

## BUTTERFLIES

By Daniel Chervoniuk

91 pages | First Draft

FADE IN.

INT. A RUSHING TRAIN, NORTHEASTERN USA - NIGHT

Something like "Ochi Chernye" by Sophie Milman echoes softly.

INT. BED, ROOM - NIGHT

There's three brown spots that form a little "C" on the side of her eyebrow. A piercing the shape of a star on her nose.

Indent on the corners of her mouth. Chocolate eyes searching for something. Bare shoulders covered in thin grey sheets.

Night black hair crushed into a white pillow. The nature of her existence a relieving mystery - a warm and curious shine in the dead of space.

YSOBEL GOMEZ (21) dents her expression in reaction to someone.

YSOBEL

What?

DREY KACHENKO (22) smiles wider.

DREY

What?

YSOBEL

What are you smiling about?

DREY

Why aren't you smiling?

YSOBEL

You know why.

She continues to search his face.

DREY

Pick an eye.

YSOBEL

What?

DREY

You keep moving from my right eye to my left.

YSOBEL

So? I like them both.

DREY

Pick.

YSOBEL

Okay. Fine.

Ysobel picks his left eye, matching Drey's expression and holding her gaze.

DREY

What are you thinking about?

YSOBEL

Your other eye.

Soft laughter emanates from the two, gripped to each other in a small cot hardly large enough to call a twin XL.

And the train keeps moving.

INT. DINING CAR - TANDEM

THREE PEOPLE: LOUIE JACKSON (22), EDEN ROBINSON (22), and ARCHER MCCORMICK (18) wobble about the car; the uncovered windows revealing Pennsylvanian oil fields.

Archer has a metal pole he's holding in a batting stance; Louie is ten feet away with a crumpled up napkin in his hand.

Eden is sitting at a booth, acquainted with a bottle of brown.

EDEN

Six foot! Boys! He'll be six foot!  
Six foot two or three.

LOUIE

Should I give you the screwball or  
the splitter?

ARCHER

I'm going yard either way, Louie.

EDEN

Tan, like -  
(re: the liquid in the  
bottle)  
Like, like this. And long brown  
hair.

ARCHER

That'll get Drey jealous.

EDEN  
It better.

She takes another swig.

ARCHER  
Take another shot with him once  
we're in Italy, Eden.

EDEN  
He's gonna have his mind on Ysobel  
the whole time.

LOUIE  
Or maybe my patented curveball?

INT. BED - TANDEM

Drey and Ysobel remain in their embrace.

DREY  
I just keep thinking about January.

YSOBEL  
I know. I am too.

DREY  
I'm gonna come straight back to  
you.

YSOBEL  
Okay.

DREY  
You don't believe me.

YSOBEL  
January's in seven months.

ARCHER (O.S.)  
Bang! Homer!

LOUIE (O.S.)  
Of course! I should've gone with my  
fastball!

Ysobel chuckles.

YSOBEL  
You'll have a fun time with them.

DREY

I know how I'm going to feel in  
January.

YSOBEL

No one knows how they're going to  
feel.

DREY

I'm sure of you.

YSOBEL

You think you are.

DREY

You're cynical.

YSOBEL

You're idyllic.

INT. DINING CAR - TANDEM

Archer rounds the bases - booths, of the car while Louie  
stares at his pitching hand as if it betrayed him.

EDEN

She doesn't understand him like -

The car door opens, and a MAN (30) dressed in service uniform  
enters.

He briskly walks past the three and EXITS the car.

Eden, Archer, and Louie look about each other.

MAN

The man walks through the cars with pace and intention.  
There's a KITCHEN KNIFE stowed on the side of his waistband.

He walks past the rooms with numbers on them where people are  
sleeping, or talking about what's gonna happen in January.

He takes out a key with the number "512" on it, approaching  
the room with the same number and OPENING the door.

INT. ROOM 512 - CONTINUOUS

The man opens the window in the room and takes out the knife,  
revealing a BLOODY blade, and throwing it out the window.

He searches in the bunk underneath of the cot and takes out an ironed blue sport coat, with blue dress pants and a collared shirt.

He searches further and takes out a brown suitcase. He opens the suitcase, revealing A MASK with decorations of BUTTERFLIES.

He turns and faces us, putting on the mask.

INT. BED, ROOM - NIGHT

Drey JUMPS from the bed with a GASP, startling and waking Ysobel with him.

YSOBEL  
Are you okay?

Drey searches about the room, the train steadily chugging.

DREY  
I think I just had a really bad dream.

YSOBEL  
What about?

DREY  
There was a knife with blood, and a man, and a mask. In the train.

YSOBEL  
Where in the train?

DREY  
He came from the dining car, but went into some room - I forgot.

YSOBEL  
Okay - are you okay?

DREY  
Yeah, I think so.

Ysobel kisses his lips, gripping his neck with her hands.

YSOBEL  
Let's go to bed, okay?

DREY  
Okay.

Drey kisses her neck. She guides him to her collarbone, and lower toward her chest.

YSOBEL

Or not.

DREY

Or not?

YSOBEL

Or not.

**ROOM - MORNING**

Drey and Ysobel are in clothes, getting their briefcases and stealing kisses in between.

INT. HALLWAY - CONTINUOUS

The two exit into the hallway, where Eden, Louie and Archer wait a little ahead with their briefcases.

LOUIE

(to Drey, Ysobel)

You guys sleep okay?

DREY

Just fine.

Archer laughs. Eden stifles a chuckle.

MAN (O.S.)

Excuse me.

A MAN (30) dressed in a blue suit with a brown suitcase nudges past Drey on his way through the hallway and off the train.

Drey stares at the back of the man's head as he walks.

YSOBEL

Hey. Hey.

Drey snaps out of it.

YSOBEL (CONT'D)

You ready?

DREY

Yeah.

INT. GREENPOINT PUBLIC PARK, BROOKLYN - NIGHT

At the ends of the park lies a little shore, and there's a row of rocks that keeps the tides from touching people's feet.

And there's this beautiful view of the Manhattan skyline from across the east river. And it's dark so all the lights jab across the sky.

Something like "Autumn Leaves" by Eva Cassidy plays.

Ysobel and Drey are sitting on one of the rocks together.

The only other person near them is a WOMAN (23) named LILA BOIKO. She's within earshot of their conversation.

DREY

Are you sure of me?

YSOBEL

It's only been two months. I like you very much, isn't that enough?

DREY

If it's all you can give me.

YSOBEL

We had so many good experiences together. Can you just remember these, for me, and let it make you happy?

DREY

But I want more experiences with you.

YSOBEL

But that's not how things can be right now.

DREY

But when I come back -

YSOBEL

We don't know, Drey. We do not know. What if you find the love of your life in Italy?

DREY

I -

LILA (O.S.)

Excuse me?

The couple turns to Lila. She has a *Slavic accent*.

LILA (CONT'D)  
I'm sorry to interrupt. I'm going  
through a very similar thing; my  
partner and I had to separate  
because I'm also leaving for Italy.

DREY  
Where in Italy?

LILA  
Sardegna.

The couple look at each other.

DREY  
That's crazy; I'm also going to  
Sardegna.

LILA  
How brilliant. What's your name?

DREY  
Drey. And this is Ysobel.

Lila shakes both of their hands.

LILA  
I'm Lila. Listen, here's how my  
partner and I are dealing with the  
situation; wait, how long will you  
two be without each other for?

DREY  
Seven months.

LILA  
Yep. Same with me and Tomas.  
Listen, what helped with us was the  
realization that with the universe,  
or God, if that's how you believe,  
if - Drey, if Ysobel, yes? If  
Ysobel is meant to be with you, the  
universe or God will put her in  
that spot to be back for you in  
your life once you come back in  
January.

Drey's eyes wander toward the sea, then snap back to Lila.

LILA (CONT'D)

Ysobel, the same goes for you, how Drey will be in January, whether or not he's supposed to be in your life - it's not up to either of you. It's the higher power.

Ysobel nods in agreement.

LILA (CONT'D)

What's your business in Italy, Drey?

DREY

I have an internship with the Blu Fresco Group.

LILA

And what will you be doing?

DREY

My friends and I are gonna be working on the remodeling of the Porto Torres in the Sassari province.

LILA

Perfect - you have a purpose. Probably a lot you will learn, and, if this is for your career, you will make advancements in your life. This should be your focus. Not on Ysobel, because Ysobel has her own things that will be her focus. Yes?

YSOBEL

Yes.

Drey is silent. Until he isn't.

DREY

What are you going to Italy for?

LILA

I'm part of a search group. Some extinct fish that might have been sighted in Sardegna. I don't know much right now. But it's my work.

(looks at Drey)

And it's my purpose to help locate that fish, not be stuck over whether or not I will be with Tomas again.