

COMFORT

Written by

Jakob Bo Veibel Jensen

Based on "Comfort"

By Alice Munro

Copyright (c) 2014 This screenplay may not be used or reproduced without the express written permission of the author.

INT. SPIERS' HOUSE, BEDROOM - NIGHT

NINA SPIERS (58) sits on a bed. Tall, skinny but thickboned, grey hair. She is dressed in sports clothes. There is a tennis racquet next to her. She talks on the phone.

NINA  
I'm looking for an undertaker.

An empty bottle of pills and a toppled glass are on the bedside table.

YOUNG MAN (PHONE)  
Well, we do prefer 'funeral directors'.. But yeah, you've found the right place. How can I help you?

NINA  
I need to dispose of my husband's body.

Behind Nina is a body of a scrawny old man - LEWIS SPIERS (62). He lies under the duve. Mouth open. Eyes closed.

YOUNG MAN (PHONE)  
Excuse me?

NINA  
My husband is dead. I'm not sure how these things work.

YOUNG MAN (PHONE)  
Has a doctor been there?

NINA  
He didn't need a doctor. He was dead when I found him.

YOUNG MAN (PHONE)  
When was that?

NINA  
I don't know. Twenty minutes ago.

Nina puts the bottle of pills in her pocket.

YOUNG MAN (PHONE)  
I will phone a doctor and send him over. I'm sorry for your loss.

INT. MARGARET'S HOUSE, LIVINGROOM - NIGHT (FLASHBACK)

Nina and Lewis sit with ED (60) KITTY (55) and MARGARET (58) around a table. Live Lewis has colour on his face. He's still scrawny, and small compared to Nina.

There is a tray with a lid on the table. Kitty takes off the lid. A luxurious cake. She puts Ed's arm around her shoulder.

MARGARET

My God, Kitty, what a beautiful cake!

KITTY

Oh, thank you Margaret.

ED

She talks when she bakes. Don't know why, don't know to who. Not me.

KITTY

Ed, please. I told you, I don't think they're too high and mighty to take an interest in the small issues.

LEWIS

I'm sorry, who aren't too high and mighty?

KITTY

Well, the saints, dear.

NINA

It really is beautiful though.

LEWIS

Wait, you're talking about miracles?

NINA

Lewis..

KITTY

I believe in miracles, yes. However small they may come.

MARGARET

Plates. We need plates. Yes.

Margaret leaves the room. She exchanges glances with Nina. Both are uncomfortable with the situation.

LEWIS

Now, I get that in the case of the loaves and the fishes and the wine, you attest miracles by simply counting. But.. these small miracles.. What convinces you they take place?

KITTY

Oh dear, I witness them all the time. It just takes a little faith.

LEWIS

Am I supposed to take it that you live your life by faith?

NINA

You're not supposed to do anything, Lewis.

LEWIS

I'm taking an interest.

ED

Could we just..

LEWIS

It is.. wait.. It is what you're suggesting with all this, no?

KITTY

What do you want me to say? Yes, okay. I live my life by faith.

Margaret returns with the plates.

LEWIS

So you don't depend on science?

MARGARET

Forks. I forgot forks.

NINA

I'll get them.

Nina leaves the room.

INT. SPIERS' HOUSE, BEDROOM - NIGHT

Nina still sits on the bed. She turns to the body of Lewis.

Then she stands up. She rummages through drawers. Shakes the duve. Looks on the floor, beneath the bed. She looks for something.

The doorbell interrupts her search.

INT. SPIERS' HOUSE, ENTRANCE - MOMENTS LATER

Nina opens the door. She is greeted by a YOUNG DOCTOR, who stands in front of TWO BULKY MEN.

YOUNG DOCTOR  
Hello. I'm doctor Parry. And I'm  
sorry for your loss.

INT. SPIERS' HOUSE, ENTRANCE - LATER

The two men carry out the covered up body of Lewis.

YOUNG DOCTOR  
Would you like to talk to someone?  
We have people who can, just, you  
know, help you sort out your  
feelings.

NINA  
No. No, I'm all right.

YOUNG DOCTOR  
You have friends you can call on?

NINA  
I'm fine.

YOUNG DOCTOR  
It's good to talk to somebody.

NINA  
I'm sure.

YOUNG DOCTOR  
You know, I never knew him as  
Lewis. It was always mr. Spiers. Or  
sir. I think he preferred sir.  
Anyway, he's one of the few  
teachers I'll remember. He was so..  
I guess you'd call it passionate.

NINA  
I know what he was like.

YOUNG DOCTOR  
Yes, of course. I'm sorry for your  
loss.

INT./EXT. LEWIS CAR - DAY (FLASHBACK)

Nina and Lewis drive. They pass a billboard. There's a  
picture of a cross in the midst of some divine light. A text  
says:  
*In the beginning God created Heaven and Earth. God said, Let  
there be Light, and there was Light.*

NINA  
That's nice.

LEWIS  
It's creationism.

NINA  
I figured as much.

LEWIS  
And it's not nice. They're not only  
spewing this rubbish on billboards,  
it's bloody everywhere.

NINA  
Meriweather Lewis, are you causing  
a thunderstorm on a blue sky?

LEWIS  
I'm telling you, there's a definite  
movement starting around here.  
I won't have any of it in my  
classroom, I'll make damn sure of  
that.

NINA  
Is it really that important?

LEWIS  
If this isn't important, nothing  
is. How can't you see that?

Nina looks out of the window. Silent.

INT. HIGH-SCHOOL, LEWIS' OFFICE - DAY (FLASHBACK)

Lewis enters his office. He puts his briefcase on a table. He notices a pamphlet on the table. It has a Christian message on it. He puts it in his pocket.

INT. HIGH-SCHOOL, CLASSROOM - DAY (FLASHBACK)

Lewis writes something in relation to evolution on a blackboard. The whole class is full of 13-year old children. They're hardly paying attention. Except JOSHUA - a do-gooder, well groomed hair, and healthy posture. He raises his hand.

LEWIS  
You're getting of this? Yes,  
Joshua.

JOSHUA  
Sir, it is not that we do not wish  
to hear the scientific side of  
things.

LEWIS  
That's good.

JOSHUA

It is just that we wonder why you don't give equal time to creationism.

LEWIS

The answer to that is simple, Joshua. I am here to teach you science, not religion.

JOSHUA

But if we get taught atheism, sir, isn't that sort of like teaching us some kind of religion?

LEWIS

I'm the boss of this classroom, and I will decide what will be taught. If you turn to page..

JOSHUA

I thought God was the boss, sir.

Lewis stops. He considers his words.

LEWIS

You are welcome think that. In fact, there is a Christian school not far from here that encourages such .. Critical thinking..

He goes to the window overlooking a street and points.

LEWIS

In fact, if you had your mind set on it, you could go now! There are busses that take you right there. And if you were to leave, let me tell you, I'd bid you an honest farewell, and wish you a fair wind to your ass. Because at this school, in my classroom, we teach science, we do not teach crap!

A gasp from the classroom. Joshua is shocked.

INT. HIGH-SCHOOL, PRINCIPLE'S OFFICE - DAY (FLASHBACK)

PAUL GIBBINGS (50), a short, bulky, balding man, talks on the phone. Lewis enters.

PAUL

I'll.. Yes.. Yes! Jesus, Frank, I just fucking told you. I have to go. He's here. No I will call you..  
(to Lewis) What the fuck, Lewis?

LEWIS

It's all about nipping it in the bud, Paul, you know that.

Lewis sits on a chair in front of Paul's desk.

PAUL

Nipping what in the bud? And who told you to sit? You can't speak to children like that. No way.

Lewis stands. He takes out the pamphlet. Throws it on the desk. Paul studies it.

LEWIS

Found this in my office. Tell me, who can get to my office other than teachers?

PAUL

What, I get junk too..

LEWIS

This school is full of cryptochristians, Paul.

LEWIS

Will you relax? It's not like you lose all your views when you become a teacher. And sit down, will ya'.

LEWIS

The kids are being brainwashed by the church as it is, I won't tolerate it taking place in my school as well.

PAUL

You may have to.

LEWIS

What?

PAUL

You have to adjust to your surroundings. You've never been good at that. And people believe in that stuff. People on the board believe in that stuff.

LEWIS

Don't go there.

PAUL

I'm just asking you to jolly them around a bit.. So they don't feel disregarded, people hate that.

LEWIS

I can jolly them around all right.

PAUL

Not that kind of jollying! Just read a bit from Genesis.. And continue with your class.

LEWIS

This is the kind of bud-nipping I'm talking about. It won't end here, you know that, come on..

PAUL

Well, if you weren't so God damn stubborn you could've avoided this. Now you haven't got a choice!

EXT. LAKESHORE FUNERAL HOME, PARKING LOT - DAY

Lakeshore funeral home is a big building in a desolate place.

BRUCE SHORE (31) jogs. His attire fits the purpose. A car pulls up in the distance, and Nina gets out of it.

Bruce notices her and starts to sprint to the building. He slips. Nina goes back to the car and takes her purse. Bruce gets up and sneaks into the funeral home through a sidedoor. Nina enters through the main entrance.

INT. LAKESHORE FUNERAL HOME, ENTRANCE

Nina looks around. Bruce shows up. He's out of breath and still in jogging clothes. He extends his arm. She doesn't shake it. Awkward.

BRUCE

Sorry. Sorry. I just got back from a little exercise. I'm Bruce. My father isn't here yet. Been here all night. I sure am sorry for your loss, Mrs. Spiers. Would you like to sit down?

NINA

I'm here to pick up my husband's ashes.

BRUCE

Well, yes, cremation comes later. Right now we've prepared him for a viewing. Would you like to see him? I think you'd be pleased.

NINA

What?

BRUCE

Uhm.. You did plan on having some sort of visitation, right? You know, we conduct services without any, well, religious connotations.

Nina stands and stares at Bruce.. And a look of discomfort appears on his face.

BRUCE

We went ahead this way, because.. Because there were not instructions to the contrary, Mrs. Spiers. Mrs. Spiers?

Ed enters. He's a tall guy. The strong, silent type. Nina seems small next to him. He goes to her.

ED

Hello Nina. I saw your car. I thought I'd just come in and say I'm sorry.

Nina doesn't look at Ed. She just looks down.

NINA

I wa.. I wanted.. He..

BRUCE

I should've got her to sit. I'm sorry dad.

NINA

I'm fine. I just wa.. Wanted..  
(stutter)

Ed comforts her, and nods at Bruce to leave.

ED

You feel like walking out to my car, Nina? We'll get a bit of fresh air.

Nina looks up at Ed.

INT. ED'S CAR - DAY

The window next to Nina is rolled down. She looks out .They Pull up at road overlooking a lake.

ED

That enough fresh air? You haven't got your coat. You don't want to catch cold.

NINA

It's getting warm. Like yesterday.

She looks to Ed.

NINA  
I'm sorry about before. I just  
meant to say, that.. I.. Lewis..  
He..

She can't get the words through he lips. Ed puts his arm on her shoulder.

ED  
Breathe. Now hold it. Now out.

NINA  
I'm fine, I don't know..

ED  
It's the shock.

NINA  
No.. It isn't.

ED  
Look at the horizon. It helps.

Ed takes out a closed envelope.

ED  
I put this away for you. It was in  
his pajama pocket.

NINA  
Were you the one to take care of  
him?

ED  
Bruce called me up. He had a bit  
more than he could handle.

NINA  
Have you read it?

Ed pauses for a beat. He looks Nina straight into her eyes. She awaits his answer.

ED  
No.

INT. HIGH-SCHOOL, CLASSROOM - DAY (FLASHBACK)

CHILDREN and their PARENTS sit in the classroom. Joshua is there too. There's chatter - it stops as Lewis enters the room.

He has two books with him. One is THE BIBLE the other is a DARWIN book.

LEWIS

Hello everyone. I'd personally like to thank you for attending this lecture. Today we talk about creationism and evolution on equal terms.

The parents look pleased. As does Joshua.

LEWIS

Now, one is based on facts. It tells us of the shift of continents. Of the opening and closing of seas. It tells us of how life began as simple microbes, and how it evolved to fish, to reptiles, to monkeys, to humans. All these incredible accounts on life on earth have gained credibility through scientific data.

He raises the bible. Paul enters the classroom. He moves to the back.

LEWIS

"In the beginning God created the heavens and the Earth".. Isn't that something. "God saw that Light was good, and he separated the Light from Darkness." Good judgement.

He stops. He looks at the parents. He looks at Paul. He shakes his head. Lewis smiles.

LEWIS

Right. Okay. So on the one hand we have a book built on facts, on research, on dedicated work. And then we have.. This. A book that urges people to throw out these facts, drop to their knees and pray to the invisible old Codger that is God.

Paul facepalms. He knew this was coming. He observes the chaos in the classroom, as the parents are in uproar.

PARENT

Have some respect..

LEWIS

I understand you people believe in this twaddle, but if you want this school to teach it, do you also want us bring back the flat earth while we're at it?

PARENT #2

We don't need you raise our children!

LEWIS

Trust me. I'm...

Lewis starts mumbling, without noticing it himself. The class stares at him. He suddenly drops the two books. He has an expression of confusion on his face. Then he himself drops to the floor.

INT. DOCTOR'S OFFICE - DAY (FLASHBACK)

Nina and Lewis sit next to each other in front of a doctor. Papers in front of him.

DOCTOR

Lewis, you have ALS. And it is not looking good.

NINA

What does 'not looking good' mean?

DOCTOR

You will soon lose function over your motoric nervous system.. In short, you won't be able to walk or breathe properly.

Lewis stares at the doctor. Nina looks to him. Silence. Suddenly Lewis bursts out

LEWIS

I was terrified that I might've been a neurotic! And you're telling me it's nothing but amyothropic lateral sclerosis? This is great news!

Lewis laughs. The doctor doesn't understand. Netiher does Nina.. But she starts to laugh nervously.

EXT. OUTSIDE OF SPIERS' HOUSE - DAY

Nina gets out of her car. She rushes to the door. The envelope from Ed is in her hands.

KITTY

Nina, dear.

Kitty stands in front of the door. She has a cake with her. Nina notices her, and puts the letter away.

KITTY

I was just about to knock. I am so sorry for your loss.

NINA

What are you doing here?

KITTY

Well, I dropped by to give my sympathies, and..

NINA

This is not a good time.

Nina unlocks the door.

KITTY

I just wanted to tell you that I did like Lewis.. And that he's in a better place now.

Nina stops. She turns. Looks at Kitty. A beat.

NINA

It's good that you liked Lewis. I'm glad. He didn't like you. In fact, he thought you were poison. If he could hear what you just said, you can be sure that he'd laugh you right in the face, and tell you what I'm about to tell you. Get out. Get out! GET OUT!

Kitty shakes her head. Puts down the cake.

KITTY

I'm sorry you have to act this way, dear.

Nina enters the house.

INT. SPIERS' HOUSE, ENTRANCE

She closes the door. Throws down her handbag. Rips open the envelop. She reads the letter. Then she drops to the floor, and crumbles it together.

INT. SPIERS' HOUSE, BEDROOM - NIGHT (FLASHBACK)

Nina sits on a wheelchair next to Lewis who lies in bed. He looks bad - pale, scrawny, sick. She reads to him.

LEWIS

Stop.

NINA  
What's wrong?

LEWIS  
Didn't you have a  
tennisappointment?

NINA  
I cancelled that.

LEWIS  
Why?

NINA  
Believe it nor, I'd rather be here  
with Meriweather Lewis.

LEWIS  
Don't pity me.

She rises and puts the book on a shelf. She keeps her back to Lewis.

NINA  
I'm not.

LEWIS  
You staying here to take care of  
the ill patient sounds an awful lot  
like pity.

She turns.

NINA  
You know that's not how it is.

LEWIS  
I wish I could go.

She laughs. She notices that one of Lewis feet are sticking out of the blanket.

NINA  
You never played tennis a day in  
your life!

She pulls the blanket over the foot. Adjusts it.

LEWIS  
Would you stop nurturing me for a  
second! (..) I don't think you  
understand how unbearable this is  
to me.

She sits down on the wheelchair.

NINA  
You should have a little more faith  
in me.

LEWIS  
There's a threshold.

NINA  
What are you talking about?

LEWIS  
..a threshold of unbearable  
helplessness.. and I'd prefer to  
recognize it.. not slide over it.

NINA  
Don't be silly.

LEWIS  
This is hardly living.

NINA  
Don't.

LEWIS  
When it happens you'll know. And it  
will be like it never happened,  
okay?

NINA  
No!

LEWIS  
You'd prefer it this way.

NINA  
Lewis I

LEWIS  
(interrupts)  
Yes you would. When I'm gone, I'm  
gone, you understand that?

NINA  
You never believed in anything.

LEWIS  
I don't believe in sentimental  
bogus.. And it would be just like  
you to arrange some silly nonsense  
to honor something I never was.

Nina turns away.

LEWIS  
I'm sorry.

Lewis struggles to reach out his arm. Nina then reaches out her arm. They hold hands.

LEWIS  
I will do what's right. You'll be here. I promise. But nothing else.

Nina tries to say something... but stops. It's futile. Lewis looks up at the ceiling.

LEWIS  
What we do. As people.. the way we live our lives... it's as if we're so set on soothing this frustration of ours. Ever notice that?

NINA  
Of what?

LEWIS  
..the futility of being.

She takes back her hand.

NINA  
God Lewis, you can be so bleak sometimes.

LEWIS  
In the face of death, this old nihilist is allowed to be a bit bleak, no? Sweet Nina-Hyena.. Could you win a game of tennis for this old bloke?

Nina laughs.

INT. SPIERS' HOUSE, KITCHEN - NIGHT

Nina breaks an egg on a frying pan. Then another. She stares at the frying eggs. She suddenly begins to scramble them, puts them on a plate, places it on a table.

She pours water in a kettle and puts it on the stove.

A phone rings. She picks up.

NINA  
Hello?

PAUL (PHONE)  
Nina. This is Paul. I realized I hadn't called to say how sorry I am for your loss. Say what ya' want about Lewis. Teaching was his life.

NINA  
He liked teaching very much.

PAUL (PHONE)  
Well, some of the teachers, they want to show a little appreciation of his character. Say good-bye. That sort of thing.

NINA  
No. He wouldn't have wanted that.

PAUL (PHONE)  
Nina, now.. your level of participation is your concern, but we're a lot of people..

NINA  
Paul. Listen. Listen to me now. If you go ahead with this, I will participate.

PAUL (PHONE)  
Well.. Good.

NINA  
When Lewis died, he left a.. Poem. If you go ahead with this, I will read it. There. Out loud. I'll read a bit to you now.

PAUL (PHONE)  
Right. Okay.

NINA  
"The King of the bores was a right fine chap. Did grin from ear to ear. A jerk with one big thought i his head - tell 'em all what they'd like to hear" His words. I think they're about you.

PAUL (PHONE)  
You're being unreasonable.

NINA  
No, Paul, I'm not.

PAUL (PHONE)  
Well, I think so. I'm hanging up now. Honestly, I think you will regret this. Goodbye Nina.

She hangs up. A knock on the door.

INT. SPIERS' HOUSE, ENTRANCE

She opens the door. It's Ed. He holds a box of ashes and a bucket of white roses.

NINA  
Oh. It's done..

She takes the box.

INT. SPIERS' HOUSE, KITCHEN

They enter the kitchen. Nina puts the box down by the table. She looks at it.

ED  
I've interrupted your meal.

NINA  
I didn't feel like finishing it.

She picks up the box. Puts it on the counter.

NINA  
I didn't mean to keep you standing.  
Please, sit down.

Ed sits down at the table. Nina yet again picks up the box. She puts it on the phone table.

ED  
Nina. Nina, are you OK?

NINA  
Are those for me?

Ed looks that the roses.

ED  
Yes.

NINA  
They're beautiful. I put on a  
kettle for some tea. Would you like  
some?

She takes the kettle. Pours water into a pot. The water is cold.

NINA  
I forgot to turn on the stove.

ED  
Sit down.

NINA  
I really need to get a vase for  
those flowers.

Ed looks straight into Nina's eyes. Then she sits. There's a  
silence. Nina finds it uncomfortable. She plays with her  
fingers. Ed sits and observes.

NINA  
You know.. that envelope you gave  
me.. remember?

ED  
Yes.

NINA  
Don't you wonder why he had it?

ED  
Haven't thought much of it.

NINA  
People think he passed away because  
he was sick.

ED  
Nina..

NINA  
Anyway. It was nothing. Just some  
verses.

ED  
I didn't know he liked poetry.

NINA  
It wasn't exactly poetry.. For a  
moment.. very short.. a tiny  
fraction of a moment.. I thought  
he'd written something for me..  
that he'd..

She sobs and laughs simultaneously.

ED  
We don't need to talk about this.

NINA  
We'd been married for.. and the one  
thing he thinks of on his deadbed..  
is this sill feud he had..

Silence. She takes a deep breath. Whipes away the tears.

NINA  
I'm sorry. You've been so kind. And  
I haven't thanked you.

ED

No thanks is necessary.

NINA

What is it you do? I mean, to Lewis. What did you do? Or don't you usually get asked that?

ED

Not in so many words.

NINA

Don't answer me if you mind.

ED

I'm just surprised. I don't mind.

His eyes light up.

ED

Basically, what you have to do is drain the blood vessels and the body cavity. Most cases, you use the jugular vein, sometimes a heart tap. Then there is this long thin needle on a flexible tube, called a trocar, you use that to drain the body cavity.. is this what you wanted to know?

NINA

Yes.

He smiles. Is encouraged. Gesticulates more vividly.

ED

Well, what you do next is inject a solution of formaldehyde and pheol and alochol. And some dye in the hands and face, to liven it up. Most people think the face is the most important, and there's a lot of work to be done with the eye caps and wiring the gums. And the hands, people want them to look and feel soft and natrual.

NINA

You did all that work..

ED

That's all right. It's not what you wanted. It's just cosmetics. Now, the ancient Egyptians, they cared about preservation.

They had the idea that your soul went on a journey, and it took three thousand years to complete. Then it came back to your body, and your body, well, it ought to be in reasonably good shape.

NINA  
Three thousand years.

ED  
Well yes. According to them. Yes. Well, I better be going, Nina.

He rises. They leave the room.

INT. SPIERS' HOUSE, ENTRANCE

Nina opens the door for Ed. He goes out.

NINA  
Ed. Do you believe in such a thing as souls?

Ed stops. He sighs. He shakes his head. With a little grin he says

ED  
Yes.

And wanders off into the night.

INT. MARGARET'S HOUSE, KITCHEN - NIGHT (FLASHBACK)

Nina enters a big kitchen. The discussion between Kitty and Lewis is muffled.

There are panoramic windows that overlook a huge garden. The moon is full. It lights up flowers, bushes, and a small pond. All covered in a thin layer of pure snow.

Nina goes to the counter and opens a shelf. She takes out some forks as she notices the view.

She goes to the windows. Opens one. Takes a deep breath. Exhales. She's shaking. A door opens. She straightens up.

NINA  
I'm just checking the weather. We're driving, so I just wanted to see how much snow..

She turns around. It's Ed. He closes the door behind him. They look at each other for a while. Then laugh. She a bit louder than he.

ED  
How is it?

NINA  
It's good. (..) I know Lewis comes off as a bit of a know-it-all, but he means well.

ED  
I'm Ed. I don't know if you got that.

Ed walks to Nina. Nina looks up at him. He just looks out at the garden. Observes.

NINA  
Nina. Don't know if you got that.

INT./EXT. NINA'S CAR - NIGHT

Nina places the box of ashes on the passenger seat. She sits on the drivers seat, and starts the car.

INT./EXT. NINA'S CAR, CITY ROAD - NIGHT

Nina drives. She takes a right down a desolate road.

INT. MARGARET'S HOUSE, KITCHEN - NIGHT (FLASHBACK)

Ed and Nina look out at the garden.

ED  
It's cold.

NINA  
Yes. Lewis really.. He has these convictions, and he really needs to let the world know about them.

ED  
But it is beautiful.

Nina looks out.

NINA  
I think so.

Ed puts an arm around Nina. She turns to him. Face to face. Subtle smile from both parts. Ed leans over.. Kisses Nina on her neck.

ED  
You'll get cold out here.

NINA

I know.

This intimate comes to a halt, as a CUP SHATTERS in the next room.

INT./EXT. NINA'S CAR, DESOLATE ROAD - NIGHT

Nina parks the car, gets out of it. The moon is high in the sky. Nina passes two horses. She strokes their muzzles.

INT. MARGARET'S HOUSE, LIVINGROOM - NIGHT (FLASHBACK)

Lewis looks down at his feet where pieces of a broken cup lay scattered. Nina and Ed come out from the kitchen.

LEWIS

Margaret, I'm so sorry. I don't know what happened. It just slipped. Maybe Kitty can ask her saints to put it back together.

KITTY

What, you think I'm crazy or something? Ed! We're leaving!

She picks up a thick shirt next to her. Puts it on. Ed leaves Nina and goes to her.

MARGARET

Kitty, Ed, please..

ED

What happened?

KITTY

We're leaving, Ed, that's what happening. Get your jacket. Go, come on.

LEWIS

I just asked her some simple questions.

KITTY

Lewis. I want to tell you something. You ought to let people have a little faith. Life is empty when you don't believe in anything. And I'm afraid you'll one day find that out. Goodnight. Goodnight, Nina. Nice meeting you.

Nina looks to Ed as he follows Kitty out of the room. He doesn't return her glance.

Until right before he exits the room. He nods. She smiles. Lewis facial expression is a frozen smile. Kitty and Ed leave the room.

LEWIS  
People..

EXT. DESOLATE ROAD - NIGHT

Nina continues a bit further down the road. She empties the box of ashes. She looks up at the full moon. High in the sky. Closes her eyes. And smiles.

THE END