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# At First Sight

By Steven Levitt

EXT. VALLEY - DUSK

Gold light dappling across a valley that seems to reach on forever. We ease back, revealing more - taking in the visual feast - finally discovering a seated figure facing out over the valley - a DOG at his feet.

VIRGIL ANDERSON, life ahead of him - someone seemingly at ease with himself. As we watch. him a moment - SOUNDS become prominent - whistle of the wind through the grass - a bird's wings as it takes flight - a tree branch creaking under its own weight. And as he sits there, listening, we see the last rays of sunlight slip from the day.

BLACK - and our TITLES come up.

Then out of the darkness come a pair of HEADLIGHTS. - and we're:

EXT. NEW YORK TURNPIKE - INTO PINECREST - DUSK

An old BMW 2002 making its way up the Taconic Parkway.

INT. BMW - DUSK

**On the radio:**

30's, driving, on the phone.

**AMY:**

I'm lost Betsy, and you know me -

I don't wear lost well - wait, wait I'm losing you...

(the cell phone glitches)

I'm pulling over before you disappear forever.

Amy pulls off the side of the road. Wrestles with a map and the phone.

**AMY:**

Sign? I was looking for a sign? There's no...

Her attention is caught by something off camera. She stares out into the night..

HER POV - A small iced over pond - and in the middle - moving about is Virgil, ICE SKATING - hockey stick in hand - moving about the rink with an imaginary puck.

AMY (O.S.)

(distracted)

Yes... I took the first ..... no, no, I'm listening...

Virgil winds up and takes a slap at the ice with his stick - throws his hands up in the air like he just scored.

Amy smiles, peers off down the road. A sign: BEAR MTN. SPA AND RESORT 1.4 miles.

**AMY:**

Wait, I got it - yeah. No don't call me.. right, unless you hear from Atlanta. And fax me the designs - I want to tinker with them a bit more ... I'm going to rest - bye - I'll see you in a week. Beep she hangs up. Looks back out to the pond. It's empty. Shrugs - about to pull out - that love song still blaring.

**AMY:**

Oh p-lease, Whitney.  
CLICK - she shuts off the radio - and pulls back out onto the road.  
EXT. BEAR MTN. HEALTH SPA - NIGHT  
Amy pulling luggage out of her car. She takes a breath - clearly she's exhausted - and starts towards the entrance.  
INT. BEAR MTN. HEALTH SPA - RECEPTION DESK - NIGHT  
Amy at the front desk with the Night Manager CAROLINE, 30'S, annoyingly fit.

**CAROLINE:**

... we have a full weight room, lifecycles, stairmasters, a spa, yoga, aerobics, spin classes...

**AMY:**

I'm really just looking for a quick fix, here.  
Do you have anything that just involves lying down?

**CAROLINE:**

A massage.

**AMY:**

Great. I'll have one a day. Not too early.  
INT. BEAR MTN. - MASSAGE WAITING AREA - NEXT DAY  
Amy enters, wearing sweats, she checks her watch - looks toward a closed door - about to grab a magazine when she hears from behind

**the door:**

WOMAN'S VOICE  
Virgil, Oh God..., right there. Yes.  
Amy's interest piques - the woman's murmur continuing - deep ecstasy.  
WOMAN'S VOICE  
Yes there - a bit more...  
(a small bell DINGS)  
--wait - wait, you can't stop - one more minute - noo!

VIRGIL'S VOICE

Sorry, Susan - time's up.

I've got someone waiting.

And the door opens - and we see a woman, 60's,  
SUSAN, Bette Midler type, backing out of the room.

**SUSAN:**

Virgil, you have to come live with me.

VIRGIL'S VOICE

And what would your husband say?

Amy, you out there? - c'mon in.

**SUSAN:**

That's it - I'm getting a divorce.

Amy smiles as she passes Susan and enters.

INT. VIRGIL'S MASSAGE ROOM - DAY

Virgil has his back to us as he prepares the table. The room is very  
ordered - every vial, bottle, towel has its exact spot.

**VIRGIL:**

Hey, Amy, I'm Virgil - why don't you  
get ready - hop up on the table.

Amy sees Virgil - his head turned slightly away - she drops her  
sweats and lies on the table, face down - pulling the sheet to cover  
herself.

**AMY:**

Sounds like you're a genius at this.

**VIRGIL:**

(laughs)

That's right.. Mozart, Einstein, Virgil Anderson, massage therapist.  
Now I'm going to start working somewhat deep -  
you let me know if you want anything deeper.

**AMY:**

Deeper is good - where I come from,  
all you get is shallow.

**VIRGIL:**

I like that - deep it is.

CLICK - he hits a button on a CD player and as we hear the soulful  
aria "Mira, O Norma" from Bellini's Norma.

**VIRGIL:**

First time in Pinecrest?

**AMY:**

Came in late last night..  
missed the town completely.

**VIRGIL:**

If you came in broad daylight,  
you could still miss the town completely.

**Dissolve to:**

Slow moving cuts of Virgil, working long strokes over Amy's body - -  
his hands gracefully LENGTHENING and STRETCHING her muscles.

**VIRGIL:**

Too much compute? work.

**AMY:**

Uh-huh.

**VIRGIL:**

Bad chair - you should think about a change.

**AMY:**

(quiet)

Absolutely.

Virgil reaches his hands all the way down her spine and makes a move  
that causes Amy to release a very deep guttural sound.

**VIRGIL:**

Too deep?

**AMY:**

No.. .. just right.

Amy is now lost in another world - as Virgil shifts - working gently  
- not caressing - but molding - like a sculptor.

A moment and Amy, surprisingly, begins to cry - softly. Virgil stops  
- takes a step back.

**VIRGIL:**

I - I'm sorry - it was too deep...

She cries for another few beats - then takes a breath.

AMY No - it.. it's not you..

It's just things have kinda built up,  
I don't know why I'm crying.. look,  
this is embarrassing...  
VIRGIL Don't be embarrassed -  
you obviously needed it.  
We should stop for today.  
AMY Yeah, thanks.  
You always make the girls cry.

**VIRGIL:**

Not since grade school.  
I'm going to go now - unless you'd like me to stay.

**AMY:**

Could you - just for a minute?

**VIRGIL:**

Of course, whatever you need.  
Virgil sits next to her - then reaches out - takes her hand and  
starts a slow comforting massage - we see Amy visibly relax.

**AMY:**

You ever feel like a Martian's  
invaded your entire body?

**VIRGIL:**

Every day.  
Amy, closes her eyes - smiling slightly in thanks.  
INT. VIRGIL'S MASSAGE ROOM - LATER  
CAMERA pans slowly over to Amy asleep - and on the click of the door  
- her eyes dreamily open.

**AMY:**

Virgil?  
INT. BEAR MTN. HEALTH SPA - LATE DAY  
Hallway outside the massage area. Amy exits the change room, now  
wearing her sweats - pulling on her sneakers.  
VIRGIL (O.S.)  
(calling out)  
Hey Caroline, you look incredible today.  
CAROLINE (O.S.)  
(laughing)  
Quite a compliment, Virgil. See ya tomorrow.  
VIRGIL (O.S.)

See ya.

Amy looks down the hall - sees a glimpse of Virgil rounding the corner. She chases after him into the reception area where she sees him exiting the door and moving off down the driveway.

**AMY:**

Virgil - wait...

He's gone. Hopping along, tugging on her last sandal - she decides to go after him - fighting her way through a large tour group just checking in.

EXT. BEAR MTN. SPA - LATE DAY

Virgil in the distance, moving his way towards the main street. Amy exiting the building - trying not to slip on the ice as she, hurries after him - trying to get close enough to call out.

Virgil stops at a main roadway as Amy comes up behind him.

**AMY:**

Virgil, hey.

Virgil turns - sunglasses on - looks directly at Amy.

**VIRGIL:**

Yes.

**AMY:**

It's Amy - Amy Tremont.

**VIRGIL:**

Of course - you were sleeping,  
didn't want to wake you.

**AMY:**

Yes thanks - you're the skater, right -  
I saw you last night, coming in.  
Pretty mean slapshot.  
You play on some team or something?

**VIRGIL:**

Yeah, something. You a hockey fan?

**AMY:**

Always liked it - never get around to  
seeing a game. But I loved to skate  
as a kid - unfortunately I have two left feet.

**VIRGIL:**

(playing with her)

They look perfectly OK with me.

Amy laughs, starts relaxing - unconsciously starts to flirt. Head cocked, shifts her weight on one foot, moving slightly closer.

**AMY:**

I love the view you get here.

**VIRGIL:**

Same here - I never get used to it.

Just then a YELLOW SCHOOL BUS pulls up in front of him and WHOOSH the doors pop open revealing CARL KIPLING, black, a hundred years old. Virgil turns as a few kids pile off the bus..

**VIRGIL:**

Well, this is my ride.

Hey Tommy, my man.

And with his hand extended a kid high fives it. Amy looks up - a BUS full of young school kids. Seems odd.

**TOMMY:**

Virge.

As the kid moves off.

**AMY:**

Well, I just wanted to apologize for back there - blubbering like that - I was just in a weird place.

**VIRGIL:**

And now...

**AMY:**

Now, I'm fine - so I wanted to thank- you. For what you did.

**VIRGIL:**

For making you cry.

**AMY:**

No, I made me cry - and you handled it great - didn't freak or anything.

(beat)

Is my mascara smeared or something?



**VIRGIL:**

(laughs)

No. Why?

**AMY:**

You're just looking at me funny.

**CARL:**

Virgil - lets move it.

**VIRGIL:**

As I said earlier - I just never get used to the view.

Virgil starts towards the bus, reaching behind to his pack. Pulls something out.

**VIRGIL:**

See you tomorrow.

And CLICK, CLICK, CLICK - a WHITE CANE unfolds in his hand. And he taps his way to the bus.

**AMY:**

See you... oh my God.

**VIRGIL:**

What?

**AMY:**

You're, you're -- I'm so sorry.

**VIRGIL:**

(smile)

Hey, you already apologized once

- no need to overdo it. Bye now.

Amy doesn't know how to respond. And he moves into the front seat of the bus - amongst "Hey Virgil's" from the school kids and Ca-chunk the doors close - the Yellow Bus steaming off - past Amy, as she stares at Virgil in the front seat - about to wave to him - then realizing he wouldn't see.

As she turns and watches the bus move off down the street - a hand comes out - Virgil's - and waves good-bye.

EXT. VIRGIL'S HOME.- DUSK

The BUS stopping in front of Virgil's home - a side-by-side DUPLEX at the edge of surrounding woods.

Virgil steps into the street and with a HONK the bus pulls away. He turns, grazes his hand across a tree out front - and starts towards his home.

AT THE PORCH - he hesitates at the first door. Finds it with his hand - then raps on it.

No answer. He moves over to his own door - and goes inside.

INT. VIRGIL'S HOME - EVENING

As he enters, Sophie, an aging LAB, lays on the couch.

**VIRGIL:**

Get off the couch, Sophie.

As the dog slides guiltily off the couch.

**VIRGIL:**

Some seeing eye dog -

more like sleeping eye dog.

Virgil bends down as he passes the coffee table to pick up the REMOTE CONTROL placed just so. Click - a Game Show pops on.

**VIRGIL:**

Met a girl today - nice voice -

followed me out of the building.

Sophie barks.

**VIRGIL:**

No she wasn't a stalker.

CLOSE ON Virgil's hand flipping open a large book marked "TV HOCKEY SCHEDULE" - it's completely WHITE - all in BRAILLE.

JENNIE (O.S.)

Sophie's just worried about you -

she watches too many horror movies.

In the kitchen, JENNIE ANDERSON, older than Virgil, simply dressed, putting a just made dinner carefully onto a plate.

**VIRGIL:**

Hey, you're here - so how

are the kids today?

Running his hand down the pure white page - he finds what he wants:

BAP - he hits the channel changer and the game comes on.

**JENNIE:**

The usual - need a lot of attention. So who's the girl?

Moving into the kitchen, Virgil puts the remote to the side of the refrigerator where it VELCRO sticks to an exact spot.

**VIRGIL:**

From the spa. I made her cry.

**JENNIE:**

You haven't done that since--

VIRGIL/JENNIE

-- grade school.

**VIRGIL:**

(smile)

That's what I told her. Coke?

Virgil moves past Jennie as she goes into the living room - hand up, door open and he's got a glass. Back to the fridge, he grabs a coke.

**JENNIE:**

I'm fine. Your dinner's ready - chicken's at 3 o'clock - rice is at...

**VIRGIL:**

6 o'clock, peas at 9 o'clock and news at 11.

Jennie places Virgil's dinner down in an exact spot on a coffee table (facing away from the TV).

**JENNIE:**

(laughs)

One day I'm going to switch them on you.

**VIRGIL:**

And one day I'll play forward for the New York Rangers.

Four precise steps into the room and Virgil plops down on the sofa - finds his fork. Jennie moves to a counter where a pile of school books sit.

**JENNIE:**

Ha - ha. You need new jokes.

**VIRGIL:**

Or a new sister.

**JENNIE:**

I'd work on the jokes.

Picking up the books she moves past Virgil - pecks him on the head and moves to the door.

**VIRGIL:**

You want to watch some hockey?

**JENNIE:**

(at the door)

You want to grade some spelling tests?

(beat)

I'll be next door you need me.

She leaves and Virgil pats the couch and Sophie hops up next to him.

**VIRGIL:**

You know this girl - for one moment -  
she actually thought I could

(Sophie grumbles as she settles in)

I'm not kidding.

(beat) And she had this great voice - relaxing -  
soft like a breeze through

(beat)

Wonder what she thinks about "blind dates."

INT. AMY'S ROOM - EVENING

Amy in bed - just out of the shower - the only light in the room  
comes from the TV. She has the remote, mindlessly switching channels  
- not staying on one for more than a second or two.

Click - an Odd Couple rerun - click - ESPN bowling - click - Three  
Stooges - Moe poking Curly in the eye - click - click - click.

Bored, she stops - notices a small scarf on a chair next to the bed.  
She picks it up, holds it against her eyes and ties it tight around  
her head.

She stands - hands out in front of her - starts to walk across the  
room - not so bad - WHAM - right into a side table. Shit that hurts!  
Grabbing her leg, she hops - hits a lamp.

**AMY:**

DAMMIT!

Ripping the towel off her head - hopping around on one foot - she

**hears:**

**KNOCK KNOCK:**

**AMY:**

Coming!

Rubbing her leg - she limps/half walks to the door - opens it to:

**Virgil:**

**AMY:**

Virgil..?

She pulls a towel in closer - then realizes it doesn't matter

**VIRGIL:**

My turn to apologize. I should have told you I was blind it wasn't fair.

**AMY:**

That's OK. You want to come in -  
I just got out of the shower - give me  
a minute to get changed?

**VIRGIL:**

(as he moves in)  
Sure, I promise I won't look.  
As Amy starts to get changed in the bathroom.

**VIRGIL:**

Anyways, I was in the neighborhood --  
actually the whole town's my neighborhood  
-- and since you've never been to our  
illustrious village, I thought maybe we could  
go into town - see what we see.

**AMY:**

See what we see?

**VIRGIL:**

Figure of speech

.

**AMY:**

You mean right now, tonight?

**VIRGIL:**

Great - I'm blind and you're deaf - what a pair.

EXT. MAIN STREET - EVENING

A few store windows lit up. Some people eating dinner at a

streetside cafe. Virgil, holding Amy's arm as they walk down the street.

WITH AMY AND VIRGIL WALKING:

**VIRGIL:**

... the Mechanic at the top of the street is Doug - smokes too much - but a good guy. Three steps down is Carlson's hardware - he's got a laugh like a donkey - we sometimes listen to games together - he's a Devil's fan. And just up ahead should be Grady's junk shop - he calls it "antiques"...

Smells like junk. I'd hate to see what it looks like

.

A woman bustles past, NANCY BENDER, weighed down with groceries.

**VIRGIL:**

(intuitively)

Hey Nancy.

**NANCY:**

Hey Virgil - got that book in for you.

**VIRGIL:**

Nancy's our librarian, brings in any braille book I want.

**NANCY:**

(to Amy)

The guy's nuts about the pyramids - anything he can get his hands on...

**VIRGIL:**

Thank-you Nancy - you should get your groceries home - your ice cream's melting. Nancy laughs - as she moves off.

**AMY:**

Nice place - you seem to know everyone here.

**VIRGIL:**

Moved here when I was eight. My family figured it would be a good place for me to grow up. Tell me what you see.

**AMY:**

Well, there's a good structure to the town - genuine lines, good use of space. To be honest I'd find a better balance to a lot of these buildings. But that's me.

**VIRGIL:**

What's you?

**AMY:**

The architect in me - can't leave well enough alone. Art school in college - I made the arms for the Venus DeMilo. (realizing he probably doesn't understand) see, the Venus De Milo has no arms and...

**VIRGIL:**

(laughs)

I know the Venus De Milo has no arms, and the Mona Lisa has this captivating smile and David doesn't wear a fig leaf.

**AMY:**

How do you...

**VIRGIL:**

I may not have been a lot of places - but I read about things, then make an image up here -- (points to his head) --that works for me.

Grazing his hand across a telephone pole - Virgil stops - turns to Amy.

**VIRGIL:**

This is the end of the street.  
We should turn back.

**AMY:**

What about past the end of the street?  
What's out there?  
He turns around.

**VIRGIL:**

(shrugs)

Nothing.

**AMY:**

No - there's an old run down  
building off to the side...

**VIRGIL:**

Must be the old firehouse.  
It had a fire so they shut it down. (Amy laughs)  
Honest to God.  
(intrigued)  
What else do you see?

**AMY:**

A wall of shrubs -  
a field with an interesting configuration of trees.  
The wind has picked up a bit.

**VIRGIL:**

Tell me how you see it.

**AMY:**

(enjoying the game)  
OK, sure. Let's see - long and elegant. Like --  
like a woman dancing with two lovers, trying  
to decide which one she loves.  
Virgil stops a moment - takes in the image.

**AMY:**

What?

**VIRGIL:**

It's just - the image you just  
gave me - "Dancing trees. - I like that.  
Virgil stops - his head cocks slightly.

**VIRGIL:**

We should go - it's starting to rain.

**AMY:**

(looking around)  
There's a bit of a breeze but--  
KABOOM - thunder - and the rain just drops.  
INT. FIREHOUSE - NIGHT



They run in laughing - Amy closing the door behind them as Virgil moves his way into the center of the room - stands where the moonlight from a high window hits the floor. Water runs down the outside glass, causing the light to ripple across him. The room is empty - almost surreal.

**AMY:**

I can't believe how fast it happens...  
(she sees Virgil - his head cocked towards the ceiling)

**AMY:**

Virgil?  
Virgil's head turns toward her.

**VIRGIL:**

You like rain - I love the rain.

**AMY:**

(moving to him)  
What were you just doing there?  
Virgil slowly moves his head about, sensing the room.

**VIRGIL:**

Listening - the rain - it brings out the contours of everything, gives life to a room I can't see.  
WE SEE SLOW MOVING CUTS of the building as Virgil describes what he hears.

**VIRGIL :**

You hear it?...on the roof dripping down the walls on every side. On the right, on the drainpipe, it's drumming with a deeper, steadier sound - - like a timpani - echoing across the room - tells me the room is large - open. You feel it - in your chest? On the left, the rain says... (he listens)  
...a fire escape, with it's own rhythm - ping - ping. Then listen - there...  
(he points)  
--what's that - over there...?

**AMY:**

Looks like it's...

**VIRGIL:**

No, listen for it - not what it  
looks like - what it becomes.  
Come here.

Amy moves closer - Virgil puts his hands out on her shoulders -  
turns her to the sound.

**VIRGIL:**

Now just listen to it - shut out  
everything but that sound -  
do you hear it?

Amy strains to listen - closes her eyes - her head instinctively  
turning - no in unison with Virgil's

**AMY:**

Yes - there - it's soft - like a shimmer

**VIRGIL:**

The wind blowing the rain against a window.

**AMY:**

(smile)

Like a cymbal. It's like our own  
percussive symphony, isn't it?

Amy opens her eyes - looks about the room - listening.

**VIRGIL:**

The world is invisible to me - with my touch it comes  
alive. But only one thing at a time. But when it's raining,  
I feel everything at once. Sometimes, I wish it could  
rain inside rain all around us.

**AMY:**

(musing)

"Einfuehlung."

**VIRGIL:**

What?

**AMY:**

Einfuehlung - it's an architectural term.  
It means to share an empathy.  
Been a long time since I felt that.

And as they stand listening to the rain, playing its music - Amy watches him - fascinated by him - then shivers slightly.

**VIRGIL :**

You're cold, we should go.

**AMY:**

No, I'm fine, really. It was just something passing through me - can't explain it - a good thing.

Amy smiles at him - then quietly realizes he can't see it. She moves close, her hand reaching out and taking his.

**AMY:**

What you just showed me ... how I feel - makes me smile.

She takes his hand - hesitates - then puts it on the side of her face.

**VIRGIL:**

I see it now. Thank-you.

We hold a beat - enjoying the symphony of rain - then cut to:

EXT. BEAR MTN. LODGE - MORNING

The sun warming the cool morning air. The school bus pulling away to reveal Virgil making his way into work.

VIRGIL (V.O.)

I thought after yesterday, you'd never get up on my table again.

INT. MASSAGE ROOM - NEXT DAY

Amy on the table. Virgil squirting oil in his hand - preparing.

**AMY:**

You kidding? today, I'm looking for a complete nervous breakdown.

**VIRGIL:**

I love a challenge.

And as he places his palms carefully on her back - working her back slowly we hear opera play quietly in the background.

**DISSOLVE TO:**

Virgil's hands on the small of her back - something amazingly sensual about how he works her muscles. Amy speaks to him in low tones - in a state of complete relaxation.

**AMY:**

Can I ask how long you've been blind?

**VIRGIL:**

Of course, most people avoid the subject. You tell them you're blind and they act surprised. "You're blind? Really? I didn't know - you hide it so well." And then they wave their hand in front of your face just to make sure. (beat) It started when I was a little over a year old. Virgil's hands move down Amy's sides - slow - feeling each contour - the oil making her skin glisten. Amy moves her head slightly with his touch. She lets out a small breath of air.

**AMY:**

(quiet)  
You see shadows?

**VIRGIL:**

No. Congenital cataracts. And a case of retinitis pigmentosa thrown in for good measure. This area needs to loosen up.

**AMY:**

I think you're doing it.  
(beat)  
No bright lights, nothing?

**VIRGIL:**

I'm blind as a bat. Actually, blinder 'cause they emit sonar all the time. I don't have a sixth sense, I just don't have the fifth one. I can't hear things in Vermont, can't smell if you're mad at me, and, no - I don't know Helen Keller, Ray Charles or Stevie Wonder. Amy murmurs in response to Virgil's touch.

**VIRGIL:**

You say something?

**AMY:**

No, I just - this feels nice - too nice. Virgil moves his hands down her back - sensually kneading each muscle. It's clear he's enjoying this as much as she is.

**AMY:**

You're very good.. at what you do.

Another breath exhales from her involuntarily as Virgil hits a sensitive spot.

**VIRGIL:**

Thank-you.

**AMY:**

You enjoy it.

**VIRGIL:**

At times. Some clients make it more enjoyable than others.

Virgil now works down her thighs - Amy's back arching slightly with the movement - both of them heating to the moment. Both their breaths quickening.

**AMY:**

And this client...

**VIRGIL:**

Is very, very...

DING - and the spell is broken.

**AMY:**

What?

**VIRGIL:**

Sorry - it's time. I've got Mr. Ketchum coming in next - all two hundred pounds. Sorry - I felt like we were just getting started.

Amy sits up on the table - the sheet pulling away slightly revealing her. For a moment she watches him - his head turned towards her - but not seeing. Then she slowly pulls the sheet up covering herself.

**AMY:**

Thank-you. For last night as well - love to do it again.

**VIRGIL:**

How about I cook dinner then, tonight.

**AMY:**

I'd like that.

INT. BEAR MIN. - NEXT DAY

Aerobics step class. Amy working out. In front of her two rather large women in neon stretch workout clothes - Amy tries to avoid the view - a thought - and she shuts her eyes as she continues her exercise.

INT. BEAR MTN. - NEXT DAY

Amy, towel around her neck - coming in from the workout.

**CAROLINE:**

Amy ...

INT. VIRGIL'S HOME - NIGHT

Onions frying. Tilt up to Virgil - cutting the last of it and putting it in the pan - sizzling as it hits. Vegetables and a box of pasta are arranged on the countertop. Sophie watches the proceedings.

RRRRINNNG - the phone.

Virgil stops cutting - his hand easily finds the phone.

INTERCUT WITH ...

**Amy:**

**AMY:**

Virgil - it's Amy. I - I can't make dinner - I'm really sorry - an emergency came up - they're dragging me back to New York.

**VIRGIL:**

Oh. Yeah. Anything serious?

**AMY:**

The project we were working on was rejected - could go down the drain. I'll deal with it quick - I'd like to come back.

**VIRGIL:**

Yeah. Good. Well. I'll be here.

Virgil hangs up the phone - frustrated, he reaches for the frying pan - and promptly burns his hand.

**VIRGIL:**

-DAMN IT!!!

Dropping the pan - Sophie goes scurrying, as he kicks at it - sending it across the room. He turns - thrusts his hand under the

sink - turning on the cold water.

**VIRGIL:**

Shit - that was stupid.

EXT. FLATIRON DISTRICT - LATE DAY

Evening rush hour traffic surrounding the Flatiron building.

VOICE (ON SPEAKERPHONE)

I'm just saying there seems to be something missing.

INT. ROSWELL-TREMONT DESIGN - DAY

A small cardboard model of what looks like a small mini-mall. Amy sits in front of it - drawing on a sketch pad. The office is sparse, functional. A few DRAFTSMEN can be seen in the background through a glass partition.

**DUNCAN:**

Absolutely Mr. Falk - something is missing - we realize that now. We just need some time to figure out what.

DUNCAN ROSWELL, 30's, leaning a little too ardently into a speaker phone. The voice on the other end is JACK FALK - their would be employer. Their assistant BETSY ERNST, early 20's, sits in the corner, taking notes.

**FALK :**

Fine - but you all know what kind of schedule we're on here?

**DUNCAN:**

(watching Amy)

And budget. Yes sir. Don't worry, we won't let you down.

She takes a piece of paper, has an idea, starts sketching - Duncan hangs up.

**DUNCAN:**

Don't say it, I know. You were never happy with the design.

**AMY :**

I wasn't going to say that.

**DUNCAN:**

But you'd have tinkered with it till the job went away. So now we've got him hooked, you've got your second chance.

And Amy shoves her rough sketch across the table.

**AMY:**

Look at these site photos - see those

trees - we were going to get rid of them  
- let's incorporate them into the design  
use what's natural about the location.

(Duncan stares at her)

And by the way - the 53rd St. lobby - coming  
back from Pinecrest, I came up with a new  
addition - add some life to that place.

Duncan stares at the sketch - then looks up at Amy

**DUNCAN :**

OK -- what's going on here? We sent Hydra  
the three headed monster off a few days ago  
and got back Mary Poppins in return.

**AMY :**

What? I can't have a couple of ideas.

(even Betsy stares at her)

Fine, you want to know - I met a guy.

Betsy stands.

**BETSY :**

Too modern for me.

**DUNCAN :**

Sit down.Betsy. We're all friends here.

So - spill the beans.

**AMY :**

Nothing to spill - he's a good guy -  
smart, funny, blind...

**DUNCAN :**

Whoa, whoa - wait a minute - Blind!?

Like tap-tap, white cane blind? Come on

Amy - I mean, I know you like

challenges, hell you married me - but...

**AMY :**

I knew you'd be understanding.

**DUNCAN :**

(standing)

No, no I am. You're right, this is none  
of my business anymore - but a blind



guy? If you're lonely - in my. opinion  
-- get a puppy.

**BETSY :**

Duncan, don't be a jerk.

**DUNCAN :**

You still work here.  
He's gone.

**BETSY :**

He's just jealous.

**AMY:**

So much for the "we're all friends here" idea.

INT. ROSWELL-TREMONT OFFICES - NIGHT

CLOSE ON - Computer screen. A cursor blinks - then the words  
CONGENITAL BLINDNESS - a CLICK and a web page for the AMERICAN  
BRAILLE INSTITUTE comes up.

WIDE - we see Amy hovering over her computer - various sketches of  
the proposed building next to her - two giant Magnolia trees have  
been incorporated into the design. As we watch her search on the  
computer we move over her shoulder to see in the corner of her plans  
- a sketch of the intertwined "dancing trees" and the Firehouse.  
Betsy enters carrying her jacket.

**BETSY :**

Everybody's gone for the day.

**AMY :**

Thanks. You go ahead - I'm just finishing  
up something here.

She turns to look at Betsy who now peers over her shoulder - sees  
what she's doing. Amy looks up at her - sees Betsy's look.

**AMY :**

What? I just want to know a little more  
about what's wrong with him.

**BETSY :**

(pause)

Amy? Friend to friend?

**AMY :**

Shoot

**BETSY:**

I hate to admit it but I agree with Duncan on this one.

**AMY:**

(back to the computer)

Don't shoot.

**BETSY:**

He makes sense sometimes. My father had a problem a few years back with severe cataracts. Do you have any idea what you're getting into?

Amy spins in her chair - looks to Betsy.

**AMY :**

You ever listened to rain -  
I mean really listened?

**BETSY :**

This like that smell the roses thing?

**AMY:**

(turns to her)

I've spent the last five years of my adult life with a man who has the emotional content of a soap dish. The only time I saw him cry was doing our tax return three years ago.

(beat)

I need more than that, Betsy. For once in a long, long time I feel like I can breathe again. Just the way he touches me I know I found someone I can connect with.

**BETSY :**

Ah, here we go.

**AMY :**

No, no. I can tell he's sensing everything about me with a simple touch. He listens to my every word as if it's the only sound on the planet -

I feel like even though he can't see me, he knows everything about me. He just moves me - does that sound crazy.

**BETSY :**

(beat)

Does he have a brother?

**EXT:**

The FROZEN POND, nestled against a strand of pine. Virgil skates fast across the ice enjoying the speed - the wind using his hockey stick as a guide - he nears the edge of pond - feels it with the stick and slams to a stop.

He shuffles his body around to face in the other direction - then starts skating again - passing AMY standing on the snow covered bank.

ON AMY - smiling, watching Virgil - enjoying his release of energy. HER POV - VIRGIL - skating well, a look of relaxation we've never seen on his face. He skates in an arc coming back past Amy. Finally she speaks.

**AMY :**

Wayne Gretzky, look out.

Virgil slams to a halt in surprise - nearly toppling over.

**AMY :**

Sorry -- sorry.

Didn't mean to scare you.

**VIRGIL :**

Amy?!

**AMY :**

I said I'd come back.

**VIRGIL :**

How long ... how long have you been...?

**AMY :**

Watching you? Just got here -  
couldn't find you at the spa - took  
a chance you'd be here. You're very good.

**VIRGIL :**

Skated since I was a kid. My dad taught me  
- wanted me to play pro one day.  
How do you like my pond?

**AMY:**

It's beautiful.

**VIRGIL :**

Describe it for me.

**AMY:**

OK. Let's see. Like cool  
blue silk - you know blue?

**VIRGIL :**

I think so - keep going.

**AMY :**

Blue silk stretched tight across  
a bowl - surrounded by white  
jacketed sentries of trees on  
the horizon, protecting it from  
the outside world.

**VIRGIL :**

Horizon's a tough one.

**AMY :**

What?

**VIRGIL :**

Never understood horizon - if touch it -  
don't know what it that's OK I liked  
the rest of picture.  
(he starts moving towards her)  
You want to skate?

**AMY :**

Sorry, I didn't bring my skates.

**VIRGIL :**

Don't need them. Come on step hold of my stick.

**AMY :**

Excuse me?

**VIRGIL:**

(smile)

Hockey stick. Here.

He holds the stick out like a cross bar. Amy moves cautiously forward and takes hold of it.

**VIRGIL :**

OK. Now hold on for balance.

I used to do this with Jennie when we were kids.

And Virgil starts skating backwards pulling Amy with him. Amy is apprehensive at first then starts to enjoy the movement - the sensation - both of them laughing out loud.

WIDE as we see them move about the rink - Amy sliding and being pulled by Virgil. As he picks up speed we hear Amy scream in delight.

**AMY :**

Look out - we're running out of ice.

Virgil turns expertly, arcing around the edge of the ice but Amy loses her nerve - and balance - and lets go of the stick and goes flying into an embankment. The momentum carries Virgil off down the ice - both of them laughing hysterically.

**VIRGIL :**

You OK?

**AMY :**

Fine. Never been dumped so fast in my life.

**VIRGIL :**

Me, dump you? No way. Stay where you are

- I'll come to you - just keep talking.

Amy sits up on her elbows in the embankment.

**AMY :**

What do I say?

Virgil starts gliding across the ice searching for Amy.

**VIRGIL :**

(hearing her voice, veering in her direction)

Anything - how'd you become an architect?

**AMY :**

God - let's see - I was in college -  
art school - a little aimless - and I met  
this guy -. an architect - opened up a new  
world to me. I liked the structure the  
control - finding problems, coming up with  
solutions - when I graduated - we started  
a company together - on impulse got married  
- which was crazy - divorced a year ago -  
but we're still partners.. which must seem  
even crazier.

And Virgil's suddenly there - going a little too far - tumbling off  
the pond and into her.

**VIRGIL :**

You'd think I meant to do that.

A patented move.

They're close - in the snow together - face to face.

**AMY:**

(Amy smiles, realizes)

This is tough.

**VIRGIL :**

What?

**AMY :**

I bat my eyelashes, toss my head just  
right, and there's this very sexy thing  
I do with my eyes - then realize none of  
it matters to you.

**VIRGIL :**

It doesn't matter.

Tell me what you look like.

**AMY :**

I.. .I don't know I'm...

**VIRGIL :**

Wait. Let me.

He puts his hand out, over her face -- hesitates, then slowly feels  
down the contours of her cheek, her eyelids, the shape of her lips -  
Amy moving with the touch, the sensuality of it - and as he

continues - Amy's hand reaches up - touching his face - Virgil smiles.

**VIRGIL :**

Eyes, mouth, chin, cheek..  
you are very beautiful.

**AMY :**

Thank-you. So are you - more than  
I could describe.

Virgil's hands move down her face - closing her eyes - letting her  
just experience his touch - his exploring.

And as both their hands continue, enjoying the sensation of  
discovering each other - Amy leans forward, her eyes still closed,  
finding his mouth - grazing his lips with her own - softly, gently,  
then they fold into each other's arms locked into a warm, deep kiss.

INT. VIRGIL'S HOUSE - BEDROOM - NIGHT

It's dark - a pale moonglow highlights the two intertwined naked  
bodies. A fire burns in the background. In flowing CUTS we see them

**make love:**

Virgil - his head tilted down - Amy - puts her hand to his chin -  
lifts his head - then kisses each of his closed eyelids in rhythm  
with Virgil's movements.

Amy - now astride Virgil - she closes her eyes - feels it the way  
Virgil would - moving faster now - in total rhythm - shuddering in  
mutual release -- and she collapses on top of him - a deep breath  
and she rolls over - cuddles into his arm.

A long beat - out of breath:

**AMY :**

So -- that's what a blind date is.

They breathe - then both start laughing - quietly - then  
hysterically together as Virgil wraps her up in his arms - holding  
her tightly.

EXT. PINECREST - DAWN

The horizon. The sun cresting it - bringing a new light to the day.

INT. VIRGIL'S HOME - EARLY MORNING Sounds of a shower in the  
background. Amy in Virgil's robe, pulls a juice container out of the  
fridge - pours herself a glass, putting the juice on the counter as  
she walks into the living room - taking in the sparseness of his  
surroundings.

CLOSE ON - an open Braille Book. The completely white pages with  
minute bumps. Amy pulls up a chair, sits - and flips through the

book, running her hand across the pages - trying to understand his world.

She then turns to the front cover to see what it is. Playboy.  
We hear the shower stop as Amy smiles, puts the book down - pushes the chair aside then moves to a series of pictures on the wall: Virgil as a young boy - his sister Jennie a few years older - and his mother and father. Then another picture next to it - Virgil in his skates and Jennie older - no father - Sophie at their feet. And a final picture - Virgil as an adult - he and Jennie on the front porch - his arms wrapped around his sister like he's never going to let go.

VOICE (O.S.)

Hello?

Amy turns to see - Jennie, carrying a bag under her arm.

**AMY :**

Hello.

Jennie moves towards the kitchen.

**JENNIE :**

I'm Jennie, Virgil's sister.

And you are..?

Virgil steps out - bathrobe - drying his hair.

**VIRGIL:**

Jen, this is Amy Tremont.

Jennie now at the kitchen - stares at the juice container - places it back in the fridge - just so.

**JENNIE:**

I was just at the market Virgil,  
picking up a few things before  
school - and I thought you might like some...

**VIRGIL :**

(smells)

Apples and bananas.

Amy sees the fruit on the counter - impressed.

**JENNIE :**

He's being a show-off, Amy - I always bring him these.

(putting them in the fridge)

The apples are on the bottom shelf...



**VIRGIL :**

At two o'clock. Oranges at 10.

I know, thanks.

**JENNIE :**

Amy -- you in town long...

And WHAM - Virgil moving into the room, collides right into the chair Amy moved - knocking into a lamp sending it to the ground. Jennie immediately rushes over.

**AMY :**

Virgil?

**VIRGIL :**

I'm fine.

**JENNIE :**

No you're not - you're bleeding.

(turning to Amy, sudden)

First lesson with a blind man,

Amy - don't change anything -

it's too dangerous

**AMY :**

(moving to Virgil)

I'm sorry - I didn't know...

**VIRGIL:**

It was my fault. I'm OK.

Jennie still dabbing at his leg.

**VIRGIL:**

(embarrassed, snaps)

Goddamit, Jennie - I said I was OK

- leave me alone!

Jennie hesitates, then stands to go - sees the hockey book out of place. A glance to Amy and she picks it up - quietly moves it back to it's rightful spot.

**JENNIE :**

I've got parent meetings tonight -

there's dinner in the freezer - left corner.

(turns to Amy) Nice to have met you, Amy.

**AMY :**

Me too - and again - I'm sorry.

And she's gone - leaving Amy and Virgil together - a moment of awkwardness.

**AMY :**

She seemed ... nice.

**VIRGIL :**

She seemed jealous.

**AMY :**

Your leg is still bleeding.

**VIRGIL :**

It'll stop - happens all the time.

Welcome to my world.

We hold on Amy - taking this in:

INT. BEAR MTN. - LATER THAT NIGHT

Japanese lanterns criss-cross across an open area. Guests of the spa mingle about - drinks in hand - some dance on a floor set up over the aerobics area. Music plays in the background.

Amy, carrying two trays of food, finds her way to where Virgil sits at a table off to the side - putting his food in front of him.

**AMY :**

Let's see if I can get this right.

Chicken's at three - salad at seven -  
vegetables at ten.

**VIRGIL :**

(picking up his fork)

Very good - thank-you.

**AMY :**

This is nice.

They do this every weekend?

**VIRGIL :**

Every Friday - for the guests leaving. Supposed to make them want to come back.

**AMY :**

(sits, uneasy)

Love the music -

Gershwin - makes you want to...

She stops. Virgil, fork poised over his food, senses her uncomfortableness.

**VIRGIL :**

You like dancing?

**AMY :**

Hmmm? Yeah - don't do it much.

(changing subject)

Chicken's good.

Amy resumes eating - Virgil's fork spears something on his plate - raising it to his mouth - both we and Amy now see it's a large pat of butter. Too late - it's in his mouth.

Amy watches him - the reaction on his face as he tastes it - then surreptitiously swallows it. Then realizes Amy saw him.

**VIRGIL :**

Nothing like a good pat of fat.

What do you say we dance?

**AMY :**

No, really, I'm fine...

Virgil is up - pulling her hand.

**VIRGIL :**

Come on

She stands and Virgil puts his hands on the back of her shoulders.

**VIRGIL :**

Lead on.

And as she ushers him to the floor the music changes - a salsa - lively. Amy stops:

**AMY :**

Different piece - maybe we should...

**VIRGIL :**

You kidding - take my hand.

And as she does - Virgil starts dancing to the music - feeling the beat - in perfect rhythm but his moves are his own, something we've never seen before - uninhibited, wild - a little funny, but also there's something sensual in his abandonment.

All Amy can do is hang on for the ride - enjoying Virgil enjoying himself. People even clear back a little to give him some room - however he moves about the floor easily - somehow sensing where the other couples are.

It's a whirlwind moment - a moment where the two of them get lost with each other - for a second shutting out the world and it's just them, the music and their movement.

Then suddenly the music is over. And they stop - the moment gone.

Virgil turns to Amy and she applauds Virgil's wild moves

He takes a bow with a flourish. Spins to another angle - another bow. Spins back again - a step back and:

CRASSSH - he's into the buffet table - sliding to the ground - food spilling on top of him. Amy, can't help but laugh, rushes to him.

**AMY :**

You have to teach me that move.

And Amy reaches down to his guacamole covered hand - and pulls him up into an embrace and as they kiss amidst sauce and salad dressing

**- we see:**

INT. AMY'S HOTEL ROOM - MORNING

Amy - on the phone - looking out her window.

**AMY :**

Betsy - you were telling me about your father,  
his cataracts - you said he had a problem.

How is he now?

(she listens)

Doctor - Dr. Aaron? - do you have his number?

INT. BEAR MTN. GYM - DAY

A handful of people on various pieces of equipment. Virgil, tank top, heavy sweat, on a stationary bicycle - working out. Amy next to him on a treadmill - trying to keep up as Caroline from the front desk comes and hands her something.

Amy reads it briefly then hops off the treadmill moving to Virgil.

**AMY:**

Virgil, I just got some great news.

**VIRGIL :**

(picking up speed again)

The Atlanta project?

**AMY:**

No, no - I was talking to my assistant  
this morning - her father had these  
severe cataracts...

**VIRGIL :**

(slowing)  
Oh. Really.

**AMY:**

She put me in touch with a Dr. Richard  
Aaron - the guy's the leading eye surgeon  
on the eastern seaboard - he's been working  
with techniques - I don't know all the jargon  
- but I spoke to him earlier on the phone  
at the Institute...

**VIRGIL :**

You called this guy?  
Virgil stops riding - starts to get off the bike.

**AMY :**

(excited)  
I told him all about you - he just faxed me  
back - he'd love to get a look at your eyes  
- he thinks maybe, maybe - there might be a  
chance of reversal.  
Virgil faces Amy, best he can, while he pulls on his sweat jacket.

**VIRGIL :**

I don't get it - am I missing the sign  
that says it's help the handicapped week.  
Virgil starts to move away. Amy stops him.

**AMY :**

I thought you'd be excited. What's the problem?  
Virgil turns on her.

**VIRGIL:**

No problem. That's the whole point  
here Amy - there is no goddamned problem.  
And Virgil turns and bumps into a stationary bike, he SHOVES it off  
to the side, and makes his way out of the gym.  
INT. LOCKER ROOM - DAY  
Virgil enters, visibly upset - passing a CO-WORKER coming out of the

shower.

CO-WORKER

Hey Virgil.

Virgil steams right past him - not answering - hands feeling down the lockers - finding his - he tugs it open - pulls off his shirt and throws it in. He takes a breath, settles himself - then SLAMS the locker door shut.

EXT. JENNIE'S SCHOOL

PARENTS are picking up their CHILDREN from Jennie's school. As Jennie helps the last of the kids into her mother's car - she looks up to see Amy across the street.

**JENNIE :**

Amy, right?

Amy nods - starts towards her.

**AMY :**

I'd like to talk to you if  
I could -- about Virgil.

**JENNIE :**

Something wrong?

**AMY :**

Sort of. There's something I don't understand. You see I spoke to a doctor who's apparently doing breakthrough work on cataracts -  
(Jennie turns to Amy)  
- but when I brought it up to Virgil he acted as if...

**JENNIE :**

What don't you understand?

**AMY :**

If I was blind almost all my life --  
and there was even a remote possibility  
I could see - I'd jump at it.

**JENNIE :**

When there's something you've adapted to,  
accepted - you'd just want to change  
it without even thinking about it?  
(beat)

We're very comfortable here, Amy.  
Virgil has everything he needs.

**AMY :**

I thought just maybe he'd like to not  
be falling over things for the rest  
of his life. Look, I see...

**JENNIE :**

(cuts her off)

Yes you do and Virgil doesn't. He spent  
the first eight years of his life having  
his eyes prodded, pierced and poked by  
doctors, faith healers, spiritualists,  
shamans and medicine men. My father had them  
lined up out the door. It hurt and disappointed  
us all and it almost killed him. He doesn't  
need to go through that again. Now - maybe  
you understand.

And she turns on her heel and is gone.

EXT. VIRGIL'S COTTAGE - LATE DAY

Amy making her way up to the porch - hearing from inside.

VIRGIL (V.O.)

No, no - why - why?!

She hurries up the steps, reaching the open door where she sees  
Virgil, his head in his hands.

VIRGIL (V.O)

I can't believe you're doing this to me.

**AMY :**

What - Virgil?

Virgil turns sharply - Sophie jumps up - starts barking.

**VIRGIL :**

Sophie - stop it. Amy? C'mon in - it's just  
the Rangers. I could check better than these  
guys today.

**AMY :**

They lost?

**VIRGIL :**

I prefer to think of it as not winning.  
I thought you would have been long gone

after that outburst from my evil twin  
brother. We've had him committed you  
know. Rikers Island - hard time.

(standing)

Can I get you something - - Coke - beer?

**AMY :**

No - I - I'm fine. I just wanted apologize  
for stomping around in life like Bigfoot today.  
Virgil turns towards Amy.

**VIRGIL :**

Amy, you see the big tree outside?  
How far is it from my front porch?

**AMY:**

Guessing, about thirty feet.

**VIRGIL :**

To you. But to me, it's fourteen steps exactly.  
Fourteen steps and I arrive right where I want  
to be. But -- if I run or rush, I'll lose count  
and slam into it.

**AMY:**

I'm sorry. Told you - can't leave well enough  
alone. I - I guess I should get back, start to pack...

**VIRGIL :**

Rushing into trees again?  
Off Amy's smile we CUT TO:

EXT. VIRGIL'S HOUSE - NIGHT

On the Porch - the two of them - sipping glasses of wine - we see  
their dinner - Hungry Man beef entree - each category of food in  
it's own perfect little compartment.

**AMY :**

You know this dinner - this is really quite...

**VIRGIL :**

Ordinary?

(she laughs)

It's an acquired taste - trust me.

Jennie thinks it's the only way I'll



know where my food is. But I have a  
secret weapon.

(holds up a little bottle)

Hot sauce! Let's you know you're eating  
something - like some.

He starts to sprinkle liberally on Amy's food. Amy, laughing grabs  
the bottle.

**AMY :**

That's OK - I'll do it.

Don't want to overdo it.

She puts the bottle down - looks to Virgil - sips her wine. Time to  
face it.

**AMY :**

Virgil - I have to go home tomorrow...

**VIRGIL :**

Wait, wait - you smell that?

**AMY:**

No - what?

**VIRGIL :**

The winter pines - it's so strong at  
night - drifts on the wind - wait -  
hear the breeze then...

**AMY :**

There.

Amy closes her eyes - takes in the scent - and they both sit there -  
close - taking in the night air - enjoying the moment.

And on Virgil's face we see him lost in thought.

INT. VIRGIL'S HOME - NIGHT

CLOSE ON VIRGIL - eyes closed - we hear a sound - like night  
crickets. His eyes slowly open.

He rolls over - his arm reaching out for her:

But there's no one there. Virgil sits upright.

**VIRGIL :**

Amy?

Amy is sitting in a chair by the window.

**AMY :**

I'm here - trouble sleeping.

**VIRGIL:**

C'mere.

And she crawls back into bed, Virgil takes hold of her and as she settles into his arm, he strokes her face gently - a blind man's version of watching his lover fall to sleep.

BLACK - then we hear voices

INT. VIRGIL'S BEDROOM - MORNING

**CLOSE ON:**

dreams.

She looks out the doorway - sees Virgil and Jenny arguing on the front porch. She can't hear what they are saying - but it's clear there's a problem.

INT. VIRGIL'S LIVING ROOM - MORNING

Amy pulling a robe around herself - comes into the room - as Jenny turns on her heel and walks away from Virgil.

EXT. PORCH - MORNING

Virgil stands there a moment - taking in what just happened. Amy steps out onto the porch.

**AMY :**

Everything alright?

**VIRGIL :**

Yeah, yeah. Morning - Look, something I want to say...

**AMY :**

The leaving thing - I know - hate it too.

**VIRGIL:**

The other night - when we were dancing - being with you - I felt different - special - I don't know - whole.

**AMY :**

That was whole?

Virgil puts his hand out - she takes it - he turns to her.

**VIRGIL :**

(smile)

Just for a second I felt like I could see

you - all of you.

(beat)

What you said about this Doctor, this eye guy -  
I know how important it is to you...

**AMY :**

(turns to him)

Are you sure you want to do this?

**VIRGIL :**

We're just going to talk to the guy  
- what could it hurt?

**Off Amy's smile:**

**SMASH TO:**

EXT. GEORGE WASHINGTON BRIDGE - MORNING

A soaring shot. Amy's car - travelling across the bridge - heading  
towards Manhattan.

AMY (V.O.)

You're going to love the city  
- so many things to see.

INT. CAR - MORNING

Virgil in the passenger seat - windows open - taking in all the  
sounds - new and exciting. Amy watches him as she drives.

**VIRGIL :**

(laughing)

Waitwaitwait - he hasn't said he  
can even do anything yet.

**AMY :**

I know I just feel good about this.  
(Amy looks to him - sees him feeling  
the light against his face)  
Virgil, before you lost all sight,  
do you remember seeing anything at all?

**VIRGIL :**

Yeah, I do. I was just a baby when it  
happened - but there is one thing.

(beat)

Something ... puffy. That's all I  
remember about it. Everyone says it's

"clouds," but I know I had it in my hands  
- so it couldn't be clouds. This puffy  
thing - that was something special -  
it's stayed with me all these years -  
I don't know why.

INT. NEW YORK EYE HOSPITAL - EXAM ROOM - DAY

DR. RICHARD AARON, wire rims, short, stylish haircut - is finishing  
a high-tech examination of Virgil's eyes. Cups attached to wires sit  
over his eyes. The machine, an ELECTRORETINOGRAM, emits an  
irritating strange flat line sound. The room is very dimly lit.  
Aaron adjusts an intensity dial on the machine - a series of  
flashing lights hit Virgil's eyes. The doctor jots down a reading -  
then with a flourish, spins the machine away from Virgil's face and  
pops a button emitting a detailed computer print out.  
In the corner sits an older gentleman - Dr. Goldman - focused on  
papers in his hands.

**AARON :**

OK - we're done.

Aaron bumps up the lights and wheels his chair back over to Virgil  
as Amy moves to join them.

**AARON :**

Some good news. You have grade 4  
posterior subscapular cataracts.

**VIRGIL :**

And this is the good news?

**AARON:**

Good news in that I should be able to  
remove them with little or no damage  
to your cornea.

**AMY :**

So -- what does that mean -  
they're gone - then what?

**AARON :**

The cataracts are acting like a curtain -  
covering the window of sight. If the disease  
to the retina is reduced as much as I think  
it is - there's a very good possibility  
we can give you sight.

Amy looks to Virgil - apprehensive. Virgil's expressionless - taking this all in.

**VIRGIL :**

Sounds expensive.

**AARON :**

(looks to Goldman who nods imperceptibly)  
We feel there's an opportunity for us all here -  
I think I can get the institute to pick up the bill.

**VIRGIL :**

So. Say you remove the cataracts -  
do you have any idea what kind of vision I'd have?  
Aaron looks to Goldman.

**AARON :**

At this time - no. Unfortunately the  
cataracts are not allowing me to see the  
retinal wall. I can't tell how advanced  
the retinitis pigmentosa has become.

**VIRGIL :**

So you're suggesting an operation  
that may or may not be successful.

**AMY :**

But there is a chance he  
could regain his sight.

**AARON :**

There have been a few cases of restored  
vision in adulthood to a patient blind since birth.  
(moves near Virgil)  
The operation is delicate, I'll admit -  
but nothing as invasive as what you went  
through as a child. Of course there is  
always some risks with any operation -  
infection, swelling - long shot stuff.  
I would do both eyes at the same time  
- it's basically out patient surgery.  
Virgil - an exhale of air. A lot to take in.

**VIRGIL :**

What if it doesn't work? What if I have the operation - with all it's risks - and you remove the cataract - and it doesn't work. Aaron looks to Amy.

**AARON :**

(somber)

It would be evident that you will never be able to see.

Virgil's head shifts slightly. Not what he wanted to hear. Amy reaches out takes his hand.

**AMY :**

What do you think?

**VIRGIL :**

That's what I need - to think.

EXT. AMY'S LOFT - SOHO - DAY

Virgil and Amy stepping out of a cab. Virgil using his cane - seems blinder than we've seen him before. The city sounds an assault on him.

**AMY :**

This is my place - there's a park across the street and...

She stops - realizes he wants to walk in silence. They enter her loft building, an old converted industrial space.

INT. LOFT STAIRWELL - DAY

There is an odd, loud sound which echoes three times after every bounce. As they come up on the second floor landing, a basketball comes flying down the hall which Amy fumbles with - then catches.

**AMY :**

Ethan!

From around the corner comes ETHAN COLVIN, eight, oversized Knicks shirt. Amy tosses him his ball.

**ETHAN :**

Sorry - my mom won't let me go outside till she gets home from work.

**AMY:**

Well, if the super catches you playing ball in the hall, he'll have a coronary.

**ETHAN :**

A what?

**AMY :**

Never mind. Ethan,  
this is my friend Virgil.

**VIRGIL :**

Hey, Ethan

**ETHAN :**

(seeing his cane)  
Are you blind?

**VIRGIL :**

Yeah.

**ETHAN :**

Cool. See ya.  
And he turns and runs back up the stairs.

**AMY :**

(apologetic)  
Virgil...

**VIRGIL :**

Hey, the kid thinks I'm cool  
- what's so bad.

INT. AMY'S LOFT - LATE DAY

Amy's loft is a wide open space - a KITCHEN facing onto a small living area - a BED in the corner of the room - a WORK SPACE with DRAFTING BOARD and DRAWING RACKS fill one side of the room. By a window stands a plaster SCULPTURE stuck in the corner as if forgotten.

**AMY :**

This is where I hang my hat  
- it's a bit of a mess but...  
Amy stops, realizes he can't see it. Virgil puts his overnight bag down.

**VIRGIL :**

Now, Blind 101. Help me out with a mental map.

Walk me down a straight line and show me your place, all the obstacles. Remember once you've told me, they can't be moved - otherwise...

**AMY :**

Got it - here take my arm.

(they start about the room)

Couch, chair, TV to the left,  
low table at.. .at 4 o'clock,  
has the phone on it...

They come to the Sculpture, Virgil's hand grazes across it.

**VIRGIL :**

What's this?

**AMY :**

Nothing. A sculpture.

**VIRGIL :**

It's yours?

**AMY :**

My art school days - not very good.

Virgil continues to feel the sculpture from top to bottom, not stopping during the dialogue.

**VIRGIL :**

It's a mother? - holding her child - up in the air  
- like she's proud? It's beautiful.

**AMY :**

It's not done yet -  
one day I'll finish it.

Virgil turns - his hand to the wall - feels a window:

**VIRGIL :**

Does this window open?  
I could use some air.

**AMY :**

(moving to the windows)

I think so.

As Amy throws open the window, a wind blasts through - catching a stack of plans on her drafting table - blowing them across the



floor.

**AMY :**

Damn!

Virgil turns, concerned, makes his way to her.

**VIRGIL :**

What happened?

**AMY :**

The wind - knocked over my plans.

Amy down on the floor picking them up - Virgil senses her down there - crouches down beside her - tries to help her pick up.

**VIRGIL :**

What is this - these plans?

Amy looks at Virgil - - his hand running across one of her plans.

**AMY :**

Just my work - - some plans for the Atlanta project we're bidding on - drawings of a lobby we're finishing up, some other smaller stuff.

It's -- it's what I do.

Amy realizes they mean nothing to him - he hands them back - stands. She watches him - then standing, moves to him.

**AMY :**

I've got to get to work. Tonight we'll do something - we could listen to music or go out for dinner...

**VIRGIL :**

How about a movie?

**AMY :**

A movie?

**VIRGIL :**

Yeah. I haven't been in years.

**AMY:**

Alright. A movie. I won't be long.

And Amy gives him a quick kiss and dodges for the door - a beat - she forgets her purse - steps back in to see:

Virgil standing there quietly - his hand out on her plans again -

feeling the paper - searching for the design - wanting to know her - wanting to understand her - finding nothing there.

Amy feels uncomfortable - quietly steps out - closes the door.

INT. REVIVAL THEATER - NIGHT

WIDE - the theater half full playing Woody Allen's "Annie Hall" the very funny scene where Woody and Diane Keaton wrestle with the lobster.

We move in slowly and discover Virgil and Amy leaning in close to each other - Amy quietly describing the scene to him.

**AMY :**

There's these big pots and Woody's got a huge lobster in his hand...

**VIRGIL :**

Lobster - what's a lobster?

**AMY :**

(trying not to use her hands to describe)

It's a.. .kind of like.. it's got...

Then she looks to Virgil - sees he was kidding her.

**AMY :**

(laughing)

That's it - you're on your own.

Off Virgil's laugh:

INT. SUBWAY LINE - NIGHT

BWAM - a subway train explodes past us.

INT. SUBWAY CAR - NIGHT

A collection of typical night riders - everyone keeping to themselves. Two kids sit in the corner - blasting their boom box  
Virgil stands in the middle of the train - enjoying the vibrations.  
Amy sits on a seat watching him.

**VIRGIL :**

And they lived happily ever after.

**AMY :**

Woody and Diane...

**VIRGIL :**

And the lobster?

**AMY :**

Stop with the lobster.

A song comes on the radio - Virgil's head turns.

**VIRGIL :**

Hey - you here that?

All she hears is the clatter of the subway.

**AMY :**

What?

Virgil turns towards the music - BAPPING his hands rhythmically on the subway car wall.

**VIRGIL :**

Hey - can you turn that up?

The KID shrugs - CRAKKS it up. It's Gershwin's "Can't take that Away from Me." Virgil turns to Amy - picks up on the song - hands RAPPING - he starts singing:

**VIRGIL :**

"The way you comb your hair,

The way you sip your tea..."

He finds Amy, pulls her up and into an embrace as he saunters them down the aisle.

**AMY :**

Virgil?!

**VIRGIL :**

(loudly)

"Can't take that away from meee" - what?

**AMY :**

People are watching.

**VIRGIL :**

Watching? Watching what?

**AMY:**

You. Me. Everyone is staring at us.

**VIRGIL :**

And?

**AMY :**

Well - it can be embarrassing.

**VIRGIL :**

(kidding)

Oh - I see.

**AMY :**

No - you don't.

VIRGIL Touche.

"The way you make me see..."

**AMY:**

(turns to him)

What do you mean?!

(Virgil gives her a look -

I want the operation)

You mean it. I mean I only want  
you to have the operation...

**VIRGIL :**

Amy. I want the chance to see.

The chance to see Central Park,  
the Brooklyn Bridge, apples, raisins,  
a buffalo, a carbuerator and the man  
in the moon.

(beat)

But I would give all that up -  
just to see this face.

And Amy folds herself into Virgil - a moment - they hold each other  
- then - Amy starts to sing along with the song - Virgil joining in  
- and they dance - together - in love.

**SMASH CUT TO:**

EXT. SUBWAY CAR - NIGHT

AMY/VIRGIL (V.O.)

"You can't take that away from me."

And the car explodes past again - and as the music dies we cut to:

INT. NEW YORK EYE HOSPITAL - OPERATING ROOM

**CLOSE ON:**

gloved HAND comes into frame - picks up a clamp - and we follow it

**to:**

VIRGIL'S EYES - the clamp being used to hold it open. The work we

are seeing is grueling - difficult to watch - but at the same time so fascinating it is hard to take our eyes off.

Dr. Aaron followed by Dr. Goldman - hands in the air - mask on - leans over Virgil - looks to the ANESTHESIOLOGIST who nods - then to no one in particular.

**AARON :**

OK Virgil - let's get to it.

And as he is handed a SCALPEL, we watch as it moves down to cut open the white section of the eye - and just as it feels almost unbearable to watch- -

INT. NEW YORK EYE HOSPITAL - WAITING ROOM - DAY

We see Amy, coffee cup in hand, grab a second just poured cup out of a vending machine. She makes her way over to reveal Jennie who sits quietly reading a book.

**AMY :**

Coffee? It's really bad.

Jennie looks up - smiles takes the cup. Amy sits down next to her. They both sip for a moment.

**AMY :**

Virgil never mentions his parents  
- do they know?

**JENNIE :**

Our mother died when I was 20 - Virgil wasn't even a teenager. And our father - he's been gone for quite awhile.

**AMY :**

I'm sorry. I didn't know.

Jennie looks into her coffee - takes another sip.

**JENNIE :**

(smile)

You're right this is bad.

**AMY :**

It must have been very tough on you  
- taking care of Virgil alone after  
your mother died.

**JENNIE :**

He's my brother.

Simple.

**AMY :**

You don't like Virgil  
doing this - do you?

**JENNIE :**

I don't like Virgil getting hurt.  
Hope is like fire, it can keep you  
warm - - or it can burn you.

INT. NEW YORK EYE HOSPITAL - OPERATING ROOM - DAY

**Dr. Aaron:**

**CLOSE ON:**

middle of it.

DR. AARON

There you are.

And Aaron pulls out the cloudy cataract tissue - holding it up for  
all to see - before he PLOPS it on a tray. Switching instruments -  
he gingerly picks up a plastic implant - moving back towards the eye  
- he glances at the nurse assisting him:

DR. AARON

You know what they say, Virgil?

The eyes are the windows to the soul.

Virgil can't move - listens intently as he carefully places the  
implant into Virgil's eye.

DR. AARON

(with a wink)

That makes us the Windex to the soul.

(he focuses)

OK, both eyes done. Let's patch him up.

On a large monitor we see an EXTREME CLOSE-UP of Virgil's eye -  
waiting.

INT. NEW YORK HOSPITAL - LATER

Virgil being wheeled down a hall - head wrapped in bandages.

INT. EXAMINATION ROOM - DAY

**As he enters:**

**VIRGIL :**

Hello?

Jennie's there - takes his hand.

**VIRGIL :**

Jennie?

**JENNIE:**

How're you feeling?

**VIRGIL:**

OK - a little pain,  
like a tequila hang over  
- is Amy here?

**AMY :**

Right here - Dr. Aaron said you did great

**VIRGIL :**

So how's my hair - I'd hate the first time  
I see myself to be a bad hair day.  
(Virgil reacts to a sound)  
What's that?

**AMY :**

There's camera guys here too.

WIDE - we now see the room has a small VIDEO CREW in it preparing to document the event.

**VIRGIL :**

Camera guys?

**AARON :**

(entering)

For posterity. We're going to make you famous. We're also sending this closed circuit to one of our conference rooms - there's a lot of people interested in our results today. So how you feel Virgil?

**VIRGIL :**

Good. Great. Fine.

(a laugh)

Nervous.

Aaron moves about the room closing blinds to let in just a few slats of light.

**AARON :**

Nothing to be nervous about.  
Now Jennie and Amy, if you would  
stand off to my right -- I want  
Virgil to get just a slight bounce  
of light.  
(returning to Virgil)  
Ready Virgil.

**VIRGIL :**

Let's go.  
Both Amy and Jennie subconsciously adjust their hair as Aaron starts  
to unravel the bandages.  
When the bandages are completely off - all that is left are two  
gauze patches on both eyes.

**AARON :**

Okay - last phase -  
we remove these patches and...

**VIRGIL:**

(suddenly apprehensive, hand up)  
Okay - wait. So - so - what do I do?  
I mean, what will I see first?

**AARON:**

Well - we're all here - Amy,  
your sister. This is new for  
us all. Why don't we find out?  
Aaron reaches up and plucks the two patches from his eyes - and  
everyone waits.  
Virgil slowly opens his eyes - he just seems to be staring blankly,  
bewildered - not focusing at Aaron who stands before him, still  
holding the bandages.  
Amy looks to Jennie - to Aaron - what's happening? Then finally:

**AARON :**

Well?  
And Virgil reacts - a startling look of recognition mixed with fear  
crossing his face.

**AMY :**

What is it Virgil?



**VIRGIL :**

It's - it's - I don't know.

And now for the first time we see Virgil's POV:

There is light, movement, color, shadow - but somehow it is foreign to us. There is no perception of depth -. no sense of definition of shape or shadow - it is as confounding to us as it is to Virgil - like an explosion of Picasso, Dali and Monet on screen.

Suddenly in the midst of this chaos of images - there is movement - and a voice emits out of what we now for the first time recognize as a mouth. Dr. Aaron speaks again - leaning in to Virgil, who reacts back.

**AARON :**

Virgil - what do you see?

**VIRGIL :**

Something's wrong.

Jennie's reaction comes pouring out of her eyes in tears, first slowly, then a dam break.

**AMY :**

Virgil what's wrong?

What's happening?

**AARON :**

Everything's fine -  
it's going to take...

**JENNIE:**

It's not fine -  
don't say it's fine.

**AARON :**

Tell me what you're seeing Virgil.

Virgil suddenly pulling back - his eyes dancing around in his head - trying to take it all in - trying to focus.

**VIRGIL :**

(over everyone)

I don't know - it's all screwed up -  
this can't be seeing - something's wrong  
- too confusing - what the hell's happening??!

HIS POV - the camera crew coming toward him for a closer shot - it's

like a giant monster violently moving towards us!

**VIRGIL :**

What is it - Stop!

Virgil's hand lashes out towards the camera crew - even though they are 15 feet away.

**AARON :**

What? The camera?

**JENNIE :**

(to the crew)

Stop moving!

**AMY:**

Virgil, it's just the camera.

The room has heightened into chaos - Virgil reacting to everything he sees, any quick movement - Amy moves next to him - Aaron trying to remain calm - Jennie assuring Virgil everything's OK.

**AARON :**

Alright - alright - they've stopped.

OK. Let's everybody just calm down

- we'll take it slowly.

Everyone settles - takes a breath.

**AMY :**

Virgil. What can we do?

They all look to Virgil - breathing heavy - his eyes swinging back and forth.

**VIRGIL :**

I gotta focus - gotta think -  
gimme a second - OK, OK - get me a  
coke. Somebody?

**JENNIE:**

He's thirsty - someone get him a drink!!

**VIRGIL:**

No - just a can - a bottle --

put something in my hands!

Amy reaches over - grabs an empty coke can.

**AMY :**

Here - how's this?

Virgil takes it in his hands - closes his eyes - feels it. Then slowly opens his eyes - trying to focus on what is in his hand - Aaron catching on.

**AARON :**

Good, Virgil - that's it - use your touch - associate - now, tell me - what do you see in your hand?

Long moment. Virgil holds it up - stares hard.

**VIRGIL :**

A can. Is it a can?

**JENNIE :**

What's going on?

They all look at Virgil turning the can over and over in his hand - staring intently at it - learning it.

**AARON :**

(beams) He's associating - one sense to the other.

His fingers tell his brain - then his brain tells his eyes and he recognizes the image in front of him.

(realizing)

He's seeing!

Aaron looks to Amy and Jennie - they're still doubtful - he motions to them to meet him outside.

**AARON :**

Virgil - let's rest your eyes for today and we'll check them again tomorrow. We should all be happy - we've got something.

**Virgil:**

Virgil's hand while Amy stands there upset - watching him just staring at a Soda Can.

INT. NEW YORK EYE HOSPITAL - DAY

In the corridor, Dr. Aaron shaking hands with Dr. Goldman - people exiting the near-by conference room all congratulating the two doctors. As Amy exits the room - Aaron moves to her.

**AMY:**

What just happened in there?

**AARON :**

You saw it. Success.

**AMY :**

Success - wait a minute - then why can't he see me, his sister, anything.

**AARON:**

He sees you. He just doesn't understand that he sees you.

**AMY :**

But he'll overcome it - I mean - this is temporary right?

**AARON :**

There's a very real possibility the part of his brain area allocated to vision is atrophied - given it's lack of use, Virgil has probably used it for some other function.

Jennie has stepped into the waiting area - has just heard Aaron.

**JENNIE:**

You didn't think of this?

This is as much an accusation of Amy as of Aaron.

**AARON :**

We had no way of knowing what his faculties were until we gave him the operation. If you remember - we didn't know what to expect - though it's clear his retinal disease must be in remission.

**AMY:**

So what are we supposed to do now - you saw him - it's like he's another person in there.

**AARON:**

He won't need to stay here - take him home

- let him rest. But I will need to see him every couple of days for the next month.

**AMY :**

Isn't there some kind of therapy he should be doing - someone to help him. Aaron stares at her - hadn't thought of this.

**AARON:**

OK, there is a visual therapist - Ray Webster - a little unorthodox - that's why he's probably your best bet, especially considering the unique aspects of Virgil's condition. I'll contact him for you - but there's no guarantee he can help.

**JENNIE :**

(can't believe this)  
No guarantees.

**AARON:**

Jennie, I told Amy here when we first talked - this is whole new ground - for all of us.  
And Jennie quietly turns and goes back into Virgil's room. Amy just stares at Dr. Aaron - a little overwhelmed.  
INT. HOSPITAL ROOM - CHANGE AREA - DAY  
Virgil - starting to dress. He stares at his clothes on a hangar - not comprehending what it is. He closes his eyes - his hand going out to feel it - then opening his eyes - he takes the shirt turns - and notices someone watching him.

**VIRGIL :**

Hello?  
HIS POV - it's his own reflection in a mirror next to his clothes. Virgil stares at himself standing stock still - waiting for a response from the person staring at him.

**VIRGIL:**

Is there...?  
Slowly realizing that what he sees is himself. He starts moving towards the mirror fascinated.  
Virgil's POV - Focusing on the image as it slowly takes shape - becomes clearer to him. His hand going up to his nose - moving it back and forth - laughs at it's absurdity - then is taken with his own smile. He tries a smile - comes off awkward as he starts to

stare at his teeth. Touching each part of his face he investigates his chin, ears and finally his hair.

Then he stops - and just stares - and stares at a face that is his own - but so incredibly foreign to him. Who is this person?

INT. VIRGIL'S ROOM - DAY

Jenny starting to pack up Virgil's things. Suddenly there is a burst of laughter from the other room. She looks up quizzically

INT. HOSPITAL CHECK-OUT - DAY

Amy in the check-in area - pacing - on a cellphone.

**AMY :**

Duncan - I know the additions to the mall will cost more.. look, I can't do this on the phone - I'll be in tomorrow.. yes, I remembered they're putting the fixtures in the lobby - I'll get there as well - I'm just asking for one more day.

INT. WAITING AREA - DAY

Jenny - finishing packing up Virgil's things.

VIRGIL (V.O.)

Amy?

Jenny looks up - Virgil standing in the doorway, dressed.

**JENNIE :**

No - it's Jennie.

She moves toward him - Virgil pulls back - hands out in front of him.

**JENNIE :**

I'm sorry - I'll move slower - I just...

And Virgil's hands are on her face - eyes closed - feeling. He opens his eyes - staring blankly - trying to figure this out.

**VIRGIL :**

This is you.

**JENNIE :**

This is me.

INT. HOSPITAL HALLWAY - DAY

Angle on Amy moving down the hall - hearing the voices.

INT. HOSPITAL ROOM - DAY

**JENNIE :**

Everything's going to be alright - we just need to get you home.

**VIRGIL :**

No, no - I can't go home.  
I need to be here - see the therapist  
- doctor's. I want to be here.

**JENNIE:**

But I can't stay here - and you can't  
do this alone--who's going to take care.. .?  
She stops. Realizing.  
ANGLE On Amy - outside the door - not wanting to go in.

**JENNIE :**

Amy? She's going to look after you?  
She doesn't know anything about the blind.

**VIRGIL:**

I'm not blind anymore - and I'm not  
going to let someone I care about  
walk out of my life again.

**JENNIE:**

(moves to him)  
It's not your fault he left.  
You can't keep blaming yourself.

**VIRGIL :**

(beat)  
I'm staying here.  
A pause - and Jennie moves her hand out to him - touches his arm.  
INT. HALLWAY - DAY  
Amy feeling uncomfortable - starts to step away.  
JENNIE (O.S.)  
Amy?  
Amy turns - Jennie in the doorway.

**JENNIE :**

Virgil's finishing getting ready.  
Could you walk me to my car?  
Amy nods - sees an element of defeat in Jennie's eyes.  
EXT. HOSPITAL - LATE DAY  
Jennie and Amy stand on the curb near Jennie's car. A moment of  
uncomfortableness - then:

**AMY :**

You alright?

**JENNIE :**

I'm scared to death. I've spent my whole life looking for any holes he might fall in. I'd run up ahead and cover them. Everywhere I look here, I see holes.

**AMY :**

Please believe me - I don't want him to get hurt anymore than you do.

**JENNIE :**

Amy - when Virgil was very young, he couldn't see those close to him - so he never learned to reach out.  
(turns to her) Don't expect him to reach out when he's in pain, or confused, or unhappy. If you really care about him you have to just be there for him. And before Amy can answer, she gets into her car - starts it up and drives off.

EXT/INT AMY'S.LOFT - DUSK

Virgil slowly gets out of the cab, looks up at the buildings - immediately gets dizzy and nearly falls over. Amy lunges to help him. Virgil is laughing in spite of himself.

**VIRGIL :**

This is just great - I don't believe this.  
What's that saying - stop the world I wanna get off.  
ETHAN (O.S.)

Hey Virgil, it's Ethan.

Virgil turns to the familiar voice. Ethan, basketball under his arm, coming out of the building with his Mom, KAREN COLVIN. Virgil scans, tries to focus on them.

**VIRGIL :**

That you Ethan?

**ETHAN :**

It's me - and this is my mom.

**AMY :**

Virgil - Karen.



**KAREN :**

Hi, Virgil - heard a lot about you.

**ETHAN :**

You look funny.

**VIRGIL :**

You should see how I look from this side.

AMY Let's just get you inside -  
then you can rest.

We'll see you later Ethan. Karen.

And she gives Karen a small glance as she takes Virgil's arm as they start towards the stairs leading into the building - Virgil suddenly slamming to a halt.

**VIRGIL :**

Wait, wait, what are we doing  
- WE'RE WALKING INTO A WALL!!

Virgil's POV - the staircase. A flat image - a solid wall with horizontal lines. Ethan, surprised, what's up here?

**AMY :**

It's OK - it's not a wall -  
it's just a staircase. You're  
going to have to trust me on  
these things.

**VIRGIL:**

God, I feel like... like such a child -  
I just thought seeing would be different.

**AMY :**

We'll get a hold of this Ray Webster guy  
- we'll get his help.

Virgil steps slowly forward - giant baby steps - each foot reaching out to feel the step before making the commitment.

HIS POV - the 'wall' of stairs changing perspective with each step. Like an accordion spreading itself out to us. This is all a very bad acid trip.

INT. AMY'S APARTMENT - DUSK

VIRGIL'S POV - multi-colored balloons, dozens of assorted flowers, bowls of colorful fruit and streamers intertwined across the room. A candyland of seeing.

**VIRGIL :**

Man. Something exploded  
in your apartment.

Amy laughs - pulls him into the room. Virgil trying to take it all  
in - not understanding anything.

**AMY :**

I wanted to do something  
special for you.

**VIRGIL :**

It's making me a little  
bit dizzy - but it is special.

Virgil's hands go out - Amy moves to him - he holds her shoulders.  
He stares at her.

As she turns her head slightly, Virgil is able to focus on her - her  
eyes - her smile.

**VIRGIL :**

Okay - so - this is what  
beautiful looks like.

**AMY :**

Thank-you. You want to  
see the rest.

Focusing on her, Virgil smiles, takes her face in his hands - leans  
in and kisses her. She pulls back a little.

**AMY :**

I can't believe this  
- how nervous I am.  
She kisses him then takes a step back.

**AMY :**

What if you don't like what you see?

**VIRGIL :**

Do you want me to turn off the lights?

**AMY:**

No - no. This is your first seeing day.  
(she starts to unbutton her dress)  
I want you to see everything.

And she drops the dress from her shoulders - it hits the ground - a beat - and she stands there naked.

**AMY :**

OK?

**VIRGIL :**

Yes, very OK.

And she takes a step towards him and folds into his arms and as they kiss we slowly fade to black.

INT. AMY'S LOFT - NIGHT

The sound of heavy New York rain. Amy awakening, and sees Virgil is gone, his side of the bed empty. She looks across the room - where she sees silhouetted against the moonlit window - - Virgil standing next to Amy's sculpture, his face and body pressed up against the pane of glass.

**AMY :**

(wrapping a house coat around her)

Virgil?

Virgil turns around - half faces her - the rain on the windows decorating his face.

**VIRGIL :**

I can't sleep - I'm afraid if I close my eyes...

**AMY :**

It'll be black when you open them again.

Virgil nods. A moment and his hand goes out to her sculpture.

**VIRGIL :**

You enjoy sculpting?

**AMY :**

At first. I liked the idea of molding - taking the way I saw things up here- -

(touching her head)

- and making it take shape with my hands.

**VIRGIL :**

But you never finish them.

**AMY :**

Pieces never come out the way I wanted

- the way I saw them. I end up working  
on them forever - like this one -  
never getting them right.  
Virgil stares out the window at the rain.

**VIRGIL :**

This is what rain looks like?

**AMY :**

Yeah.

**VIRGIL :**

It looks lonely. Not what I expected.

But I like it.

Amy smiles - moves into him as he pulls her in close and they look  
out at the night rain.

INT. ROSWELL-TREMONT - DAY

Amy working over a CAD computer with & draftsman.

**AMY :**

You've got to alter each of  
the windows by five feet...

**DRAFTSMAN :**

These are the specs you gave me.

**AMY :**

I know - I'm changing them -  
this is better.

(calling out)

Betsy!

Betsy pokes her head in.

**AMY :**

Can you get me some research on  
those Maple trees we're leaving in.  
They're too big - I want to change  
them so they fit in with the design  
better. Get rid of the dead weight.

**BETSY :**

Don't you have an appointment?

Amy looks to her watch. Starts for her jacket and the door.

**AMY :**

Yes, yes. Thank-you.

Evan here will print out the new specs  
- give them to Duncan - tell him I'll  
be back in two hours.

DUNCAN (O.S.)

Amy?

Duncan steps out of his office. She turns - virtually out the door.

**AMY :**

Just give me two hours.

And she's gone.

EXT. NYU CAMPUS - NEXT DAY

A few KIDS smoking on the steps. Others entering, laden down with  
books - a small sea parting to allow Amy helping Virgil up the steps  
and inside.

INT. NYU HALLWAY - DAY

They make their way down the hall - past a - room where a group of  
BLIND CHILDREN learn to read Braille. Amy can't help but stare at  
these young faces struggling to learn. It's a whole different world.

INT. RAY WEBSTER'S OFFICE - DAY

A strange space, dark, as all the windows are covered. In a jar on  
the desk - two pickled eyeballs stare back at Virgil and Amy waiting  
patiently. There are books everywhere - periodicals stacked and  
overflowing on shelves. A dead plant in the corner.

RAY WEBSTER - 60's, almost completely bald, wearing a worn NYU  
sweatshirt, sits at the desk in front of them - flipping through a  
file in front of him.

**WEBSTER :**

Right - OK, Virgil - says here you went  
blind at one - before you developed a  
visual vocabulary.

(Webster stands - moves towards a bookshelf)

You have no sense of depth of field,  
no knowledge of space, shape, size or  
distance. Basically your eyes work but  
your brain hasn't learned to process  
the information.

(beat)

You are mentally blind. Neurologists  
call this "visual agnosia".

**VIRGIL :**

I call it pretty screwed up.

**WEBSTER :**

Better term. I'll make a note of that.

Webster plops down a large book - flips through some pages, then searching his pockets:

**WEBSTER :**

Dammit

**AMY :**

What?

**WEBSTER :**

Glasses, can never find 'em.

(calling out)

Mrs. Fenster.

Mrs. Fenster pops her head in the door - this must be a ritual they have as she instantly pulls her GLASSES off and hands them to Webster who drops them over his nose. They are clearly woman's glasses - pointed in the ends - little jewels. As Mrs. Fenster leaves.

**WEBSTER :**

(referring to the book)

OK. Alberto Valvo "Sight Restoration after Long Term Blindness" - blah-blah-blah. - ah here...

(reading)

"One must die as a blind person to be born again as a sighted person. However it is the interim, the limbo- -between two worlds, one dead/the other powerless to be born - that is so terrible."

(slamming the book shut)

There. You're in limbo.

**AMY :**

What do you mean - there - he's in limbo.

That's all you have to offer?

**WEBSTER:**

What? - I'm Anne Bancroft all of a sudden?

I'm a professor - I teach people, how to

teach the blind how to become independent.

(beat)

There's no book on what you're going through

- I'd like to help - but like the rest of things in life - it's up to you.

**VIRGIL:**

Wait a minute - up to me?

I thought you were going to help me here.

Webster rummages in his desk - pulls out a magazine photo - then digging in a brown paper bag - he pulls out an apple.

**WEBSTER :**

You want a lesson? Right - here.

What's this?

He holds out the apple for Virgil - who reluctantly takes it - holds it in his hand, eyes closed, feels it - then opening his eyes he holds it out in front of him, trying to focus on it.

HIS POV - as the apple slowly takes on dimension and shape.

**VIRGIL :**

It's an apple.

**WEBSTER :**

Good. Good.

(holding up the photo)

OK. What's this now?

Virgil stares at the photo. HIS POV - a photo of -- an APPLE. Not that different from the real apple he holds in his hand - he holds the real apple up to compare - using his eyes.

**VIRGIL :**

It's an apple.

**WEBSTER :**

(holding the paper out to Virgil)

Good. Good. But is it an apple or just a picture of an apple?

And Virgil feels the paper and suddenly realizes - it's not an apple - just a representation of one. Virgil is visibly disappointed.

**VIRGIL :**

So this is a joke? Is that what you're saying - your eyes lie to you? Great

- looking forward to this.

**WEBSTER :**

Your eyesight can and will play tricks on you Virgil. Remember that. No matter what I could teach you - no matter what exercises I could give you - they'll still play tricks on you.

**VIRGIL:**

That's all it is right now - one big trick. Nothing makes any sense. I can't function like this.

**WEBSTER:**

(he moves to his chair)

Virgil - look - you have to learn to see - just like you learned to speak. Only this is not like learning a new language - it's like learning language for the first time.

(he leans forward)

Perception - sight - life, is about experience - about reaching out and exploring the world for yourself. It's not enough to just see Virgil -- (he points two fingers into his eyes)

-- we've got to look as well.

And Webster turns the fingers from his eyes outward - to the world.

**AMY :**

(wound up)

Well, thank-you Obi Wan Kenobi - but that doesn't tell us anything. What we need is some assistance here - some kind of program - a set of exercises - we're kind of adrift and...

**WEBSTER :**

Amy - last I checked - this isn't a game of Parcheesi, it doesn't come with a set of rules.

**AMY :**

I can't believe you're just...

**VIRGIL:**

Amy. Let's go.



**AMY :**

No, wait, Virgil...

**VIRGIL :**

Let's go.

(standing)

Thank-you Dr. Webster.

**WEBSTER :**

You want me - I'm always here.

And Virgil turns and half steps - half shuffles towards the door. We hold on Amy's befuddled face - then:

EXT. NYU - DAY

Virgil feels his way down the steps - Amy rushing out after him.

**AMY :**

I'm going to call Aaron -  
get him to recommend someone else.

**VIRGIL :**

He's right, Amy. I've got to do this  
on my own. No one taught you how to see.  
Virgil starts walking stiffly towards the street. Amy hurries after  
him - grabs him just as he was about to step into traffic.

**AMY :**

I was a baby then - I had years to learn -  
you don't - you need to...  
(anxious) --we don't even know what to do  
- where to start..  
Virgil's hand goes out - brushes a mailbox.

**VIRGIL :**

What's this - this thing?  
Amy looks over.

**AMY :**

(shrugs)  
What - it's a mailbox.

**VIRGIL :**

What color is it?

**AMY:**

Blue.

Virgil stares at it - tries to take it in.

**VIRGIL:**

Blue. OK, good - that's a mailbox

- it's blue. There - we've started.

She says nothing. Virgil senses her apprehension.

AMY Let's just get a cab, get you home

- and tonight we can work on it.

(hand out)

Cab!

A cab veers across traffic - pulls up to them.

**VIRGIL :**

I want to walk. I want to see what's out there.

**AMY:**

Fine. Let's walk.

**VIRGIL :**

Don't you have a job?

**AMY :**

I'm going to make time for this. I promise.

**VIRGIL :**

Go to work. If I need you -

I have your number.

A beat, she looks to Virgil then climbs into the cab and it pulls away.

Virgil looks left, right - trying to decide where to start his journey when we see the cab back up in front of him and Amy climbs out.

**AMY :**

Screw work - let's go try those eyes.

INT. LECTURE RALL - DAY

Aaron at a podium. The room filled with colleagues. A NEWSCREW records the lecture from the back of the hall.

**AARON :**

Now just two weeks after surgery--the patient is still having difficulty understanding images, shapes, contours -

EXT. NY CITY STREET - NEW DAY

Virgil - determined to see - making his way down a street - trying to dodge people coming at him from all angles. Amy walks a short distance behind him - coaxing him along.

HIS POV - people seem to explode out of two dimensions into three. This is clearly exhausting.

AARON (CONT.)

- and his progress with depth of field has been especially slow...

WHAM - Virgil collides with a kid on a skateboard - Amy winces as he quickly regains his balance - shakes it off - starts his journey again - determined.

EXT. BROADWAY - STREET VANDORS - DAY

Amy trying to help Virgil take in the confusion of images - explaining to him items hanging about the stalls. It's clear he's a little overwhelmed - when something familiar catches his eye. He

**moves toward it:**

HIS POV - focusing - trying to give it shape - it's a YELLOW CAB - just like the one Amy drove off in - again he focuses - reaches out - surprisingly wrapping his hand around the car.

AARON (CONT.)

Virgil is still very reliant on his touch to interpret objects in his surroundings -

He then realizes it's a porcelain toy from a souvenir shop. Amy watches him examine it like a child as we hear:

EXT. STREET CORNER - DAY

AARON (CONT.)

- and his understanding of three dimensionality is extremely limited and confounding to him...

Virgil - his hands all over a small long haired TERRIER. He looks to Amy as he stands.

**VIRGIL :**

It's a dog.

Amy on her cellphone - trying to get work done - nods - yes that's a dog. Virgil looks back at the pup - which has now turned around backwards.

**VIRGIL :**

Now what's that?

On Amy - disturbed by his slow progress.

EXT. GARDEN MARKET - ANOTHER DAY

Amy and Virgil being led through a series of plants and trees by a EARTHY SALESWOMAN.

**SALESWOMAN :**

I believe we have just the tree you're looking for your lobby. Needs very little light - slow growing - ah here we are... Amy and Virgil stop at a large Ficus Tree.

**AMY :**

Nice. Good. What do you think Virgil?

AARON (CONT)

He is also still having great difficulty "scanning", basically putting a whole picture together. Virgil stares at the large tree. Up - down - up - down - up - down - up - down - Amy and the Saleswoman watch him, Amy wants to help but can't comprehend what he's going through.

AARON (CONT.)

If he looks at the top of a tree - then scans to the bottom - he's forgotten the top by the time he reaches the trunk.

INT. AMY'S WORK - DAY

ANGLE ON Virgil in Amy's office - staring at a construction sign - FUTURE HOME OF etc... Using his finger to outline the letters of the sign - he tries to read the word FUTURE. He mouths the letters - tries to form the word.

AARON (CONT)

This includes the ability to read. In reading a word - he forgets the first letter by the time he gets to the last.

Amy working with a draftsman - glances up to see Virgil struggling with reading.

INT. NEW YORK EYE HOSPITAL - LECTURE ROOM - DAY

Bathed in a bank of lights, Aaron at the podium continuing. Virgil quiet - is seated behind him.

AARON (CONT)

-- meaning ... he has a total lack of visual memory. This is an unexpected physiological flaw. We are hopeful Virgil can overcome this.

(beat)

Thank-you - that's all for today.

INT. NEW YORK EYE HOSPITAL HALLWAY - DAY

Virgil and Amy exit the hall, are immediately surrounded by REPORTERS and PHOTOGRAPHERS. There's a sudden FLASH. Virgil reacts, pulling away.

**VIRGIL :**

What's that?

**AMY :**

A camera - it's OK -  
taking your - picture.

**VIRGIL :**

What, by flashing me in the face?  
FLASH - there's another - Amy tries to block the light.

**AMY :**

Please!! - It's not good for him.  
Suddenly - there's a mike in his face, as CHRISTIE EVANS reporter  
from Channel 2 news steps forward with CAMERA CREW in tow.

**CHRISTIE EVANS :**

Mr. Anderson. Christie Evans Eyewitness news.  
We heard the Doctor speak about your progress  
- and we're wondering what your expectations are.  
As Virgil stops - stunned by the lights in his face. As he looks to

**Amy we cut to:**

INT. HOME - LATE DAY  
TV MONITOR - Virgil turns to camera - starts talking to the  
reporter. As we pull back we hear less and less as we reveal a  
modest living room. A TEENAGER doing homework on a table in the  
corner and a MAN - early 60's, rugged - sitting on a couch watching  
the news.

**MAN :**

Oh my God.  
He leans forward - his interest piqued and he picks up the phone.

**MAN :**

Information. Pinecrest.  
For a Jennie Anderson..  
INT. RESTAURANT - LITTTTE ITALY - LATER THAT NIGHT  
A silver fork held up in front of us.

**AMY :**

What's this?  
Virgil and Amy sit on the patio of La Mela. Virgil's hand goes out  
for the fork. Amy pulls it away.

**AMY :**

Uh uh uh. See it first.  
No cheating. Concentrate.  
Virgil stares hard at it.

**VIRGIL :**

(guessing)  
A pen. I don't know - let me touch it.  
She hands it to him.

**VIRGIL :**

A fork.

**AMY :**

Right.. Now put it down in  
front of you. How far is it from.

**VIRGIL :**

Twenty feet

**AMY :**

You're not looking.

**VIRGIL :**

Dammit, Amy, Amy, I spent all day in front  
of that panel feeling like a guinea pig.  
Every time I open my eyes I have to look.  
Can we just sit and have dinner for once?  
Amy just stares. It's clear they're both tired.

**AMY :**

I'm just trying to help you see.

**VIRGIL :**

I know. But that's all it seems we're  
about. How was your day - what goes on  
at work - how about those Rangers -  
did the stock market hold today -  
is there anything else going on in our  
world besides my eyes?

**AMY :**

(beat)

OK, we've been invited to a party

- Duncan's birthday.

An ITALIAN WAITER appears - putting a large plate of spaghetti in front of Virgil and Amy. Virgil is a little repulsed by what he sees.

**VIRGIL :**

What's this - looks like worms.

**AMY :**

It's spaghetti - it's fine.

As Virgil tries to maneuver his fork - Amy reaches behind her.

**AMY :**

I brought you a present -

good for hand eye coordination.

She hands him a TOYS R US bag. He peers inside.

**VIRGIL :**

Great - you go to work building buildings

- I go home with building blocks.

INT. ROSWELL -TREMONT - LATE DAY

Amy - looking a little worn - staring blankly at her computer. A three dimensional rendition of the mall rotates on the screen.

Duncan pokes his head in.

**DUNCAN :**

I'm here for you to wish me

happy birthday. How's it going?

**AMY :**

(distracted)

OK. He's progressing, slowly

- doing the best he can.

**DUNCAN :**

I was actually wondering about the mall

designs. We're expected in Atlanta tomorrow

- with these plans.

**AMY :**

I can't go to Atlanta tomorrow

- not with Virgil's problems,...

**DUNCAN :**

Ok, ok

(Duncan moves in behind her)

I'm sorry. Things aren't going so well?

**AMY :**

(stares at her work)

He seems blinder now than he ever was.

Duncan puts his hands on her shoulders - starts to knead them. Amy starts to relax.

**AMY :**

Do you ever wonder why  
you do the things you do?

**DUNCAN :**

Didn't get what you expected did you?

**AMY :**

Sometimes I think he's not going to make it  
- that he's never going to be able to see.

**DUNCAN :**

Amy - listen to me. You liked this guy  
- I saw that. You wanted to help him  
- it didn't work out so hot. You can't  
punish yourself.. Sometimes things just  
don't work out the way we want them to  
- look at us.

Amy smiles warmly.

**AMY :**

Yeah. Thanks Duncan.

**DUNCAN :**

Anytime.

(beat, a joke)

Now back to work.

As he starts out of the room, Amy turns stops him.

**AMY :**

Hey, Happy Birthday.

INT. AMY'S LOFT - DAY

Virgil sits at the kitchen table staring at everyday kitchen



utensils - being held by Ethan.

**VIRGIL :**

Measuring cup?

Ethan shakes his head - no - it's a cheese grater. Virgil stares again. Ethan mimes grating cheese.

**VIRGIL :**

Cheese grater.

**ETHAN :**

Yes - my man.

Ethan holds up something new - one of those strange spaghetti strainers. Now they are both staring at something they don't understand. Virgil looks to Ethan.

**ETHAN :**

Got me.

**VIRGIL :**

(laughing)

You're no help. How am I supposed to do my homework if...

**ETHAN :**

Homework - dude - I ain't doin' homework.

Virgil continues to look at the strainer as Ethan gravitates towards his cane folded up on the table.

**ETHAN :**

(beat)

You're lucky you got a cane. Virgil looks over - sees his fascination.

**VIRGIL :**

You want it. I've been thinking about throwing it out. Ethan's up in a flash.

**ETHAN :**

Man - really - I can have it? Cool.  
(picking it up)  
I could be a Ninja Darth Vader fighter

with one of these - protect my mom from  
the evil super.

Virgil is up - with the spaghetti strainer in his hand.

**VIRGIL :**

But first you'll have to fight  
off the evil --- whatever this is.

As they joust about - Virgil enjoying himself - there's a knock at  
the door.

**VIRGIL :**

Could be the super - go for cover.

As Ethan ducks behind the couch, Virgil makes his way to the door,  
fumbling with the handle - he opens it to:

JENNIE. Virgil stares at her. We soon realize he has no idea who  
this is.

**VIRGIL :**

Yes?

Jenny looks at him, her eyes welling.

**JENNIE :**

Virgil - it's me.

And suddenly Ethan is there - cane drawn like a sword.

**ETHAN :**

En garde.

Jennie startled - looks to Ethan then Virgil. What's going on?

**VIRGIL:**

Jennie?! Jennie.. God, I'm sorry

- c'mon in - this is my friend Ethan

- what are you doing here?

Off Jennie's look:

EXT. CONSTRUCTION SITE - DAY

Virgil and Jennie standing across the street from a building being  
torn down. Hard hatted WORKERS hover about the large trucks at work.

**VIRGIL :**

You want to tell me

what we're doing here?

Jennie points.

**JENNIE :**

That's him. That's our Father.

Virgil looks in the direction she's pointing - tries to focus on a figure moving across the lot. The MAN we saw watching TV.

**VIRGIL :**

I can't - I can't see him.

Jennie looks to him.

**JENNIE :**

I thought your eyes were better.

**VIRGIL:**

No. I - I don't want to see him.

My eyes aren't good enough - not yet  
- he won't understand. It won't be enough.

Virgil takes a step back.

**JENNIE :**

He's our father. He heard about the operation and he's asked to see you.

Look here he comes.

**VIRGIL :**

GODDAMIT Jennie - I don't want to see him - I don't even know why you brought me here.

And Virgil takes another step back then turns and starts of f down the street leaving Jenny alone.

INT. AMY'S BUILDING - NIGHT

Amy making her way up the stairs - roll of plans under her arm.

Opening her door to:

INT. AMY'S LOFT - NIGHT

A totally dark room. She drops her things.

**AMY :**

Virgil?... Virgil?!

She flicks on the light - to reveal Virgil has been sitting in the dark. She looks over - sees the scattered blocks on the floor.

**VIRGIL :**

I'm here. I forget about the lights sometimes.

**AMY:**

Look - about this party tonight

- it's no big deal - maybe we should just...

**VIRGIL:**

It's your partner's birthday. We should go  
- besides you wanted me to meet your friends, right?

**AMY :**

Yeah. Right.

INT. LOFT - NIGHT

Noisy, crowded - PEOPLE mill about carrying drinks - black and silver balloons float about the ceiling. Moving through the crowd - music blasting - Amy introducing people to Virgil over the noise. A WAITER walks up to them holding a tray of wine.

**WAITER :**

Glass of wine? Red - white?  
Amy reaches out - takes one.

**VIRGIL :**

Which is the red?  
Amy looks at the waiter - then points to one. Virgil's hand reaches out slowly - hovering - it's clear it's confusing - trying to separate out one glass. The Waiter looks to Amy like "is he OK?"

**AMY :**

Virgil - here let me.  
Her hand darts in front of his.

**VIRGIL :**

(quick)

No! Sorry - I mean - I'm almost there - I think I got it.  
And she backs off as his hand wraps around a glass - pulling it back. At the last second knocking over two other glasses.

**VIRGIL :**

Dammit. Sorry.  
The Waiter - trying not to spill on himself.

**WAITER :**

Trust me - you're not the first -  
or probably the last. Let me get a cloth.

**VIRGIL :**

Thanks

The Waiter smiles - and as he walks off. Virgil nervously takes a large drink of wine.

**WAITER :**

I hope you're driving.

Suddenly from the front of the room - MARSHALL, the host calls out:

**MARSHALL :**

OK. He's coming up the stairs.

Everybody get ready - kill the lights.

Excitement - a buzz - Virgil looks around then CLICK - all the lights go out. Virgil panics momentarily.

**VIRGIL :**

What - what's happening?

Amy moves to him in the near dark room.

**AMY :**

It's for the surprise -  
they turned off the lights.

**VIRGIL :**

Surprise - yeah.

And suddenly the lights flood back on, everyone screams: SURPRISE!!  
Duncan - at the door with Betsy - genuinely surprised - catches his breath - then fakes a quick heart attack and drops to the floor.  
The room explodes in laughter - Amy included. This action is even more confusing to Virgil.

**VIRGIL :**

Is he OK?

Hearing this - everyone breaks into bigger laughter - Virgil now the focus of attention - good naturedly laughs - Amy smiles, embarrassed. Virgil takes a gulp of his wine, finishing it off.

**LATER:**

The Music is cranked! Many couples dance. Virgil exits the bathroom - glances back in the mirror again, at his hair - not sure he likes its style. He tries brushing it to the other side - it's OK. How about the other way - not so bad - maybe. It's clear he's a little tipsy as he keeps playing with his hair.

WAITER (O.S.)

Here ya go Virgil.

Virgil turns - the Waiter stands there holding a glass of wine - placing it carefully into Virgil's hand:

**VIRGIL :**

Cheers, Kevin.

AMY (O.S.)

(over the noise)

Virgil!!

Virgil embarrassed, turns - can faintly hear Amy's voice over the music. Searches the room - bopping bodies - balloons being bashed round - lights dim. The number of drinks he's had isn't helping.

**AMY :**

Virgil--over here!!

Amy, standing with Duncan and Betsy.

**DUNCAN:**

Maybe he's blind again.

**AMY :**

Don't even think it. C'mon - I want the both of you to meet him - he'll never find us here.

With VIRGIL - smiling as he sees Amy, Duncan and Betsy move towards him.

**AMY :**

Virgil - I'm sorry - I went to get Duncan. Duncan - Virgil. And this is Betsy.

**DUNCAN :**

Hey Virgil good to meet you.

**BETSY :**

Heard a lot about you.

**VIRGIL :**

Heyyy! Yeah. Good to meet you.

Virgil thrusts his hand out - colliding it into Duncan's.

**VIRGIL :**

Sorry - things still get a little cockeyed sometimes.

**DUNCAN :**

(holding up his drink)

Few more of these and I'll be the same.

**VIRGIL :**

Lemme get Kevin - my man -  
he'll top you up. KE-VIN!!!

**AMY :**

Virgil!

**VIRGIL :**

What?

Uncomfortable - everyone stops.

**AMY :**

Nothing. It's ok.

**DUNCAN :**

Amy, in Atlanta tomorrow...

**AMY :**

Duncan - I told you...

**DUNCAN :**

I spoke to Falk and he...

**AMY :**

(can't hear)

What?

Duncan pulls Amy in close to talk - shutting Virgil and Betsy out.

**BETSY :**

Amy said you had great hands.

**VIRGIL :**

(laughs)

She did, did she.

Virgil holds them up in front of his face - tries to see them. Then looks past them and watches Amy and Duncan - more importantly looks at Duncan's hair, his clothes. It's clear he's becoming aware of appearances. His own especially.

As they break their tete a tete.

**BETSY:**

You know my father was blind for several years, he had cataracts as well. Somehow this comes out patronizing.

**VIRGIL :**

Really. I'm surprised I don't know him. It's a club you know. Kevin, the African American waiter comes up.

**KEVIN :**

Yes.  
Virgil throws his arm around Kevin.

**VIRGIL :**

Kevin - Duncan here the birthday man - could use himself a drink. Kevin here tells me he's black - did you know that - I mean look at him - look at me - isn't that the damndest thing. He's black. Amy is mortified, Kevin laughs.

**KEVIN:**

I'll get you a drink.  
Virgil looks to Amy.

**VIRGIL :**

What's that look?

**AMY :**

What look?

**VIRGIL :**

I've never seen your face that way before. It's.. .weird. What does it mean? Before she can answer - a dance song breaks out - Betsy wraps her arm around Duncan's.

**BETSY :**

Come on Duncan - let's dance - move those old bones.  
Duncan only acknowledges Betsy's contact with a raised eyebrow to Amy.



**DUNCAN :**

What the hell it's my birthday -- nice to meet you Virgil - see you at the opening. And they're gone onto the floor. Virgil watches him - sees the ease with which Duncan moves, handles things.

**VIRGIL :**

Opening?

**AMY :**

The lobby we designed. Virgil - you can't...

**VIRGIL :**

Let's dance.

Virgil takes her arm and pulls her out on the floor. Amy - ready for one of Virgil's wild dances takes hold of his hand. The music blaring, Virgil starts to get into it - Amy starting to relax - then Virgil slowly notices how everyone else is dancing - more conservative.

He's even getting some looks from people. Slowly he winds down - tries to mimic what everyone else is doing - ends up in just a slow shuffle.

Amy watches him - sees he's uncomfortable - moves to him - but Virgil turns on his heel and strides away. Amy follows after him.

INT. LOFT - CORNER - NIGHT

Virgil stands near the glass doors leading to an outdoor balcony. Amy comes up to him - finds Virgil facing a wall - eyes shut.

**AMY :**

What are you doing?

Virgil's head cocks slightly towards her - just like when he was blind.

**VIRGIL :**

I feel like Rip Van Winkle.

I've woken up from a thirty year sleep - and the world's passed me by.

**AMY :**

It's just dancing. Who cares?

Virgil whirls on her - his hand on her shoulder to steady his look at her.

**VIRGIL :**

No-no-no-no. It's not the Goddamn dancing.  
I wanted to come here tonight - show you I  
could "fit" in. Like the big boys do. Big  
seeing boys. Yes. Well, I don't. Don't.

**AMY :**

It's just going to take time.  
You weren't ready. We shouldn't have come.

**VIRGIL :**

No - I - me, shouldn't have come.  
You want me to see - but you know what  
- you know what - shit - I don't belong  
in the wonderful world of seeing.  
Amy reaches out to him.

**AMY :**

Virgil ... look ...  
Amy realizes what she just said - Virgil pulls his arm away.

**VIRGIL :**

No, I won't. I'm tired of looking.  
Fuck looking and the horse it came in on.  
And he spins to get away from her and takes a step crashing right  
into the sliding glass door which explodes in a shower of little  
crystals.  
The party slams to a halt - Amy stands stunned. Virgil shaken - tiny  
cuts on his face.

**AMY :**

Oh my God, are you alright?  
Virgil slams his eyes shut.

**VIRGIL :**

Yeah, I'm just fine. Take me home.  
INT. AMY'S LOFT - NEXT MORNING  
Virgil, small nicks on his face, wakes up - rolls over - feels the  
empty bed beside him. Looks up to see Amy pulling her coat on -  
suitcase at her side.

**AMY :**

Didn't want to wake you.

**VIRGIL :**

You're going.

**AMY :**

I'll only be a couple of days.

**VIRGIL :**

This isn't working.

**AMY :**

What - we're not working - your eyes  
- what's not working?

**VIRGIL :**

I get up every morning - I look in the mirror  
- and I stare at a total stranger. I stare and  
I stare - and no matter how hard I look - I  
don't see Virgil there anywhere. And the more  
I look at you...

**AMY :**

What? You don't see me?

**VIRGIL :**

I saw you better when I was blind.

**AMY :**

Well, you're not blind any more.  
I'm sorry if that disappoints you.  
(beat)

I've got a plane to catch. I'm going  
to go before we say things we don't mean.

And she grabs her bag and is out the door. As we hold on Virgil's  
face.

AT THE WINDOW - Virgil looking out - watching Amy get in the cab.  
As she drives away we see Virgil watch the car recede - then his  
hand goes out.

HIS POV - his hand grasping at the tiny disappearing cab - trying to  
hold onto it like in Times Square - trying not to let it go.

INT. FALK BOARD ROOM - DAY

CLOSE ON - Amy's sketches. The Mall has been integrated into the two  
large trees - giving it shelter and shape.

FALK (O.S.)

I love it.

Amy and Duncan sit across from Falk, a man in his 40's - earned everything he's got - no bullshit kinda guy.

**FALK :**

But we already cut those trees down.

EXT. NYU CAMPUS - DAY

Kids milling about. A young couple neck unabashedly against a wall. We see this is Virgil's POV - he's watching - people together.

INT. NYU HALLWAY - DAY

Virgil makes his way down the hall. Stops at an open doorway - a sign next to it with raised letters in Braille. As his hand feels across it - he also reads the visual letters - Dr. Ray Webster. Peering inside - he sees a Lab - full of the NEWLY BLIND - some TEENAGERS - a couple of ADULTS - a handful of SEEING IMPAIRED - all learning to use a cane. The rapid tapping of their cane like a room full of typewriters.

Virgil watches - the Blind working their way around a small obstacle course - many of them running into desks, tables - it's tough, frustrating work.

Suddenly Virgil feels someone next to him. Webster.

**WEBSTER :**

You want to join us.

Virgil watches the blind.

**VIRGIL :**

No - no - I'll wait for you  
out here - when you're done.

As Virgil moves off to a hallway bench:

**WEBSTER :**

Virgil

Virgil turns as Webster tosses his something. Virgil misses it - it hits the ground - he reaches down - finding it, he picks it up - it's an apple. He looks to Webster who smiles back at him.

**WEBSTER :**

I'll be done in a minute.

INT. HOTEL LOBBY - ATLANTA - DUSK

Amy and Duncan walk through the lobby to their rooms. A little combo plays music in the adjacent bar - a few people on the tiny dance floor.

**AMY :**

You'd think he would have told us.  
I mean those trees were in the photos.

**DUNCAN :**

We'll just have to win him over tomorrow.  
Let me buy you a drink - get those  
creative juices going.

**AMY:**

(looks at her watch)  
Aw - no - I really...  
But Duncan has her by the arm - and in one spin has her in a dance  
embrace. This move seems comfortable, familiar to them both.

**DUNCAN :**

C'mon - listen, they're playing our song.

**AMY :**

(laughs)  
Mack the Knife was our song?

INT. WEBSTER'S LAB - LATER

Webster is cleaning up after class. Virgil watching some of the  
Teenage kids and Adults find their way out of the room. As the last  
of them leaves.

**WEBSTER :**

OK - I'm just about done here - I got a place  
for you - relax those eyes a bit.

INT. STRIP CLUB - NIGHT

A table front and center. Some empty beer glasses in front of them.  
Two full ones in their hands - they're both a little in their cups.  
A STRIPPER grinds and weaves her way about the small dance floor to  
the sounds of Talking Heads "Burning down the House".

**VIRGIL :**

(eyeing the girl)  
You want to know the truth -- God's honest truth?  
Seeing's been the shits.

**WEBSTER :**

You got to be kidding me son. You can say  
that - sitting here in these prime viewing seats.  
Forget fixing your eyes - we're going to get  
your head examined.

**VIRGIL :**

I'm serious. I was better off blind.  
People don't have these expectations of you  
you can't live up to. You're blind -  
fine - they deal with it.

**WEBSTER :**

Didn't get what you expected did you?

**VIRGIL :**

When I was blind - I had an image of  
what everything was, up here...  
(points to his head)  
now - it's all different - not at all  
what I'd expected - not what I'd hoped for.

**WEBSTER :**

Virgil, let me explain something here.  
When you were blind - you dealt with things  
one at a time - sequentially right? A wall  
led to a door to a tree to a car. That's  
how you got to what you wanted - right.  
(beat)  
Seeing people - for better or worse -  
deal with everything all at once - taking in  
the whole picture - which sometimes confuses  
the hell out of what they want.  
(beat)  
Virgil, my advice after three beers - don't be  
afraid to take in the whole picture - just don't  
lose sight of what you want.

**VIRGIL:**

What I want is to make it work with Amy.

**WEBSTER :**

And what does she have to say

**VIRGIL :**

She just wants me to see.

**WEBSTER :**

It's that important is it?

**VIRGIL :**

You know what I learned a long  
time ago. Seeing girls like seeing guys.  
(beat)

I'm not going to let her down.

INT. HOTEL BAR - NIGHT 102

Amy and Duncan are dancing - they seem good together. Nothing fancy  
- but they move as one about the floor.

**DUNCAN :**

See - not so bad.

**AMY :**

Not so bad.

**DUNCAN :**

It's nice to dance together again.

**AMY :**

Yeah.

**DUNCAN :**

You remember...?

**AMY :**

First time we danced - Connecticut. We  
watched the leaves turn - so much to see  
- I'd love to go back.

**DUNCAN :**

So would I.

(beat)

What happened to us Amy? You're so intent on  
fixing everything - why'd you give up on us?

**AMY :**

I learned some things can't be fixed.  
We got married for all the wrong reasons.  
I don't think I fell in love with you as  
much as I fell in love with architecture.

**DUNCAN :**

(serious)

I never fell in love with architecture -  
but I know I fell in love with you.

**AMY :**

Now - that's bullshit.

**DUNCAN :**

It used to work.

They smile at each other - everything's easy right now - pause -  
they dance - Amy looks up at Duncan - who hesitates - then leans in  
and kisses her.

A moment and Amy pulls away slightly - looks down for a second -  
then she leans back in and they kiss again. We hold on this kiss,

**then cut to:**

INT. HOTEL ROOM - NIGHT

BLACK - we hear movement - then a light comes on in the bathroom.  
Amy stands there clutching her clothes - staring into the mirror. In  
the background we see Duncan curled up asleep in bed.  
Amy stares at herself long and hard.

**AMY :**

(whisper)

Oh, God.

And she starts to dress:

**DUNCAN :**

Amy? - what's going on -  
what time is it?

Click - he flicks the bedside lamp on - squinting - finds Amy. She  
doesn't talk - keeps dressing.

**DUNCAN :**

What's wrong?

**AMY :**

What's wrong? This was' a mistake -  
a big mistake. Go back to sleep -  
you've got an important meeting tomorrow.

**DUNCAN :**

I've got? - hold on here - you're not  
bailing out on me - I need you.



**AMY :**

(flat)

For the meeting.

**DUNCAN :**

Of course for the meeting.

Dressed, she moves toward the doorway - Duncan sits up in bed.

**AMY :**

I'm going home.

**DUNCAN :**

To be a babysitter.

She stops at the door.

**AMY :**

Can't we for once be adults - face the fact that we've just made a colossal error?

**DUNCAN :**

Fine - this was stupid, there - happy? - but goddamit Amy - I still care about you. Where do you actually think any of this is going to lead with this guy?

**AMY :**

I don't know - but the one good thing to come of this mess tonight - I know I want to find out. And she's gone - WHAM.

EXT. AMY'S LOFT - DUSK

A cab pulls up - Amy gets out - looks up at her loft - it's dark.

INT. AMY'S LOFT - DUSK

Kitchen light on - a pile of Ethan's blocks on the table. Amy makes her way over to see it reads:

**ON THE ROOF:**

EXT. AMY'S ROOF - DUSK

Amy opens the door and sees Virgil leaning against the parapet wall, staring out at the night Manhattan skyline. After a moment, he walks back to the other end of the roof, turns and slowly walk - toward the parapet wall again - all the time staring at the skyline - with a smile and look of amazement on his face.

**AMY :**

Hi  
Virgil turns - finds her.

**VIRGIL :**

Hey.  
Amy starts toward Virgil.

**AMY :**

Whatcha doing?

**VIRGIL :**

It's the craziest thing. You start back over there - focus on a building. And when you walk towards it - it changes - each step makes it look different. I started out just looking for the horizon.

**AMY :**

You can't see it from here  
- too many buildings.

**VIRGIL :**

But it's still there - even though you can't see it - right? You gotta have faith it's there. Things exist beyond what I can see - I just have to take it on faith.  
She comes up next to him - Virgil, looking out over the wall turns to her - studies her face:

**VIRGIL :**

You have so many looks?  
AMY There's something I have to tell you.  
I was getting confused - which is no excuse for how I've acted, but...

**VIRGIL:**

Wait - no - this isn't your fault - I'm the one's been a shit. You're too hard on yourself - expect too much of yourself.

**AMY :**

Virgil ...

**VIRGIL :**

(stopping her)

Let me say this. Every day of my life -  
I've wished for just one thing.

**AMY :**

To see.

**VIRGIL :**

To be whole. For just one month. For just  
one day or one minute. For one goddamned  
half a second. And not just to be able to  
run, or ride a bike, or drive a car.

(beat)

But for once not to have a bruise from  
bumping into something or to stand in a room  
and have to ask "is anyone here" and here  
that dead silence, knowing someone is there.  
Not to have food on my sweater, or have to  
put my finger in my glass to know when it's  
full. I just want to be whole.

(beat)

I went to see my father the other day.  
Amy moves toward him.

**VIRGIL :**

I couldn't face him. I felt like  
I was letting him down. I feel  
like I'm letting you down.

**AMY :**

No ...

**VIRGIL :**

No, listen. I gave up years ago - I'm not  
going to give up now. Amy - that day I met  
you - for the first time in my life I felt  
someone needed me as much as I needed them.  
I don't want you to give up on me.

Amy out of breath - feels a surge of love for this man - moves in  
kissing him. A long kiss - then:

**VIRGIL :**

Besides I couldn't leave you -  
I owe too much in back rent.

And as Amy pulls him into embrace - we hold on her face - then:

INT. LECTURE HALL - DAY

CLOSE ON - Dr. Aaron - harsh lights washing him out.

**AARON :**

Up until the operation five weeks ago -  
Virgil had been a touch person - someone  
who's vocabulary, whole sensibility,  
his picture of the world was based on  
tactile -- non-visual terms.

INT. DOWNTOWN ATELETIC CLUB - DAY

A HEALTH INSTRUCTOR - 50's Jack LaLaine type - is giving Virgil the  
tour of the facilities. They enter the weight/workout room. Various  
shapes and sizes of people work out on various shapes and sizes of  
workout machines.

Aaron's voice-over continues as Jack motions to Virgil to follow  
him.. Virgil hesitates.

HIS POV - chrome, iron, plastic - but somehow it's more defined than  
we've seen before.

Determined - Virgil starts his way into the gym - hand' out brushing  
by what he sees in front of him.

AARON (CONT)

But - now - as a sighted person - by  
focusing singlemindedly on his goal,  
Virgil has a new found ability to  
understand his own physical relationship  
to objects in his life around him...

Virgil now drops his hand - starts moving through the maze of people  
and equipment - actually "seeing" his way.

AARON (CONT.)

Distance, size, shape - perspective -  
now all have profound meaning to him...

EXT. HEALTH CLUB - DAY

Virgil negotiating a glass door - exiting the building.

AARON (CONT)

and though there are still miles to go in his  
learning process - for all medical intents  
and purposes - he is becoming a seeing person.

Virgil walking down the street - deftly dodging a kid on a  
skateboard - throwing out his hand to hail a cab.

AARON (CONT.)

This is an extraordinary achievement and  
advancement for medical science and a  
tribute to Virgil's determination to see.

INT. LECTURE HALL - DAY

AARON (CONT)

Ladies and Gentlemen - Virgil Anderson.

Applause and Virgil looking to Amy in the audience, stands - a seeing man - and easily makes his way to the podium. Standing in the lights he readjusts the microphone - moving it up from the much shorter Aaron.

**VIRGIL :**

(clears his throat)

Since this may be one of our last sessions - are there any questions?

VOICE IN THE DARK

Mr. Anderson - is there something you were surprised to see for the first time - something that looked quite different than you thought?

**VIRGIL :**

Breasts.

(laughter)

No, really. Don't get me wrong - I love them - they just weren't what I expected.

**VOICE :**

What about your girlfriend?

**VIRGIL :**

Whose did you think I was talking about?

Laughs.

ANOTHER VOICE IN THE DARK

Now that you're fully seeing - what are you looking forward to most?

**VIRGIL :**

Not having to do these sessions.

(laugh)

No - actually - being independent.

**VOICE :**

Can you read yet?

**VIRGIL :**

No, but...

**VOICE :**

Will you ever be able to?

**VIRGIL :**

I don't know.

**VOICE :**

If you can't read - will you ever be able to drive?

**VIRGIL :**

(suddenly somber)

I don't know.

**VOICE :**

Well how can you say...

**FAMILIAR VOICE :**

(interrupting)

Virgil. After so many years of darkness -  
describe what it is to actually see.

Angle on the Voice in the dark. Webster.

CLOSE ON - Virgil - as he thinks about the question.

INT. ROSWELL-TREMONT - AMY'S OFFICE - LATE DAY

CLOSE ON - the Atlanta project. Miniature size. And a set of plans  
laid out across Amy's desk. Virgil's hand comes into frame - touches  
the model - moves to the plans - touches them.

ON VIRGIL - alone in Amy's office - looking at her work. We go to  
his face - his eyes - we see that he is seeing Amy's work.

AMY (O.S.)

You're here.

Virgil looks up - Amy at the doorway.

**VIRGIL :**

The Atlanta project - I thought it went away.

**AMY :**

Duncan did some song and dance - Falk's coming  
to the lobby opening tomorrow - see our work.

**VIRGIL :**

I see it Amy.

**AMY :**

What's that?

**VIRGIL :**

Your world. What you do. The plans -  
the work the ideas. The molding.

For the first time I really see what  
you do - and not just up here...

(he points to his head) but in here.

Virgil's hand goes out to her chest - places it on her heart.

**AMY :**

(moves in close, sexy)

Tonight is your night something  
special I want to show you

**VIRGIL :**

What is it?

SMASH TO.

EXT. BUILDING - LATE DAY

AMY (V.O.)

Everything.

TOP OF THE WORLD TRADE CENTER

The sun starting to set - the whole of the five burroughs of New  
York laid out in front of us. Virgil moves to the edge - looks out  
over this amazing panorama.

Amy moves up next to Virgil - they take it in a moment.

**AMY :**

That's the Brooklyn Bridge, Empire State  
Building, Chrysler building just over there...

**VIRGIL :**

Amy, look at me.

**AMY :**

What?

**VIRGIL :**

This face - this is everything. It's all  
I've ever wanted to see.

(he watches her)

You have so many looks.

What do all those looks mean?

**AMY :**

Well. Let's see. This...

(makes corresponding face)

... is sad. This...is frustrated.

This... is tired. This.. is confused.

This.. is happy. And this...

(her face softens)

... is what in love looks like.

Virgil puts his hand on her face - looks at it carefully.

**VIRGIL :**

This look - this look I love.

Amy leans forward and kisses him - and he soon forgets it even happened. As they kiss we pull slowly back and away as the sun goes deep gold and we start to hear what sounds like rain:

**We cut to:**

INT. AMY'S LOFT - NIGHT

And they are still kissing - and we realize they are in the shower - together - kissing - exploring - very sensual. As Virgil moves to kiss her neck - her breasts - Amy's head tilts back in to the spray.

**AMY :**

Virgil - it's raining.

And he moves up again - looks her in the eyes - and for a moment his eyesight shudders ever so slightly - it goes away and they kiss again.

EXT. AMY'S LOFT - MORNING

Amy and Virgil on the street - each hailing separate cabs.

**AMY :**

So - eight o'clock tonight.

**VIRGIL :**

Eight o'clock - building opening -

I haven't forgotten.

She blows him a kiss and she's gone. Virgil watches her cab pull away - clear something is bothering him.

HIS POV - his vision going in and out. Then clear, then clouded again.

INT. DOWNTOWN ATHLETIC CLUB - DAY

Virgil's massage room. Not as organized as he had at Bear Mtn..

Virgil is working on an OVERWEIGHT MAN - his back is splotchy from too much sun.



Virgil massaging - becomes preoccupied with his skin's imperfections  
- losing his concentration.

**OVERWEIGHT MAN :**

Hey, Virgil - I'm the one supposed  
to fall asleep here.

**VIRGIL :**

Yes - sorry.

He closes his eyes - gets back into his rhythm.

INT. ATHLETIC CLUB - LATER

Virgil, pack over his shoulder leaving for the day - about to cut  
through the weight room - when it suddenly comes to a halt.

His POV - his vision fading in and out - and then suddenly quick  
flashes of black. On the final BLACK:

**We smash to:**

INT. NEW YORK HOSPITAL - DAY

Virgil at the desk. The Nurse looks up.

**VIRGIL :**

Daphne - I need to see Dr. Aaron  
- right away. It's an emergency.

INT. NEW YORK HOSPITAL - EXAM ROOM - DAY

Dr. Aaron is again examining Virgil on the Electroretinogram. Done,  
Aaron pulls the machine out of the way. Looks at Virgil - rubs his  
hand across his face.

**VIRGIL :**

What does that mean?

**AARON :**

What?

**VIRGIL :**

What you just did?

Virgil imitates him.

**AARON :**

It means - the machine is only registering  
sparks of activity - retinal sparks -  
followed by nothing. How long has this  
been going on?

**VIRGIL :**

I don't know - first I thought I was tired - some blurs - occasional cloudiness but it's been getting worse. Today I'm getting complete blackouts.

**AARON :**

Your retinal function is down ten percent. I'm afraid - your retinal disease seems to have returned.

**VIRGIL :**

You're afraid. What does that mean - I thought you corrected it. You told me I was a 'seeing person'.

**AARON :**

Now, you've every right to be upset. Maybe you didn't have the blood vessels to supply enough oxygen to the retinas. - Possibly some trauma - there are so many variables...(beat) to be honest, I don't know. I wish to God I did. Virgil stands, anxious - starts pacing.

**VIRGIL :**

OK. You're the expert. Tell me - what do we do now - how do we repair this?

**AARON :**

Virgil. I -- I wish there was a nice way to say this. Virgil backs away - doesn't want to hear it.

**VIRGIL :**

No - there is no nice way to say it is there. No nice way to let the man know it's all over - that.. he's going blind again!

**AARON :**

Virgil, I understand what...

**VIRGIL :**

No you don't! Don't ever say that.

You'll never understand. Ever!

Aaron stands there - says nothing - tries to let Virgil's anger dissipate. A long moment.

**VIRGIL :**

How long?

**AARON :**

Hard to say.

Month - few weeks -

(beat)

Days.

Virgil stands there stunned - then looking to Aaron.

**VIRGIL :**

God, what do I tell Amy?

What do I tell her?

On Virgil's face.

INT. EYE INSTITUTE HALLWAY - DAY

Virgil steps into the hall - Sees:

A FIVE YEAR OLD BOY - blind - eyes half shut - hands reaching out, plodding it' a half circle over to where his mother waits for him.

And we see the realization on Virgil's face of seeing his past - and what he will return to:

EXT. STREETS - DAY

Virgil RUNNING, RUNNING, best he can - through the crowded street - hands out - bumping into people - desperate - scared - trying to run from himself - from his fate.

WHAM - he comes to a stop - out of breath - he looks left - right - where do you go - then sees something off screen. His face torn with fear - he moves forward - hand out - reaching to a window - to his own REFLECTION.

And we push slowly in on the reflection as he touches the window - his hand on his face - a face he may never see again - and a cloud passes overhead and his reflection is gone.

EXT. CONSTRUCTION SITE - DAY

Virgil stands at the site - amidst the rubble and mud. His Father walks slowly over to him - raising his arms to embrace him.

Virgil takes a step back - not, ready - his father stops, understands - looks his son up and down.

**FATHER :**

You look good. Hey - how do I look?

**VIRGIL :**

I need some answers. Why'd you leave? Because I'm blind - or because I quit trying to see?

**FATHER :**

To the point - I like that - something you got from me.

**VIRGIL :**

Cut the bullshit - "dad". I don't hear from you for over twenty years - then you find out I can see and all of a sudden you show up?

**FATHER :**

(looks around)  
Hey. Virge - can we talk about this later, huh...

**VIRGIL :**

No, not later. Now! Was my blindness so wrong that made you tear our family apart. Virgil's riled his father. He steps towards Virgil tries to speak under his breath.

**FATHER :**

Every morning I woke up and looked at you and saw my own failures. If I couldn't get my own son to see then...What difference does any of this make - you can see now - hell, I knew you could.  
Virgil watches his father - this stranger. His eyes start to well.

**VIRGIL :**

I'm going blind again.  
His Father looks at him - stunned. He reels from the news - takes a step back.

**FATHER :**

No...

**VIRGIL :**

The doctor told me today. You're the first person I've told. I wanted to come see you before it was completely gone.

**FATHER :**

(speechless)

A beat and Virgil's father takes another step back, then turns and walks away - forever.

EXT. NEW BUILDING - LATE DAY

Virgil standing across the street. Trying to take in the building

EXT. NEW BUILDING - LATE DAY

Standing at the front as a security guard opens the door.

**GUARD :**

Sorry the building doesn't open until tonight.

**VIRGIL :**

I know. I'm Virgil Anderson...with Roswell Tremont. We did the lobby. I'm here to check some details for tonight.

**GUARD :**

Oh, okay, sure Mr. Anderson.

INT. LOBBY - LATE DAY

The lobby is pretty, straightforward. Open - a few plants - a large central check in desk. Simple - unobtrusive - nothing exceptional or unique.

Virgil moves his way about the lobby - looking at it carefully from every possible angle - his hand grazing across walls, entranceways - desperately committing as much as he can to memory - finally ending up in the middle of the room in a final attempt to absorb as much as he can.

GUARD (O.S.)

You want to see that the thing work?

**VIRGIL :**

Thing? What thing?

**GUARD :**

This thing

The Guard reaches over - hits a switch - and against one section of windows a wall of water comes dripping down - causing a shower of indoor rain - the sound instantly echoing off of the walls.

Virgil smiles - moves toward it - closing his eyes - listening to the indoor rain - really taking in the room having total empathy with what Amy has created.

INT. AMY'S LOFT - BATHROOM

Virgil, wrapped in a towel, is shaving. But he has his eyes closed.

Amy comes in, dressed beautifully - using the mirror to put her earrings in. Virgil quickly opens his eyes.

**VIRGIL :**

You nervous?

**AMY :**

No - not a bit.

What do you think?

She pivots for him.

**VIRGIL :**

You look great.

**AMY :**

Really. Not too flashy?

(she looks in the mirror, she is nervous)

I'm going to change.

Virgil lets her go - calls to her.

**VIRGIL :**

This is an important night for you.

**AMY :**

But you know what's most important...

(she pokes her head in)

That you're going to be there to see it.

Virgil turns to the mirror, stares at himself - contemplating what he's up against.

INT. NEW BUILDING - NIGHT

The lobby is filled with business types, waiters circulating with champagne, tiny hors-d'oeuvres. Virgil and Amy enter - standing at the top of the stairs leading to the party. Virgil immediately going into a performance for Amy.

**AMY :**

So.

**VIRGIL :**

Amy, it's good - very good.

I'm proud of you. I love the detail

- planted pots in the corners,

the moldings...

(beat)

It's got genuine lines.

**AMY :**

(excited)

Look around - do you see it?

**VIRGIL :**

What?

He looks about the room - then turns towards the indoor rain.

HIS POV - clear - then slight haziness - a momentary flash of black - then back in focus.

He turns to Amy. Puts his arm around her.

**VIRGIL :**

Our rain.

**AMY :**

Your rain.

**DUNCAN :**

Hey Virgil.

He extends his hand. Virgil, obliged slowly extends his - having trouble focusing - but Duncan helps him - taking hold of it and shaking it.

**DUNCAN :**

Still working on that hand shake  
you'll get it don't worry.

**VIRGIL :**

Congratulations - the place looks great.

**DUNCAN :**

Thanks - here's the genius though -  
I just get the gigs. Can I steal her  
away Falks' over there and I can't  
tell if he's impressed with our work  
or just has gas from the pate.

**VIRGIL :**

Go - do your thing.

**AMY :**

I'll be right back. There's food

and drinks down on the floor.

Duncan and Amy start down the stairs as Virgil tries to find a safe place to stand. His eyesight fading in and out - he looks around - decides to negotiate the steps:

He takes one step on the stairs - looks down - is able to see Amy with Falk and Duncan, looking up at him - she smiles - he does his best - smiles back - lets go of the handrail - takes another step - finally reaching the bottom floor.

He stands there for a long moment - lost as to where to move. A glimpse towards the rain sculpture and he starts towards it using the sound to help guide him.

Amy looks over - sees Virgil moving across the floor - gives him a little wave - he doesn't notice her.

At the rain Virgil stands taking in the sound. A FIGURE comes up next to him.

**VIRGIL :**

Quite a party. Love the detail of the building.

**WEBSTER :**

Sometimes the detail doesn't matter.

Virgil stops - turns to Webster.

**VIRGIL :**

Ray. What are you doing here?

**WEBSTER :**

Aaron called me. He was worried.

I've been trying to find you -

Amy's office told me you were

here. It's bad?

**VIRGIL :**

It's almost gone. Last few days

have been pretty bad.

**WEBSTER :**

Obviously Amy doesn't know.

**VIRGIL :**

It's going to break her heart.

This is her big night - I didn't

want to ruin it. Thought I could

pull it off.



**WEBSTER :**

(beat)

You can't avoid this forever.

Virgil turns back towards the rain.

**VIRGIL :**

I know

(beat)

So Ray? Is it better to have seen and  
lost than never to have seen at all?

**WEBSTER :**

I thought it was loved and lost.

Amy comes up to them.

**AMY :**

Dr. Webster - this is a surprise.

**WEBSTER :**

Virgil invited me - wanted to show  
you off I think. The place is terrific  
- he's got every right to be proud.

**AMY :**

Thank-you. I need Virgil for a  
moment - schmoozing time.

**WEBSTER :**

Shmooze away.

**VIRGIL :**

(as he's led away)

Thanks Ray. I'll call you.

ANGLE ON - Duncan standing anxiously with Falk and his wife Donna as  
they arrive.

**AMY :**

Virgil - I'd like you to meet Jack  
Falk and his wife Donna up from Atlanta.

**VIRGIL :**

Pleased to meet you.

**DONNA :**

Amy tells us you were blind.

Amy spurts out a glass of wine. Virgil deflects the comment.

**VIRGIL :**

That's OK - nice to see someone so honest.

**FALK :**

Amy tells us you're her inspiration.

Any help you can give us with our project?

**VIRGIL :**

I'm a little biased but I kind of liked Amy's original design.

**FALK :**

But could we do better.

Amy jumps in with.

**AMY :**

We could do better, Mr. Falk - a lot better.

**FALK :**

Good, I like that attitude.

Let's keep trying for perfection.

Everyone smiles - Amy wraps her arm around Virgil.

**AMY :**

That's right - that's why I've got Virgil.

Pleasant laughter all around - and as Amy and the others continue - we push in on Virgil as he takes in this thought.

EXT. NEW BUILDING - NIGHT

Virgil and Amy out front. People leaving - Duncan getting into a town car with Falk and his wife - he looks back - gives the thumbs up and climbs in after them. The car pulls away into the night.

**VIRGIL :**

You wanna walk - I feel like some air.

**AMY :**

See what we see? Sure.

**VIRGIL :**

Can I take your arm - eyes a little tired.  
As they walk.

**VIRGIL :**

You really made the place  
come alive with that fountain.

**AMY :**

Thank-you.

(beat)

You know I've been thinking - you're doing  
so great now - and if we get this new  
design job we'd have some extra money  
- I think we should go on a big seeing  
celebration.

**VIRGIL :**

(taken aback)

A seeing celebration?

**AMY :**

Yeah, maybe in a couple of months.  
I looked into Egypt - we could see  
the pyramids - we could see it  
together for the first time.  
What do you say?

**VIRGIL :**

You know - there is something  
I'd like to see.

**AMY :**

Of course, anything.

**VIRGIL :**

The Rangers play tomorrow. Season'll  
be over before we know it - could be  
our last chance.

**AMY :**

The Rangers. Sure, why not?

**BLACK:**

Then a tiny pinpoint of light ahead - one that grows increasingly

larger as we move towards a SOUND. A hum that grows in intensity until the light fills the frame and BAM - we exit the tunnel and we

**are:**

INT. MADISON SQUARE GARDEN - NIGHT

That glorious first view - people - the white ice shining below like a giant jewel- and the players - in bright colors scurrying about the playing surface below.

**AMY :**

This is amazing - isn't it?

She looks to Virgil who is awed by what he is seeing. Then suddenly on his face - a flash - one of those moments of darkness.

**AMY :**

Should we find our seats. Looks like the game's already started.

**VIRGIL :**

Yeah - I - I'll follow you.

INT. GARDEN - SEATS - LATER

Virgil and Amy in the loge seats - on the aisle - up behind the goal. Amy looking at the stadium while Virgil next to her, watches the game best he can.

**AMY :**

I love the stadium the way it's structure...

**VIRGIL :**

Amy - the game...

**AMY :**

Right - the game.

SMASH - a hard check into the boards deep in the Rangers end of the ice. The puck squirts out Gretzky picks it up - fires it across ice - one, two it's back to him and he has a wide open break from center ice - the crowd is out of their seats - Virgil included - Amy quickly getting caught up in the enthusiasm.

On Virgil's face - watching Gretzky skate towards him - excited - then losing him - another flash of blackness - like a blow to the head - and we hear the crowd suddenly explode - and as Virgil's vision regains we see the players mobbing Wayne after his goal - the little red light behind the net the only evidence of it happening.

We see the frustration as Virgil realizes he'll never see it.

**AMY :**

He scored, he scored - you see that - it was amazing.

As the players make their way to center ice - the crowd sits and Amy sees the expression again on his face.

**AMY :**

What? That was good right?

**VIRGIL :**

Yeah - it was great - I was just...

Suddenly Virgil becomes transfixed. Walking down the aisle, away

**from him:**

A VENDOR - carrying a tray of PINK COTTON CANDY.

Virgil stares at it a moment - transfixed - then like in a trance - he stands - stepping out into the aisle - a man on a mission.

**AMY :**

Virgil, where are you going?

And he's on the stairs - carefully moving down the stairs toward the vendor.

Then she sees the Vendor - handing Virgil a large cotton candy - round and puffy like a cloud - but something he can hold in his hand. Amy can't believe it - watching Virgil - his fascination at finding this long lost memory.

**AMY :**

The puffy thing.

Angle on Virgil turning - admiring his prize - then looking up, trying to find Amy - who waves to him excited.

HIS POV - scanning the crowd - it's hazy - then flashes of dark.

Amy's face - suddenly drops - it's clear, even though she is only four rows up - he doesn't see her.

INT. MADISON SQUARE GARDEN - NIGHT

Game is over - Virgil is packing up his stuff - Amy staring. at him.

**AMY :**

Virgil, what's happening?

**VIRGIL :**

Just having a bad eye day.

A lot to take in.

**AMY :**

Tell me. What's going on?

**VIRGIL :**

Nothing. I see almost nothing.

**Amy:**

**AMY :**

Oh God.

**VIRGIL :**

It's OK.

**AMY :**

OK?!!

**VIRGIL :**

It's OK for you to cry.

**AMY :**

(recovering)

No, no - I'm not going to cry.

Solve the problem. We made it through one operation - we'll make it through another. We won't give up. We'll get this right - we just need to...

**VIRGIL :**

I saw Dr. Aaron.

There's nothing they can do.

**AMY :**

Then we'll find another Doctor.

There's got to be someone else.

We'll find something that works.

**VIRGIL :**

Don't you get it -

I can't go through this again.

**AMY :**

So just like that - we just forget it - give up? Why the hell haven't you told me what was going on?

**VIRGIL :**

(whirls on her)  
Because of this!!

**AMY :**

What this?

**VIRGIL :**

You! Not letting it go - thinking there's a solution. Goddamit, I'm not design flaw in your fucking work that you can just change to make work Or throw away because it doesn't meet your expectations.  
(beat)  
Let's face it - it's over!!

**AMY :**

Virgil, give it time, you'll see.

**VIRGIL :**

No! I won't! This conversation is ended!!  
INT. AMY'S APARTMENT - NIGHT  
The door swings open - Amy and Virgil enter - Virgil moves towards the bed - pulls out his duffel bag.

**AMY :**

What are you doing?

**VIRGIL :**

I'm leaving.

**AMY :**

What do you mean leaving - you're leaving this apartment - you're leaving New York - you're leaving me?  
Virgil turns - they stand across the room from each other - miles apart.

**VIRGIL :**

I'm going home.

Amy walks toward him, picking a battle, rejection.

**AMY :**

So you're big sister can take care of you -  
feed you TV dinners for of your life.

Virgil tries to side step her.

**VIRGIL :**

I'm not going to go through this bullshit again.

Amy moves in front - confronting him

**AMY :**

Is that what this has all  
been to you - bullshit?

**VIRGIL :**

Yes!! Who the hell were we fooling?

I'm blind - I'm not meant to see

- I don't belong here.

**AMY :**

God damn right you're blind. You want to  
live in your own little world - this perfect  
world that your sister built for you  
- where no one can touch you ... where no  
one can reach you.

**VIRGIL :**

Do you know the reason why I remembered the  
cotton candy all those years? Because I went  
to the game with my father. And it's the  
only good thing I can remember about him.  
The rest is him pushing me to be something  
I'm not - then turning his back on me the  
minute his plans fail.

**AMY :**

I am not turning my back on you.  
You want me to give up on you  
- you love the self pity.

**VIRGIL :**



I don't want you to give up on ME.  
But you won't give up on me seeing.

**AMY :**

Because there must be other options.

**VIRGIL :**

Not anymore.

Virgil, avoiding her, sidesteps quickly past her - straight into the lamp, which crashes to the ground and breaks.

DARKNESS.

**VIRGIL :**

Dammit.

A short few steps then a much larger crash - the sound of a large heavier thing breaking.

**AMY :**

Virgil!!

Amy feels her way to the lights - and turns them on. We see that Virgil has collided with Amy's sculpture of the woman. He sits among the pieces on the floor.

Virgil - feeling the damage.

**AMY :**

(going to him)

Is anything broken?

**VIRGIL :**

No - no bones are broken.

Virgil uses the wall to stand - then - with his hands out in front of him he finds his way to the bed.

**VIRGIL :**

It's finished - can't you see that!

We both didn't get what we wanted.

**AMY :**

(quietly)

I never meant to hurt you.

**VIRGIL :**

When you asked me to come here -  
did you ever think this wasn't going

to work - that for one minute I may not be able to see.

(beat)

Did you ever think it would be OK to have a relationship with a blind man?  
Amy - a pause.. Too long.

**VIRGIL :**

There's my answer.

And he grabs his duffel and pack - throws the last few things in - and moving to the door - leaves.

INT. BUS - NIGHT - RAINING

Virgil riding - crossing the George Washington Bridge - going home. He looks out the window - sees the receding city - and he closes his eyes - listens to the rain.

EXT. PINECREST - MAIN STREET - NIGHT

The Bus comes down the main street of Pinecrest. Stopping - the bus door opens and Virgil gets out - and turns to face up the street - the street he knew so well that is so foreign to him right now.

EXT. VIRGIL AND JENNIE'S - NIGHT

The door opens. Jennie smiles warmly, reaches out to him.

**JENNIE :**

Welcome home.

INT. HOME - NIGHT

Virgil and Jennie entering his place - to be greeted immediately by: SOPHIE bounding across the floor towards them - tail wagging - tongue hanging out.

**VIRGIL :**

Sophie!?

And he bends down to hug her. Sophie laps at his face. Virgil holds her back to get a good look at her.

**VIRGIL :**

Let me look at you.

You're so beautiful.. yes.

Jennie watches her brother - happy to have him home. Hoping to get him back to 'normal'.

INT. VIRGIL'S HOME - LATER

Virgil walks around, touching things, seeing the simplicity of his life. Nothing on the walls - no decorations - no plants. Everything functional. He realizes this is a home designed by his sister. He moves over to the photo of the family. He on his dad's shoulders.

Stares at it - at his father and mother for the first time.

**JENNIE :**

Mom and dad.

Virgil just stares.

**JENNIE :**

Everything's as you left it.

Nothing's changed.

**VIRGIL :**

Jen - I'm pretty tired -

I'd like to be alone.

The PHONE rings. Rings again. Virgil doesn't move - his apprehension is clear - he knows who it is. Jennie sees this and moves toward the phone.

Virgil turns and walks out onto the front porch - followed by Sophie, as his sister picks up the phone in the background.

EXT. VIRGIL'S PORCH - NIGHT

He sits down - looks into the night as we hear Jennie faintly on the phone. A beat and she hangs up. We hold on Virgil:

EXT. PINECREST STREET - DAY

Virgil walks down Main street. Seeing his town - a town he grew up in but now seems so foreign. Virgil seems oddly disturbed by what he sees.

The yellow bus drives by - full of kids - Carl at the helm. Somehow it's not what he expected.

INT. ROSWELL-TRRMONT DESIGN FIRM - DAY

Amy organizing all her work on the Atlanta project - - the original designs - the new design with the trees - then she sees:

The sketch she made of the "dancing trees". Her eyes hold - and she slowly shuts them - and with them tightly closed - her hand reaches out and runs along the drawings.

EXT. PINECREST - END OF MAIN STREET - DAY

We find Virgil standing - looking out at the end of the street where he stood with Amy. In front of him he sees:

The "dancing trees".

VIRGIL'S POV - a retinal spark - a quick glimpse of the intertwined trees - one lover choosing between two others.

INT. FIREHOUSE - LATE DAY

Virgil - stands in the middle of the room. Looks about at what was at one time so special to him. Now it just seems old and dingy - the magic is gone.

He closes his eyes for a moment - listens - cocks his head to the

left - the right - but there is nothing there.

EXT. TOWN LIBRARY - LATE DAY

Virgil standing outside - staring at a building he's never seen - never been inside.

**HIS POV:**

INT. LIBRARY - SUNSET

Virgil now sits at a table. Stacks and stacks of LIFE magazine splayed out in front of him. He is flipping through them at a rapid rate - like a drowning man searching for air.

IMAGES - cars, JFK, the pyramids, Martin Luther King, houses, flowers, Marilyn Monroe, that Napalm burned little girl in Viet Nam, African masks, Dachau prisoners, Nixon, Warhol paintings, the Mona Lisa, that vulture watching over the little baby, the Eiffel tower, First Man on the moon, the Venus De Milo, that guy in front of the tank in Tianaman square .. and the Pyramids.

The pictures go by fast and furious - Virgil soaking them up like a sponge - life, beauty, horror, great people, great events...

And we move in on his face - absorbing these images for the last time - a face filled with anguish at a world disappearing. And we

**cut to:**

EXT. AMY'S ROOF - SUNSET

Golden rays of the late afternoon sun. Amy on the roof - leaning on the parapet - watching the horizon.

Then a thought comes to her. And mimicking what Virgil had done - she walks back to the other end of the roof, turns and looks out towards the skyline again ... then starts slowly walking towards the parapet till she reaches the wall again.

The reaction on her face - she doesn't "see" it - not like Virgil did.

INT. VIRGIL'S HOME - DAY

Virgil is shifting furniture in his house. A table - moves it to the window - moves a chair to join it - stands back to have a look at it.

HIS POV - a moment of clear - then haze - then dark - then haze.

Virgil rubs his head - these last days of sight have been painful and exhausting for him.

JENNIE (O.S.)

Hello!

She's at the door. Virgil cocks his head in her direction.

**JENNIE :**

I picked up some things at the store -

T-shirts, I'm sure you're out, some socks...

**VIRGIL :**

Jennie, what's at the  
end of Main Street?

**JENNIE :**

Well - I think it's Vivian's little stationery...

**VIRGIL :**

Beyond all the stores - past firehouse.  
What happens when this is no more Main Street?

**JENNIE :**

Well - there's nothing really - you know that. ~

**VIRGIL :**

No! You told me that's all there was.  
That's wrong. There's a helluva lot out there.  
Jennie surprised at where this is going.

**JENNIE :**

I told you what you needed to know.

**VIRGIL :**

What was within my reach.

**JENNIE :**

What more do you want?

**VIRGIL :**

Isn't there anything more that you want?

**JENNIE :**

Is this about our father -  
he called told me...

**VIRGIL :**

No. This isn't about him. Jennie -  
you've spent your whole life as  
blind as I was. The world doesn't  
stop within our reach.

**JENNIE :**

Virgil, please. This is your home.  
Stop thinking about what's out there  
- things that will never matter to you.  
You're safe here where everyone...

**VIRGIL :**

Where everyone what!?

**JENNIE :**

Knows you.

**VIRGIL :**

Can protect me?! (beat)  
Jennie, this place was a wonderful safe  
haven for me growing up. I know that.  
(looking around)  
And I can only imagine what you gave up  
to keep this world for me. I thank you  
and love you from the bottom of my soul.  
But now I want to give you your life back.

**JENNIE :**

Virgil, I - I can't...

**VIRGIL :**

You can  
Virgil reaches out his arms for her to join him.

**VIRGIL :**

I'm reaching out, Jennie.  
This gets Jennie and she goes to him, really hugging him for the  
first time as tears flow from her eyes.  
INT. AMY'S LOFT - LATE DAY  
Amy, dressed in sweat pants and tee shirt sitting on the ground,  
trying to piece the sculpture back together. It's a difficult fix.

**KNOCK KNOCK:**

**DUNCAN :**

Amy - you in there.

**AMY :**

Go away.  
She scrapes some plaster into a dust pan. We hear enters a key in

the door - and the door opens. Duncan

**DUNCAN :**

I knew keeping this key would come in handy one day. What a mess - what happened?

**AMY :**

It broke - I'm trying to fix it.

**DUNCAN :**

So - guess what?

**AMY :**

I'm not in the mood for games.

**DUNCAN :**

We got it. The goddamned Atlanta mall - we got it!! Now - pull yourself out of this slump - I want you to fly down this week to... Continuing to work on the sculpture.

**AMY :**

I'm not going.

**DUNCAN :**

What are you talking about?  
What's the problem here?

**AMY :**

The problem?! Everything.  
Nothing is right thank-you very much.

**DUNCAN :**

You know what the problem is - you're the problem - you met a blind guy you thought was cool and spent the first two months trying to change him.

**AMY :**

Are you finished?

**DUNCAN :**

Not even close. Let me tell you something - you can't change people to solve you.

You tried to do it with me - you tried  
to do it with Virgil. You ever think  
some of the things you try to fix  
- ain't broke.

And he's gone - as Amy slumps into a chair - confused, tired - then  
slowly she starts to hear:

TAP - TAP - TAP...TAPTAP - TAP

The SOUND of a CANE in the stairwell! Amy's heart starts racing -  
she takes a breath - jumps up quickly and moves her way over to the  
door - unlocking it and swinging it open:

**AMY :**

(excitedly)

Virg .....

The CANE - being held by Ethan - as he taps his way down the stairs.

**ETHAN :**

Hey Amy.

**AMY :**

Hi, Ethan. Sorry - I thought...

**ETHAN :**

He's not coming back is he?

**AMY :**

No - he's not.

Ethan sees she's covered in dust - looks past her into the loft.

**ETHAN :**

Whatcha doin'?

He looks past her at the sculpture half repaired.

**AMY :**

Cleaning up a mess - going to start over.

EXT. PINECREST - SUNSET

Virgil walks the path, Sophie following close behind. By the way he  
walks, counting steps, touching landmarks, we realize he is using  
sight very little.

EXT. HIDDEN VALLEY - SUNSET

Coming through the clearing, to the plateau where he took Amy, the  
leaves now starting to turn golden colors - he stops - stands over  
top of the pond.

VIRGIL'S POV - A retinal spark. The view across the valley, with



white clouds against the bluest sky.

His hand reaches out - to touch the edge of the world - to touch the horizon.

And as he drops his hand, we see the clouds start to race by - while the blue sky goes golden then drifts into darkness. Virgil doesn't move from the spot. The screen goes almost black - then slowly the sun starts to rise in the east.

Virgil makes no movement. A long beat - then - as the sun moves across him - he realizes it's day. He stands and unfolds his cane. It's clear he has returned to being completely blind.

As he turns and starts his way down the hill we hear:

VIRGIL (V.O.)

Growing up blind - I had two dreams.

One was to see. The other - to play for the New York Rangers.

INT. LECTURE HALL - N.Y. EYE INSTITUTE - DAY

Virgil stands at the podium speaking - dark glasses on, cane in hand.

**VIRGIL :**

After the 'miracle' of my short period of sight - I realize - I'd rather play for the Rangers.

(laughs from the dark)

It's not that it was so awful - I saw many things - some good, some back some that I'm already forgetting.

INT. WEBSTER'S LAB - NYU

VIRGIL (V.O.)

But I realized that our eyes aren't what make us see. We only live in darkness when we don't look - look at what is genuine about ourselves - genuine about others - you don't need eyes for that.

Virgil sitting with three young blind children - working through Braille with them. Webster watches from the corner of the room.

EXT. NYU - DAY

Virgil - small brown bag in one hand - cane in the other - exits the building and makes his way across the street to Washington Square.

EXT. WASHINGTON SQUARE - DAY

Virgil - taking in the sun - finishing off the last of his sandwich. Balling up his paper bag - he taps his cane out - finds the garbage can nearby - and tosses the bag - rim shot - it misses, hits the ground. A hand reaches into frame and puts the bag in the garbage. Virgil looks up - senses the presence.

**VIRGIL :**

Did I miss?

VOICE (O.S)

By a mile.

**VIRGIL :**

Amy?

**ANGLE ON Amy:**

**AMY :**

Ray told me you were living in town  
- said I could find you here.

(beat)

I rushed, didn't I? Fourteen steps  
to the tree and I made us smash  
right into it.

**VIRGIL :**

We tried.

Amy sits next to him.

**AMY :**

I finished the sculpture.

I'd love you to see it.

**VIRGIL :**

Figure of speech.

**AMY :**

Figure of speech. Virgil - when I  
first met you - you saw more than  
any sighted person I've ever known.  
I didn't mean to take that away from you.

**VIRGIL :**

Amy. I saw ... I actually saw  
the horizon. You did that for me.  
It's out there. You showed me you  
just have to reach for it..

Amy smiles - her hand goes out - hesitates - then lands lightly on  
his.

**AMY :**

You want to walk?

**VIRGIL :**

See what we see?

**AMY :**

Yeah. Just see what we see.

Virgil smiles, nods. As he stands - he takes her arm - and as they walk off into the park, we slowly FADE to BLACK and just LISTEN, listen to the SOUNDS of the day - the percussion of the city.

**THE END:**