So it's a no?

KATE  
What is?

ELLIE  
You don't want to be friends.

KATE  
I didn't say that.

Kate turns to Ellie for the first time in the conversation.

KATE  
I thought of you as a friend since  
the first night.

Kate touches Ellie's hand with her finger tips.

A beat.

ELLIE

It's funny; Edward thought you might not be a mute. This is the first time you've said anything.

KATE

I didn't want to.  
(pause)  
I've never had much to say.

ELLIE

That's not a bad thing.

A beat.

KATE

There's nothing to say when you're alone.

Kate looks back to the river.

KATE

How did I end up here?

ELLIE

I don't know. They never told me why you were brought to the orphanage.

KATE

Doesn't matter. Can't be worse than living with my dad.

ELLIE

You could ask Edward, he'd be able to tell you.

A beat.

KATE

You really have no friends at school?

Ellie nods.

KATE

It's the same for me.

Some children run passed them on the path LAUGHING.

Kate relaxes back in the bench and looks at the sky.

KATE  
(sarcastically)  
It's too nice to be outside.

76 INT. MENTAL INSTITUTE - ROOM - DAY

76

Julie takes off her jacket and rests it on her chair. She looks around the room.

JULIE  
They couldn't make this room any more lively.

She sits back down.

JULIE  
Was there a specific event that caused you to take up drinking and gambling?

Peter places his hands on the table. He looks at his hands and fidgets.

A beat.

PETER  
I lost my wife and was left with a nine year old girl that constantly reminded me of her.

JULIE  
So you wanted to stay away from home?

PETER  
It helped me forget about work and passed the time too. I went out most days after work and all weekend.

Julie writes notes on her pad.

JULIE  
Who took care of Kate?

PETER  
(bitterly)  
She did, although not very well. The kitchen was always a mess with food and dishes.



Peter clenches a fist in anger. Julie notices and makes a quick note.

JULIE

Why are you angry at that? She was still young. You could have helped Kate, taught her what to do.

A beat.

PETER

(stutters)

I don't know.

(pause)

She got by alright, isn't that enough?

JULIE

So you would come home drunk and see a mess. What did you expect to see? Your wife?

(pause)

A meal on the table?

PETER

(frustrated)

I don't know! It just bugged me.

JULIE

But you were never home anyway.

PETER

She was there in front of the TV whenever I came home. She should have taken care of things!

Julie writes 'GROUPS' on the paper.

JULIE

Peter, before we continue, I want you to take a few focus groups. The institute has them every week and they can help you.

PETER

What groups?

JULIE

For now we'll start with alcoholism. Then we can move on to others.

She writes down some other focus groups on the paper.

JULIE  
 Understanding your problems and  
 overcoming them is an important  
 process.

Peter hunches his shoulder and tries to hold back a cough.  
 Unable to do so he begins to COUGH heavily into his hand.

Julie looks at his hand.

JULIE  
 (worried)  
 Your hand, it's covered in blood.

Peter holds his hand out in front of him. His hand is coated  
 with blood spray from his coughing.

PETER  
 It's worse than before.

JULIE  
 How long have you been coughing  
 blood?

PETER  
 A few days now.

Julie packs her things up.

JULIE  
 I'm taking you to the hospital.

PETER  
 I'm not supposed to leave.

JULIE  
 This is an exception.  
 (getting up)  
 Come on.

Peter gets up, his hand still held out in front of him.

77 INT. HOSPITAL - QUARANTINE - DAY

77

Peter is lying down in a hospital bed. A DOCTOR in  
 disposable robe, face mask and gloves enters the room.

The doctor tightens a strap around his upper arm and holds  
 the end out.

DOCTOR

Can you hold on tightly to this for me?

Peter takes hold of it with his other hand.

Next to the bed is a tray with rubbing alcohol, cotton balls, two needles and another bottle.

The doctor picks up the alcohol and opens it, then picks up a cotton ball. The doctor puts the cotton ball against the opening of the bottle and tips it quickly.

The doctor applies the wetted cotton ball on the skin of the forearm.

The doctor picks up the needle and pushes it into the bottle. Pulling back the syringe, the needle fills with the fluid.

The doctor finds a vein in the wetted area of the arm. The needle is pushed in and the fluid inserted to the blood stream.

The doctor picks up another cotton swab and pushes it against the punctured skin.

A beat.

The doctor lifts the swab and checks the skin. He grabs a piece of medical tape and tapes the cotton swap in place.

Peter lets go of the strap and the doctor removes it.

The doctor tosses out the swab and needle and grabs a face mask out of a box.

DOCTOR

Put this on and follow me.

Peter puts on the face mask and gets off of the bed.

78

INT. HOSPITAL - WAITING ROOM - CONTINUOUS

78

The doctor and Peter come into the waiting room where Julie is waiting.

DOCTOR

Julie, if you will come with me.

Julie gets up and follows the doctor.

Peter sits down and fiddles with the mask, unaccustomed to it.

Trent comes up to him with a pill jar and a report in hand.

TRENT  
(concerned)  
You have tuberculosis, Mr. Morgan.  
It's gotten quite severe.

PETER  
Is it that serious?

Peter coughs into the mask.

TRENT  
It can be if we are too late.

Trent holds the pill jar and a prescription that is attached to the report out for Peter.

TRENT  
This is rifater, medication for  
tuberculosis.

Peter takes the jars and the prescription from Trent.

PETER  
Will this get rid of it?

TRENT  
It should help fight it off.

A beat.

PETER  
For how long?

TRENT  
Six to twelve months. However, I'd  
like for you to come back for a  
check up in two weeks. If it isn't  
getting any better we'll get you on  
ethambutol as well.

Peter turns the pill jar in his hand to look at the label.

The moon and stars shine brightly overhead. Kate sits alone slouched in one of the wooden deck chairs.

Ellie opens the screen door to the deck from inside.

ELLIE

They are starting the movie now.  
You coming?

KATE

I think I'll stay out here.  
(turning to look at Ellie)  
I'd like to speak to Edward. Can  
you get him for me?

80 INT. ORPHANAGE - PLAY ROOM - CONTINUOUS 80

Ellie closes the screen door and heads towards the crowd of seated children.

81 EXT. ORPHANAGE - SUN DECK - CONTINUOUS 81

Kate gets up and moves to the railing. She leans forward and rests her arms on it.

82 INT. ORPHANAGE - PLAY ROOM - CONTINUOUS 82

There are at least thirty children of age three to fourteen sitting on chairs and cushions throughout the room.

A male volunteer, ROB (21), hits the power switch on the DVD player. He jumps onto the couch with some of the younger children and scoops a remote from the small table. He pushes play and the movie begins.

Along the wall towards the hall is the nurse, Vanessa, and some other STAFF.

Ellie comes up to Edward and Sarah seated at the back of the crowd.

EDWARD

Doesn't Kate want to see the movie?

ELLIE

No.  
(pause)  
She wants to speak to you.

Edward glances at Sarah.

EDWARD

Alright.

Edward gets up.

Vanessa shuts off the light switches and darkens the room.

83

EXT. ORPHANAGE - SUN DECK - CONTINUOUS

83

Edward steps quietly onto the deck and shuts the screen door. He comes up to the deck railing and leans on it next to Kate.

Edward looks to the stars.

EDWARD

It's a beautiful night isn't it?

Kate nods in response.

KATE

The last think I can remember was leaving school with my bike.

Kate looks to see if Edward is paying attention.

KATE

How long has it been?

A beat.

EDWARD

You were in a coma for over three months. During that time you were at the hospital and then you came to us.

KATE

(uncaring)

Did something happen to my dad?

A beat.

EDWARD

Kate, your father tried to help you. He really did.

(pause)

You had to be moved to a larger hospital and things just didn't work out.

Kate doesn't change her facial expression at all.

EDWARD

It must have been hard on him... to have to let you go like that.

KATE  
I doubt it.

EDWARD  
Your father knows you are still  
alive. What happens now is up to  
the two of you.

Kate LAUGHS.

KATE  
(coldly)  
I'm better off without him. He  
abandoned me a long time ago.  
(pause; regretfully)  
I thought he might change back, but  
he just got worse.

Kate grips the rail tightly.

KATE  
I was just an eyesore, another  
mouth to feed.

EDWARD  
Those are some harsh words.

A beat.

KATE  
I'm not sure he even properly  
looked at me since then.

Edward straightens up from the rail.

EDWARD  
(curiously)  
Since when?

Kate loosens her grip and returns to leaning on her forearms.

KATE  
It's nothing.  
(pause)  
I want to be alone.

Edward steps back and looks at her for a moment. He turns  
and heads back inside.

84 INT. ORPHANAGE - PLAY ROOM - CONTINUOUS

84

Ellie watches Edward return to his seat. He leans over and WHISPERS in Ellie's ear. The words are drowned out by the movie.

Ellie withdraws and moves closer to the sun deck. She continues watching the movie from the back of the room.

Edward looks back at Ellie.

Sarah puts an arm around his shoulders.

SARAH  
What did she want?

EDWARD  
Some answers.

SARAH  
Is she alright?

EDWARD  
She's trying to act strong, but I  
get the feeling she is struggling.

SARAH  
What should we do?

EDWARD  
I don't think I'm qualified to deal  
with this sort of thing.

Sarah pulls him closer to her.

Edward gives Sarah a quick kiss and they continue to watch the movie.

85 INT. MENTAL INSTITUTE - ROOM - DAY

85

Julie enters the room and shuts the door. Peter is seated at the table with a face mask on.

JULIE  
Hello Peter, how are you feeling?

She comes over to the table and sits down.

PETER  
Better, I think. I haven't been  
coughing quite as much.



Julie pulls her note pad out from the portfolio.

JULIE

That's good.

(pause)

Trent said it should be alright for you to remove the mask.

PETER

Are you sure?

Julie nods. Peter slowly pulls it off.

Julie opens up her notes and looks at the first page.

JULIE

Well, let's get started.

(pause)

You mentioned it might not be possible to see Kate again. Why is that?

PETER

I ignored her for so long. I don't know anything about her now.

JULIE

Can't you find things out by spending time with her again?

PETER

I'm afraid I'll just see my wife again and get angry at her.

JULIE

Why do you get angry at Kate?

(pause)

Shouldn't you be angry at yourself?

PETER

It's not my fault she looks like Helen.

A beat.

JULIE

What would you do when you got angry?

PETER

I would yell at her.

Peter starts to tremble.

PETER  
(shamefully)  
Eventually I started to take out my  
frustrations on her; throw things  
around.

He starts to tear up.

PETER  
I blamed everything on her.  
(pause)  
Kate would sit huddled on the couch  
as I hit her repeatedly. She never  
made a fuss.

Julie writes a few notes. She reaches into her jacket pocket  
and pulls out a handkerchief. She hands it to Peter.

PETER  
I have no right to be her father.

He takes the handkerchief and wipes at his tears.

JULIE  
Peter, do you think you can change  
from that?  
(pause)  
If you can, then we might be able  
to let you see Kate again.

PETER  
I want to try, I really do.

He coughs into the handkerchief by accident.

JULIE  
Controlling ones emotions can be  
hard but, if you really want to see  
her then you can do it.  
(pause)  
Just have some faith.

Peter dries off his tears again and hands the handkerchief  
towards Julie.

JULIE  
It's okay, you can keep it.

PETER  
Sorry.

Peter wraps his hand around it and pulls it back.

86 EXT. TRAIL - DAY 86

Kate and Ellie are on the same trail as before. They follow it along the river at a slow pace. Ellie has her usual warm smile and Kate seems in a rather placid state.

They pass in and out of sunlight from the cover of the trees. The trail leads to a small lake that feeds the river ahead.

87 INT. ORPHANAGE - OFFICE - CONTINUOUS 87

Edward sits in his office reading a newspaper. His chair is reclined back, his feet resting on the desk.

Sarah enters the office with a cup of hot coffee in hand. She places it in front of him. Edward lowers the paper to look at her.

EDWARD

Thank you.

He takes a sip, it is still too hot.

EDWARD

I still haven't told Kate about her father. After last night, I'm not sure she really needs to know.

SARAH

How so?

EDWARD

I got the feeling they didn't even know each other. Would you care about someone attempting suicide if that were the case?

SARAH

I think I would. Regardless of the circumstances, they are family.

88 EXT. LAKE - CONTINUOUS 88

Where the lake and river meet is a fair sized bridge to handle pedestrian flow.

By the lake is a small grass field with maintained flower beds. In the middle of the field is a small wooden gazebo.

There are a few people walking the path across the bridge.

Ellie and Kate go into the shade of the gazebo and look out over the lake. They watch the ducks swim in the water.

ELLIE

I can't remember the last time I was really happy since I lost my family.

Kate looks at her.

ELLIE

We were going to visit my grandparents for Christmas. I couldn't wait to see them.

(pause)

Then in a split second it became the worst day of my life.

Ellie lets out a SIGH.

KATE

You look happy to me.

Kate bends over the rail of the gazebo and tries to touch the flowers. After a failed attempt she just leans on the rail.

ELLIE

It took a long time but I gradually got past it. I've realized I have a lot to be thankful for at least.

KATE

Like what?

A beat.

ELLIE

Well, I'm alive. I have people that help me and take care of me.

(pause; happily)

And I got to make a friend.

Kate tries again to touch the flowers.

KATE

You aren't going to ask about me?

ELLIE

If you want to tell me anything it will be without my asking.

Kate manages to touch a flower. She is about to grab it but straightens up and returns her eyes to the lake.

KATE  
Do you miss them?

ELLIE  
Who?

KATE  
Your parents.

ELLIE  
Of course.

KATE  
Do you think about them?

ELLIE  
All the time.

A faint smile betrays Kate.

A beat.

KATE  
I miss my mom too.

89 EXT. ORPHANAGE - DRIVE LOOP - DAY 89

A sport utility vehicle pulls into the driveway of the orphanage. Trent steps out of the vehicle and makes his way to the front door.

90 EXT. ORPHANAGE - ENTRANCE - CONTINUOUS 90

Trent presses the doorbell and waits patiently.

A moment later the door opens. Sarah stands there with BETH (8) by her side.

SARAH  
(surprised)  
Trent, is that you? What a pleasant surprise.

Trent smiles and puts his arms out.

TRENT  
Hello, Sarah.

Sarah gives him a hug.

TRENT  
How have you been?

SARAH  
Very well, thank you. I couldn't  
imagine being happier.

Sarah steps back and playfully messes Beth's hair.

SARAH  
What about you? It's been a long  
time.

TRENT  
(fatigued)  
I'm still getting by, but it's been  
harder lately. A lot of overtime  
at the hospital.  
(pause)  
Thought I'd check up and see how  
Kate is doing.

SARAH  
She's getting better. Finally  
started talking a few days ago.

91 INT. ORPHANAGE - ENTRANCE - CONTINUOUS

91

Sarah leads Beth back inside. Trent follows her in.

SARAH  
(closing the door)  
Edward is on the patio watching the  
children. I'll go get some tea  
ready.

TRENT  
That would be lovely, thank you.

Trent walks down the hall towards the back of the orphanage.

92 EXT. ORPHANAGE - FIELD - CONTINUOUS

92

There is a soccer game involving many of the children. Rob  
is in the middle of it cheering them on.

One of the YOUNG BOYS scores a goal and his team CHEERS.

93

EXT. ORPHANAGE - PATIO - CONTINUOUS

93

Edward smiles and CLAPS.

The screen door opens and Trent steps onto the patio.

Edward looks over his shoulder from his chair.

EDWARD

Trent, it's good to see you.

Edward extends his hand as Trent comes over. They shake.

TRENT

I was finally able to get away for  
a day.

Trent grabs a chair from the corner of the patio and brings  
it over.

TRENT

I hear everything is going well.

EDWARD

(joking)  
Nothing unusual.  
(pause)

If you came to see Kate she is at  
the park with Ellie. They've been  
going there a lot the past few  
days.

TRENT

I'm glad they became friends.  
(pause)  
Has Kate mentioned anything about  
herself yet?

EDWARD

No. There is something there, but  
I don't want to impose on her. She  
knows why she is here at least.

TRENT

How did she take it?

A beat.

EDWARD

She didn't really seem to mind.  
(pause)

EDWARD(cont'd)

I get the feeling there is a lot of distance between them.

Sarah comes out with tea set up on a tray. Beth steps out behind her.

SARAH

Beth, can you bring a side table over please?

Beth nods and hurries to grab a small folding table leaning against the wall.

Beth opens it up in front of Edward and Trent. She smiles and hides behind Sarah.

SARAH

Thank you.

Sarah places the tray on the table.

EDWARD

Thank you dear.

Sarah and Beth return inside.

A beat.

EDWARD

When Ellie first came to us we had time to get to know each other. Kate is already seventeen. I just don't know what to say to her.

Trent drops a cube of sugar in his tea.

TRENT

Let her take it easy. She's still recovering.

Edward sips his tea without adding sugar or cream. He rests the cup on his knee.

EDWARD

How is work at the hospital?

TRENT

We are understaffed and overworked. I'm at the hospital twenty hours or more a day, nothing new.

Trent drinks some of his tea and cradles the cup in both hands.



TRENT

(lamenting)

I understand why my wife left those many years ago. I always put work ahead of everything else, including her.

EDWARD

Some of us make sacrifices. What matters is what makes us happy.

Edward adds some cream to his tea.

TRENT

I was, or at least I thought I was. But not anymore though.

EDWARD

What's changed?

TRENT

It started when I decided to save Kate. I didn't remember until recently, but everyone from that family has come to me in the hospital. Maybe it's fate.

EDWARD

You have certainly gone out of your way for them.

A beat.

TRENT

I'm going to retire at the end of the summer.

EDWARD

(taken aback)

Already?

TRENT

I want to be a father, have a new responsibility. I'm not that young anymore, but I'm thinking of taking in the girls.

EDWARD

Kate and Ellie?

TRENT  
 (nodding)  
 I'd like to do what I can for them,  
 if they will accept me as their  
 guardian.

Edward looks to the field where the children are still playing.

EDWARD  
 Did you want me to tell them?

Trent shakes his head.

TRENT  
 I'd like to be the one to do it,  
 but not yet.

Trent drinks some more tea.

94 EXT. ORPHANAGE - ENTRANCE - CONTINUOUS 94

Kate and Ellie come up the path to the entrance. Sarah stands with the door already open.

SARAH  
 Welcome back. Did you have a good walk?

Ellie smiles to her.

Sarah steps aside to allow the girls through.

SARAH  
 Doctor Phillips is here. Why don't you head to the patio and say hello?

Kate stops in the doorway. She doesn't look at Sarah.

KATE  
 Edward mentioned him before. Who is he?

SARAH  
 He cared for you at the hospital and he is an old friend of ours.

95 INT. ORPHANAGE - ENTRANCE - CONTINUOUS 95

Ellie looks over her shoulder.

ELLIE

Come with me.

Ellie heads down the hall without hesitation. Kate steps inside and follows her.

96

EXT. ORPHANAGE - PATIO - CONTINUOUS

96

Ellie comes out onto the patio.

Trent stands up and turns to her.

TRENT

Ellie, good to see you again.

ELLIE

Hello, Doctor Phillips.

Kate arrives at the patio but stops inside. She looks around at all of the children. She takes a step back.

Trent steps forward.

TRENT

Hello, Kate. I'm doctor...

KATE

(apprehensively)

I know.

Trent is startled by the interruption. He regains his composure.

TRENT

It's good to see you well.

A beat.

Trent sits back down. Ellie moves herself next to Trent.

ELLIE

You don't have to be shy. Grab a chair and sit with us.

Ellie points towards the chairs.

Kate peaks outside. Slowly she steps out and grabs a chair. She places the chair next to Ellie and shoves it against her wheel chair.

Trent watches as Kate sits and clutches Ellie's hand like a little child.

97 EXT. ORPHANAGE - ENTRANCE - LATER 97

The sun has nearly set. Trent, Sarah and Edward stand outside of the orphanage. Trent gives Sarah a hug and shakes Edward's hand.

Trent walks to his SUV and gets in.

Sarah and Edward wave as he drives off.

98 INT. ORPHANAGE - ELEVATOR - NIGHT 98

Ellie is on a small elevator. The lights indicate only two floors. The indicator flashes from floor one to two and the door opens.

99 INT. ORPHANAGE - PLAY ROOM - CONTINUOUS 99

Ellie emerges from the elevator in the hall just off of the play room. She goes around the back of the play room and looks among the children. Kate is not with them.

Ellie turns to the sun deck and sees a shadow standing in the dark.

100 EXT. ORPHANAGE - SUN DECK - CONTINUOUS 100

Kate stares at the sky. She holds onto the rail and leans back.

Ellie comes up behind her.

ELLIE

Do you not like Trent? You didn't talk to him at all.

KATE

Was I supposed to?

ELLIE

He saved you.

KATE

(rudely)

I didn't ask him to. I didn't ask for anything.

(pause)

Have you ever thought it might be better if you had died?

Ellie moves next to Kate.

ELLIE  
How can you think like that? Life  
is a gift.

She reaches for Kate's hand on the rail.

KATE  
I just do, alright.

Ellie pulls her hand back.

ELLIE  
(hurt)  
There's people that care for you, I  
care for you.

KATE  
That doesn't suddenly make  
everything better.

ELLIE  
No, but you could tell us how you  
feel.

KATE  
It is none of your concern.

Tears begin to stain Ellie's cheeks.

ELLIE  
Is talking to others so hard?  
(pause)  
I thought I was your friend?

Kate shifts her body and leans on the rail. She looks at the dark field behind the orphanage.

A beat.

Ellie turns and heads back inside. Kate finally looks at Ellie as she closes the door behind her.

KATE  
(to herself)  
I'm sorry.

Ellie forces the joy stick as far as it will go. She speeds through the play room while wiping at the tears on her face.

102 INT. ORPHANAGE - HALL - CONTINUOUS 102

Ellie nearly hits Edward as she comes around the corner. She comes to a stop but doesn't look at Edward.

EDWARD  
(concerned)  
Ellie, what's wrong?

ELLIE  
(crying)  
Nothing. I'm going to bed, good night.

EDWARD  
Good night.

Ellie hurries away from Edward.

103 INT. ORPHANAGE - PLAY ROOM - CONTINUOUS 103

Edward comes into the play room and looks outside.

104 EXT. ORPHANAGE - SUN DECK - CONTINUOUS 104

Kate sits in a deck chair and pulls her knees up to her chest. She hides her face.

Through the sliding door Edward drops his shoulders in a defeated manner.

105 INT. ORPHANAGE - ELLIE'S ROOM - CONTINUOUS 105

Ellie is in her wheel chair near the bed. The walls are covered in posters of fictional beings; unicorns, angels, dragons, etc.

On the bed is a long blue night gown. A side table by the bed has an alarm clock and lamp. At the base of the lamp is a bible. There is a glasses case and a picture of Ellie and her parents from long ago. On the shelf of the table are a bunch of fantasy novels.

Ellie reaches for the wall just above the night stand. There is what appears like a door bell wired into the wall. Next to it is a rosary hanging from a small nail. She pushes the bell and waits.

Sarah comes in and helps Ellie from the wheel chair to the bed.

Sarah notices her wet eyes.

SARAH  
(worried)  
Are you alright?

ELLIE  
I'm okay.

Sarah gives her a hug. Ellie hugs her back.

ELLIE  
Thank you.

Sarah gets up.

SARAH  
Good night.

Ellie turns on the lamp on her side table.

ELLIE  
'Night.

Sarah shuts the main light off on her way out and closes the door.

106 INT. ORPHANAGE - HALL - CONTINUOUS 106

Kate comes down the hall and stops outside of Ellie's room.

107 INT. ORPHANAGE - ELLIE'S ROOM - CONTINUOUS 107

Ellie tosses her tee shirt on the wheel chair. Now in her bra and underwear she reaches for the night gown. She holds it for a moment in front of her before putting it on.

She pulls it down past her waist and shuffles herself under the blanket. She takes off her glasses and puts them in the case.

Ellie grabs the rosary and holds it both of her hands. She closes her eyes.

108 INT. ORPHANAGE - HALL - CONTINUOUS 108

Kate continues to her room and closes the door forcefully.

109 INT. ORPHANAGE - KATE'S ROOM - CONTINUOUS 109

Kate jumps onto the bed. The chain of her pendant hangs loose in front of her. She takes a finger and pulls the chain until the crescent pendant falls out.

She grasps it in her hands and shuts her eyes.

110 EXT. MENTAL INSTITUTE - COURT ROOM - DAY 110

Peter is sitting outside in a small court yard. There are plants and trees among the paths and some wooden benches in the middle where Peter is.

Julie walks over and sits next to him.

JULIE

I've made all of the arrangements.  
Even pulled a few strings and got  
you a new job.

PETER

I can't thank you enough.

A beat.

JULIE

Are you all set?

Peter fidgets nervously.

JULIE

(praising)

You've done very well, Peter.

(pause)

We're looking at setting up a time  
for you to see Kate at the  
orphanage.

A beat.

PETER

I don't know if I'm ready.

JULIE

Don't worry; you'll have time to  
prepare. She still has to agree to  
it.

Julie reaches into her pocket and pulls out a folded piece of paper.



JULIE  
 In the meantime you should get used  
 to your job. You start tomorrow.

Peter takes the paper from her.

PETER  
 Will Kate really want to see me?

A beat.

PETER  
 It doesn't matter to me if she  
 won't have me as a father. I just  
 want to try being her friend and  
 make up to her all the pain I've  
 caused.

JULIE  
 Find out soon enough.

A beat.

Julie gets up.

JULIE  
 It's time to go.

Peter stands and follows her out of the court yard.

111 EXT. CITY GARDEN - DAY

111

Trent and Julie walk along a park path in casual wear. Julie has a small purse in hand. Trent has his hands pocketed.

JULIE  
 So you're really leaving the  
 hospital?

TRENT  
 Yeah. I'm working on getting a  
 research grant. I'm thinking of  
 continuing the work on my thesis  
 from medical school.

JULIE  
 You'll have a lot more free time.

TRENT  
 That's the idea.

They follow a branch of the path towards a pond.

JULIE  
Peter has been released from the  
institute.

A beat.

TRENT  
I hope I didn't cause you too much  
trouble.

Julie shakes her head.

JULIE  
It just shows how big of a heart  
you have.

Near the pond are a few benches set off the path. Trent and  
Julie take a seat on one.

TRENT  
Something else has been on my mind  
of late.  
(pause)  
Do you remember my sessions with  
you after my divorce?

JULIE  
A little bit. Why?

A beat.

TRENT  
You said when it was done that we  
were the perfect couple that could  
never be together.

JULIE  
(giggling)  
Oh yes! Because we were both in  
love with our jobs.  
(pause)  
We tried a few times though didn't  
we?

TRENT  
It never did work out.

Trent turns to her.

TRENT  
I want to adopt Kate and another  
girl, Ellie.

JULIE  
That's a lot of responsibility.

Trent breathes deeply and clasps his hands with his arms resting on his legs.

TRENT  
(nervously)  
Well, I was thinking you and I could do it together.

Julie is surprised, unable to respond.

TRENT  
I don't expect you to give an answer right away. Unless it is a no, come see the girls, then make a decision.

JULIE  
(dumbfounded)  
It's definitely not a no. I just wasn't expecting this, Trent. I can't say I haven't thought about it.

Trent takes her hand.

TRENT  
We don't have to separate ourselves from each other anymore.

A beat.

JULIE  
Alright.  
(cheerfully)  
Let's give it a try.

TRENT  
(overjoyed)  
Really? Thank you, Julie.

Trent suddenly hugs her. She takes a moment to get over it and hugs him back.

112 INT. ORPHANAGE - PLAY ROOM - DAY

112

Kate sits in the play room. She has THE GAME OF LIFE open on the table in front of her. She reads the instructions and fiddles with the pieces.

Rob comes over and sits down across from her. Kate looks up for a second and then continues reading.

ROB  
(kindly)  
Hey, I haven't had a chance to introduce myself yet. My name's Rob. I stayed here a few years ago.

Rob takes up one of the pieces.

ROB  
Would you like to play?

A beat.

KATE  
(shyly)  
Okay.

Rob starts to set up the board.

KATE  
Why were you here?

Rob stops.

ROB  
What? Oh, well I still have parents.  
(pause)  
Back then my parents were abusive and violent. They were always getting in fights and throwing me in the middle.

Rob places the spinner on the board.

ROB  
A few months after I arrived here, my parents wanted me back. They went through counselling but it didn't fix anything. I was back here within two weeks.

Rob places the life tiles on the board and starts to sort out the piles of money and cards.

KATE  
(nervous)  
I agreed to see my father tomorrow. Do you think it will be the same?

ROB  
Are you going to live with him  
again?

KATE  
No, I don't think so.

Kate picks a car and places it at the starting position.

KATE  
He'll be coming here.

ROB  
There shouldn't be any problems  
then.

Rob gets his car in place at the start.

ROB  
You can spin first.

KATE  
Thank you.

Kate gives the wheel a good twist with her fingers.

113 INT. ORPHANAGE - VISITING ROOM - DAY 113

Kate sits with Sarah and Ellie beside her. She is nervous.  
There is a tray with tea and some cookies on the coffee  
table.

114 INT. ORPHANAGE - ENTRANCE - CONTINUOUS 114

Edward shakes Peter's hand as he lets him in.

EDWARD  
Hello, Peter. I'm Edward, director  
and owner of this orphanage.

PETER  
(nervously)  
Hello.

EDWARD  
Have you been adjusting well?

Peter removes his shoes.

PETER  
Okay, I guess.

A beat.

EDWARD  
How is your new job?

PETER  
Hard labour, but keeps me occupied.

EDWARD  
Good to hear.

Edward motions to the side.

EDWARD  
This way. They're waiting in the  
visiting room.

Peter doesn't move.

PETER  
I don't know how Kate will react to  
seeing me.

Edward gives him a pat on the shoulder. Peter shakes at the  
sudden jolt.

EDWARD  
Just start by saying hello.

Peter follows him.

115 INT. ORPHANAGE - VISITING ROOM - CONTINUOUS

115

Edward walks in well ahead of Peter.

Kate sees Peter walk in and freezes. Her eyes stare at the  
floor.

Peter comes over to the coffee table with Edward.

EDWARD  
This is my wife, Sarah; Ellie and,  
of course, your daughter.

PETER  
(towards Sarah and Ellie)  
Hello.

SARAH  
(smiling)  
Nice to meet you Peter.

ELLIE  
(softly)  
Hi.

Peter looks towards Kate. Kate still looks at the floor.

PETER  
(anxiously)  
Hello, Kate.

Edward sits down across from the girls.

EDWARD  
Have a seat.

Peter sits next to him.

SARAH  
Help yourself to the cookies.  
Would you like some tea?

PETER  
No, thank you.

Kate hesitates to look up.

PETER  
You look well, Kate.

A beat.

SARAH  
She recovered quickly. There are  
no lasting side effects from her  
coma.

Kate lifts her gaze a bit.

PETER  
That's good.  
(pause)  
Good to hear.

Peter tries to smile.

KATE  
(upset)  
Good? You left me to die. All  
these years and now you finally  
care?

Peter's face masks over in rejection.

PETER  
 (stuttering)  
 I don't expect your forgiveness. I  
 just wanted to talk, see how you  
 are doing.

KATE  
 What a joke. You never wanted to  
 talk before. It was all good as  
 long as I kept my mouth shut and  
 stayed out of your way.

Edward passes a cup of tea to Kate to interrupt.

EDWARD  
 That's in the past Kate. Your  
 father got help. He's changed.

Peter reaches for a cookie.

Kate catches a glimpse of it. She instinctively retreats and  
 curls up on the couch.

KATE  
 Stay away from me. I hate you!

Peter slumps back in his seat.

PETER  
 (anguish)  
 I'm sorry, Kate.

Kate gets up.

KATE  
 Just leave me alone. I never want  
 to see you again!

She runs out of the room.

SARAH  
 Excuse me.

Sarah gets up and chases after Kate.

Peter coughs under his breath.

116 INT. ORPHANAGE - HALL - CONTINUOUS

116

Sarah KNOCKS on Kate's door.



SARAH

Kate? Kate, come back down. He's  
not going to hurt you.

She KNOCKS again.

117 INT. ORPHANAGE - ENTRANCE - CONTINUOUS 117

Sarah comes into the entrance.

Peter has already slipped his shoes on. Edward stands by to  
the side.

SARAH

You're leaving already?

PETER

(hurrying to tie the  
laces)

This is what Kate wishes. For once  
I will grant it for her.

Peter opens the door and steps out.

PETER

Thank you for your hospitality.

118 EXT. ORPHANAGE - ENTRANCE - CONTINUOUS 118

Peter hurries away. Edward and Sarah watch from the doorway  
a moment before closing the door.

119 EXT. SIDEWALK - CONTINUOUS 119

Peter walks fast up the sidewalk. He starts coughing hard.  
He pulls out Julie's handkerchief and coughs into it.

He stops coughing and looks at the handkerchief. There is  
blood splattered on it. Peter stops. He has a worried look  
on his face.

FLASHBACK

120 INT. LIVING ROOM - NIGHT 120

Kate (15) sits on the sofa with her legs up off the floor.  
She is leaning on one hand. She watches intently with a  
straight face.

121 INT. FOYER - CONTINUOUS 121  
Peter (41) comes in the entrance and tosses his coat into the closet.

122 INT. LIVING ROOM - CONTINUOUS 122  
He doesn't acknowledge Kate as he stumbles in a drunk walk towards the kitchen.

123 INT. KITCHEN - CONTINUOUS 123  
There is a pot with a lid partially opened and a spoon handle sticking out on the stove. The double sinks are filled with dirty dishes soaking in water.  
Peter lifts the lid on the pot and looks in. He slams the lid back down. It ricochets off the pot and falls to the floor.  
He looks back and sees the sink. He pulls the spoon out of the pot and whips it down, shaking loose the food that was clinging to it.

124 INT. LIVING ROOM - CONTINUOUS 124  
Peter storms back into the living room. He is clearly angry and YELLING something at Kate.  
Kate turns to him.  
Peter raises the spoon and approaches her.  
Kate retreats to the far end of the couch. She curls into a defensive ball as the spoon comes down upon her.  
Again and again she is hit.  
Finally Peter stops. He is breathing deeply. He hurls the spoon into the kitchen and walks out of the room.  
Kate stays curled on the couch. Her eyes look out from just above her knees. Tears pour from her eyes, a big bruise on her cheek.  
  
END FLASHBACK

125 INT. ORPHANAGE - KATE'S ROOM - NIGHT 125

Kate wakes up. She touches her cheek recalling the pain.  
She gets up.

126 INT. ORPHANAGE - ELLIE'S ROOM - CONTINUOUS 126

Ellie is asleep. A lone socket night light casts a blue glow  
in the room.

A soft KNOCK on the door.

A beat.

Another KNOCK, this time harder.

Ellie stirs in the bed and rubs her eyes.

ELLIE  
(groggy)  
Who is it?

KATE (O.S.)  
It's Kate. Can I come in?

Ellie pushes herself into a seated position. She reaches  
over and turns on the bed lamp.

ELLIE  
Yes.

Kate slips in slowly and closes the door gently behind her.  
Kate takes small steps towards Ellie with her pendant clasped  
in her hands. Her face is dirtied from dry tears.

Kate stops next to the bed.

Ellie looks at her hands and then to her face.

ELLIE  
What's wrong?

Kate rests the pendant on her palm and holds it out.

KATE  
(sadly)  
This was my mothers. My dad gave  
it to her for their anniversary.

Kate sits on the bed.

KATE

It was eight years ago when my father and I rushed into the hospital.

(pause)

My mother died when we got there.

Kate holds herself with her hands.

KATE

My dad held me close and began to cry. Soon I was crying too.

More tears seep from her eyes.

KATE

At her funeral my dad gave me the pendant. I haven't been happy since she died.

Kate turns to Ellie, more tears running down her cheeks.

KATE

I was scared to see my dad. What if he hasn't changed? What if he starts hitting me again? I don't want to feel that kind of pain.

Ellie pulls her in and holds her.

ELLIE

Edward was there next to him. Sarah and I were with you too. You didn't need to worry.

KATE

It makes no difference who or where. He is a monster. I'd rather be alone than see him again.

A beat.

ELLIE

I thought I was alone too. In the end I shared my pain with Edward and Sarah. They helped me get through it.

Kate lifts her head and makes eye contact with Ellie.

ELLIE

Will you let me share yours?

Kate puts her arms around Ellie.

KATE  
Will you stay with me?

ELLIE  
Yes.

KATE  
Forever?

Ellie nods.

Kate wipes her eyes. She lies down next to Ellie. She takes Ellie's hand in hers.

KATE  
Thank you.

Kate closes her eyes.

Ellie tries to reach for the light but Kate blocks her reach. She gives up and pushes herself back under the blankets.

She kisses Kate's forehead and rests her head near Kate's. She watches her for a moment before reaching up and gently wiping Kate's cheek with the sheet.

127 INT. ORPHANAGE - VISITING ROOM - DAY

127

Trent and Julie sit in wait.

Ellie and Kate come in.

TRENT  
Hello girls. I'd like you to meet Julie.

Julie gets up and approaches them.

JULIE  
Pleased to meet you.

Julie shakes their hands.

ELLIE  
I'm Ellie.

KATE  
Kate.

Julie sits back down.

TRENT

Please, have a seat, Kate.

Kate sits where Ellie can wheel next to her at the end of the coffee table.

KATE

What's this about?

TRENT

Julie and I have been talking and we decided to become your legal guardians.

Ellie smiles.

ELLIE

(surprised)

Really?

JULIE

That is if you two are willing.

Ellie snatches up Kate's hand.

ELLIE

Isn't that great, Kate?

A beat.

KATE

Is it really okay? I was very rude to you.

TRENT

You have been through a lot Kate. I don't expect you to warm up to us right away.

JULIE

It will take time to learn about each other, but if we work hard at it, we can become a family.

ELLIE

Come on Kate.

Kate looks at Ellie.

TRENT

We are still getting the house organized. You can think about it.

A beat.

KATE

No.  
(pause)  
I'll do it.

She grips Ellie's hand.

JULIE

That's great. We should be ready  
in a few days.

TRENT

For now we should go. There is  
lots to do, unless you girls have  
anything you'd like to ask.

Ellie and Kate exchange looks. They shake their heads.

Trent gets up and offers Julie a hand. She takes it and he  
helps her stand.

TRENT

Alright, we'll see you soon.

JULIE

Good bye, girls.

ELLIE

Bye.

Just before Julie and Trent leave the room Kate stands up.

KATE

Bye.

Trent turns around.

TRENT

Good bye, Kate.

Trent and Julie continue out.

128

INT. LIVING ROOM - DAY

128

Peter sits in the living room. There is an unopened bottle  
of vodka on the table. He has a bottle of pills in his  
hands.

He shakes the bottle of pills and plays with it in his hands.  
He eyes the bottle of vodka.

On the stand next to the television is a picture from years ago. A very young Kate stands in front of Peter and Helen.

Peter gets up and goes to the television stand. He picks up the photo.

PETER  
I'm sorry, Helen.

Peter puts the picture back down and places the pill bottle by the bottle of vodka. He walks out of the living room...

129 INT. FOYER - CONTINUOUS 129

... Into the foyer. He slips on his shoes and a jacket and leaves the house.

130 EXT. CONSTRUCTION SITE - LATER 130

Peter walks onto the site of an early building construction. The steel girders are set in place. Lifts and cranes are located among the girders to move building materials.

131 INT. OFFICE TRAILER - CONTINUOUS 131

The FOREMAN sees Peter coming.

132 EXT. CONSTRUCTION SITE - CONTINUOUS 132

The foreman steps out of the office trailer and comes down the steps.

FOREMAN  
You're late, Peter.

PETER  
I'm sorry, I wasn't feeling very good.

FOREMAN  
Well get your gear on; we need you up there ASAP.

PETER  
Yes, sir.

Peter walks passed him.



FOREMAN

Oh, how did it go with your daughter?

Peter stops.

PETER

Fine. She is doing well.

FOREMAN

That's great. I'll take you for a drink when the day is done.

PETER

I gave up drinking.

FOREMAN

(joking)  
Coffee too?

PETER

(smirks)  
Coffee is fine.

Peter goes into the trailer.

133

EXT. HOUSE - DAY

133

A nice two-story house sits in the middle of a nice fenced in yard. It has a large driveway that loops by the front door to a garage. Trees litter the yard.

A van is parked outside the front door of the house with its rear doors open.

Trent leads Kate and Ellie to the door. He has two small boxes in his arms. Kate has a duffle bag on her shoulder and is carrying some poster tubes.

The door opens as they near the door and Julie steps out.

JULIE

Welcome to your new home.

ELLIE

It's very nice.

TRENT

Wait 'til you see inside.

Trent leads the girls in.

134 INT. HOUSE - ENTRANCE - CONTINUOUS 134

The house appears spacious from the moment of entry. The fair sized entrance leads straight to the kitchen in the back. A staircase along the side of the hall leads to the upper floor.

To one side is a large living room. On the other is a study.

135 INT. HOUSE - STUDY - CONTINUOUS 135

Trent leads Kate and Ellie through the study to another room. Julie follows behind them.

The study has many unopened boxes. In the corner is a desk setup with a computer and work materials.

136 INT. HOUSE - ELLIE'S ROOM - CONTINUOUS 136

It is a large bedroom with a connected bathroom. Trent steps off to the side so the girls can enter. There is already a bed put together centered on the far wall.

TRENT

This will be your room Ellie. I hope it is to your liking.

ELLIE

(smiling)

It will be great.

JULIE

Trent, why don't you show Ellie around down here? I'll take Kate to her room.

Ellie nods in agreement. She moves through the room to check the bathroom.

JULIE

Follow me.

Julie leads Kate out of the room.

137 INT. HOUSE - KATE'S ROOM - CONTINUOUS 137

The door is open. It is a good size bedroom. There is a bed against the wall with a bag of pillows on it.

The bed is older judging by the wood frame. Some boxes are stacked neatly along the wall.

138 INT. HOUSE - UPSTAIRS HALL - CONTINUOUS 138

Julie and Kate walk down the hall from the stairs. Julie stops outside of the room and lets Kate enter first.

139 INT. HOUSE - KATE'S ROOM - CONTINUOUS 139

Kate walks in slowly. She sees her things. Julie comes just inside the door.

JULIE  
Your dad brought your stuff for  
you.

Kate walks over to the stacked boxes and drops her duffle bag.

JULIE  
I'm going to help finish bringing  
in Ellie's things.

Kate looks over the boxes.

Julie waits a moment and then leaves the room.

Kate takes the top box off of the stack and places it on the floor. She gets on her knees and rips off the tape. Slowly she opens the box revealing a folded blanket. She pulls it out and it falls messily to the ground.

Kate moves the blanket through her hands slowly. It is covered in stars. In the center is an angel sitting on a crescent moon.

Kate engulfs the blanket in her arms. She closes her eyes and pushes her cheek against it.

140 INT. HOUSE - KITCHEN - NIGHT 140

A kitchen table stands evenly spaced between the kitchen island and the wall. Pizza boxes lie half shut with a bottle of ginger ale on the island.

Kate, Ellie, Trent and Julie sit at the table eating. Glasses of ginger ale sit in front of each of them.

Trent takes a bite out of his crust and places it on the edge of his plate. He gets up and grabs the bottle of ginger ale. He tops off all of the glasses.

TRENT  
We'll have a proper dinner  
tomorrow. Things were a little  
crazy today.

Kate takes multiple bites of the pizza, stuffing her mouth. She swallows a bunch and gives out an unexpected BURP.

KATE  
(still chewing)  
Excuse me.

Trent LAUGHS.

TRENT  
You have quite the appetite.

Kate swallows the last of it and finishes her soda. Ellie takes small sips from her drink and fights to finish her pizza.

KATE  
It's been a long time since I had  
pizza.

TRENT  
(matter-of-factly)  
It's been a long time since I've  
shared the dinner table with  
anyone.

Ellie puts down the last of her pizza.

ELLIE  
Are you two married?

TRENT  
No. Not yet at least.

ELLIE  
If you like each other you should.

JULIE  
Some day.  
(pause)  
How are your rooms coming?

Trent puts the pizza boxes in the fridge.

ELLIE

Good. Kate helped me with most of it.

KATE

I haven't started yet.

Trent sits back down.

ELLIE

When are you done at the hospital?

TRENT

Another week. Then I'll be able to look after you properly.

JULIE

Until then I'll be taking some time off.

KATE

I can help too.

JULIE

That would be a great help, Kate. Thank you.

Kate smiles and snatches Ellie's leftover pizza.

141 INT. HOUSE - KATE'S ROOM - LATER

141

Kate slips on the last pillow cover and tosses the pillow at the front of the bed. She picks up her blanket and lays it over top.

Her boxes are opened, her things thrown about in a mess. One box isn't opened yet.

Kate pulls off the tape from the side. She unfolds the flaps. Inside the box are some small pictures upside down on top of teddy bears.

Kate picks the pictures up and puts them on the edge of the bed without looking at them. She pulls out a few of the teddy bears and hugs them.

The top picture slips off of the stack and falls on the ground face up. It is a picture of HELEN in a wedding dress. She is young and beautiful with sunlight sparkling off of her blonde hair.

Kate throws the teddy bears on to the bed and picks up the picture. They look very similar.

Kate stands with the picture held in both hands. Her face is shadowed in sadness; her eyes start to tear up. She sits on the bed, the photo held in her lap. Some tears fall and slide down the glass in front of the picture.

142 EXT. CONSTRUCTION SITE - DAY 142

Peter is up in the steel girders. He has on a safety helmet, work vest, tool belt and steel-toe boots. A lift is on its way to him with support beams. They are strapped onto a platform.

He walks along a planked walkway towards the lift.

Peter gets to the lift and helps guide it onto the supports.

Peter starts coughing VIOLENTLY. He kneels and spits up lots of blood on the lift.

143 INT. HOUSE - LIVING ROOM - DAY 143

Julie is in the living room organizing flowers and lamps among the shelving and small tables.

The phone RINGS.

Julie heads out of the living room.

144 INT. HOUSE - KITCHEN - CONTINUOUS 144

Julie picks the phone up on the counter.

JULIE  
Hello? Yes, Trent, how is work?  
(pause; troubled)  
That's awful.  
(pause)  
Yes, I'll tell her right away.

Julie hangs up the phone and hurries out of the kitchen.

145 INT. HOUSE - ELLIE'S ROOM - CONTINUOUS 145

Julie looks into the room. It is empty.

146 INT. HOUSE - STAIRS - CONTINUOUS 146

She runs up the stairs.

147 INT. HOUSE - KATE'S ROOM - CONTINUOUS 147

She looks in Kate's room, nobody.

148 INT. HOUSE - ENTRANCE - CONTINUOUS 148

Kate and Ellie come in the house as Julie runs down the stairs.

KATE  
(confused)  
What's going on?

Julie reaches the bottom of the steps.

JULIE  
Ellie, can you leave us to talk for  
a minute?

ELLIE  
Sure.

Ellie goes to the kitchen.

KATE  
What is it?

JULIE  
Kate, your dad is in the hospital.

KATE  
(uncaring)  
So?

JULIE  
It's serious. It doesn't look like  
he'll live.

Kate is getting flustered.

KATE  
That's none of my concern. He is  
out of my life now.

Kate walks passed Julie to the stairs. Julie grabs her hand.

JULIE

Kate, I know things were tough between you. But all your father wanted was to try and get to know you and make up for what he had done.

Kate snatches her hand loose.

KATE

Then he can go ahead and die!

Kate runs out of the front door.

JULIE

Kate!

(yelling after her)

Without forgiveness you will forever be trapped in the past!

149 INT. BUS - LATER 149

Kate sits on the back seat of a bus by herself. It travels through a rural area.

150 EXT. BEACH - LATER 150

Kate gets off of the bus. It is a nice long beach populated with people of all ages.

Kate walks down a walkway passed various merchant stalls; food, equipment rentals, etc.

She continues on down the beach kicking sand up with her feet. Ahead she sees a MAN sitting beneath a beach umbrella. He has his face buried in a newspaper.

Kate stops. She looks out to the water.

Just off the shore a young GIRL is tossing a ball around with her MOTHER. The mother tosses the ball out into the water and the girl gives chase.

She retrieves the ball and smacks it back to her mother.

GIRL

Daddy! Dad, come play with us!

Kate looks back at the dad.



He pulls down the paper and smiles towards the girl. His face resembles Peter, only younger.

MOTHER

Don't bother your father, dear.  
He's busy.

The dad lifts the paper back up.

The mother tosses the ball further out. The girl dives under the water towards the ball.

Kate turns around and hurries away.

151 EXT. COMMERCIAL STRIP - LATER 151

Kate walks along the sidewalk of a commercial street. The stores are all small; little boutiques and restaurants. At the end of the strip is a park.

Kate hurries across the crosswalk.

152 EXT. COMMUNITY PARK - CONTINUOUS 152

The park is comprised mainly of cut grass and trees spread throughout.

A few people walk around, others play catch, toss frisbees or play with their dogs.

Kate wanders aimlessly across the park. She comes upon a tree providing lots of shade. She sits down in the shade, her back against the tree.

She stretches her legs out and picks at the grass.

A girl's LAUGHTER grows in volume as if getting closer to Kate.

Frustrated Kate tosses the picked grass aside. She gets up in a hurry and loses her balance. She falls on all fours. On the other side of the tree she sees a father with his daughter on his shoulders.

The daughter has her arms spread out like an airplane as the father runs in a random pattern.

DAUGHTER

Faster dad!

She smiles and LAUGHS. The father makes AIRPLANE sounds as he heads towards...

The mom. She is setting up a picnic on a large cloth spread out on the grass.

The father lifts the daughter down from his shoulders and sits on the cloth. The daughter leaps at the mom with her arms out.

The father LAUGHS as the daughter knocks the mom over.

Kate looks at her hands. Tiny rocks have left their imprint on them along with some dirt. She gets up and rubs her hands on her shirt.

She hurries out of the park.

153

EXT. GRAVEYARD - LATER

153

The graveyard sits on the top of a hill. It is surrounded by an iron fence and filled with large trees. Many paths weave through the grave stones. The grass is short, the stones kept clean.

It is a large graveyard, but Kate is the only one there. She walks down the main path through the center of the graveyard.

Kate's face is filled with mixed emotions. Her shirt is dirty from before. Gripped hard in her hand is a rose. She is unaware of the thorns piercing her skin. A trace of blood slips from her palm.

She passes rows of large stones. She goes towards the back of the graveyard at the edge of the hill.

A few rows from the fence Kate stops and looks around. Her eyes fall to a spot where there doesn't appear to be a grave. She leaves the path and walks towards it.

Kate stops in the grass and looks down. There is a memorial plaque dug into the ground.

The plaque reads: 'Here lies Helen Alice Morgan, Born 1968, Deceased 2001 - An angel returned to heaven.'

Kate kneels in front of the plaque and places the rose on it.

KATE

(frustrated)

Everywhere I go, I see us, and how things used to be.

KATE(cont'd)

(pause)

We were once so happy.

She is unable to hold back her tears.

KATE

(accusingly)

Look at what happened to us. I  
needed you so much. How could you  
leave me? Was I not good enough?  
Was I a bad daughter?

Kate leans forward and puts out her hands to rest on.

KATE

You were what made us complete.  
Now dad's going to die too.

(pause)

What should I do? Tell me mom,  
please, tell me what I should do.

Kate lowers her head to the plaque and clasps her hands  
together. She cries over her mothers' grave.

154 INT. HOSPITAL - HALL WAY - NIGHT

154

Kate busts through the doors at the end of the hall way.  
Following a ways behind her is Julie and Ellie.

Kate runs past nurses and doctors, bumping into some along  
the way.

Ahead Trent waits outside of a room. Kate stops.

TRENT

(compassionately)

I'm sorry, Kate. Your father has  
tuberculosis. It was worse than we  
thought and the medicine stopped  
working.

A beat.

KATE

How long does he have?

TRENT

A few weeks, month at best. It all  
depends on how much his system can  
fight it.

Kate walks into the room.

155 INT. HOSPITAL - EMERGENCY ROOM - CONTINUOUS 155

Kate stops just inside the room.

Peter is asleep in the bed. Around the bed is a sealed see-through curtain to contain him. An air pump circulates air into it.

Kate approaches him slowly.

156 INT. HOSPITAL - HALL WAY - CONTINUOUS 156

Julie and Ellie stop outside the room with Trent.

157 INT. HOSPITAL - EMERGENCY ROOM - CONTINUOUS 157

Kate comes up to the side of the quarantined bed.

KATE  
(worried)  
Dad?

Peter stirs awake. He blinks to clear his vision.

PETER  
Kate?

Kate can't hold back her tears. She puts her hand against the see-through curtain.

Peter puts his hand against hers from the other side of the curtain.

KATE  
I'm sorry.

Peter starts to cry.

FADE OUT:

THE END