

WALK IN SILENCE

Written by

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INT. STS. PETER AND PAUL - SANCTUARY - DAY

ANA walks around the sanctuary with a set of cleaning tools as she dusts and cleans the interior.

INT. STS. PETER AND PAUL - NARTHEX - DAY

Ana checks the candle inventory and the little book shop. She then leaves to return to the sanctuary.

INT. STS. PETER AND PAUL - SANCTUARY - DAY

Over an hour later, a barely quarter-full parish stands attentively as FR. ANDREJ and the choir intones the Divine Liturgy.

Ana stands several rows from the front on the Theotokos side with her head bowed in reverence and her eyes closed.

Every now and then, a few parishioners enter discreetly even as the service resumes.

INT. STS. PETER AND PAUL - FELLOWSHIP HALL - DAY

Parishioners, mostly middle-age or older, mingle throughout the hall. They either sit or stand in clusters and most have a cup of coffee in hand. The few children present are either with their parents or they are elsewhere with other children.

Ana stands off to the side in almost complete isolation even as other small groups are near her. Sometimes a stray parishioner walks by and greets her with a nod or a wave or a simple greeting, to which she responds with a silent nod.

INT. ANA'S HOME - KITCHEN - DAY

In mid-afternoon, Ana stands in front of the kitchen stove as water boils in a kettle. When the water reaches the boiling point, she turns off the stove and prepares a cup of hot tea.

In no short while, Ana is seated at a small dinette table, sipping her tea and mostly staring out and occasionally looking to the sides of her.

INT. ANA'S HOME - LIVING ROOM - DAY

Ana sits upright on the couch. He looks out onto the wall with only a few pictures. She remains silent and still.

INT. ANA'S HOME - BEDROOM - NIGHT

As the twilight fades outside her window, she lies still on top of the bed, flat on her back and her hands folded upon her stomach. At one point, she closes her eyes and a small faint of a tear circles her eye but never falls.

INT. CONVENIENCE STORE - DAY

The next day, Ana, leisurely, steadily and silently, unloads products from a box and places them onto the shelves.

Moments later, she walks down the shelves and writes down inventory stock, also silently.

In another moment, she stands behind the cashier counter while a customer makes a purchase. She responds very minimally in a soft voice and conveys a soft smile.

After the customer leaves, SONJA arrives in the store and sees Ana.

SONJA  
Ah. Zdravo Ana.

Ana raises her hand meekly in acknowledgment. Sonja walks toward Ana.

SONJA (CONT'D)  
Ti lepo izgledaš.

ANA  
I ti isto.

Sonja arrives at the cashier counter.

SONJA  
(a beat)  
I, kako ste?

Ana gives a very faint smile.

SONJA (CONT'D)  
Znaš. Ti izgleda nikada ne govoriš mnogo.

Ana shrugs her shoulders.

SONJA (CONT'D)  
U redu, u redu.  
(a beat)  
Ti si tako miran i krotak mali miš.

Ana looks at Sonja without an answer. Sonja looks at Ana and then around at the store.

SONJA (CONT'D)  
I da li si cula za novog direktora  
hora?

Ana nods once.

SONJA (CONT'D)  
Ja nekada ne znam šta se dešava u  
glavi Oca Andreje. Mislim zašto  
nam treba novi horovoda. Ja sam  
radila dobro za poslednji mesec  
dana ili od Dorotejine . . .  
(sigh - crosses herself)  
Vecna pamcenja.  
(a beat)  
Ja prosto ne razumem.

Ana looks at Sonja in silence.

SONJA (CONT'D)  
Šta ti misliš?

Ana looks down and then at Sonja.

SONJA (CONT'D)  
Kao što sam predpostavila. Nikakvo  
mišljenje. Da li sam u pravu?

Ana still looks at Sonja in silence.

SONJA (CONT'D)  
Pa ja sam vec uzela suviše tvog  
vremena. Onda cu da idem.  
Dovidenja.

Sonja walks away.

ANA  
Dovidenja.

Ana looks down and then out into the store.

FADE TO:

EXT. STS. PETER AND PAUL - DAY

The following Sunday, JOACHIM walks up the sidewalk in front of the parish building and toward the front door. He tries to open it but it is locked.

He then walks away from the door and then around the building to find another one. He finds one open that leads to the fellowship hall.

INT. STS. PETER AND PAUL - FELLOWSHIP HALL - DAY

Joachim walks leisurely through the mostly empty hall, save for some tables and chairs. He stops to see the few fliers - almost exclusively in Serbian - and pictures on the wall. A few moments later, Ana enters to see Joachim standing there. He turns and sees her.

JOACHIM

Hey there.

She stands still and nods in response.

ANA

Hello.

He walks over to where she stands.

JOACHIM

(offers a hand)

I'm Joachim Bainbridge. The new  
choir director. And you are?

ANA

Ana.

JOACHIM

Ana?

ANA

Ana Dukich.

JOACHIM

Lovely name.

She looks down at his extended hand and then shakes it. Her grip is weak compared to his.

JOACHIM (CONT'D)

Do you know where I might find Fr.  
Andrej Culic?

ANA

He was up in the sanctuary. But I  
think he is in his office.

JOACHIM

Could you show me where it is?

She points toward where the office is.

ANA  
Just over there.

JOACHIM  
Thank you Ana. I'll see you later  
then.

She nods in response. He looks at her for a moment and then proceeds to the door. She looks down and then at him leaving. Then she turns around, looks down on the floor and then walks onward.

INT. STS. PETER AND PAUL - PRIEST'S OFFICE - DAY

Fr. Andrej sits at his desk and looks over his homily. Joachim knocks on the closed door from outside.

JOACHIM (O.S.)  
Fr. Andrej?

Fr. Andrej looks up.

FR. ANDREJ  
Yes?

Joachim opens the door and Fr. Andrej smiles.

FR. ANDREJ (CONT'D)  
Ah. Joachim.  
(gets up)  
Please come in.

Joachim enters and he kisses his right hand.

JOACHIM  
I'm not disturbing you, am I  
Father?

FR. ANDREJ  
If I didn't want to be disturbed, I  
would remain a monk. But even  
then.  
(gestures)  
Please. Have a seat.

Joachim sits across from Fr. Andrej's desk and Fr. Andrej walks to his chair.

FR. ANDREJ (CONT'D)  
First off, on behalf of the parish  
who isn't here yet, I welcome you  
to Saints Peter and Paul.

JOACHIM  
Thank you Father.

FR. ANDREJ  
And I personally thank you for  
accepting the call to be our new  
choir director.

JOACHIM  
(nods)  
I'm happy to serve.

Fr. Andrej smiles. Then he rummages through his desk and pulls out a binder full of scattered liturgical settings and hands it to Joachim.

FR. ANDREJ  
Here is your book.

JOACHIM  
Thank you.

Joachim looks through it and reads the various pages: some handwritten, some printed, most are faded and worn at the edges and almost all of it is either in Serbian or Church Slavonic, in either Cyrillic or Latin alphabets. The pages also contain annotations in illegible handwriting, mostly in Serbian and only a few in English. Fr. Andrej notices his confusion and pulls out a hard-bound Church Slavonic-Serbian-English Divine Liturgy service book.

FR. ANDREJ  
Just in case.

JOACHIM  
(takes the book)  
Thanks.  
(looks at it)  
If there's one thing I'm grateful  
for, it's the Orthodox Church's  
sense of consistency.

FR. ANDREJ  
We are all one in Christ Jesus.  
Last time I checked.

JOACHIM  
(looks up - smiles)  
Amen.

Joachim reads through the Divine Liturgy book.

FR. ANDREJ

Oh. I almost forgot.

(looks in his desk)

It's not terribly important. More a formality than anything else. But it's good to keep our records current and accurate.

(finds a registry card)

Ah. Here we are.

Fr. Andrej hands the card to Joachim and Joachim takes it.

JOACHIM

Let's see.

(reads softly)

Name. Address. Phone number. Number of children. Number of grandchildren.

(stops)

How should I answer this one?

Joachim shows Fr. Andrej the card and points at the field for "NATIVE VILLAGE." Fr. Andrej examines it.

FR. ANDREJ

(smiles)

Don't worry about that one.

Joachim looks at the card again.

JOACHIM

Yeah. Somehow I get the feeling Glastonbury, Connecticut wouldn't exactly count as a "native village."

Fr. Andrej laughs.

FR. ANDREJ

I would forgive them though. This parish doesn't know what they do some times.

JOACHIM

That bad?

FR. ANDREJ

Not as bad as any other place. But I once heard someone use this story to describe what parishes are like.

(a beat)

(MORE)

FR. ANDREJ (CONT'D)

During the Great Flood, Noah is in the ark with all the animals. The rain is still pouring outside. One day, he walks around one of the decks. Suddenly he senses a strong smell. After sniffing the air, he declares, "This place stinks." Then he looks out through a window and sees the storm still raging and says, "But at least I'm safe."

JOACHIM

(chuckles)

Right.

(a beat)

So what's your native village?

FR. ANDREJ

Cleveland, Ohio.

JOACHIM

Ah. A native like me then.

FR. ANDREJ

In a way. Listen. Don't put too much stock in nonsense like this. You are here for a purpose, which is to lead in the great worship to God. Remember that. And let nothing else deter you from that task.

JOACHIM

Thank you Father. By the grace of God, I'll serve Him and this parish well.

FR. ANDREJ

Slava Gospodu Bogu za sve.

Joachim looks at him, thinks for a moment and answers.

JOACHIM

Glory to God for all things?

FR. ANDREJ

Ah-ha! The Holy Spirit has descended upon you like He did upon Christ's disciples one Pentecost long ago.

JOACHIM

(smiles meekly)

Well, regardless of what I can do -  
or rather what God allows me to do -  
I have to decipher this book.  
Thankfully I have the Rosetta Stone  
here too.

FR. ANDREJ

You'll be fine. But if you need  
any assistance with the language,  
let me know.

JOACHIM

Thank you again Father.

Joachim gets up.

JOACHIM (CONT'D)

Do you happen to know where the  
choir meets for rehearsal?

FR. ANDREJ

There's a small room marked  
"Choir." Just past the hall.

JOACHIM

Thank you. And I'll see you  
upstairs later.

Fr. Andrej gets up.

FR. ANDREJ

See you then.

They exchange smiles. After Joachim exits the office, Fr. Andrej takes his seat and looks over his homily.

INT. STS. PETER AND PAUL - CHOIR ROOM - DAY

IVO and JEANNE rehearse some music at a music stand. Joachim then enters into the room and sees them.

JOACHIM

Oh hello.

JEANNE

Hi.

IVO

Hello.

JOACHIM  
I'm Joachim Bainbridge.

JEANNE  
I'm Jeanne Molyneux.

IVO  
Ivo Zukic.

Joachim shakes their hands.

JOACHIM  
Please to meet you both. And you  
sing?

JEANNE  
I sing alto and he sings bass.

JOACHIM  
Well we are almost there.

JEANNE  
And you sing?

JOACHIM  
Tenor.

Jeanne's eyes open wide in excitement.

JEANNE  
Wonderful!

JOACHIM  
Yeah I get that a lot.  
(shrugs)  
What can I say? We're always in  
demand.

Jeanne smiles. Joachim sets his book on one of the isolated stands, facing toward the other ones set along a line. He opens it to the beginning and begins to write down some notes. Ivo and Jeanne observe.

JEANNE  
If you need any help, let me or Ivo  
know.

JOACHIM  
Thank you. I appreciate it.  
(looks around the room)  
Do you know where the troparia and  
kontakia for the saints are kept?

JEANNE

We just have the Menaion. And I  
chant from that. Well he and I do.

JOACHIM

And no one else?

JEANNE

It's never rehearsed.

JOACHIM

It is because of music?

JEANNE

No. It's just never rehearsed.

JOACHIM

(sighs)

Well, that's another project for  
me. But not right now.

Joachim looks over his book and occasionally writes notes.  
After a few moments, LUCIJA enters the room. Joachim turns  
to see her.

LUCIJA

Zdravo Ivo. Ivana.

IVO

Zdravo.

JEANNE

Good morning.

Lucija looks at Joachim with confusion.

JOACHIM

(offers his hand)  
I'm Joachim Bainbridge.

LUCIJA

Oh. The new choir director. Nice  
to meet you. Lucija Govedarica.

JOACHIM

Please to meet you.

They shake hands.

JOACHIM (CONT'D)

And you sing?

JEANNE

She sings alto.

JOACHIM

Are there any sopranos here?

JEANNE

There are. In fact a few more basses too. They usually arrive about twenty minutes before we are supposed to be upstairs.

Joachim looks at his watch.

JOACHIM

Better late than never I guess.

Joachim resumes looking through his book and taking notes. Lucija walks to where Jeanne is.

JOACHIM (CONT'D)

How do you typically rehearse?

JEANNE

We really don't practice that much. It's just the same music really. We may warm up for a bit but not much singing.

There is a faint murmur of boisterous conversation outside the door.

JOACHIM

So why come in twenty minutes before Liturgy?

Jeanne shrugs her shoulders.

The door then opens and the rest of the choir enters: MIHAIRO, DUNJA, NIKOLA and Sonja. They continue conversing in Serbian while they walk to their respective stands. Sonja notices the book on Joachim's stand and stops.

SONJA

o tu je knjiga.

She looks up at Joachim for a while and then walks to her place next to Dunja. The newly arrived continue their conversation, oblivious to Joachim and the rest of the choir. Lucija is the only one who listens and tries to interject. Ivo and Jeanne ignore it.

Joachim observes this chatter. After a few moments, he lets out a loud cough and the conversation ceases immediately.

JOACHIM

Thank you for your attention. Now,  
for those of you who just arrived,  
I'm Joachim Bainbridge, the new  
choir director. And all you are?

DUNJA

Dunja Markovic.

NIKOLA

Nikola Todorovic.

MIHAILO

Mihailo Markovic.

Joachim turns to see a silent Sonja.

JOACHIM

And you?

SONJA

(a beat)  
Sonja Todorovic.

Joachim looks around the room.

JOACHIM

Well. Pleased to meet all of you.  
Now normally I'd like to rehearse  
and warm up before we go upstairs.  
But I just want to tell you briefly  
a bit more about myself and to set  
my expectations for you. I was  
born in Glastonbury, Connecticut.  
I went to Yale and studied music  
and religion there. I was received  
into the Orthodox Church shortly  
before I graduated.

SONJA

Was it Serbian?

JOACHIM

(to Sonja)  
Does it matter?  
(to all)

At any rate, I then served in  
various choirs. And now I am  
taking the lead here at Sts. Peter  
and Paul Serbian Orthodox Church.  
Now I have one important aim that  
you must pursue as members of the  
choir: sing well for the glory of  
God. The rest comes from there.

(MORE)

JOACHIM (CONT'D)

(looks at his watch)

Again normally I would like to warm up and rehearse for a while before Liturgy starts. But we can't really do that now. So in the future, I would like for all of you to come here earlier.

DUNJA

How early?

JOACHIM

An hour. No later than forty-five minutes prior to Liturgy.

MIHAILO

An hour?

NIKOLA

Are you serious?

SONJA

Why do we need to meet hour early?  
We know music.

JOACHIM

But don't you want to be better at singing for God?

(looks at the book)

Plus I may want to go over some of these settings. And perhaps throw in some new ones too.

Sonja, Dunja, Nikola and Mihailo silently protest.

JOACHIM (CONT'D)

Just a thought. But please be here an hour before Liturgy. Thank you. Now let us pray.

All bow their heads. Sonja is the last one to do so.

JOACHIM (CONT'D)

In the name of the Father and of the Son and of the Holy Spirit.  
Amen.

All cross themselves as he says it.

JOACHIM (CONT'D)

O Christ our God, send down your blessing upon these servants of voice and song, so that we may sing onto You a new song.

(MORE)

JOACHIM (CONT'D)  
For You are holy always now and  
ever and unto the ages of ages.  
(crosses himself)  
Amen.

All respond. All except Ivo and Jeanne walk toward the door. Joachim takes the stand and Jeanne stops him.

JEANNE  
We have stands up at the loft.

JOACHIM  
Ah. Thank you.

Joachim takes his book. Ivo takes his book from his stand. Joachim holds the door open as Ivo and Jeanne leave. Joachim exits last.

INT. STS. PETER AND PAUL - SANCTUARY - DAY

Joachim stands before the choir and directs them. His directions are expressive yet subtle. All except Ivo and Jeanne ignore him and sing out of habit. Thus the overall sound is imbalanced and lacks both musical and theological expression. Also, the bass every now and then drifts out of tune, which results either in the whole choir drifting out of tune or a clash amongst the parts. Finally, Lucija sings timidly and often not singing alto. The Liturgy resumes in spite of the shortcomings.

INT. STS. PETER AND PAUL - FELLOWSHIP HALL - DAY

The parishioners mingle in the hall. Joachim stands near one side of the hall next to Fr. Andrej.

FR. ANDREJ  
It went well today.

JOACHIM  
It could have been better.

FR. ANDREJ  
Of course it could. But this is  
only the first day. You know how  
long God took to create the heavens  
and the earth.

JOACHIM  
True.

FR. ANDREJ  
But good job today.

JOACHIM  
Thank you Father.

Fr. Andrej walks away and meets with other parishioners. Joachim observes the crowd and sees Ana standing at the opposite end of the room alone. He sees her and then SASHA walks up to him.

SASHA  
You must be the new choir director.

JOACHIM

Yes.

(offers his hand)  
Joachim Bainbridge.

SASHA  
Aleksandra Vujica. But you can  
call me Sasha.  
(shakes his hand)  
I'm the President of the Kolo  
Sestara here.

JOACHIM  
Kolo Sestara?

SASHA  
You know. A ladies' group.

JOACHIM  
Ah. I see.

They stand silently for a time.

SASHA  
So. Bainbridge. I don't think I'm  
familiar with that name.

JOACHIM  
It's British.

SASHA  
Ah. British. So is your mother  
Serbian?

JOACHIM  
No.

SASHA  
How about your grandmother then?

JOACHIM  
Nope.

SASHA  
Grandfather?

JOACHIM  
Nah-ah.

SASHA  
Surely there must be Serbian in  
your family? Distant cousins  
perhaps?  
(softly)  
Maybe some illegitimate branch?

JOACHIM  
(a beat)  
None.

SASHA  
Oh.  
(sigh - to herself)  
Ne može kruška da rodi jabuku.

JOACHIM  
Excuse me?

SASHA  
Nothing.  
(a beat)  
I have some other business to do.  
But it was nice meeting you.

JOACHIM  
Likewise.

Sasha walks away and Joachim looks at her. He looks over to where Ana is and then VLATKO, VECA and JOSIF approach him. Vlatko extends his hand.

VLATKO  
Ah. Welcome to our parish.

Vlatko looks at him, timidly and with some confusion, as he nervously shakes his hand.

JOACHIM  
Joachim Bainbridge.

VLATKO  
Ah yes. Joachim. Unusual name.  
I'm Vlatko Petrovic, Parish Council  
President. And this is Veca  
Karkunica, Parish Council  
Secretary.

VECA  
(shakes his hand)  
Please to meet you.

VLATKO  
And this is Josif Haravan, Parish  
Council Treasurer.

JOSIF  
(shakes his hand)  
How are you?

JOACHIM  
Fine. And you?

JOSIF  
As well as one can.

VLATKO  
Well. It's good everyone met  
everyone here. And we will see  
each other again . . .

Vlatko looks at him for a moment.

JOACHIM  
Joachim.

VLATKO  
Ah yes! Joachim. Yes, yes.  
Dovidenja!

Joachim waves as Vlatko and Veca leave. Josif stays.

JOSIF  
Don't worry about him. He's always  
like that.

JOACHIM  
Defining personality trait?

JOSIF  
Something like that. I have to  
say, I'm glad that we haven't  
scared you away yet.

JOACHIM  
Oh I'm sure you have to work at it  
long and hard to scare me away.  
(quietly)  
But let's not go there.

JOSIF

(laughs)

Well I won't at least. But it was good to meet you. And if you need anything, let me know.

JOACHIM

Thank you. How about some money?

JOSIF

(laughs)

You're good.

(a beat)

So I'll see you later. Or as you may hear it: Dovidenja.

JOACHIM

(timidly)

Dovidenja.

JOSIF

That's it. But I wouldn't worry too much about the Serbian here.

JOACHIM

Thanks.

Josif waves and walks away. Joachim waves as well and remains standing. He looks out to see where Ana was but is no longer there. He then walks around the hall.

INT. ANA'S HOME - LIVING ROOM - DAY

Later that afternoon, Ana lies upon the couch with one arm back behind her and the other arm extending beyond the seat cushions, almost touching the ground. She closes her eyes and her smile subtly changes between happiness and sadness.

INT. STS. PETER AND PAUL - CHOIR ROOM - DAY

The next Sunday, Joachim, standing in front of his music stand, looks over the book and writes notes on the page. Ana peers from outside through the open door crack to watch him. After a few moments, she quietly leaves. Joachim senses someone was there. He turns around to see the slightly open door. He then turns back to the stand and resumes his work.

A few moments later, Ivo and Jeanne enter the room. Joachim looks back to see them.

JOACHIM

Dobro jutro.

IVO  
Dobro jutro.

Ivo and Jeanne walk toward their stands.

JEANNE  
Wow. Are you taking up the language now?

JOACHIM  
Little by little. At least so I don't come off as a complete foreigner.

JEANNE  
Understandable. Just don't burden yourself with it.

JOACHIM  
It's not a burden at all. And if this is my cross to bear, so be it.

JEANNE  
That's a good attitude to have.

Joachim smiles and writes more notes.

JEANNE (CONT'D)  
Do you want to start now or wait for a few minutes?

JOACHIM  
(looks at his watch)  
It's five after now. I'll wait a few more minutes to see who else shows up.

Lucija enters the room.

LUCIJA  
Good morning.

JOACHIM  
Dobro jutro Lucija.

LUCIJA  
O! Vi govorite srpski?

JOACHIM  
Samo malo.

Lucija smiles and takes her place on the stand. Joachim continues to look over his book.

JOACHIM (CONT'D)  
So, Ivo and Jeanne. That's a  
couple if I ever saw one.

JEANNE  
(turns to Ivo)  
Well.  
(turns to Joachim)  
Almost.

JOACHIM  
(looks at them)  
Ah. Congratulations. So when is  
the big day?

JEANNE  
It'll be after Pascha.

JOACHIM  
That's wonderful. I'll make sure  
the singing is joyful on that day.

JEANNE  
I'm sure it will.

Joachim looks at his watch.

JOACHIM  
(sighs)  
Where is the rest of the choir?

JEANNE  
Oh the prima donnas? They will  
probably be here the same time as  
usual.

JOACHIM  
(sighs)  
Well. Let's work with what we have  
for now. I can sing soprano either  
an octave lower or in falsetto.

LUCIJA  
I can sing soprano.

JOACHIM  
But you are an alto.

LUCIJA  
I know it.

JEANNE  
She used to be one.

JOACHIM

Really? What happened?

LUCIJA

It's nothing. Doroteja just wanted  
me to sing alto.

JOACHIM

Doroteja. She was the previous  
choir director right?

IVO

Yes.

JOACHIM

Well, you can sing soprano for now.  
But when we go out there, go back  
to alto. OK?

LUCIJA

Da.

JOACHIM

Great. We have all four parts.

(looks at the book)

Before I begin with some specifics,  
I want to say in general that it  
was fairly decent. But I think it  
could be much better. There needs  
to be less volume and more beauty.  
I know it's a big sanctuary in  
there and we are in the back. But  
it's not about how much power you  
put into making it fill the room.  
It's about putting that power into  
making it sound good and effective.  
There's more I can say but we will  
come to it as we go along.

(flips through the book)

OK. Let's see. Let's turn to the  
Axion.

Ivo and Jeanne flip to the appropriate page in their books.  
Lucija looks at him with confusion.

LUCIJA

I'm sorry?

JOACHIM

The Axion. The Hymn to the  
Theotokos. "It is truly meet." I  
forget how you say in Church  
Slavonic. And I don't know the  
Serbian.

JEANNE  
You know Church Slavonic?

JOACHIM  
Some. I mean I can't read the  
Scriptures in it. Yet. But it's a  
steady progress.

JEANNE  
So may I ask where you attended  
before coming here?

JOACHIM  
Holy Trinity.

JEANNE  
Don't they use English over there?

JOACHIM  
They do. But I do my own studies.  
Plus I've been to a few other  
parishes.

JEANNE  
Like where?

JOACHIM  
Just all over. But I'll talk about  
it some other time. Now let's look  
at the Axion.  
(looks at the book)  
Ah OK. Dostojno jest.  
(looks up)  
Here we go.

He hums the root of the tonic chord and then hums the complete chord for the appropriate parts. With his hands still in the air, he then cues the choir to start singing. Joachim's direction is relaxed, smooth, firm and not rigid. Ivo and Jeanne respond to this. Lucija sees it but doesn't vary her singing. Her performance, while lacking nuance, has mostly correct intonation. When the hymn is done, Joachim cues the choir to stop.

JOACHIM (CONT'D)  
OK. A few things to keep in mind.  
And I wish more people were here  
for this. Part of singing is not  
just saying the right words and  
hitting the right notes. You  
should actually express something  
deeper in the performance. This is  
just in general.  
(MORE)

## JOACHIM (CONT'D)

When you sing, it should be whatever the text dictates. And in Orthodox hymnography specifically, the music is subservient to the word. So.

(points to the book)

When you sing praises to the Mother of God - or the Theotokos or the Borogoditsa - it should be lovely and tender as well as firm and resolute. If you think about it, you are singing to a mother. So imagine singing this to your mother. And if you don't like your mother for some reason, sing to one you do like. Just keep that in mind.

(a beat)

Also - and again I wish everyone were here for this - we do have a balance problem. I need to hear all the parts blended together and not just have one part dominate over the other.

(looks at his book)

So. Let's try it again with those things in mind. Expression. Meaning. Balance. And sing to your mother.

Joachim raises his hands and all stand at attention. He hums the pitches again and then begins the setting. In a few measures into the hymn, Sonja, Dunja, Mihailo and Nikola enter. They have a loud conservation in Serbian on top of the singing that is prominent yet does not overpower the singing. They take their places and follow along with the music. The overall sound now shifts toward a loud soprano, a loud and gradually out of tune bass and overall flat expression. Joachim stops in the middle.

## JOACHIM (CONT'D)

OK. Now. For those who of you who just came in, did you remember what I said last time?

SONJA

We are here right?

DUNJA

Yeah.

JOACHIM

Did I not say be here an hour beforehand? Forty-five minutes at the latest?

SONJA

You did?

JOACHIM

Yes I did. And what time is it now?

All look at him.

JOACHIM (CONT'D)

It is twenty minutes before the hour and therefore twenty minutes before we go out there.

SONJA

What's so important to come here hour before Liturgy?

JOACHIM

What's so important? You've been serving in this choir longer than I have and you don't know what's important?

(sighs)

OK. Here's a reason why. If you were here on time, you would have heard from me an important piece of direction. That is put some genuine feeling and heart into your singing. Take the Bogoroditchin.

MIHAILO

The what?

JOACHIM

The Hymn to the Theotokos. Anyway. You are not in some public square shouting this through a bullhorn as if it were a protest chant. You are singing to a mother. And not just any mother. The mother of all mothers. So sing it like you are singing to your mother. OK?

(sighs)

There were other things I wanted to go over but I'm not going to repeat them again. This means I need all of you to be here when I ask. Not some of you or half of you.

(MORE)

JOACHIM (CONT'D)

All of you. And if this keeps up,  
I may have to come down hard.

SONJA

So you treat us like children?

JOACHIM

Do you all really want me to treat  
you like children?

No one responds. Then Joachim looks at his watch.

JOACHIM (CONT'D)

We won't have enough time to go  
over everything I wanted to go  
over. But before we pray and go  
up, I ask of all of you to really  
watch me. You know this music.  
Especially since you seem to use  
nothing else but this music. I  
shouldn't have to see any eyes away  
from me. So pay attention to what  
I do. OK? That's it for now. Let  
us pray.

The choir bows their heads.

JOACHIM (CONT'D)

Vo imya Otsa i Syna i Svytago Duha.  
Amin.

All cross themselves as he says it.

JOACHIM (CONT'D)

O Christ our God, send down your  
blessing upon these servants of  
voice and song, so that we may sing  
onto You a new song. For You are  
holy always now and ever and unto  
the ages of ages.

(crosses himself)

Amen.

All respond. Joachim takes his book and leaves first.  
Everyone else gathers whatever materials they have and leave  
after him.

INT. STS. PETER AND PAUL - SANCTUARY - DAY

Joachim stands before the choir and directs them. Again, all  
except Ivo and Jeanne ignore him and sing out of habit.

The overall sound is still uniformly loud, more emphasis on the soprano than the other parts, a fluctuating intonation originating from the bass and more emphasis on the melody and the language than on the words and the content. Also Lucija sings timidly and sometimes does not sing alto. Joachim observes all of these things and the Liturgy resumes.

INT. STS. PETER AND PAUL - FELLOWSHIP HALL - DAY

The parishioners mingle in the hall. Joachim wanders around the hall, occasionally greeting a passer-by. Soon VUKASIN approaches him.

VUKASIN

You are the new director I take it?

JOACHIM

Yes. Joachim Bainbridge.

VUKASIN

Vukasin Lekovic.

(shakes his hand)

You're doing a good job. Though it's a bit louder than I'm used to.

JOACHIM

I'm working on that.

VUKASIN

Dobro. Oh. Do you speak . . . ?

JOACHIM

I'm just learning it.

VUKASIN

Oh. Well.

Vukasin notices Sasha walking around the room. Sasha then sees Joachim and then walks to where he stands.

SASHA

Ah, Mr. Bainbridge? Is that right?

JOACHIM

Yes it is.

SASHA

And I see you met our loyal wolf.

VUKASIN

Gospodo.

(looks down)

Izvinite.

Vukasin walks away and Sasha looks at him leaving before turning to see Joachim.

SASHA  
Doing well?

JOACHIM  
As well as one can.

SASHA  
Well I want to say that I'm sorry about last week.

JOACHIM  
Sorry about what?

SASHA  
That whole . . . Never mind. Are you doing anything today?

JOACHIM  
Not really. Why?

SASHA  
I was wondering if you would like to come over to my house for a nice Sunday dinner.

JOACHIM  
I will be honored.

SASHA  
Very good, Mr. Bainbridge.

JOACHIM  
There's no need for formalities.  
Joachim is fine.

SASHA  
But I like Mr. Bainbridge. Svakako voleo bih bolje da je na srpskom.

He looks at her and tries to figure out what she just said.

SASHA (CONT'D)  
Is 3 too late in the day for you?

JOACHIM  
Not at all.

SASHA  
Alright. I'll see you then.

JOACHIM  
Dovidenja.

SASHA  
O! Momak uci.

She walks away and he looks on before he resumes roaming through the hall.

INT. SASHA'S HOME - DAY

Later that same afternoon, Sasha walks to the door after she hears a knock. She opens it to see Joachim standing there.

JOACHIM  
Dobar dan Gospodo Vujica.

SASHA  
Dobra dan Gospodine Bainbridge. Are we getting comfortable with the Serbian?

JOACHIM  
On the way.

SASHA  
Dobro.  
(to herself)  
Ti nazadni stranace.  
(gestures)  
Please. Do come in.

Joachim enters the house.

SASHA (CONT'D)  
Just make yourself comfortable while I get everything ready.

JOACHIM  
Hvala.

Joachim walks toward the living room and Sasha walks toward the kitchen.

INT. SASHA'S HOME - DAY

A few hours later, Joachim and Sasha sit opposite each other at the table with a cup of coffee.

JOACHIM  
Thank you again for dinner.

SASHA  
Nema na cemu.

He looks at his cup and then around the home.

JOACHIM  
You have a nice home here.

SASHA  
Hvala.

He looks back at his cup while she has hers in her hand.

JOACHIM  
May I ask you a question? And  
forgive me if it sounds odd.

SASHA  
Of course.

JOACHIM  
Are you lonely here?

SASHA  
What do you mean?

JOACHIM  
I mean you have this fairly  
spacious place. Well it feels  
spacious because it's just you  
here. I'm just wondering if you  
feel lonely here.

SASHA  
Well I have my lady friends over at  
church. So I'm not that lonely.

JOACHIM  
Fair enough.

She drinks her coffee.

SASHA  
Though I must confess, I do miss  
Doroteja.

JOACHIM  
I take it you two were close.

SASHA  
We were like sisters, she and I.  
You understand right?

JOACHIM  
I can understand.  
(drinks his coffee)  
So what was she like?

SASHA  
She was . . . Demanding I guess  
would be the word. She was a  
strong leader. She knew what she  
wanted and she was determined to  
get it.  
(drinks her coffee)  
Of course most everyone else may  
have saw her as some fearsome ogre.  
But they respected her. Or at  
least they didn't try to cross her.

Joachim nods.

SASHA (CONT'D)  
But with me, she was . . .  
(sighs)  
I miss her.

She finishes her coffee.

JOACHIM  
Yeah.  
(finishes his coffee)  
Well I better get going. I don't  
want to stay past my expiration  
date.

SASHA  
Say again?

JOACHIM  
Wearing out my welcome.

SASHA  
Oh. You're not. But I understand  
if you have to go.

They get up and shake hands. Then they start walking toward  
the door.

JOACHIM  
Thanks again for the invitation and  
the hospitality.

SASHA  
And thank you for coming over. It  
was nice talking with you.

JOACHIM  
Likewise. So next Sunday then?

SASHA  
Next Sunday. Dovidenja.

JOACHIM  
Dovidenja.

Joachim exits and Sasha walks back into the house.

INT. STS. PETER AND PAUL - SANCTUARY - DAY

The next Sunday, Ana prepares the sanctuary for worship.  
Joachim walks inside, looks around and then sees Ana.

JOACHIM  
Zdravo Ana.

She looks up to see him.

ANA  
Zdravo.

He walks closer to her.

JOACHIM  
How are . . . . Wait a minute.  
Kako ste?

ANA  
(smiles)  
Dobro. A ti?

JOACHIM  
(smiles)  
Nije loše. Hvala vam.  
(slight chuckle)  
I'm getting the hang of this.

ANA  
(smiles)  
Fine so far.

JOACHIM  
Well, I'd better get . . . Moram da  
idem. Dovidenja.

ANA  
Dovidenja.

He walks out of the sanctuary and she continues to perform her duties.

INT. STS. PETER AND PAUL - CHOIR ROOM - DAY

Joachim looks through the book. No sooner does Ivo and Jeanne enter the room and Joachim looks up.

JOACHIM

Zdravo Ivo. Zdravo Ivana.

IVO

Zdravo Joakime.

Ivo sets his book upon the stand.

JEANNE

Boy you really are taking it on.

JOACHIM

(smiles)

Malo po malo.

JEANNE

I'm impressed. It took me a while to get into the language. I'm still not there.

JOACHIM

Well it's going to take me a while too. But I figure if I get key phrases, I'll be on my way. Slowly and surely.

JEANNE

I'm sure you will.

JOACHIM

So which one do you prefer?

JEANNE

Either one. People here call me Ivana. Elsewhere I'm called Jeanne.

(a beat)

And are you always called Joachim?

JOACHIM

My legal name is Jacob.

JEANNE

Ah. So Joachim is . . .

JOACHIM

. . . My chrism name, yes.

JEANNE  
Why change it?

Joachim shrugs his shoulders.

JOACHIM  
Felt like a change.

JEANNE  
Fair enough.

Lucija enters and Joachim turns to see her.

JOACHIM  
Dobro jutro Lucija.

LUCIJA  
Dobro jutro.

JOACHIM  
(looks at his watch)  
Well, the always dependable ones  
are here. And if the usual ones  
don't show up in the next five  
minutes, I'm going to start without  
them.

Sonja, Dunja, Mihailo and Nikola enter silently in a straight line. Joachim observes their entrance.

JOACHIM (CONT'D)  
OK then. Let's begin.  
(claps his hands)  
Once again, I want a blended and  
expressive sound. And it's not  
just because I have some sense of  
aesthetics. All of this is about  
God. It's about praising Him and  
worshiping Him and glorifying Him  
and giving thanks unto Him. We  
want to offer the best of ourselves  
here. That's just in general. Now  
for some specifics.

(points to the sopranos)  
Sopranos. Back down. Yes you sing  
the melody most of the time. But  
you don't need to belt it out.  
This isn't a rock concert here.

(points to the basses)  
Basses. Same thing. And also  
watch your intonation. You start  
out fine when I give you the pitch  
but then you start to lose it.

(MORE)

JOACHIM (CONT'D)

Especially when we sing longer hymns like the Cherubic Hymn. I want to maintain whatever pitch is set. OK?

(points to the altos)

Finally the altos. Jeanne, you are fine. But Lucija, I really need to hear you. You either sing timidly or you end up singing soprano.

LUCIJA

OK.

JOACHIM

Do you just not know it?

LUCIJA

I don't know.

JOACHIM

Because if you need help, I can help you. But I need you to sing your part.

SONJA

What difference does it make?

JOACHIM

Because these settings are written in four parts. Therefore I need all four parts. Not just one.

SONJA

What's with this setting? I thought it was music.

JOACHIM

(to Sonja)

It is. The music here is called a setting. It's because you set a text to music.

(back to Lucija)

Can you do that for me?

LUCIJA

I'll try.

JOACHIM

Jeanne, you'll help her. Right?

JEANNE

Of course.

JOACHIM

Alright then. I think the big thing I want to work on right now is the Cherubic Hymn because it is the most demanding musically.

SONJA

Don't you mean setting?

Joachim looks at her sharply and then back at the choir.

JOACHIM

This is the most beautiful part of the whole Liturgy. This is where we the faithful start to enter heaven as it were. So it should be light. Airy. Ethereal. It should also be like eternity. That means time is not an issue. Therefore we really shouldn't rush here. And this particular setting is quite lovely. In fact you find that the great liturgical composers - and even the non-liturgical ones - have done beautiful settings of the Cherubic Hymn. So really, the setting tells you how to sing it. You just need to sing it. And I'll help you with this. So let's take it from the top.

He raises his hands and all except Sonja and Dunja are at attention. He hums the pitches and then directs. The choir sings somewhat softly but it's still off balance due to the sopranos and the basses. Everyone except for Jeanne, Ivo and Lucija ignore Joachim's direction. After several measures, Joachim cues to stop.

JOACHIM (CONT'D)

OK. Again, I want it light. This is supposed to be heaven. And something that may help is 1) don't crouch forward. Stand up straight. Not too stiff but definitely upright. Also your voice comes not from here

(points to his throat)

But from here.

(points to his abdomen)

This is where you get both volume and pitch control.

(MORE)

JOACHIM (CONT'D)

If you sing from your throat, you both limit your voice's dynamic range and strain your voice so it wears down and then you start to sing out of tune. So remember, sing from here  
(points to his abdomen)  
And not from here.  
(points to his throat)  
OK?

As he demonstrates this, Ivo and Jeanne understand him and Lucija listens attentively. Everyone else just listens.

JOACHIM (CONT'D)

Let's start again. From the top.

He raises his hand again and all stand at attention except for Sonja and Dunja. Once again, Joachim directs smoothly. There is a subtle improvement in both the alto and the bass. The sopranos remain loud. After several measures, Joachim cues to stop.

JOACHIM (CONT'D)

OK. That was good. But I think it can be even lighter. And the voices need to blend more. If you are not hearing the other parts, you are singing too loud.

SONJA

But if we are singing soft, then no one will hear us.

Dunja chuckles slightly. Joachim looks at her sharply and walks to her.

JOACHIM

It sounds like you want to direct.

SONJA

I did once.

JOACHIM

Ah. Well, I was told by Fr. Andrej to direct. And I haven't heard anything different from him. However if you think you are a better director than me, then take it up with him. In the mean time, let's keep it to one. OK?

Joachim walks back to his stand. When she sees his back, she sticks out a short raspberry at him.

He stands behind the stand, raises his hands and they start singing the setting again. The sound improves considerably. Everyone follows Joachim and sing according to his lead except for Sonja, Mihailo and Nikola, who remain silent or very softly singing. Dunja follows Joachim but Sonja discreetly cues her to stop. Joachim notices this silence. They finally get through the first part of the setting and Joachim stops.

JOACHIM (CONT'D)

Good. Dobro. It would have been nice to hear everyone there but that sound is what I want.

SONJA

But if we hear everyone, it will then be loud.

JOACHIM

Sonja! I've had enough of your snide comments. Either you say something worth saying or you don't say anything at all. Got it?

SONJA

Do you always talk to your elders like that?

JOACHIM

(raises his finger)  
Don't! Start with me!  
(looks at his watch)  
We need to go up soon. So let us pray first.

The choir bows their heads. Joachim breathes deeply and exhales slowly.

JOACHIM (CONT'D)

In the name of the Father and of the Son and of the Holy Spirit.  
Amen.

All cross themselves as he says it.

JOACHIM (CONT'D)

O Christ our God, send down your blessing upon these servants of voice and song, so that we may sing onto You a new song. For You are holy always now and ever and unto the ages of ages.  
(crosses himself)  
Amen.

All respond. Joachim takes his book. Everyone else gathers their materials before they leave. Nikola walks up to him.

NIKOLA  
Izvinite.

JOACHIM  
(looks up)  
Da?

NIKOLA  
I don't think I should be here.

JOACHIM  
What do you mean?

NIKOLA  
I mean I don't think I should be here.

JOACHIM  
Look. I need everyone I can. I can't afford to lose people. OK?

Joachim smiles and takes his book before he leaves the room. Nikola looks out for a moment and then leaves.

INT. STS. PETER AND PAUL - FELLOWSHIP HALL - DAY

The parishioners mingle in the hall. Joachim enters with a water bottle in hand. He walks around the hall, looks at the gathered parishioners and occasionally drinks from the bottle.

Then Ivo and Jeanne walk up to Joachim. Joachim turns to see them.

JOACHIM  
Zdravo Ivo. Jeanne.

IVO  
Zdravo.

JEANNE  
Listen. I want to say that Ivo and I were impressed that you stood up to Sonja like that.

JOACHIM  
I'm not so sure if that's something to be proud of.

JEANNE

I understand. But if you really  
knew . . .

(a beat)

At any rate, I'm glad you are  
strong.

JOACHIM

Glory to God.

JEANNE

Indeed. Anyways, there's something  
we want to show you.

Jeanne reveals a new binder. Joachim takes the binder and looks through to find new and clean pages, some familiar settings and some new ones including some non-Serbian. There is also more English present than Serbian or Church Slavonic.

JEANNE (CONT'D)

It's something Ivo and I have been  
working on for almost a year. And  
we think this may help the choir.  
And you.

JOACHIM

I'm impressed. I really am.

(looks at them)

With both of you.

(looks at the book)

I want to look at this more but I  
think this can work.

JEANNE

That's fine. In fact that's your  
copy.

JOACHIM

Hvala najlepše.

JEANNE

Molim.

She looks at Ivo and then at Joachim.

JEANNE (CONT'D)

Anyway we have to go. But we  
wanted to at least give that to  
you.

JOACHIM

Again thank you. And I'll see you  
next Sunday.

JEANNE  
Of course. Dovidenja Joakime.

JOACHIM  
Dovidenja.

Ivo and Jeanne walk away. Joachim looks through the book and occasionally looks up and sees Ana in the distance. Finally he sees Ana has already left. He closes the book and walks out of the hall.

INT. JOACHIM'S HOME - LIVING ROOM - NIGHT

During a weeknight, Joachim looks through the book. He also has his laptop open to a web browser displaying search results for liturgical music. He also has choral music playing from a nearby sound system.

INT. STS. PETER AND PAUL - SANCTUARY - DAY

The next Sunday, Joachim enters the sanctuary. He hears the faint sound of a woman singing. He looks to see Ana in a far corner. As he walks closer to her, he knows for certain it is Ana singing. Ana keeps singing softly and does not notice him approaching.

JOACHIM  
Zdravo.

She looks up to see him and then nods.

JOACHIM (CONT'D)  
I didn't know you could sing.

She shrugs her shoulders, faintly smiles and looks down.

JOACHIM (CONT'D)  
Do you want to sing in the choir?

She looks up at him and then rises up.

JOACHIM (CONT'D)  
I mean I would love it if you could sing with us. But I don't want it to get in the way of what you have to do here.

ANA  
It won't. I can do it.

JOACHIM  
Great.

Both smile and look at each other.

ANA  
So do you need me now?

JOACHIM  
(looks at his watch)  
Not right now. But do you think  
you can join us at 9?

ANA  
Da.

JOACHIM  
Excellent. See you then.

ANA  
Dovidjenja.

He smiles and walks away toward the door. She looks on and then resumes her duties.

INT. STS. PETER AND PAUL - CHOIR ROOM - DAY

Joachim looks at his stand. Ivo, Jeanne and Lucija enter into the room.

JOACHIM  
Dobro jutro.

All respond separately.

JEANNE  
So. We wait for the usual gang of four then?

JOACHIM  
But of course.

JEANNE  
You seem happy this morning. Not that you ever weren't happy.

Joachim looks up and smiles. Then Ana enters the room and all take notice.

JEANNE (CONT'D)  
Oh! Ana! Glad you can come.

Ana bows and walks to Joachim.

ANA  
Where do I go?

JOACHIM  
Just go to where Ivana and Lucija  
are.

Ana walks to where Joachim points.

JOACHIM (CONT'D)  
(to the choir)  
So you all notice our new addition.  
And someone we know as well.

JEANNE  
Of course. She does a great job as  
sacristan.

LUCIJA  
Jedna od najboljih.

IVO  
Apsolutno.

JOACHIM  
Well thank you all for welcoming  
her. Now.  
(leafs through the book)  
I have another announcement but  
I'll wait until everyone else shows  
up. So until then, let us begin  
with . . . .

Sonja, Dunja, Mihailo and Nikola enter into the room and take  
their places. They notice Ana standing in the choir and  
subtly glare at her.

JOACHIM (CONT'D)  
Perfect. You guys are getting  
better at this.  
(a beat)  
Now I have an important  
announcement.

DUNJA  
Aren't we going to sing?

SONJA  
Yeah. Why this talking?

Joachim glares at them and then looks at the whole choir.

JOACHIM  
First, I like to welcome a new  
addition to the choir, whom you  
already know. Our lovely  
sacristan, Ana Dukich.

Ana looks at the choir shyly.

JOACHIM (CONT'D)

Second, we are going to embark on a grand project. It's going to be a gradual but steady renovation of the choir.

SONJA

What do you mean?

JOACHIM

I mean it's going to involve the following set of goals. Learning some new settings so we have some variety. Making things more efficient. Being much more aware of what goes on during Liturgy week to week. And finally using more English.

Sonja, Dunja, Mihailo and Nikola object.

SONJA

What?

MIHAILO

This is crazy.

NIKOLA

Ti mora da se šališ?

JOACHIM

I'm sorry. As much as I've come to know this language, we live in America. And the predominant language here - for the present anyway - is English.

MIHAILO

But we are a Serbian parish. Why do we need English?

JOACHIM

First, I defer to my previous statement. Second, we can't assume Serbian is going to be the parish's main language forever. And third, it's better to be understood rather than trying to emulate the old country.

DUNJA

Necuveno.

NIKOLA  
Van granica.

SONJA  
Does Fr. Andrej approve?

JOACHIM  
I haven't spoken to him about it yet. But I'm sure he will approve. And if he doesn't, then I'll respect his wishes. But I think this is something that not only can be done but I also believe should be done.

SONJA  
But there's no need for it now. I'm sure we got time before it becomes issue.

JOACHIM  
Wouldn't you rather start working on it now? Or wait until the floor breaks from under you?

DUNJA  
How are we going to do this?

JOACHIM  
Well here are some of the details. In order to do this, I need you come here on Wednesday nights for an additional rehearsal, lasting for about two hours or so. And it will be strictly on this new material.

(holds up the binder)  
By the way, this was compiled by Ivo and Ivana, which they gladly donated to the cause.

(puts down the binder)  
We will be using what we know now in the interim. But our goal is to use the new book, hopefully in time for Pascha. Obviously if we master the new material sooner, we can then use it right away.

Sonja, Dunja, Mihailo and Nikola continue to raise objections in Serbian. After a while, Nikola raises his hand.

NIKOLA  
Izvinite.

JOACHIM

Da.

NIKOLA

I want to leave.

JOACHIM

Why? Because I would like the  
choir to be better?

NIKOLA

I'm sure you mean well. But I just  
can't take this anymore. I want to  
leave.

JOACHIM

If you want to leave, fine.  
There's the door. Sve najbolje.

NIKOLA

Hvala.

Nikola walks away from the stand and leaves the room.

JOACHIM

OK then. So remember, be here on  
Wednesday at 7 p.m.

Joachim looks at the book on the stand.

JOACHIM (CONT'D)

Now. For today's review.

INT. STS. PETER AND PAUL - FELLOWSHIP HALL - DAY

The parishioners mingle in the hall. Joachim and Fr. Andrej  
stand together off to the side.

FR. ANDREJ

I'm noticing some improvements in  
the choir.

JOACHIM

Thank you Father. Glory to God.

FR. ANDREJ

Glory indeed.

JOACHIM

Father. I have something I want to  
discuss with you.

FR. ANDREJ  
You want to reform the choir.

JOACHIM  
That's probably too bold a word.

FR. ANDREJ  
Well I know you don't want to use instruments or anything. Though the Psalmist did say to praise God with the timbrel and the harp. But in all seriousness, I think I know what you intend to do.

JOACHIM  
So it's a blessing?

FR. ANDREJ  
As long as the choir can perform the task and can perform it for the glory of God, then so be it.

JOACHIM  
Hvala Oce.

Joachim kisses his right hand and Fr. Andrej pats him on the back.

FR. ANDREJ  
(smiles)  
Bog bio sa vama.

Fr. Andrej pats him again and walks around the hall to other parishioners. Joachim stands and looks at the crowd until Mihailo approaches him.

MIHAILO  
Excuse me, Mr. Bainbridge?

JOACHIM  
Yes?

MIHAILO  
I would like to leave the choir.

JOACHIM  
You too? Is it because of this morning?

MIHAILO  
I just don't see the point of being here anymore.

JOACHIM

Well I'd hope for a better reason.  
But if you want to go, then go.

Mihailo promptly leaves and Joachim looks on at him and then into the crowd.

On the other side of the hall, Sonja and Dunja walk up to Sasha, currently wrapping up a conversation with another parishioner.

SONJA

Zdravo Saša.

SASHA

Sonja. Kako si?

Sonja looks over to see Joachim standing in the distance.

SONJA

Ne baš najbolje. Stranac hoće da  
pravi promene. On nam je jutros to  
rekao.

SASHA

Da li Otac Andrej zna?

SONJA

On je rekao "još ne." Ali sam  
siguran da Otac Andrej vec zna.

SASHA

Drsko.

SONJA

Šta treba da radimo?

SASHA

Budimo strpljivi. Rešenje ce na  
vreme doci.

(smiles)

Nemojmo da smo obeshrabljeni. Mi  
ćemo da štitimo što je naše. Mi  
necemo da dozvolimo da taj stranac  
uništi ovu parohiju.

Sasha puts her hand on Sonja's arm.

SASHA (CONT'D)

Za Doroteja.

Sonja puts her hand on Sasha's other arm.

SONJA  
Za Doroteja.

Dunja puts her arms around both of them.

DUNJA  
Za Doroteja.

They look at each other and smile shrewdly.

INT. STS. PETER AND PAUL - SANCTUARY - DAY

Ana sweeps the floor when Joachim enters into the sanctuary and sees her.

JOACHIM  
Ana.

She looks up.

JOACHIM (CONT'D)  
I want to thank you for joining us today.

ANA  
Thank you for inviting me.

He looks around the sanctuary.

JOACHIM  
Is there any way I can return the favor?

ANA  
What do you mean?

JOACHIM  
I mean can I help you here?

ANA  
(looks around)  
Oh. It's almost done.

JOACHIM  
Are you sure?

ANA  
I am sure the altar may need some cleaning. But I don't know.

Joachim looks at the altar and then at her.

JOACHIM

Shall I talk to Father about me  
helping you out?

ANA

If you want.

JOACHIM

OK. Again, thank you.

ANA

You're welcome.

JOACHIM

So I'll see you this Wednesday?

ANA

Yes.

JOACHIM

Bye Ana.

She waves goodbye. He turns to leave and she continues to sweep the floor.

INT. STS. PETER AND PAUL - FELLOWSHIP HALL - NIGHT

On Wednesday night, Joachim, Ivo and Jeanne sit in a small circle near the entrance of the hall with only half of the lights on. In a few moments, Lucija appears and then Ana behind her.

JOACHIM

Dobro vece.

LUCIJA

Dobro vece.

Ana simply nods. They both stand as close to the circle as they can.

JEANNE

What time is it?

JOACHIM

(looks at his watch)  
It's almost time.

JEANNE

So we're waiting for the usual  
crowd?

JOACHIM  
Just Sonja and Dunja.

JEANNE  
I know Nikola left. But what about  
Mihailo?

JOACHIM  
He left too.

JEANNE  
Huh. At least we don't have the  
bass problem.

JOACHIM  
True. Not the way I would have  
liked to have solved it but it  
works.

Sonja and Dunja walk into the hall.

SONJA  
Are we meeting here now?

JOACHIM  
Just for the weeknights.

DUNJA  
What's wrong with the choir room?

JOACHIM  
Nothing. It's just we meet there  
all the time. I figured we meet  
somewhere different. Besides,  
don't you like the space?

SONJA  
You're crazy.

JOACHIM  
So did Fr. Andrej fire me yet?

Sonja looks at him coldly.

JOACHIM (CONT'D)  
Now then. On each of the stands  
are your sectional copies of the  
binder made by Ivo and Ivana. I  
have also made a digital copy as  
well. If you wish to have one,  
give me your e-mail address and I  
can send it to you.

(MORE)

JOACHIM (CONT'D)

And if you prefer a physical copy for your own use, let me know and I can make one for you.

(a beat)

Now before we begin, I want to take only a few moments to explain about what we should do as a choir.

SONJA

(quietly to Dunja)

Odlicno. Još prica.

JOACHIM

The choir is not there just to make pretty music. After all, we have regular concerts for that. The choir is also not there just to be some social club. And there are plenty of other places for that too. Our number one job here is to lead the faithful in worship. That job is essential in any choir, whether it has only three members or thirty. I think of it like Abel and his sacrifice. Or Abraham's. And the greatest one of all: the Father giving His Son to the world so that the world might be saved through Him. In each case, they gave not just some meager offering or a surplus child or some small percentage. It was the first, the only and the best. And if you want to go further, it should be total. We need to give of ourselves like the widow gave the only monetary piece she ever had. We need to give to God fully and completely. Just as the priest says near the end of nearly every litany, "let us commend ourselves and each other and our whole lives onto Christ our God." If we do that first, then the rest of it - the melody, the harmony, the balance, the tempo and everything related to the music - will come into play. So please keep that in mind.

Joachim looks at the binder in front of him.

JOACHIM (CONT'D)

Let us begin.

## INT. ANA'S HOME - KITCHEN - NIGHT

Later that same evening, Ana stands in the kitchen as a kettle boils on the stove, softly humming and singing. She also occasionally glances at her copy of the new settings on the table. Her smile is dreamy and her eyes close in a trance.

## INT. STS. PETER AND PAUL - CHOIR ROOM - DAY

The next Sunday, Joachim, Ivo, Jeanne, Lucija and Ana are in a close circle, rehearsing material from the newer books. The sound is now full, lush, balanced and expressive than it has ever been. Everyone looks at Joachim's direction and remains focused. As they approach the end, Joachim cues to stop.

JOACHIM

Very good. Vrlo dobro. I think we are on our way to something wonderful for the parish. So. Hvala najlepše.

Everyone else smiles in response.

JOACHIM (CONT'D)

And if we keep this up, we may even start using this before Pascha.

(a beat)

So if there's nothing else, let us now pray.

Everyone bows their heads.

JOACHIM (CONT'D)

U ime Oca i Sina i Svetoga Duha.  
Amin.

All cross themselves as he says it.

JOACHIM (CONT'D)

O Christ our God, send down your blessing upon these servants of voice and song, so that we may sing onto You a new song. For You are holy always now and ever and unto the ages of ages.

(crosses himself)

Amen.

All respond. As everyone prepares to leave the room, Sonja and Dunja enter the room. Joachim turns to see them.

JOACHIM (CONT'D)  
O! Dobro jutro Sonja i Dunja.  
Hocete da nam se pridružite gore.

He walks past them out the door and the others follow him. Sonja and Dunja look out into the room and then at each other and then at the choir walking toward the sanctuary.

INT. STS. PETER AND PAUL - FELLOWSHIP HALL - DAY

The parishioners mingle in the hall. Joachim walks around with a bottle of water in his hand. He comes across two PARISHIONERS, an elderly husband and a wife, who see him and then stop him.

PARISHIONER 1  
Dobro jutro.

JOACHIM  
Dobro jutro.

PARISHIONER 2  
Jeste li vi direktor hora?

JOACHIM  
Žao mi je ali moj srpski dosta  
slab.

PARISHIONER 2  
Oh. I'm sorry. I was just asking if you were the choir director?

JOACHIM  
Yes.

PARISHIONER 2  
I would like to say that we enjoyed listening to the choir today.

PARISHIONER 1  
Yes. I can't remember a time when they were this good.

JOACHIM  
Slava Gospodu Bogu za sve.

The couple smiles.

JOACHIM (CONT'D)  
I'm sorry to do this but I have to go and take care of something.  
(shakes his hand)  
It was nice talking with you both.

PARISHIONER 2  
(shakes Joachim's hand)  
It was our pleasure.

JOACHIM  
Dovidenja.

PARISHIONER 1  
Dovidenja.

Joachim leaves and the couple look at him and then at each other.

PARISHIONER 2  
Nije loše.

INT. STS. PETER AND PAUL - SANCTUARY - DAY

Joachim cleans inside the altar space and Ana cleans amongst the pews.

ANA  
So how did we sound today?

JOACHIM  
You all sounded well today.  
(a beat)  
And I'm glad that we are moving away from contests to see who belt out the language the loudest.

ANA  
You don't like Serbian?

JOACHIM  
It's not that. I like it . . .  
Što ga više ucim. But I like even better an honest praise from the heart. It doesn't matter what the language is.

They resume cleaning.

JOACHIM (CONT'D)  
So how long have you been here?

She does not answer.

JOACHIM (CONT'D)  
Ana?

ANA  
Da?

JOACHIM  
I asked how long you have been  
here.

ANA  
For a while.

JOACHIM  
But I mean how long? A year?  
Three? Ten?

She looks at him and then shrugs her shoulders before she resumes her work.

JOACHIM (CONT'D)  
Fair enough.

After a while, he stops and looks around the altar space.

JOACHIM (CONT'D)  
I think that's about it.

ANA  
If you think so.

He walks to one of the side doors of the iconostasis.

JOACHIM (O.S.)  
Can I ask you something?

He walks out from the iconostasis toward Ana.

ANA  
Yes?

JOACHIM  
I do admire the work you do as the parish's sacristan. But don't you think it's overdone?

ANA  
You can always do more cleaning.

JOACHIM  
OK. But why does it fall to you?

ANA  
No one else wanted to do it.

JOACHIM  
And you volunteered?

ANA  
No one else wanted to do it.

JOACHIM  
Alright then.

He looks around the sanctuary.

JOACHIM (CONT'D)  
Well, I'll be off. See you this  
Wednesday?

ANA  
Da.

JOACHIM  
Dovidena Ana.

ANA  
Dovidena.

He walks out of the sanctuary and she continues to clean.

INT. STS. PETER AND PAUL - FELLOWSHIP HALL - NIGHT

The next Wednesday, Joachim directs Ivo, Jeanne, Lucija and Ana. Sonja and Dunja are standing there but only give the impression of singing. At the end of one of the settings, he gives the cue to stop.

JOACHIM  
Good. That sounded much better.  
(to Ana)  
Are you comfortable with the new  
melodies now?

ANA  
Da.

JOACHIM  
Dobro. I'm glad that all of you  
have taken it upon yourselves to  
learn these new settings. You are  
sounding more and more confident  
with them. Now as we get more  
familiar with them, we can add more  
nuance and expression into them to  
reveal deeper meaning. For what we  
are actually doing is a prayer.  
And as St. Augustine said rightly:  
"singing is praying twice." So all  
in all, I'm very pleased with the  
progress made here.

SONJA

So now that we know new music, can we stop meeting here?

JOACHIM

(to Sonja)

We will keep meeting here until we really get these down.

(to all)

In fact this will be the beginning of an ongoing, long-term project for the choir as long as I'm here. I've talked with Fr. Andrej about this and I would like to gradually refine and expand our capabilities. For instance, I would like to find better settings for Pascha. And we can do more services than what we have done in the past like the forthcoming Presanctified Liturgy, the vigils for the Great Feasts and other services like baptisms, weddings and funerals. Basically we will be a group leading in worship whatever it may be. Also as we improve and grow, I like to add more settings. But at the same time, not lose sight of the fact that we lead the faithful. And thus we should open it more to the faithful by maintaining some consistency in what we sing. That way the more they hear it, the more they want to sing too. But this is all long-term goal talk and we will not get there overnight. For we all know that nothing was ever built in a day. Whether it was Rome or Belgrade or even Arlington, Massachusetts.

Everyone laughs except for Sonja and Dunja.

JOACHIM (CONT'D)

But this is what I would like to see happen as Choir Director and what Fr. Andrej would like to see happen too.

(sighs)

Well, that's it for now. Hvala najlepše i laku noc.

Everyone except for Sonja and Dunja acknowledge. Sonja and Dunja quietly leave the hall and everyone helps clean up before they leave.

EXT. STS. PETER AND PAUL - NIGHT

Joachim walks past the building and up the street. A moderate-size sport utility vehicle is parked near the building. Sasha sits quietly in the driver's seat and looks at the departing Joachim. When he is some distance away, Sasha turns on the map light and behind her sit Sonja and Dunja.

SASHA

I stranac je odlucio da napravi  
parohiju više tudinsku.

SONJA

Da. Takva drskost od mladog  
coveka.

DUNJA

I on cak ima podršku od Oca  
Andreje.

SONJA

Što mu svakako neizmerno pomaže.

SASHA

Da. To je bio Ocev plan odavno.  
Potpuno promeniti ko smo. I taj  
osioni stranac je njegovo sredstvo  
da se to ucini.

DUNJA

Kako ga možemo zaustaviti. On ima  
podršku od tog drugog stranca,  
njenog verenika i te druge žene.

SONJA

O i taj mali miš crkvenjak.

SASHA

Ana?  
(ponders)  
Ja mislim da imam nešto.

SONJA

Šta?

SASHA

Da li znaš šta još naš mali  
direktor hora radi osim što izaziva  
ptice da cvrkucu? On joj pomaže u  
svetilištu.

DUNJA

I šta onda?

SASHA

I šta ako se još nešto tamo dešava?  
Nešto drugo nego održavanje kuc  
Božje.

Sonja and Dunja look at each other and then at Sasha. Sasha turns around to face them.

SASHA (CONT'D)

On ima smelosti. Ali on je isto  
mlad. I mladi treba da znaju gde  
su im granice. Zato je do nas  
starijih i pametnijih da mu to  
pokažemo.

She smiles fiendishly. Sonja and Dunja smile as well.

INT. STS. PETER AND PAUL - SANCTUARY - DAY

The next Sunday, during Liturgy, the choir sings the same settings as in previous instances. Yet the overall sound is greatly improved.

Fr. Andrej, in the altar, intones his part and notices the improved sound.

Other parishioners, who are either standing or sitting, notice this improved sound as well. Even the stragglers who are late stop to hear the choir and are moved by it.

The choir remains in focus. Only Sonja and Dunja remain uninvolved.

INT. STS. PETER AND PAUL - FELLOWSHIP HALL - DAY

The parishioners mingle. Joachim and Josif stand off to the side talking. Several parishioners pass by them and express to Joachim their satisfaction with the choir. Joachim accepts the compliments well.

In another area of the hall, Sasha and Sonja, with coffee cups in hand, stand to watch Joachim and the small crowd of well-wishers in subtle disgust.

Sasha looks around and sees Veca talking with Vlatko and some other parishioners. She subtly signals to Sonja where Veca is and discreetly hands her an envelope. Sonja smiles and walks away toward Veca.

SONJA  
Izvinite.

Veca turns to see Sonja.

SONJA (CONT'D)  
Ja imam nesto važno.

Sonja hands the envelope to Veca. Veca looks at it and then at Sonja.

VECA  
Šta je to?

SONJA  
Procitaj.

Veca starts to open it.

SONJA (CONT'D)  
Ne mora da bude odmah. Ali sto je  
pre moguce.

Veca looks at Sonja and after a beat Sonja walks away toward another part of the hall. Veca looks at the envelope and Vlatko looks at Veca.

VLATKO  
O cemu se to sve radi?

Veca looks at Vlatko, shrugs her shoulders and then looks out into the crowd. She then looks at the envelope again.

INT. STS. PETER AND PAUL - FELLOWSHIP HALL - NIGHT

The next Wednesday, Joachim directs Ivo, Jeanne, Lucija, Ana, Sonja and Dunja. Sonja and Dunja still do not sing but only give the impression of singing. The sound is comparable to what was heard the prior Sunday except this is from the new settings. Joachim's direction remains clear but now the ensemble is more responsive to them. At the end, Joachim gives the cue to stop and looks at the choir with a sincere and heart-felt smile.

JOACHIM  
I am very, very pleased. Very  
pleased. I mean . . .  
(MORE)

JOACHIM (CONT'D)

It's incredible how much we have accomplished in only three weeks. All of you sound amazing. I really mean that.

(smiles)

In fact. I am so confident in you all that I would like to debut some of the new book starting this Sunday.

The choir responds enthusiastically in varying degrees. Even Sonja and Dunja show a smile, albeit to keep up appearances. Ana herself smiles meekly.

JOACHIM (CONT'D)

So thank you all for your dedication and hard work on this particular endeavor.

JEANNE

And thank you Joachim for your leadership.

SONJA

(interrupts)

Yes Ivana.

(to Joachim)

I think you have done remarkable job with choir here. Stvarno izvanredan posao.

Joachim looks at Sonja with sincerity. Jeanne, Ivo, Lucija and Ana look at Sonja with shock.

JOACHIM

Hvala Sonja.

(to all)

Well. That's it. Hvala ponovo. I laku noc svima.

Everyone puts everything in order before they leave. Dunja sneaks out of the hall.

EXT. STS. PETER AND PAUL - NIGHT

Dunja takes out a mobile phone and a slip of paper. She dials a number and waits for an answer.

DUNJA

Dobro vece Vukašine. Imam neke važne informacije.

INT. STS. PETER AND PAUL - SANCTUARY - DAY

The choir sings some of the old repertoire as well as some new. The overall sound is lovely, whether it is old or new.

The parish notices the change and receives it gladly. There is even some who start to shed tears.

Fr. Andrej notices this new sound from the altar space and smiles.

INT. STS. PETER AND PAUL - FELLOWSHIP HALL - DAY

The parishioners mingle. Fr. Andrej, Joachim and Josif stand together. A greater number of parishioners than last week stop by to see Joachim and express their gratification.

Vlatko and Veca stand in another area. Veca has the open envelope with the letter. Vukasin sternly walks up to them.

VUKASIN

Da li si cuo o tome groznom  
strancu? Tako odvratno ponašanje.  
(to Vlatko)  
Ti moraš nešto da učiniš!

Vlatko hesitates to give an answer.

VECA

We don't know if this is true or not.

VUKASIN

Who cares? He should go back to his own land where he came from.  
(to Vlatko)  
This must be resolved swiftly!

She storms off and Vlatko pleads too little and too late. Veca looks on and sighs.

INT. OFFICE BUILDING - JOACHIM'S DESK - DAY

Joachim sits at his cubicle and types at his work computer. Suddenly, he feels his phone vibrating and he answers.

JOACHIM

Hello?  
(a beat)  
Yeah I'll be down shortly.  
(a beat)  
OK. Bye.

He hangs up and leaves his cubicle.

EXT. OFFICE BUILDING - DAY

Joachim walks out of the building toward a shaded bench. Josif sits there and looks at Joachim approaching.

JOACHIM

Šta ima novo?

Josif looks up at Joachim. Joachim then stops.

JOSIF

Please have a seat.

Joachim sits down next to Josif. Josif turns to face him.

JOACHIM

What's wrong?

JOSIF

Before I tell you what I'm about to tell you, I want you to know that I'm your friend. And will remain so.

JOACHIM

What's going on?

JOSIF

We had our Parish Council meeting last night.

CUT TO:

INT. STS. PETER AND PAUL - FELLOWSHIP HALL - NIGHT (PAST)

Josif, Vlatko, Fr. Andrej and Veca sit along a long table at one side of the hall. Before them is a group of chairs: two sections of five chairs long and six chairs deep with a center aisle. Only half of the chairs are occupied. Sasha, Sonja, Ivo, Jeanne, Lucija and Vukasin are amongst the crowd.

VLATKO

Hvala. Now. Is there any new business? Before we . . . .

Vukasin bolts up.

VUKASIN

Yes I have something!

Vlatko and Veca look at each other with concern. Josif and Fr. Andrej look at Vukasin with subtle confusion.

VLATKO

Proceed.

VUKASIN

Brothers and sisters of the parish.  
Something awful has plagued this  
house of God. Our new choir  
director has used the altar as his  
own bridal chamber!

The crowd murmurs amongst themselves in disbelief. Vlatko rests his forehead on his right hand. Veca looks on with trepidation. Josif and Fr. Andrej look perplexed by this sudden indictment.

VUKASIN (CONT'D)

That's right! And do you know who  
his "bride" is? Our own sacristan.  
Ana!

The crowd responds louder. Sasha and Sonja smile discreetly and listen to the mounting contention.

VUKASIN (CONT'D)

I demand that this be addressed.  
And that appropriate actions be  
taken at once!

The crowd responses even louder and some shout their approval for Vukasin.

VLATKO

(nervously)

Now, Vukasin. This is, as far as  
we know, an unsubstantiated rumor.  
There is no basis for what you just  
said.

Veca timidly raises her head.

VECA

Mr. President.

Vlatko turns in shock to see Veca rise from her chair.

VECA (CONT'D)

I have in my hands a letter that  
addresses the very concerns just  
raised.

VUKASIN  
Well then read it!

The crowd concurs loudly.

VECA  
"To the Parish Council. I wish to bring to your attention a grave matter concerning the new choir director Joachim Bainbridge. It appears that after Divine Liturgy, he goes into the sanctuary and uses the altar space as a place to satisfy his own pleasures. The only participant in these acts is Ana Dukich, sacristan. Please address this and take appropriate action immediately."

Veca sits back down and folds the letter.

FR. ANDREJ  
Who signed it?

VECA  
No one Father.

The crowd resumes raising their objections.

PARISHIONER 3  
To je neizrecivo.

PARISHIONER 4  
How dare he turn this temple into some palace of pleasure!

PARISHIONER 5  
Grozno. Apsolutno grozno.

PARISHIONER 6  
Dismiss him at once!

PARISHIONER 7  
Nikada ne verujte strancu!

PARISHIONER 8  
(bemusedly)  
On nije Srbin?

Vlatko bangs on the table to bring order. Sasha and Sonja smile softly.

VLATKO  
People! Narode! Quiet! Tišina!

Ivo stands up and only then does the crowd silence.

IVO  
Mr. President? May I speak?

VLATKO  
Yes. Of course.

IVO  
Brothers and sisters. This claim is both completely outrageous and completely unfounded. As someone who has served under Joachim, I found him to be of the highest character. Kind. Noble. Sincere. Steadfast. And there is nothing in that claim that reminds me of him in the slightest.

JEANNE  
(rises up)  
I agree. Joachim has done an outstanding job in his short tenure as choir director. This claim is nothing but slander. And has no basis in reality whatsoever.

VUKASIN  
(rises up)  
So you condone that kind of behavior?

JEANNE  
No. And that's not the issue. The issue is whether Joachim actually did something of the sort. And I say that it is not true.

LUCIJA  
(rises up)  
I agree with Ivana and Ivo.

Sonja looks up in surprise.

LUCIJA (CONT'D)  
Joachim is a kind man and a good director. And I don't think he would do such a thing.

The crowd now argues amongst themselves over the allegation. The only ones who don't participate in the contention are Sasha and Sonja. Vlatko tries in vain to keep order but the crowd drowns out his plea. Fr. Andrej stands up and shouts very loud to where everyone stops and looks at him.

FR. ANDREJ

These are serious allegations. But it's also baseless, despite this letter. Furthermore, neither Joachim nor Ana are present to defend themselves. Therefore I consider this motion tabled until further notice.

(looks at Vlatko)  
Executive decision.

Fr. Andrej sits back down and a flushed Vlatko looks back and forth and out into the crowd.

CUT TO:

EXT. OFFICE BUILDING - DAY

Joachim, in shock, looks down at the ground. Josif looks at him.

JOACHIM

(looking up)  
Wow. Even in Serbia.  
(sighs)  
What happens now?

JOSIF

Nothing. But I urge you to talk with Fr. Andrej as soon as possible. If nothing else, he's the only one who can pronounce an absolution.

JOACHIM

But I have nothing to confess.

JOSIF

I'm sure. But what if you do?

JOACHIM

Good point.

Joachim looks out into the distance.

JOSIF

(pats him on the back)  
I know you didn't do anything. And I will help you in any way I can.

JOACHIM

(looks at him)  
Hvala Josife.

They get up together and embrace before Joachim leaves to go back into the office.

INT. STS. PETER AND PAUL - PRIEST'S OFFICE - NIGHT

Fr. Andrej stands and looks through his shelf of books when he suddenly hears a knock at the door.

FR. ANDREJ

Come in.

Joachim enters and Fr. Andrej turns to see him.

FR. ANDREJ (CONT'D)

(gestures)  
Sit down please.

Joachim sits down opposite of him and Fr. Andrej sits down at his chair behind his desk.

FR. ANDREJ (CONT'D)

Is it true?

JOACHIM

(without hesitation)  
No.

FR. ANDREJ

Good.

Fr. Andrej smiles and Joachim looks on with concern.

JOACHIM

So Vukasin and a poison pen letter  
have accused me of . . . .

Joachim sighs aloud.

FR. ANDREJ

Are you alright?

JOACHIM

No. I'm upset by all of this.

FR. ANDREJ

You shouldn't be. I mean. I know  
you only found out about it today.  
But please. Let this pass. You  
said you didn't do it and I believe  
you. And there are others who do.

JOACHIM

But not everyone.

FR. ANDREJ  
If you didn't do anything wrong,  
then you shouldn't have to worry  
about others.

JOACHIM  
It's hard to ignore it.

FR. ANDREJ  
I can understand. You have a heavy  
charge against you.  
(sighs)  
But if you want some reassurance,  
this really isn't about you.

Joachim looks up and ponders for a moment.

JOACHIM  
I think I understand.  
(a beat)  
Is there anything else?

FR. ANDREJ  
No. Go in peace.

Both of them rise.

FR. ANDREJ (CONT'D)  
You just remember what I told you  
the first day you arrived.

Joachim looks at Fr. Andrej.

JOACHIM  
Hvala Oce.

Joachim walks up to Fr. Andrej and opens his arms in an  
embrace, which Fr. Andrej graciously accepts. Fr. Andrej  
looks at Joachim and kisses him off the side of his lips  
thrice.

FR. ANDREJ  
Laku noc Joakim.

Joachim leaves and Fr. Andrej sits back on his chair.

INT. CONVENIENCE STORE - DAY

The next day, Ana stands behind the cashier counter. The  
store itself is quiet. Suddenly, Vukasin enters and walks  
straight to where Ana is.

VUKASIN  
Ti bestidnice!

Ana looks on with shock and confusion.

VUKASIN (CONT'D)  
Kako možeš da uprljaš takvo sveto  
mesto?

ANA  
Šta?

VUKASIN  
Nemoj da se praviš nevinom. Ti  
misliš da živiš u bajci sa nekim  
stranim princom.

Ana looks down in sadness.

VUKASIN (CONT'D)  
I kao crkvenjak, ti bi trebala da  
znaš bolje.

Ana still looks down and some tears softly form. Then Vukasin spits at her.

VUKASIN (CONT'D)  
Kurva!

Vukasin then storms out of the store. Ana stands still and looks down in order to hold back the tears. After a few moments, Sasha enters the store and walks along the cashier counter. She turns to see Ana.

SASHA  
Why Ana. So nice to see you.

Ana suddenly runs out from behind the cashier counter and toward the back of the store. Sasha looks on and after a few moments, she turns and walks toward the door with a small smile.

INT. STS. PETER AND PAUL - SANCTUARY - DAY

Ana is on the floor, cleaning and holding back some tears. In a few moments, Fr. Andrej enters and sees her.

FR. ANDREJ  
Ana.

She stops but does not turn to look at him. He lowers himself down to where she is.

FR. ANDREJ (CONT'D)  
I know you are upset. And I also  
know why. But I want you to know  
that whatever was said about you  
and Joachim is not true.

She still looks away from him.

FR. ANDREJ (CONT'D)  
And if you ever want to talk about  
anything . . .

She gets up and leaves as she is about to cry. Fr. Andrej  
looks down and then gets up.

INT. STS. PETER AND PAUL - CHOIR ROOM - DAY

Joachim looks over music when Ivo, Jeanne and Lucija enter.  
He looks up and nods at them. They all look at him with  
concern.

JEANNE  
Are you OK?

JOACHIM  
Oh yeah. I'm just waiting for  
everybody.

Ana enters. All turn to look at her and she looks nervous  
and a bit apprehensive. She quickly and quietly walks over  
to her stand and all look at her with concern.

JOACHIM (CONT'D)  
Well. Without further ado, let's  
begin by addressing a few things.

Sonja and Dunja enter and walk straight to their stand. They  
stand slightly behind Ana and hover over her. Joachim  
notices this and resumes.

JOACHIM (CONT'D)  
All in all, I'm pleased with  
everything you've done thus far.  
Just remember to keep it light  
during the Cherubic Hymn.

Joachim looks at Sonja and Dunja looking at Ana.

JOACHIM (CONT'D)  
Excuse me?

Sonja looks up at Joachim while Dunja continues to look at  
Ana.

JOACHIM (CONT'D)  
(points to his eyes)  
Eyes here.

Dunja looks up at Joachim.

JOACHIM (CONT'D)  
OK.

(coughs)  
Also in regards to the Cherubic  
Hymn, really watch the tempo I give  
because I may want to take it  
slower at certain points.

Joachim looks at the sopranos and once again, Sonja and Dunja  
stare down at Ana.

JOACHIM (CONT'D)  
Izvinite!

Sonja and Dunja look up.

JOACHIM (CONT'D)  
Hvala. Now. As for the Axion, I  
still think we can make it more  
pastoral. But having said all of  
it, it's coming along very well.

Joachim looks at the sopranos and again, Sonja and Dunja  
intimidate Ana.

JOACHIM (CONT'D)  
Prestanite!

Sonja and Dunja look up.

DUNJA  
My, my. Aren't we sharp today?

SONJA  
What about respecting your elders,  
young man?

JOACHIM  
I don't think elders act like they  
are in some punk biker gang.

Dunja whispers something softly in Ana's ear. She suddenly  
runs out of the room. Joachim looks at her and then at Sonja  
and Dunja.

JOACHIM (CONT'D)  
(quietly - firmly)  
Get out.

SONJA  
What did you say?

JOACHIM  
(a bit louder)  
Get out both of you.

DUNJA  
You can't kick us out.

SONJA  
And besides. Vi niste ništa nego  
strani prostak.

JOACHIM  
Ja sam direktor hora!

Sonja and Dunja are in genuine shock and everyone else looks surprised.

JOACHIM (CONT'D)  
I ja sam imao dosta od vas dve!  
Izlazite napolje! Odmah!

Sonja and Dunja leave. Joachim looks at them leave and then lets out a sigh. He looks up to see the remaining number looking at him in stunned silence.

JOACHIM (CONT'D)  
(softly)  
Žao mi je.

Jeanne, almost in tears, walks to Joachim.

JEANNE  
Oh Joachim.

Jeanne and Joachim embrace each other tightly for a while. Ivo and Lucija observe.

JEANNE (CONT'D)  
I'm so sorry this is happening to you.

JOACHIM  
It's alright.

Jeanne backs slightly away to wipe away her tears. Joachim looks at her.

JEANNE  
(smiles)  
I ti govoris vrlo dobro srpski.

JOACHIM  
(smiles)  
Hvala.

Jeanne laughs softly and cries out the last bit of tears. Joachim pats her arm gently and Jeanne looks at him, nods and walks back to her stand.

JOACHIM (CONT'D)  
So. Now there are four. But there are no sopranos.

LUCIJA  
Ivana can sing soprano. I can sing alto. I can do this.

Joachim smiles.

JOACHIM  
I know you can.

LUCIJA  
Because of you.

Joachim and Lucija walk toward each other and they embrace each other in tears.

JOACHIM  
(softly)  
Ja sam ponosan tobom.

LUCIJA  
(cries)  
Hvala.

They linger on the embrace for a while. Jeanne places her hand on Lucija's shoulder. Then Joachim steps back, smiles at Lucija.

JOACHIM  
All right then. Let's use the new material in its entirety.  
(looks at all of them)  
All four of us.

Jeanne, Lucija and Ivo smile.

JOACHIM (CONT'D)  
Ajde sada da se molimo.

All bow their heads. Joachim put his arms around all of them. They sense this and they move closer to each other.

JOACHIM (CONT'D)  
U ime Oca i Sina i Svetoga Duha.  
Amin.

All except Joachim, who still has his arms around everyone, cross themselves as he says it.

JOACHIM (CONT'D)  
O Hriste Božje naš, pošalji dole  
Tvoj blagoslov na ove služe govora  
i pesme, tako da možemo da Ti  
pevamo novu pesmu. Jer Ti si sveti  
uvek u vekove vekova.  
 (crosses himself)  
Amin.

All respond. Joachim then turns to Ivo and embraces him.

IVO  
 What did I do?

JOACHIM  
 (smiles)  
Ja nisam htio da te izostavim.

IVO  
 (smiles)  
Ti si zlatan.

JOACHIM  
Hvala.

Joachim and Ivo pat each other on the back. Everyone gathers their books and prepare to leave the room.

INT. STS. PETER AND PAUL - SANCTUARY - DAY

The choir - Jeanne, Lucija, Joachim and Ivo - stand in a line with Joachim directing from his stand. In spite of the diminished number, they sing with full conviction and humility.

The parishioners below listen and are moved by the singing. Some even look at each other and smile. Some close their eyes and start to pray with more fervor.

Sasha, Sonja and Dunja stand next to each other and are not pleased.

INT. STS. PETER AND PAUL - FELLOWSHIP HALL - DAY

Joachim stands to the side and several parishioners stand in line to offer their thanks and praise. Joachim receives them gladly. Every now and then, he looks for Ana who is not there. One of the parishioners shouts for the attention of all gathered.

PARISHIONER 1

Thank you all. I must say - and I'm sure all will agree with me - that I have never, in the forty years or so being a member of Sts. Peter and Paul's, heard the choir sound so beautiful and so moving. All thanks to his fine young man.  
Mnogaja ljeta vama!

Many shout in repeat. Then Vukasin surfaces.

VUKASIN

Are we now blessing a demon here?

All turn to see. Vlatko hides his face in embarrassment.

VUKASIN (CONT'D)

Where's Father?

Fr. Andrej enters.

FR. ANDREJ

What is going on here?

VUKASIN

He's here to defend himself. Ta grozna zmija.

FR. ANDREJ

Tišina Vukašine!

Vukasin shrinks back in shock and embarrassment.

FR. ANDREJ (CONT'D)

Is this how we are going to start the journey toward Pascha? I will tell you all this. As long as I'm the priest here, or any other priest for that matter, this is not the way.

PARISHIONER 5

A šta je sa strancem?

PARISHIONER 7  
Greh mora da se ocisti.

A few others raise similar concerns.

JOACHIM  
 (steps forward)  
Kakav greh som to ucinio?

All turn in silent shock at Joachim. Joachim walks slowly.

JOACHIM (CONT'D)  
Kakav prestup sam napravio?

He stops in the middle and looks around the hall.

JOACHIM (CONT'D)  
Ako sam ucinio bilo šta protiv bilo  
koga ovde, ja vas ponizno molim za  
oproštaj.

He prostrates himself fully onto the ground. All circle around and look at him. After a few moments, Jeanne walks toward Joachim, kneels beside him and embraces him.

JEANNE  
 I don't see anything you did that requires forgiving. However as God forgives, I forgive too.

Ivo and Lucija walk to where Joachim and Jeanne are and they kneel near him.

IVO  
Kao što Bog oprašta, i ja opraštam.

LUCIJA  
Kao što Bog oprašta, i ja opraštam.

JOSIF  
 As God forgives, I forgive.

VECA  
 As God forgives, I forgive.

Others respond, either in Serbian or in English, and they gradually move slightly closer to where Joachim is. Only Sasha, Sonja and Dunja, who stand off to the side, do not respond. As everyone responds, Joachim looks up and straightens himself up while still remaining on his knees. Fr. Andrej walks toward him, offers his hand and gestures for him to rise. When Joachim rises, Fr. Andrej puts his arm around him. Jeanne, Ivo and Lucija move away from them. Fr. Andrej waits until after everyone offers forgiveness.

## FR. ANDREJ

This, brothers and sisters, is today's Gospel lesson practiced and practiced well. May all of us forgive each other on this day and on every day we need to seek it.

Jer ako oprostite ljudima  
sagrešenja njihova, oprostice i  
vama Otac vaš nebeski. Ako li ne  
oprostite ljudima sagrešenja  
njihova, ni Otac vaš nece oprostiti  
vama sagrešenja vaša.

Fr. Andrej and Joachim silently forgive each other by bowing before each other and then embracing each other.

## FR. ANDREJ (CONT'D)

(to all in the hall)  
 And this is how we should start the journey toward Pascha.

Jeanne applauds and gradually all of them applaud. Sasha, Sonja and Dunja leave. Fr. Andrej and Joachim stand side-by-side facing the crowd.

FADE TO:

## INT. ANA'S HOME - BEDROOM - DAY

Ana stands by the window and looks out into the distance.

After a few moments, she lies on her side, curled in a fetal position on top of her bed, and looks out onto the wall.

After a few more moments, she sits on top of her bed upright. Then she suddenly screams out loud for a while. She then gets off the bed and storms out of the room, down the stairs and out of the house.

## INT. JOACHIM'S HOME - LIVING ROOM - DAY

Joachim reads a book whilst listening to choral music. After a few moments, he hears a loud and pounding knock at his front door. He gets up, pauses the music and walks to the door. He opens it to find Ana, standing with silent rage.

JOACHIM

Ana.

ANA

(shouts)

Ti kopilad! Ti strašna kopilad!  
Ti me ispunjavate gadenjem!

JOACHIM

Šta sam ti ja uradio?

ANA

Oh! Now the foreigner can speak Serbian. Or can you only speak a little? Ti glupo kuce.

JOACHIM

Ana. I know why you're upset. And I'm sorry this happened to you.

ANA

Oh you're sorry! Do you have any idea what I've gone through? And not just back there. Do you know what it's like to have people come up to you to call you the worst names? Bestidnica. Kurva. Grozna zavodnica. Do you really know?

JOACHIM

(a beat)

Ana.

ANA

Spare me. You've invaded my life!

She pushes him back and steps inside the house. As she walks toward him, he walks back toward the living room.

ANA (CONT'D)

I was better off not being in the choir! I was better off not knowing you!

(a beat)

Why did you have to come here?  
 Why?

JOACHIM

(a beat)

Ti znaš zašto sam ja ovde.

ANA

(a beat)

Da ja to znam.

(a beat)

Ti nisi vitez koji misliš da si.  
 (MORE)

ANA (CONT'D)

Ti nisi onaj koji ce da ubije  
aždaju! Ti nisi onaj koji ce me  
izbaviti od zle macehe!

JOACHIM

O cemu govoriš?

ANA

Da li znaš? Ti si trebao da budeš  
onaj koji je pametan. Or do you  
 not know enough Serbian?

JOACHIM

Ana.

ANA

Enough! Šta se to dešava meni?  
Šta sam uradila da to zasluzim?  
 You never should have come. You  
 never should have come here!

(begins to cry)

I never should have known you! I  
 never should have fallen in love  
 with you! I never . . . .

She breaks down completely as she tries to speak. He looks at her compassionately and slowly approaches her. She then clings onto him very tightly and cries on him. He leads her gently to the couch and they sit down together. She still clings very hard to him and cries on his chest and his shoulder. He puts his arms around her gently.

INT. JOACHIM'S HOME - LIVING ROOM - NIGHT

Ana lies on her side peacefully asleep. Then she slowly opens her eyes to find the room is faintly lit by the fading twilight outside. She lifts her head and looks around the room. She slowly gets up and notices faint murmuring nearby. She looks toward the faint trace of light and then gets up off the couch and walks toward it.

INT. JOACHIM'S HOME - KITCHEN - NIGHT

Joachim and Fr. Andrej sit at the kitchen table and casually converse. Ana slowly enters and sees them talking. Fr. Andrej looks up at her and then Joachim sees her. Joachim then looks at Fr. Andrej.

JOACHIM

I am going out for a while.

Joachim gets up.

FR. ANDREJ

OK. What do I need to do to lock up here?

JOACHIM

I shouldn't be long. But if you need to leave and I'm not back, you can exit out the back door and it will still be locked. I'll lock the front.

FR. ANDREJ

Alright. Vodi racuna Joakime.

He nods at both of them and then walks out of the kitchen. Ana remains standing and looks at Fr. Andrej.

ANA

Oce.

FR. ANDREJ

Ana.

ANA

I . . .

She looks down, slowly walks to the table and sits down. He looks on with tender eyes.

ANA (CONT'D)

Žao mi je z bog danas.

FR. ANDREJ

To je u redu, dete moje.

ANA

Ne nije bilo. Ja sam . . . .

FR. ANDREJ

Ti si pozledena.

ANA

Da, ja sam. Ali ne samo danas.

(sighs)

Ja sam bila pozledena vec dugo vremena.

He takes his briefcase, moves his chair closer and puts his right hand on her shoulder very gently.

He then sets the briefcase with his left hand on the table and opens it to pull out an ikon of Christ and a plastic stand. He places both of them in front of her.

He then takes out his folded epitrachelion [stole] and puts it on him. He does all of these things discreetly while she still speaks to him.

She continues talking softly and lucidly while he continues listening and comforting her. He only interjects when necessary and always with wisdom and compassion.

When she finishes, he rises, drapes the epitrachelion over her head and pronounces the absolution. When he crosses the top of her head, she closes her eyes. Afterward, he takes the epitrachelion off of her. She kisses it and then the ikon. Finally she gets up and they embrace each other for a long while.

Then they hear the sound of keys rustling and a door opening. They then walk silently out of the kitchen.

INT. JOACHIM'S HOME - LIVING ROOM - NIGHT

Joachim enters from the front door while Ana and Fr. Andrej enter from the kitchen. Everyone then stops.

JOACHIM  
Is everything alright?

FR. ANDREJ  
Yes.

Fr. Andrej and Ana look at each other.

FR. ANDREJ (CONT'D)  
And with that, I'll take my leave  
now. Laku noc Joakime.

JOACHIM  
Laku noc Oce.

Fr. Andrej gives both Joachim and Ana farewell greetings before he walks back into the kitchen. Ana turns to Joachim and they look at each other for a while.

JOACHIM (CONT'D)  
Are you OK?

ANA  
Da.

JOACHIM  
Good. I'm glad.  
(a beat)  
I've been worried about you a lot.

ANA  
I know you have.

JOACHIM  
And I'm really sorry you had to endure that whole ordeal. It pained me to see you suffer like that.

ANA  
Thank you.

JOACHIM  
Do you want to have a seat?

She looks at the couch and then sits down. He switches on several lights and then sits at a plush chair near the couch.

ANA  
I want to apologize for earlier.

JOACHIM  
It's alright.

ANA  
No. It was wrong for me to yell and scream at you like that.  
(smiles)  
Though I must say. Your Serbian is getting quite good.

JOACHIM  
(laughs)  
Hvala.

ANA  
I have never known anyone who didn't speak Serbian before who then learned to speak it like you.

JOACHIM  
(shrugs)  
When in Rome. Or Belgrade I guess.

They both laugh softly.

JOACHIM (CONT'D)  
You know. This is the first true conversation we have had since I met you.

ANA  
What about this afternoon?

JOACHIM  
(smiles)  
That doesn't count.

ANA  
(smiles)  
Thank you.

JOACHIM  
Of course.  
(looks behind him)  
Do you want anything to drink? Or  
maybe to eat?

ANA  
No. Thank you.

JOACHIM  
Are you sure? I was going to eat  
the last of my cheese with some  
crackers. Do you want some?

ANA  
You don't mind?

JOACHIM  
If I did, I wouldn't have asked.

ANA  
Alright. I would like some.

JOACHIM  
Alright.

He gets up and walks to the kitchen and she remains seated on  
the couch.

JOACHIM (O.S.) (CONT'D)  
Would you like a glass of water  
too?

ANA  
Da!

She hears the pouring of water, the opening of refrigerators  
and cabinets and the gathering of plates, knives and food.  
As she listens, she looks at the couch and begins feeling it.  
She stops when he returns with everything inside a small  
tray. He places the tray on the table and she grabs her  
water glass. He opens the package and takes out a handful of  
crackers and puts it on a small plate for her. He then takes  
the cheese, cuts it in half and places the slightly larger  
half on her plate. He finally hands her plate with a knife  
on top of it.

JOACHIM  
Here you are.

ANA  
Hvala.

He then prepares his plate with a handful of crackers and the other half of the cheese. Then he takes his plate and his water glass and sits back on the chair. They both cut pieces of cheese and place them on crackers.

JOACHIM  
Thanks for helping me finish off my dairy inventory.

ANA  
Thank you for feeding me. I have not eaten anything all day.

JOACHIM  
You haven't? Ti sirotice.

ANA  
I'm so impressed with you.

JOACHIM  
(smiles)  
Don't be.

ANA  
I mean why should I not be? In a matter of months, you are speaking Serbian with some . . . What's the word?

JOACHIM  
Confidence?

ANA  
Yeah. Confidence.

JOACHIM  
Well, I appreciate it. I still have a lot to learn though. And so, English is still my default.

ANA  
Da.

They eat for a while.

JOACHIM  
Feel better now after some food?

ANA

Yes. Though I must say, I don't go  
for cheese and crackers.

JOACHIM

Oh? What do you usually have?

ANA

Paradajz corba.

JOACHIM

(smiles)  
Daa. Srpski je još uvek ogranicen.

ANA

It's tomato soup.

JOACHIM

Ah OK. Anything else?

ANA

And tea.

JOACHIM

That's quite a sparse diet. Though  
I must confess, I envy you. I'm  
someone who lacks that kind of  
culinary discipline. Well. I'm  
consistent but not consistent in  
the right way. My timing is bad  
too sometimes.

ANA

I don't understand.

JOACHIM

Forget it. I'm not explaining it  
well.

She nods. He finishes his crackers and his glass of water.

ANA

I'm not disturbing you, am I?

JOACHIM

(smiles)  
Oh no. Not at all.

ANA

I know it's getting late. And I  
don't want to be in the way.

JOACHIM

You're not.  
(a beat)  
Where do you live?

ANA

Around here. However it's quite a walk.

JOACHIM

Is it a safe one?

ANA

I think so. Though I never had to walk that far at night.

He ponders for a moment.

JOACHIM

If you need a ride, I can give you one.

ANA

Thank you.  
(looks around the room)  
Though this place is nice.

JOACHIM

Well. If you want to stay here for the night, that's fine too. In fact, you take my bed and I can sleep on the couch.

ANA

Oh no. I wouldn't want you to do that. I don't mind sleeping here.

JOACHIM

Are you sure?

ANA

I'm sure. I like this couch.

She pats the cushions and then she slowly caresses it. As she caresses it, she closes her eyes and breathes slowly as if in meditation.

JOACHIM

Ana?

ANA

(softly)  
Odmori se draga. Ti si bezbedna ovde.

She repeats this a few times very softly like a mantra.

JOACHIM

Ana?

She slowly opens her eyes and looks at him with a single tear from her eye.

ANA

Ja se secam.

CUT TO:

INT. ANA'S CHILDHOOD HOME - KITCHEN - DAY (PAST)

Ana, 5, walks into the kitchen of a Chicago neighborhood house and toward the cabinet where the glasses are kept. She proceeds to make a makeshift step-ladder using the drawers. When she reaches the top drawer, she moves her leg back too far and thereby pushes out the drawer. She falls down and everything crashes onto the floor.

She starts crying softly and holds back the urge to scream. In no time at all, she hears some muffled shouting from upstairs.

MILTON (O.S.)

Sta se zbiva?

She then hears footsteps coming from upstairs and then on the stairwell. She hears the sound of her father MILTON [Milevan] coming toward her.

Milton enters and sees the mess on the floor. He then walks toward her and grabs her violently, slaps her and yells at her in Serbian. Afterward, he throws her back away from the mess and falls hard on the floor, knocking her head. As he picks up the contents from the ground, she cries loud and hard.

MILTON (CONT'D)

Tišina ti ni zašta vredno derište!

Kako smeš da me probudiš!

He picks up the drawers and she still cries.

MILTON (CONT'D)

Jer ne možeš da budeš tiša?

He walks to her and slaps her hard. She then gets up and runs out of the kitchen. He turns back to the mess and mutters to himself in Serbian.

EXT. MILEVA'S HOME - DAY (PAST)

Ana knocks on the front door. Then the door opens and her aunt MILEVA looks down at a young Ana clinging onto her legs.

ANA  
Millie!

Mileva first puts her hands on her shoulders and then gently lifts her up to take her inside the house.

INT. MILEVA'S HOME - LIVING ROOM - DAY (PAST)

Mileva sits on the couch. Ana lies down on the couch with her head resting upon her lap. Mileva caresses young Ana gently.

ANA (V.O.)  
Mileva was her name. Or Millie as I liked to call her. She was my aunt. And even more my angel when I needed her.

Mileva still caresses her.

MILEVA  
Evo ovde. Odmori se draga. Ti si bezbedna ovde.

Mileva softly hums a lullaby and Ana sleeps soundly.

INT. ANA'S CHILDHOOD HOME - LIVING ROOM - NIGHT (PAST)

During another evening, Ana's mother SIJKA (Anastasia) sits on the couch, watches television and smokes a cigarette.

ANA (V.O.)  
And there were many times when I needed her.

Ana walks up to her holding a crayon drawing she made. Sijka does not look at her but senses her presence.

SIJKA  
Šta hočeš?

ANA  
Vidiš šta sam napravila.

SIJKA  
Da li treba da sam impresioniran ili šta?

She continues to smoke her cigarette and watch the television. Ana frowns and walks slowly out of the room.

EXT. MILEVA'S HOME - NIGHT (PAST)

Ana runs up to the door and knocks. Mileva opens the door and lets Ana inside the house.

ANA (V.O.)  
I was so grateful for her haven.

Mileva closes the door.

INT. NEIGHBOR'S HOME - LIVING ROOM - DAY (PAST)

During another day, many people in nice clothes gather in the living room. Ana, her parents and Mileva are there. Ana's parents talk with some of the other adults. Ana sits on the couch alone even as some other adults are there beside her. She then quietly gets off the couch to go upstairs. One ADULT sees her walk by and discreetly follows her up the stairs. The rest of the adults go about their conversations.

INT. NEIGHBOR'S HOME - LIVING ROOM - DAY (PAST)

Moments later, the adult walks back down the stairs, says his farewells and leaves the house. Ana then slowly walks down the stairs in stunned silence with her arms to her side and her dress in slight disarray. She walks past Milton and Sijka who see her.

ANA (V.O.)  
And I was grateful when she could  
lift me away.

Ana walks to Mileva and whispers something to her ear. Mileva then gets up and they both exit the house. Ana's parents observe all bemusedly.

EXT. CHICAGO NEIGHBORHOOD PARK - DAY (PAST)

Mileva and Ana sit on a bench facing out into the park. Ana looks up, softly smiles and then leans closer to Mileva. Mileva takes an arm and gently puts it around Ana.

ANA (V.O.)  
Especially when she could lift me  
away for all time.

INT. MILEVA'S HOME - LIVING ROOM - DAY (PAST)

Ana, 12, enters and Mileva, who is sitting on the couch with a book, sees her walking toward her.

ANA (V.O.)

Because of who she was to me, I considered her both my mother and my father.

They smile and talk to each other.

INT. MILEVA'S HOME - LIVING ROOM - DAY (PAST)

Ana, 16, with a backpack, walks into the house and then into the living room.

ANA (V.O.)

She was the one light in my life.  
But then . . . .

She stops to see her parents on the couch. Milton slowly rises and Sijka looks up at him.

MILTON

(sighs)

Meni je zao, Ana.

Ana looks at them as if she is about to cry.

MILTON (CONT'D)

Tvoja majka i ja. Mi smo ovde da te vodimo kuci.

SIJKA

Ti možeš da uzmeš šta ti treba za veceras.

Ana still looks at them with some tears in her eyes and it changes to anger.

ANA (V.O.)

My light was gone. And I could not bear to live in darkness with them again after all these years.

Ana finally turns around and walks out of the house.

ANA (V.O.)

So I went out to seek the light.

Milton closes his eyes when the door closes.

ANA (V.O.)  
Far away from the darkness.

Milton sits back down on the couch next to an upset Sijka.

INT. ST. SAVA'S CATHEDRAL - FELLOWSHIP HALL - DAY (PAST)

Ana, 23, walks around the hall and greets various parishioners of all ages with a smile.

ANA (V.O.)  
I found it in New York. And I was amazed how I was cared for so quickly. I'm sure Millie had a hand in it all.

Ana walks toward a small table where JELISAVETA and HANNAH sit and Ana sits with them.

ANA (V.O.)  
I even found a new family. Well, just roommates. But I felt like they were my sisters.

Ana talks with them and all laugh.

ANA (V.O.)  
I was glad to find joy and happiness and peace again.

Ana looks up and sees STEFAN stand amongst the some of the established parishioners. She looks at him with an awestruck gaze.

ANA (V.O.)  
And even love.

Stefan in the distance catches this glance and smiles in reply.

EXT. MANHATTAN CAFE - DAY (PAST)

Stefan and Ana sit at a table and talk.

ANA (V.O.)  
Sometimes fairy tales can come true. The long-suffering girl met her prince at last.

They laugh.

ANA (V.O.)  
And his name was Stefan.

EXT. CENTRAL PARK - NIGHT (PAST)

Stefan and Ana walk through the lighted pathways under a fading twilight, hand in hand.

ANA (V.O.)  
They spent time together.

INT. MANHATTAN NIGHTCLUB - NIGHT (PAST)

Stefan and Ana dance amongst the crowd.

ANA (V.O.)  
They danced the night away.

INT. STEFAN'S CONDOMINIUM - NIGHT (PAST)

Stefan and Ana look out of the window to the city below them. He stands behind her and wraps his arms around her. She leans her head back against his chest.

ANA (V.O.)  
And they fell deeply in love.

After a while, she turns around and kisses him passionately.

EXT. INTERSTATE 87 - DAY (PAST)

Stefan drives in a sports car with Ana, 26, as a passenger in the middle of the afternoon.

ANA (V.O.)  
And they even lived happily . . .  
Ever after?

Stefan loses control and the vehicle swerves.

CUT TO: BLACK

EXT. INTERSTATE 87 - DAY (PAST)

New York State troopers surround the accident scene and tow trucks operators work to clear Stefan's heavily damaged car from the interstate. Medics push two loaded stretchers toward an open ambulance truck on standby.

INT. MANHATTAN HOSPITAL - DAY (PAST)

Ana, 29, lies in a coma on a hospital bed. After a few moments, she very slowly opens her eyes.

ANA (V.O.)

I did wake up. But it was not because of my prince's waking kiss.

She slowly moves her head.

ANA (V.O.)

In fact, my prince lost.

EXT. CONNECTICUT ROAD - DAY (PAST)

Several months later, Ana walks up the road with worn-out clothes and in a daze.

ANA (V.O.)

And here I lived to tell this shattered fairy tale.

EXT. MASSACHUSETTS ROAD - DAY (PAST)

Several days later, Ana walks up the road with worn-out yet different clothes, exhausted and drained.

ANA (V.O.)

I went away alone with nothing left but faith.

CUT TO:

INT. JOACHIM'S HOME - LIVING ROOM - NIGHT

Joachim sits on the plush chair and listens. Ana sits on the couch sadly. She then looks up with a single tear streaming down her cheek.

ANA

And I am here.

He looks down with his eyes and lets out a sympathetic sigh. He then looks up and sees her crying softly and quietly. He discreetly gets up, walks over to the couch and sits next to her. He places an arm around her very gently. When she senses this, she rests onto him and puts her arms around his waist. Her crying slowly gets louder.

JOACHIM  
Ti si bezbedna ovde.

She cries louder.

ANA  
Moj dragi prince.

She continues to cry and holds onto him more tightly.

ANA (CONT'D)  
Moj princ.

He continues to comfort her.

JOACHIM  
Da li hočeš da legnes?

She gets up, dries her face and gently nods. They maneuver so he can lie flat on his back with his head propped by a pillow. After he settles on the couch, she lies on her side with her head resting on his chest. His right arm drapes her back and his right hand gently caresses her right arm. She closes her eyes and softly hums something akin to a lullaby.

ANA  
 (very softly)  
Molim vas držite ih dalje od mene.  
Ne dajte da me diraju. Molim vas  
ne pustite ih da lažu. Ne dajte im  
da me vide.

They both drift to sleep.

INT. JOACHIM'S HOME - LIVING ROOM - NIGHT

Several hours later, Joachim and Ana are still asleep on the couch in the same position. He breathes in deeply and as he exhales, he opens his eyes slowly. He looks down to see her still sleeping on her side and with her arm still draped across his chest. He then closes his eyes and then suddenly lets out a short scream of shock.

She awakes due to this sudden burst of noise.

ANA  
 (softly)  
Šta je to?

JOACHIM  
Ništa.

He then gets up off the couch and starts pacing around the room. She straightens herself up and sits down at the center of the couch.

ANA  
What's wrong?

JOACHIM  
It's just I . . . I shouldn't have fallen asleep like that.

ANA  
You were tired. I was too.

JOACHIM  
I should have taken you home.

ANA  
Why?

JOACHIM  
Why?  
(looks at his watch)  
It's already one in the morning.

ANA  
Why should it matter?

JOACHIM  
Why should it matter?  
(sighs)  
We were just accused of doing something improper inside the altar. Do we want to make it worse?

ANA  
We didn't do anything wrong.

JOACHIM  
This is not right Ana. Even if it seems innocent.

ANA  
So are you going to take me home?

JOACHIM  
Yes.

He leaves the room. She gets up off the couch and looks around the room. A few moments later, he returns with his car keys in hand and wearing his jacket.

ANA  
What's going on?

JOACHIM  
I just want to take you home.

ANA  
No. I mean this.

JOACHIM  
This what?

ANA  
This. I don't know. You just  
seem. I don't know how to say it.

JOACHIM  
(a bit annoyed)  
Look. All I want is for you to be  
safe at your own home.

ANA  
But what if I'm safe here?

JOACHIM  
You can't stay here. I'm sorry.

ANA  
Listen. If it's about us sleeping  
together, I can sleep here and you  
can go to your bed.

He sighs and looks at the couch, then up and then at her.

JOACHIM  
I still think it's not right.

ANA  
What's not right? I just want to  
sleep. Why can't I sleep here?

JOACHIM  
Why would you want to sleep here?

ANA  
Because.  
(looks at the couch)  
I like the couch. And I like who  
owns it.  
(looks at him)  
What's wrong with that?

JOACHIM

Ana. You and I were accused of acting lewdly in the sanctuary. I don't think it's right for both of us to do something that will give our accusers another excuse.

ANA

Oh, you think what we just did was somehow wrong? Look at yourself. Look at me. We are still clothed.

JOACHIM

I still think it's wrong.

She scoffs and sits back down on the couch. He walks to face opposite her.

ANA

What's going on here? Why this thing with . . . What's the word? It's nevinost.

JOACHIM

(ponders)  
Virginity?

ANA

Da. I have not heard men caring about it as much as you are now.

JOACHIM

They should.

ANA

Well no man cared about me. Except for one.

JOACHIM

And look what happened. You should have avoided that.

ANA

What? Falling in love?

JOACHIM

Giving into it.

ANA

What do you mean?

JOACHIM

Did you sleep with him?

ANA

Yes.

JOACHIM

And was it like what we just did?  
Or was there more?

She does not answer.

JOACHIM (CONT'D)

That's right.

(sits down on the chair)  
He was your prince.  
(sighs)  
I don't believe this.

ANA

Why are you acting like this?

JOACHIM

(indignant)  
I don't know Ana.  
(rubs his eyes)  
I just don't know.  
(sighs aloud)

Izvini.

He gets up and leaves the room. She sits on the couch and hears him march up the stairs. Then she hears muffled screaming and shouting for about thirty or so seconds. Then she hears the sound of him walking down the stairs. He returns to the room without the jacket and walks straight toward the chair.

ANA

Are you alright?

JOACHIM

Da. Hvala.

Afterward, he lets out a sigh and covers his face with his hands. She moves closer to him but remains seated on the couch.

ANA

(sympathetically)  
Šta nije u redu?

He puts his hands down and looks at her.

JOACHIM

(after a sigh)  
I guess it's only fair to tell you  
my story.

ANA

Oh?

He adjusts himself onto the chair and then tilts his head back.

JOACHIM

How can I say this.

(a beat)

Do you want to know how I got into Orthodoxy?

ANA

Yes.

JOACHIM

(softly laughs)

It started when I was at Yale. I was enjoying myself there, both in my studies and outside them. Then one day, I get a message from my long-time girlfriend. Basically she was no longer interested in me. She wants to see other people. The usual excuse.

(sighs)

And I didn't realize then how hard I would take it. That spring and summer was really tough for me. I didn't want to go out. I spent a lot of time either asleep or just locked in my room. Then another academic year began.

He gets up and walks to a small shelf of compact discs.

JOACHIM (CONT'D)

And I had a roommate who was also into music. Then one day . . .

He pulls out a compact disc recording of Arvo Pärt's unaccompanied choral music and shows it to her.

JOACHIM (CONT'D)

. . . I hear this.

He walks to the compact disc player and loads the disc inside the open tray. He plays "Triodion: Ode II." As the choir sings faintly and solemnly, he slowly walks back to the chair with a remote control in hand. She listens attentively and can even faintly understand the words. She waits after a while to speak.

ANA  
Mnogo lepo.

He looks at her and smiles. He puts the player on pause after it concludes and then looks at her.

JOACHIM  
That was how I first heard Arvo Pärt. My roommate shared with me more of his music and I loved it all. I also learned about how faith, and particularly the Orthodox Church, was important to him. So I read everything I could about it. And the more I read, the more I liked. I wanted then and there to be a catechumen. So I found a parish nearby and became one. And then a year or so later, on Holy Saturday the year I was to graduate, I was received into the Church through Baptism and Chrismation.

He lets out a sigh and then smiles.

JOACHIM (CONT'D)  
Of course my parents were in for a shock. I basically grew up without any religion in my life. I was never hostile to it or anything. But I never gave it much thought. But when I decided to embrace Orthodoxy, my parents were not at all pleased. They resented my choice and in turn resented me. Christ was right when He said he came not with peace but with a sword. And what a sword. My parents would come to disown me. And I haven't spoken to them since. I send a message asking for their forgiveness at around this time. And I never get a reply. Maybe this year will be different. But maybe not.

She looks at him after he finishes.

ANA  
Who was this girl?

JOACHIM

Charlotte. Though I don't know why  
you would want to know.

ANA

Because she hurt my knight.

JOACHIM

Why do you call me a knight? I'm  
not some special guy here. Besides  
I don't know if you want to be out  
looking for knights.

ANA

As oppose to?

JOACHIM

You should know.

ANA

What? God?

He looks at her bemusedly.

JOACHIM

You're not interested in Him?

ANA

I am. I think. I don't know.

(sighs)

God is good and all that. But  
unless you want to be some monk, I  
don't see what is wrong with other  
things too.

JOACHIM

You've heard the Liturgy. The call  
is "let us commend ourselves and  
each other and our whole lives onto  
Christ our God."

ANA

But what does that mean? I've  
heard that more times than you and  
I don't get it.

JOACHIM

It means you give yourself totally  
to Him. Cast off the old man and  
become the new. Crucify the flesh.

ANA

Does this mean you can't love  
another?

JOACHIM  
Within reason.

ANA  
What does that mean?

JOACHIM  
It means you should do the right thing to others. Like if you are not married, you don't sleep with someone as if you are.

ANA  
Where were you when others . . .  
When others . . . You know.

JOACHIM  
I am sorry that happened to you.  
Actually I'm upset that it happened to you. Very upset. However there is still self-control.

ANA  
Are you saying I should not have been with Stefan?

JOACHIM  
Not like that.

ANA  
And what about Charlotte?

JOACHIM  
You're right. I shouldn't have been with Charlotte like that either.

ANA  
And me?

He looks at her.

JOACHIM  
I'm sorry for saying what we did was wrong. You were right. We were just lying down side by side and nothing happened. But let's just keep it to that.

ANA  
Alright.  
(a beat)  
But what if there's something more between us?

JOACHIM  
Like we're married?

ANA  
Perhaps.

JOACHIM  
What do you mean perhaps? That's  
really the only conclusion here.  
Unless we are to be very close yet  
celibate friends. But besides  
that.

ANA  
OK. We are married. Then what?

JOACHIM  
Oh? You think marriage is just a  
justification for sex? There's  
more to it than just giving a man  
and a woman permission to . . .

He catches himself and stops.

ANA  
To what?

JOACHIM  
You know. At any rate, there's  
more to it.

ANA  
Like what?

He goes to a nearby bookshelf and pulls out a small book of St. John Chrysostom's homilies concerning marriage. He flips to the appropriate page.

JOACHIM  
(reads from the book)  
"What then is the reason for  
marriage, and why did God give it  
to us? Listen to what Paul says:  
'Because of the temptation to  
immorality let each man have his  
own wife.' . . . In order that we  
may avoid fornication, restrain our  
desire, practice chastity, and be  
well pleasing to God by being  
satisfied with our own wife: this  
is the gift of marriage, this is  
its fruit, this is its profit."  
(a beat)  
(MORE)

JOACHIM (CONT'D)

"We should seek a wife for this reason only, in order to avoid sin, to be freed from all immorality. To this end every marriage should be set up so that it may work together with us for chastity."

He closes the book and she looks at him.

ANA

That sounded like I was going to ruin you. Do you think I'm going to bring you down?

(gets louder)

Do you think I'm like that kurvica you once knew?

(shouts)

Kakva vrsta žene ti misliš da sam?

He looks at her with stunned silence. With a look of regret, he gets up, sits down beside her and gently embraces her.

JOACHIM

(whispers)

Mnogo mi je žao draga.

They embrace for a while and then they sit close to each other.

JOACHIM (CONT'D)

(smiles)

Ti si cudesna.

ANA

Ti tako misliš?

JOACHIM

Da.

(sighs)

A ja želim da znam bolje srpski.

ANA

(smiles)

Don't worry. I can understand you fine in English.

They both smile at each other.

JOACHIM

OK then.

(a beat)

You are truly wonderful Ana. You are beautiful. Gentle. Yet strong.

ANA  
And I'm not too quiet for you?

JOACHIM  
(with a smile)  
Oh no! Though it is lovely to hear you speak. But no. You are lovely. I really mean that. And I pray that He may provide for you in every way He can.

ANA  
Thank you very much.

JOACHIM  
And I am sorry about earlier. It was wrong of me to lash out at you like I did. You didn't do anything to deserve it.

(sighs)  
I'm the fool here. And not the good kind.

ANA  
You are not a fool.

JOACHIM  
I am. I've done so much wrong. I've lied. I've taken things. I've taken shortcuts. I've hurt others. And like you probably said earlier, I was with some wench who didn't really care for me in the end. Call it casting the pearl-heart to the swine-girl.

ANA  
I'm sorry for calling her that. And you shouldn't either.

He looks at her with amazement.

JOACHIM  
Thank you.

ANA  
And you are not a fool. You've done wrong. But who hasn't? Please don't be hard on yourself.

JOACHIM  
Why should I not be?

ANA

Because. I too find you beautiful.  
From that first time I saw you, you  
were so . . . I don't know the  
word. But I felt something warm  
and wonderful from you.

JOACHIM

Was it like with Stefan?

ANA

A little. But there was more with  
you. A lot more. I don't know how  
else to describe it. When I called  
you a knight earlier, I mean that.  
I look at you and you are a knight.

He takes her hand and squeezes it firmly. They look at each  
other for a while.

JOACHIM

Do you want to lie down?

ANA

(with a smile)  
Are you sure?

JOACHIM

(with a smile)  
I'm sure.

They lie down as they did earlier: him flat on his back and  
her on her side. He puts his right arm on her back and she  
rests on his chest.

ANA

Thank you for letting me lie next  
to you.

(sighs dreamily)  
It's so good to be with someone  
like this.

JOACHIM

Da. Jeste.

ANA

And I want no one else. Just you.

JOACHIM

So we should get married then?

ANA

I think so.

JOACHIM

That's a jump.

ANA

Why? You think we shouldn't?

JOACHIM

It's not that.

ANA

Is it because I'm not good enough?

JOACHIM

(laughs)  
It's not that at all.

(sighs)  
How can I put this.

ANA

You want time.

JOACHIM

Yeah.

(ponders)  
That's really it.

ANA

I think I can understand. You mean  
like with what happened at church?

JOACHIM

That's part of it.

ANA

Anything else?

JOACHIM

What?

(with a smile)  
It sounds like you want to get  
married right now.

ANA

(with a smile)  
Maybe.

JOACHIM

Oh Ana.

(chuckles softly)  
You really are quite something.

She smiles and nuzzles onto his chest. After a few moments,  
he yawns.

ANA  
I've kept you up all this time.  
I'm sorry.

JOACHIM  
No, no. It's OK.

ANA  
Do I bother you with these  
questions?

JOACHIM  
Ne.

They linger in silence for a while. He later closes his eyes  
and sleeps lightly.

ANA  
One more question. I promise.

JOACHIM  
(softly)  
Go ahead.

ANA  
Are you waiting for something?

JOACHIM  
Da.

ANA  
What?

JOACHIM  
The right moment.

ANA  
What moment?

A sudden vibration startles her. He opens his eyes, looks  
down and feels it's coming from his phone. He pulls it out  
to see it is the alarm clock.

JOACHIM  
Oh wow.

He shuts off the alarm.

ANA  
What was that?

JOACHIM  
(sighs)  
My alarm.

They notice the dawn light slowly filling the room. Then they slowly get up but still remain on the couch.

ANA  
That was a whole night?

JOACHIM  
Da.

She looks out bemusedly.

ANA  
I did not realize.

JOACHIM  
Apparently I didn't either.

He stretches and yawns.

ANA  
Are you going to be OK?

JOACHIM  
Yeah.

He turns off one of the lights next to him.

ANA  
I'm sorry to have kept you awake.

JOACHIM  
Don't worry. I've been up for  
worse reasons.

She smiles and then looks down upon the ground.

ANA  
I should go then.

JOACHIM  
Are you going to be alright?

ANA  
Da.

JOACHIM  
Is there anything I can do?

ANA  
Could you walk with me for a while?

JOACHIM  
Da.

They slowly get up and walk toward the door.

EXT. JOACHIM'S HOME - DAY

Joachim and Ana walk slowly from the door and out onto the sidewalk underneath the dawn-light.

ANA

Thank you again. For all you have done.

JOACHIM

Nema problema.

She smiles and looks down on the ground. They walk until they reach the sidewalk. Once there, they stop and turn to face each other.

ANA

I nadam se da možemo da govorimo ponovo.

JOACHIM

Mi hocemo.

(smiles)

We will.

She smiles as they continue to face each other. They embrace each other for a long while. He then places a lingering yet gentle kiss on her forehead. After which he looks down at her while she looks up.

JOACHIM (CONT'D)

(softly)

Cao Ana

ANA

(softly)

Cao.

They continue to look at each other and smile. She then walks away and up the sidewalk. He looks at her leave and then walks back into the house.

INT. CONVENIENCE STORE - DAY

Ana, still in the same clothes as yesterday and slightly lethargic, takes stock of the inventory amongst the shelves. She then sees Veca down the aisle, who has been looking at her for some time unbeknownst to Ana. Veca walks up to her slowly and Ana remains standing. When Veca gets closer to her, Ana puts down her clipboard.

VECA  
Dobro jutro.

ANA  
Dobro jutro.

Veca looks at her for a while.

VECA  
Kako si?

ANA  
Umoran, ali dobro. A ti?

Veca feels tears coming to her eyes.

VECA  
O Ana.

Veca embraces Ana tightly. Surprised by this, Ana puts her arms around her. Veca softly cries on Ana.

ANA  
Što places?

VECA  
Jer možeš da mi oprostiš?

ANA  
Za šta?

VECA  
Molim te. Oprosti mi.

ANA  
Svakako. Svakako.

Veca looks up at Ana and backs away slightly. Veca wipes away whatever tears remain on her face.

ANA (CONT'D)  
I da li mi ti možeš oprostiti?

VECA  
Za šta? Ti ne znaš . . .

ANA  
Molim te.  
 (a beat)  
Da li možeš da mi oprostiš?

VECA  
Ja oprštam kao što i Bog oprštata.

They look at each other for a while.

ANA  
Hvala.

Veca smiles. They then embrace each other. After a few moments, they look at each other again.

VECA  
Vidimo se sledece nedelje?

ANA  
Da.

Veca backs away but still looks at Ana.

VECA  
Cao Ana

ANA  
Cao.

They kiss each other three times. Then Veca leaves while Ana still looks on and smiles.

FADE TO:

EXT. ANA'S HOME - DAY

Joachim, in a nice suit, walks down the street toward Ana's home in the midst of a pleasant and bright spring day.

INT. ANA'S HOME - BATHROOM - DAY

Ana, in a lovely yet modest ensemble, looks at a mirror and makes the final preparations. She then hears a knock on the front door and walks out of the bathroom.

EXT. ANA'S HOME - DAY

Ana opens the door and smiles. She and Joachim embrace each other and gently kiss. They then walk away from the house, side by side with arms around each other.

INT. IVO'S HOME - DAY

Jeanne, with the assistance of her party that includes Lucija, prepares herself for the wedding. Ivo and his party haggle with Jeanne's family outside Jeanne's room.

After a few moments, everyone reaches an "agreement" and the pre-wedding festivities resume.

EXT. STS. PETER AND PAUL - DAY

Joachim and Ana walk along the sidewalk together and up toward the front door.

INT. STS. PETER AND PAUL - SANCTUARY - DAY

Joachim and Ana enter the sanctuary. Ana walks toward Fr. Andrej, dressed in white liturgical robes, and assists him. Joachim walks toward the cantor's stand and sets the music, the service book and his notes.

Wedding guests and some of the regular parishioners fill the appropriately decorated sanctuary. Amongst the decor, there is a table in front of the iconostasis, adorned with a simple white cloth and contains a Gospel book flanked by two candles, two jeweled crowns and a common cup. Off to one side of the table is a censer holder.

EXT. STS. PETER AND PAUL - DAY

A parade of cars drives along the sidewalk. The lead car stops in front of the building. Ivo and Jeanne step out of the car and walk toward the front door with Lucija and the kum [sponsor] helping her with the dress. Others exit out of their cars as well.

INT. STS. PETER AND PAUL - SANCTUARY

Joachim walks to the front door. He sees Lucija standing in the narthex and nods. He then turns around and walks to Fr. Andrej and lets him know the full wedding party has arrived. After Fr. Andrej nods, Joachim looks and walks towards Ana, who stands at the cantor's stand.

Once there, Joachim gives the pitches and they both sing a hymn serving as a prelude. As they sing it, the key members of the wedding party slowly processes into the sanctuary and take their appropriate places.

When the wedding party has all arrived, the prelude ends and Joachim can see Jeanne standing in the narthex, he gives the pitch and both he and Ana sing "The Angel Cried." When Jeanne enters, everyone in attendance stands at attention and will remain standing throughout the duration of the ceremony.

When Jeanne arrives past the front pews, her father gently kisses her and leaves her to Ivo, who they then both stand together in front of Fr. Andrej.

The first half of the service consists of an exchange of rings done in a thrice manner. It ends with Ivo and Jeanne holding candles.

The second half begins with Fr. Andrej leading the couple closer to the table. He censes this table and the service resumes. Its climax is when Fr. Andrej crowns Ivo and Jeanne also in a thrice manner. The epistle and the Gospel are read and they also drink from the common cup. Fr. Andrej leads the couple and Lucija follows behind them around the table thrice as Joachim and Ana sing "The Dance of Isaiah."

Throughout the entire ceremony, people smile at certain moments. Some observe with wonder and some with confusion due to the unfamiliarity of the rituals. At a few places, Lucija is able to smile at Joachim and Ana.

The ceremony concludes with Fr. Andrej presenting the couple, who then kiss, before the assembled crowd, which in turn applaud and cheer. Lucija, Joachim and Ana smile yet maintain composure at their respective places.

INT. BANQUET HALL - DAY

Wedding guests are in the hall. Several tables outlines a large space in the center. At one side of the hall is a long table where Ivo and Jeanne sit in the center. Fr. Andrej, Lucija, and each of their parents flank the couple.

Everybody either eats, drinks, talks or some combination of all of them. A disk jockey provides music. Some are in the open space dancing to the music. Joachim and Ana sit together at one of the tables, observe the festivities and talk with each other.

At a certain point, the disk jockey makes an announcement for group dancing. Almost everyone - including the wedding couple, Lucija, Joachim and Ana - dances. Everyone in the hall smiles at the very least and many of them laugh.

EXT. LONGFELLOW BRIDGE - DAY

Joachim and Ana walk across the bridge against traffic from Boston to Cambridge as sunset approaches.

They walk very close to each other with his left arm around her shoulders and her right arm encircling his waist. They smile as they look out and around their surroundings and at each other.

FADE OUT.

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