

THE COUNT OF MONTE CRISTO
"EPISODE ELEVEN" TRANSCRIPT

Written by

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Adapted from the novel
"The Count of Monte Cristo" by Alexandre Dumas

A Little Lucky Production

PREVIOUSLY, ON "THE COUNT OF MONTE CRISTO"... 1

SNIPPETS FROM EARLIER EPISODES, FOCUSING ON EDMOND DANTÈS (FROM EPISODE 8). NAMELY: WHY IS THE COUNT LIKE THIS, ANYWAY?

EXT. CHATEAU D'IF 2

A ROCKY ISLAND AMIDST THE SEA. COLD, UNFORGIVING. INTENTIONALLY SO.

THE WAVES DANGEROUSLY COLLIDE WITH THE ISLAND'S CLIFFS. FROM THE CACOPHANY, WE MOVE TO...

INT. CHATEAU D'IF - HALL 3

GUARD 1 GUIDES THE INSPECTOR GENERAL THROUGH THE STONE HALLS. THEIR STEPS ECHO THROUGHOUT THE PRISON.

GUARD 1: (fade in) We've haven't had much trouble so far. Most keep to themselves once they stop complaining.

INSPECTOR GENERAL: It's always the same song: badly fed and actually innocent.

GUARD 1 SNICKERS, OPENS UP A HEAVY DOOR. THEY WALK THROUGH.

GUARD 1: The mad ones are in here. Some still need breaking in. Some have lost it.

INSPECTOR GENERAL: Like the Abbé?

GUARD 1: 'Sactly like the Abbé. But this new one, he's something else. Freaked out on the ride in. Shoutin', screaming. Keeps saying that the King's prosecutor is going to set him free.

INSPECTOR GENERAL: Hmm.

GUARD 1: That aside, we was told to watch out for him anyway. They say he's the 'most dangerous of conspirators.'

INSPECTOR GENERAL: What crime did he commit?

GUARD 1: Dunno. Been here only a few weeks and he's already close to mad.

THEY STOP IN FRONT OF CELL #34.

GUARD 1: You might want to step back, monsieur.

THE INSPECTOR GENERAL DOES.

GUARD 1 BANGS ON THE DOOR.

GUARD 1: Oi! Number 34! Keep to the back o' your cell.

THERE IS A SLIGHT SCAMPERING FROM BEHIND THE IRON DOOR. GUARD 1 WAITS, THEN SLOWLY OPENS IT.

GUARD 1: Got a visitor for you.

EDMOND DANTÈS
(OS): Deputy Prosecutor?

THE DOOR BANGS OPEN. THE INSPECTOR GENERAL AND GUARD 1 TENTATIVELY ENTER...

INT. CHATEAU D'IF - CELL 34

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IF THE ECHOES OF THE HALL WERE CREEPY, THE STILLNESS OF CELL 34 IS WORSE. IT IS A VOID, EMPTINESS INCARNATE DESPITE THE MEN WITHIN IT.

INSPECTOR GENERAL: *Bonjour.* I am the Inspector General of the Chateau D'if. I am here to speak with you regarding your accommodations.

EDMOND DANTÈS: You are not the Deputy Crown Prosecutor?

INSPECTOR GENERAL: No.

EDMOND DANTÈS: Oh. I understand. I am sorry if I have confused you. I will provide you with whatever answer you need.

INSPECTOR GENERAL: There is not an answer I need. It is simply my responsibility to check on the welfare of new prisoners. Tell me, are you well?

EDMOND DANTÈS: I am as well as one in prison could be. I suppose.

INSPECTOR GENERAL: And the food?

EDMOND DANTÈS: I am grateful to be fed consistently and respectfully.

EDMOND'S CONGENIALITY AND GOOD (BUT MUTED) NATURE CONFOUNDS THE INSPECTOR GENERAL.

INSPECTOR GENERAL: I see. And, do you have any other complaints or requests?

EDMOND DANTÈS: Have any letters arrived for me? Since I have been in this cell? Forgive me, I am losing track of time and I am not sure exactly how many days it has been.

INSPECTOR GENERAL: Who would have sent you a letter?

EDMOND DANTÈS: The Deputy Crown Prosecutor.

INSPECTOR GENERAL: Ah.

EDMOND DANTÈS: Before I was brought here. I met with an inspector. The Deputy Crown Prosecutor. He agreed that I was innocent of treason and said he would appeal on my behalf.

INSPECTOR GENERAL: The Deputy Crown Prosecutor told you this?

EDMOND DANTÈS: Yes. I did not know I carried a letter that details plans for treason against his Majesty. The Deputy Crown Prosecutor had it and said it would prove my innocence.

INSPECTOR GENERAL: And where is this letter now?

EDMOND DANTÈS: He burned it.

INSPECTOR GENERAL: ("oh, he is mad") I see.

EDMOND DANTÈS: (more fervently) My employer and fiancé are waiting for me. And my father is very ill. They need me to return so I can fulfill my obligations to them. But I have not heard from the Deputy Crown Prosecutor in some time and I worry that his letter has been lost.

INSPECTOR GENERAL: Who is the man you spoke with? That agrees you are innocent?

BEAT.

EDMOND DANTÈS: I do not know.

THE INSPECTOR GENERAL SIGHS.

INSPECTOR GENERAL: Thank you for your story. If there are any updates from the Crown regarding your imprisonment they will be relayed to you.

EDMOND DANTÈS: So, there is no update? There are no letters for me?

INSPECTOR There are not.
GENERAL:

EDMOND DANTÈS: Perhaps you would write on my behalf? Let them know that I am here, that I am waiting to be proven innocent.

INSPECTOR I do not interfere with the cases of prisoners.
GENERAL:

EDMOND DANTÈS: But I should not be here. I should not be a prisoner.

INSPECTOR Thank you for your time.
GENERAL:

HE TURNS TO LEAVE, BUT EDMOND STARTS TOWARDS HIM.

EDMOND DANTÈS: Wait, please --

GUARD 1 HITS HIM, SENDS EDMOND TO THE FLOOR.

GUARD 1: Stay down!

EDMOND DANTÈS: Please! Tell them Edmond Dantès is waiting! That he is innocent!

GUARD 1: Don't know anyone by that name.

THE INSPECTOR GENERAL STEPS OUT, GUARD 1 GOES TO SHUT EDMOND IN HIS CELL.

GUARD 1: Just Number 34.

GUARD 1 LOCKS EDMOND (OR RATHER, **NUMBER 34**) IN HIS CELL.

EDMOND DANTÈS: Wait... I am innocent!

OUTSIDE OF THE CELL, GUARD 1 CHUCKLES.

GUARD 1 (OS): I told you.

INSPECTOR You did. Yet, I almost thought --
GENERAL (OS):

GUARD 1 (OS): That's how they get ya. Look totally normal then --

EDMOND DANTÈS: I am not supposed to be here!

EDMOND LIMPS TOWARDS THE DOOR.

INSPECTOR Thank you for stepping in.
GENERAL (OS):

GUARD 1 (OS): Wait 'til you see how the Abbé's doing...

GUARD 1 AND THE INSPECTOR GENERAL IGNORE HIM, WALK AWAY.

EDMOND DANTÈS: I AM NOT SUPPOSED TO BE HERE!

THE THEME PLAYS.

BUT THIS TIME, IT IS A MELANCHOLY, MORE PENSIVE APPROACH. ONE THAT BEFITS THE SETTING.

INT. CHATEAU D'IF - CELL 34

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A NEW DAY.

EDMOND RISES. KNOWING HE HAS NOWHERE TO BE, HE TAKES HIS TIME.

EDMOND DANTÈS: Good morning, self.

HE SCRATCHES A LINE INTO THE WALL.

EDMOND DANTÈS: 29 days.

HE TAKES A DEEP BREATH.

EDMOND DANTÈS: And now. Daily affirmations. My name is Edmond Dantès. My father is Louis Dantès. My beloved is Mercédès Herrera. My employer is Monsieur Morrel. I am, or I am supposed to be the captain of the Pharaon. I live in Marseille and --

A SLOT IN HIS DOOR OPENS. A PLATE OF FOOD IS SHOVED THROUGH, CLATTERS TO THE FLOOR.

EDMOND DANTÈS: Thank you!

EDMOND JOGS TO THE DOOR, CARING MORE ABOUT THE PERSON WHO BROUGHT THE FOOD THAN THE FOOD ITSELF.

EDMOND DANTÈS: Perhaps you could tell me your name?

HEAVY FOOTSTEPS ECHO AWAY. EDMOND IS ALONE.

EDMOND DANTÈS: Well, perhaps tomorrow.

HE TAKES HIS FOOD, SITS WITH IT. HAS A BITE. GAGS. IT IS WORSE THAN HE LET ON.

STILL, HE STOMACHS A BITE.

EDMOND DANTÈS: Thank you, Lord, for this filling and nutritious meal.

WE SEGUE INTO LATER IN THE DAY. EDMOND PACES, COUNTING HIS STEPS.

EDMOND DANTÈS: Nine thousand nine hundred ninety-four, Nine thousand nine hundred ninety-five, Nine thousand nine hundred ninety-six, Nine thousand nine hundred ninety-seven, Nine thousand nine hundred ninety-eight, Nine thousand nine hundred ninety-nine. Ten thousand! And now, I may rest.

HE SITS, WITH A CONTENTED SIGH. REALIZES HE IS BORED.

EDMOND DANTÈS: Perhaps I shall say more prayers.

HE MOVES TO KNEEL BESIDE HIS COT.

EDMOND DANTÈS: Hail Mary, full of Grace. The Lord is with thee. Blessed art thou among women, and blessed is thy --

DINNER TIME. AGAIN, EDMOND RUSHES TO GREET HIS GUARD.

EDMOND DANTÈS: Thank you, monsieur! Would you kindly tell me your name?

FOOTSTEPS, AGAIN. UNTIL...

GUARD 2 (OS): Piss off.

EDMOND SIGHS, RETREATS TO HIS FOOD.

TAKES A BITE. IT'S WORSE THAN BEFORE.

WHEN DONE, HE POLITELY PUTS THE TRAY AND DISHES NEAR THE DOOR. MOVES TO SIT ON HIS COT. LIES DOWN.

EDMOND DANTÈS: Thank you, Lord, for another day of life.

HE WAITS, HOPING TO FALL ASLEEP. CAN'T.

EDMOND DANTÈS: If I will it, sleep could come.

MUSIC RISES. WE ASSUME EDMOND FINDS SLEEP EVENTUALLY, BUT WE DON'T KNOW EXACTLY WHEN AS WE TRANSITION INTO...

A NEW DAY. TIME HAS PASSED. EDMOND IS NOT WELL.

(NOTE: STARTING HERE, MOMENTS AND DAYS BLEND TOGETHER TO CREATE AN ETHEREAL, TIME-FLUID MONTAGE.)

HE SCRATCHES ANOTHER TALLY INTO THE WALL.

EDMOND DANTÈS: Day one hundred fifty-three. (beat) My name is Edmond Dantès. My father is Louis. Dantès. My fiancé was, is Mercédès. My employer. Monsieur Morrel. I am, or I am supposed to be the captain of the Pharaon. I live in Marseille. I am innocent. I am innocent of treason.

A GUARD SHOVES FOOD THROUGH THE DOOR. IT CLATTERS ONTO THE FLOOR. EDMOND DOES NOT RUN TO IT.

EDMOND DANTÈS: Thank you. Mystery man.

HE EATS THE FOOD. NEARLY VOMITS. CHOKES IT DOWN.

LATER:

EDMOND DANTÈS: I am not supposed to be here.

EDMOND DANTÈS: Five thousand three hundred sixty-two. Five thousand three hundred sixty-three. Five thousand sixty-four. Five thousand sixty-five. Five thousand sixty -- wait, no. I was at... (sighing) One. Two. Three...

EDMOND DANTÈS: Our Father who art in Heaven, hallowed be thy name. Thy Kingdom Come, Thy will be done. On Earth as it is in Heaven. Give us this day...

LATER, EDMOND HUMS A SEA SHANTY TO HIMSELF. HE FINDS JOY IN IT, GROWING LOUDER, MORE EXPRESSIVE.

GUARD 2 BANGS ON HIS DOOR.

GUARD 2 (OS): Oi, keep it down!

EDMOND CONTINUES.

GUARD 2 BANGS LOUDER, SCARING EDMOND.

GUARD 2 (OS): Don't make me come in there! No supper for you.

GUARD 2 WALKS OFF.

LATER, IT IS TIME FOR DINNER. EDMOND'S STOMACH GROWLS. GUARD 2 WALKS BY, OPENS THE SLOT:

GUARD 2 (OS): None for you, remember? That's how you learn.

GUARD 2 WALKS OFF. EDMOND BREATHES DEEPLY. IT DOES NOT QUELL HIS STOMACH.

A NEW DAY:

EDMOND DANTÈS: My name is Edmond. My father is Louis. I was engaged. I was a sailor. I am in the Chateau d'if --

EDMOND DANTÈS: I am not supposed to be here.

BREAKFAST IS SHOVED THROUGH. EDMOND RUSHES TOWARD IT, SCARFS IT DOWN.

BUT THERE IS NO ANSWER. EDMOND FINISHES HIS MEAL.

EDMOND DANTÈS: One hundred seven, one hundred eight, one hundred nine.

EDMOND DANTÈS: Forgive us our trespasses and those who trespass against us.

EDMOND DANTÈS: My name is Edmond. I am in cell 34. I have a father. I had a fiancé.

EDMOND DANTÈS: Day nine hundred eighty-two.

EDMOND, SICK FROM HIS FOOD, VOMITS INTO A CORNER.

EDMOND DANTÈS: Blessed are thou among women and blessed is the fruit of thy womb, Jesus.

EDMOND DANTÈS: Eight thousand and five, eight thousand and six, eight thousand and seven, eight thousand eight.

EDMOND DANTÈS: I am in the Chateau d'if. I used to be a sailor.

THE FOOD TRAY CLATTERS TO THE GROUND.

EDMOND DANTÈS: I believe in God, the Father Almighty, Creator of Heaven and Earth.

EDMOND DANTÈS: Her name was Mercédès.

EDMOND DANTÈS: Day one thousand two hundred eleven.

EDMOND DANTÈS: I am not supposed to be here.

EDMOND DANTÈS: God, why have thou forsaken me?

EDMOND DANTÈS: I am... Number 34. No, no. Edmond Dantès. I am Edmond Dantès.

EDMOND DANTÈS: Twenty-three, twenty-four, twenty-five, twenty-six.

EDMOND DANTÈS: I am not supposed to be here.

WE RISE ABOVE EDMOND AND HIS CELL. OUT OF THE CELL, AND INTO THE SEA.

THE WAVES CRASH ALONG THE CLIFFS.

A NEW DAY:

GUARD 2 BANGS ON THE DOOR.

GUARD 2 (OS): Need the tray. (off the silence) You in there? (more silence) Best not to try anything.

GUARD 2 OPENS THE DOOR HESITANTLY. GROWS MORE CONFIDENT WHEN HE SEES:

GUARD 2: You still alive?

EDMOND MOANS, PRACTICALLY COMATOSE.

GUARD 2: Well. There's always tomorrow.

GUARD 2 TAKES THE TRAY. SLAMS THE DOOR SHUT BEHIND HIM.

INT. CHATEAU D'IF - CELL 34

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ANOTHER DAY. IT IS RAINING.

EDMOND DANTÈS: I am Number 34. I had a father. I had a lover. I used to sail the seas.

WATER DRIPS. IT REVERBERATES THROUGHOUT THE ROOM, SCARES EDMOND. HE GOES TO INVESTIGATE.

EDMOND DANTÈS: (hoarse, broken) Water.

HE TRIES TO DRINK IT OFF THE WALL. IS UNSUCCESSFUL, RETURNS TO HIS COT.

THE STEPS OF THE GUARD ECHO FROM OUTSIDE THE CELL. AS FOOD IS PUSHED THROUGH THE DOOR --

EDMOND DANTÈS: Wait! Please.

SURPRISINGLY, THE GUARD STAYS.

EDMOND DANTÈS: I -- I --

GUARD 1: What?

EDMOND DANTÈS: I just need someone to talk to.

GUARD 1 SCOFFS, WALKS AWAY.

GUARD 1: No one is coming for you. When you going to get that through your skull?

THE REALIZATION OF THIS HITS EDMOND IN A NEW WAY. IT BREAKS HIM. EDMOND SLUMPS TO THE FLOOR OF THE CELL, BEGINS TO SOB.

HIS CRIES MELD INTO THE SOUNDSCAPE. WE ARE BROUGHT TO

NIGHT TIME, IN CELL 34.

EDMOND SHIFTS HIS COT, DRAGGING IT INTO A PRIME SPOT. ONCE REACHED, HE STANDS ON IT, PRESSES HIMSELF AGAINST THE WALL.

EDMOND DANTÈS: The moon.

AND WE HEAR HIM SEE IT. IT IS THE ONLY SOURCE OF SOLACE EDMOND HAS HAD WHILST IN THIS CELL. HE BREATHEAS AS MUCH FRESH AIR AS HE CAN, CAREFUL NOT TO GULP IT DOWN.

AND QUIETLY - SO QUIET THAT WE THINK IT EXISTS OUTSIDE THE SOUNDSCAPE, A CLINK.

CLINK.

CLINK.

CLINK.

EDMOND REALIZES THE SOUND IS REAL. HE SCRAMBLES TOWARDS A DIFFERENT WALL. PRESSES AGAINST IT, WAITING FOR THE NOISE.

THERE IS NOTHING.

EDMOND DANTÈS: No. No, no, no, no, no... *Please.*

HE WAITS.

THE CLINKING STARTS AGAIN.

EDMOND LAUGHS, THEN QUIETS HIMSELF. NOTICES THAT THE CLINKING STOPS.

EDMOND DANTÈS: (whispering) Hello? Is somebody there? Please. Do not be afraid of me. I will not harm you.

EDMOND WAITS. THERE IS NOTHING. THEN:

ABBÉ FARIA (OS): You must quiet. Else you will get us both in trouble.

EDMOND DANTÈS: Yes, I -- (remembering) I will be quiet. Who are you?

ABBÉ FARIA A friend. Tell me, where are you?
(OS):

EDMOND DANTÈS: Where am I?

ABBÉ FARIA Where in the Chateau d'If are you located?
(OS):

EDMOND DANTÈS: I... This is cell 34. I am Number 34.

ABBÉ FARIA Do you have a window?
(OS):

EDMOND DANTÈS: Yes.

ABBÉ FARIA What do you see outside of it?
(OS):

EDMOND DANTÈS: The sky.

ABBÉ FARIA Below that. Water? Land? Cliffs?
(OS):

EDMOND DANTÈS: The land. The cliffs are in the distance.

BEAT. THEN, A HEAVY SIGH.

ABBÉ FARIA Pity. I must start again.
(OS):

A SLIGHT SCUFFLING FROM WITHIN THE WALL.

EDMOND DANTÈS: Wait! Please. Please, do not go.

ABBÉ FARIA (sterner) You must be quiet!
(OS):

EDMOND DANTÈS: I'm sorry. You are the first person who has spoken to
me in years.

ABBÉ FARIA You are alone?
(OS):

EDMOND DANTÈS: Yes.

ABBÉ FARIA Not anymore.
(OS):

THE SCUFFLING RETURNS. ABBÉ FARIA
SCHOOCHES BACK, FOR REAL THIS TIME.

ABBÉ FARIA When you are fed tomorrow, keep your bowl if you can.
(OS): I will return at night. We will speak again.

EDMOND DANTÈS: Who are you?

ABBÉ FARIA Hope.
(OS):

AND THEN THE ABBÉ IS GONE.

ACT BREAK

INT. CHATEAU D'IF - CELL 34

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THE NEXT MORNING. BRIGHTER THAN THAT BEFORE IT.

EDMOND DANTÈS: I am Number 34. I am Edmond Dantès. I am in the Chateau d'If. I have a friend.

THE GUARD APPROACHES WITH BREAKFAST. SHOVES IT THROUGH THE DOOR.

GUARD 2 (OS): Enjoy.

THEY WALK OFF. EDMOND STARTS TO EAT IT, THINKS.

HE EATS QUICKLY. THEN, INTENTIONALLY BREAKS THE BOWL.

TIME PASSES.

GUARD 2 COMES BACK, KNOCKS ON THE DOOR.

GUARD 2 (OS): Need the bowl.

EDMOND DANTÈS: I broke it. (beat) Do you want the pieces?

GUARD 2 (OS): That's your mess now.

THEY WALK AWAY.

GUARD 2 (OS): We'll give you less dinner as payment.

FOOTSTEPS FADE AWAY COMPLETELY. ONCE EDMOND REALIZES IT'S SAFE, HE SMILES. LETS OUT A SMALL GIGGLE.

HE'S ACHIEVED SOMETHING, FOR THE FIRST TIME IN YEARS.

INT. CHATEAU D'IF - CELL 34 - LATER

8

IT IS NIGHT TIME. EDMOND ANXIOUSLY AWAITS THE RETURN OF HIS FRIEND.

THE CLINKING RETURNS. EDMOND SCRAMBLES TO THAT PART OF THE WALL, LEANS IN.

EDMOND DANTÈS: Hello again. (off the silence) Are you there?

ABBÉ FARIA Did you save your bowl?
(OS):

EDMOND DANTÈS: I did. Sort of. It's in pieces --

ABBÉ FARIA Good. The edges will be useful. You will need to help
(OS): me meet you.

EDMOND DANTÈS: How?

ABBÉ FARIA Dig.
(OS):

EDMOND DANTÈS: Into the wall?

ABBÉ FARIA It's softer than it looks. Remove the stone. Then,
(OS): dig.

EDMOND PROCESSES THIS, THEN COMPLIES. HE
USES A PIECE OF THE BOWL TO DIG AROUND A
WALL STONE. THEN, USING IT AS A LEVER, HE
POPS OFF A LARGE STONE.

REALIZING HIS SUCCESS, EDMOND MOVES
FASTER. (THE ABBÉ, TOO, CONTINUES TO
DIG.) THEY BREAK THROUGH THE DIRT.
QUICKLY CLEARING OUT THE BARRIER BETWEEN
THEM.

EDMOND DANTÈS: Your hand. I can -- here.

EDMOND TAKES THE ABBÉ'S HAND, PULLS HIM
FROM THE WALL INTO HIS CELL. IT IS THE
MOST ENERGY EDMOND HAS EXERTED IN YEARS.

BOTH MEN PANT ON THE FLOOR OF THE CELL.

ABBÉ FARIA: (laughing) I was farther away than I thought.

HE RISES WITH DIFFICULTY, STANDS ON
EDMOND'S COT TO VIEW THE WINDOW.

ABBÉ FARIA: Oh. Much farther.

EDMOND DANTÈS: Are you -- you are a prisoner here?

ABBÉ FARIA: Cell 27. What is your name?

EDMOND DANTÈS: Number 34.

ABBÉ FARIA: No. No, no. You reside in Cell 34, that is not who you
are. You are...

EDMOND DANTÈS: (getting it) Edmond Dantès. (beat) Were you trying to
escape?

ABBÉ FARIA: Yes. I have made a map of the Chateau d'If. I intended to reach the seaside wall. But I miscalculated. As I ended up here.

EDMOND DANTÈS: The guards do not know you're here?

ABBÉ FARIA: The guards. Oh, the guards. (laughing) There is much the guards do not know.

EDMOND DANTÈS: Then, there may be hope yet. I can lure a guard into my cell. He will not know there are two of us, so we can subdue him. Take his keys, use the pieces of my bowl to stab him --

ABBÉ FARIA: No.

EDMOND DANTÈS: No?

ABBÉ FARIA: I will not escape by taking another life.

EDMOND DANTÈS: But -- they treat us like animals.

ABBÉ FARIA: Worse than animals. But still I am a man. They cannot take that away from me.

EDMOND DANTÈS: I don't understand.

ABBÉ FARIA: You will with time. Tell me, Edmond Dantès. Since you have invited me into your home, would you like to enter mine?

INT. CHATEAU D'IF - CELL 27

9

FROM THE TUNNEL, ABBÉ FARIA LEADS EDMOND INTO HIS CELL. HE OFFERS EDMOND A HAND.

EDMOND DANTÈS: Thank you.

THEY STAND. EDMOND TAKES IN CELL 27. IT IS MUCH HOMIER THAN HIS OWN.

EDMOND DANTÈS: Where did you get all of these... things?

ABBÉ FARIA: Made them.

EDMOND DANTÈS: How?

ABBÉ FARIA: Various methods. Take this pen. The guards think I am mad, so they share their food with me. I saved the bones and hollowed them out. For ink, I used to have a chimney in this dungeon. I gathered the soot within it, and mixed it with the wine they give me on Sundays. Though if a line is particularly notable, I will use my blood instead so the ink is red.

EDMOND DANTÈS: They give you paper?

ABBÉ FARIA: No, no, no. But I know chemistry. And can turn linen into a surface not unlike parchment.

EDMOND PACES AROUND THE CELL, GAZING AT EVERYTHING THE ABBÉ HAD MADE.

EDMOND DANTÈS: This is amazing. Books. Candles. Tools. Is this a clock?

ABBÉ FARIA: Yes. As the sun passes over my markings, I can discern what time it is outside of this cell.

EDMOND DANTÈS: Why would you do that?

ABBÉ FARIA: No man can exist outside the trappings of time. Also, it allows me to track the guards' movements.

EDMOND DANTÈS: Track the guards?

ABBÉ FARIA: Part of my escape plan. Once I could reach the edge of the Chateau d'if, I would time how long it would take me from here to there. Then, working around the guards' rotation, I would be able to escape without notice. (sighing) But that plan will have to wait. (beat) Would you like to sit?

EDMOND DANTÈS: Oh, yes. Thank you.

HE SITS ON THE FLOOR. THE ABBÉ CHUCKLES.

ABBÉ FARIA: I did not mean on the floor.

EDMOND DANTÈS: Oh, I -- it is your room. And I am younger. It is you who should have the cot.

ABBÉ FARIA: You are peculiar, Edmond Dantès.

EDMOND DANTÈS: As are you, um... I do not know your name.

ABBÉ FARIA: I am the Abbé Faria.

EDMOND DANTÈS: A priest.

ABBÉ FARIA: Formerly.

EDMOND DANTÈS: How does a priest find his way to a prison cell?

ABBÉ FARIA: Politically.

EDMOND DANTÈS: Are you innocent as well?

ABBÉ FARIA: I stand by my actions. It is that I disagree that they are criminal.

EDMOND DANTÈS: Ah.

ABBÉ FARIA: How do you come to be here, Edmond Dantès?

EDMOND DANTÈS: I, um. Don't know.

ABBÉ FARIA: You don't know?

EDMOND DANTÈS: No. Well, not really. I was accused of treason against the crown, but the Deputy Crown Prosecutor said I was innocent and that he would let me go.

ABBÉ FARIA: But he did not.

EDMOND DANTÈS: No.

ABBÉ FARIA: There is much time before sunrise. Tell your story. Every detail.

EDMOND TAKES A DEEP BREATH. HE HAS NOT TALKED THIS MUCH IN YEARS. STILL, HE BEGINS:

EDMOND DANTÈS: My name is Edmond Dantès. I used to sail on the Pharaon. We returned from a three month voyage and docked in Marseille. There, I met my employer, Monsieur Morrel...

WE LEAVE THE TWO AND RISE FROM THE CELL, AGAIN, TOWARD THE EDGE OF THE CLIFFS.

THE SEA IS CALMER NOW. IT RHYTHICALLY LAPS AGAINST THE STONE. WE FIND SOLACE IN ITS OWN PATTERN.

AND, EVENTUALLY, WE ARE TRANSPORTED BACK.

INT. CHATEAU D'IF - CELL 27

10

EDMOND HAS FINISHED HIS STORY. HE IS BREATHLESS.

THE ABBÉ HANDS HIS SOME WINE.

ABBÉ FARIA: Drink this.

EDMOND DOES. HE COUGHS ON IT.

EDMOND DANTÈS: I thought it was water.

ABBÉ FARIA: No, no, no. Red wine. We are still in France. (beat) Finish it. They will bring me more tomorrow.

EDMOND DOES, HANDS BACK THE BOTTLE.

EDMOND DANTÈS: Thank you. (beat) So. What do you think?

ABBÉ FARIA: Regarding?

EDMOND DANTÈS: Me. My imprisonment. I am innocent, yes? I should be free.

ABBÉ FARIA: Maybe.

EDMOND DANTÈS: I did not lie to you.

ABBÉ FARIA: You misunderstand. I do not think you lied. I am thinking. It was the letter that doomed you. And you do not know who wrote it?

EDMOND DANTÈS: No.

ABBÉ FARIA: And this Deputy Crown Prosecutor burned it?

EDMOND DANTÈS: In front of me, yes.

ABBÉ FARIA: You should not have let him do that.

EDMOND DANTÈS: (anger rising) I did not know --

ABBÉ FARIA: Tell me, whose interest would be served with your disappearance? (off Edmond's silence) Was it in anyone's interest that you would not become captain of the Pharaon? Was it in anyone's interest that you would not marry Mercédès?

EDMOND DANTÈS: I... (realizing) There was a man. On my crew. Danglars. He did not like me. He did not like that the Captain trusted me to lead us home.

ABBÉ FARIA: And the marriage?

EDMOND DANTÈS: Mercédès wanted to marry me. And, Father was overjoyed. As was Monsieur Morrel. But...

ABBÉ FARIA: Yes?

EDMOND DANTÈS: Mercédès introduced me to her cousin. Fernand. She said she loved him most in the world. Save for me.

ABBÉ FARIA: Two rivals. One for your stature and one for your heart. We can assume that the letter came from them.

EDMOND DANTÈS: I did see them together. Mercédès and I were to have dinner with my father. They were drinking with my neighbor, Caderousse. But, Caderousse is not a rival. He is greedy, but we competed for nothing.

ABBÉ FARIA: Greed leads men down paths they cannot see.

EDMOND DANTÈS: Why would they do that to me? Do this?

ABBÉ FARIA: I doubt the Chateau d'If was their intention.

EDMOND DANTÈS: But --

ABBÉ FARIA: I am not saying what they did was just. I am saying that they are only partially responsible. It is the Deputy Crown Prosecutor who put you here. Whose name you do not know, so this part is tricky. (thinking out loud) You said you know nothing of politics. Ah. But I remember... your trip to Elba coincided with a very unfortunate time. If you arrived at Elba shortly before Napoleon escaped his exile and attempted to reclaim France, no doubt you were caught in between Bonapartists and royalists. The question is, which family would be split between both sides?

EDMOND DANTÈS: I don't know --

ABBÉ FARIA: (impatient) Naivety is not a crime and it does not condone the actions against you. But let me just --

HE FIGURES IT OUT.

ABBÉ FARIA: Noirtier Villefort. A Bonapartist through and through. Who had an ambitious son that did not like his father. There is your split *famiglia*. (beat) You would need to prove it, of course. With records related to your imprisonment and a formal inquiry as to who was Deputy Crown Prosecutor when. But you could confirm it. If you were free.

EDMOND DANTÈS: I am in prison because of some political squabble?

ABBÉ FARIA: All imprisonments are political.

EDMOND DANTÈS: It is not my politics!

ABBÉ FARIA: It does not matter. They are there and you are here. Still, what an excellent puzzle.

EDMOND RISES, FULLY ANGRY.

EDMOND DANTÈS: This is no game for me. You have your wine and your clocks and your pens. I am innocent. And I have waited and waited and waited for somebody to save me and I have nothing. And every day I spend here I turn into nothing still.

BEAT.

ABBÉ FARIA: Consequences of your own actions.

EDMOND IS SHOCKED AT THE BLUNTNESS. HE HEADS TOWARDS THE TUNNEL.

EDMOND DANTÈS: Thank you for the wine. I will keep your secret.

ABBÉ FARIA: Edmond, wait. I did not mean to upset you.

BUT IT IS TOO LATE. EDMOND IS GONE.

INT. CHATEAU D'IF - CELL 34

11

A NEW DAY.

GUARD 2 THROWS THE FOOD THROUGH THE SLOT
IN THE DOOR.

GUARD 2: Don't break it this time.

GUARD 2 WALKS AWAY. EDMOND REMAINS ON HIS
COT.

EDMOND DANTÈS: I am Edmond Dantès. I am Number 34. I am in the
Chateau d'If. I had a friend.

THE SOUNDSCAPE SHIFTS, TIME PASSES. IT IS
NIGHT.

EDMOND DANTÈS: (quietly) Our Father, who art in Heaven, hallowed be
thy name. Thy Kingdom come, thy will be done, on
Earth as it is in --

KNOCKING FROM THE WALL.

HESITANT, EDMOND GETS OFF THE COT, MOVES
IT AWAY FROM THE WALL.

EDMOND DANTÈS: What is it?

ABBÉ FARIA
(OS): I have bread. And wine.

EDMOND THINKS, OPENS THE PASSAGEWAY. LETS
THE ABBÉ IN.

ABBÉ FARIA: You moved your cot to hide the stone. Very clever.

EDMOND DANTÈS: What do you want?

ABBÉ FARIA: When one lives in their mind for so long, it is easy
to forget how to invite others into it. I did not do
that well. And I am sorry. (off Edmond's silence) If
you forgive me, I will share my spoils with you.

EDMOND DANTÈS: You are forgiven.

THEY SIT, BREAK BREAD.

ABBÉ FARIA: I also have a proposal for you.

EDMOND DANTÈS: (mouth full) A proposal?

ABBÉ FARIA: A new escape plan will take time. This one took me ten years. And since we can only operate at night, away from the guards, we will need something to occupy our time.

EDMOND DANTÈS: What do you propose?

ABBÉ FARIA: To teach you. Not just how to make pens and candles. I will teach you everything I know. Every language, every philosophy, every chemical solution I have will be yours. And you will never be naïve again.

EDMOND DANTÈS: What would I have to do?

ABBÉ FARIA: Say yes.

EDMOND DANTÈS: Yes.

ABBÉ FARIA: Good. We start tomorrow.

ACT BREAK

INT. CHATEAU D'IF - CELL 27

12

YEARS HAVE PASSED. WE FIND EDMOND AND THE ABBÉ CRAFTING TOOLS, AN OPTIMISTIC RHYTHM IN THEIR MOVEMENTS.

ABBÉ FARIA: Where shall we start first?

EDMOND DANTÈS: Italy?

ABBÉ FARIA: Very good. *Più vino?*

EDMOND DANTÈS: *Sì grazie.*

THE ABBÉ RE-FILLS EDMOND'S CUP.

ABBÉ FARIA: *Da che vigneto proviene questo vino?*

EDMOND DANTÈS: *Una domanda trabocchetto. È un blend di uve.*

THE ABBÉ LAUGHS.

ABBÉ FARIA: *Buon lavoro! (switching to Greek) Écheis gínei áristos mathitís.*

EDMOND DANTÈS: Shifting languages should be considered cheating.

ABBÉ FARIA: But can you understand it?

EDMOND DANTÈS: *Écheis gínei exairetikós dáskalos.*

THEY RELISH THE MOMENT OF CAMRADERIE,
LIGHTLY CLINK THEIR GLASSES.

EDMOND DANTÈS: Perhaps this is the best wine in all of France and we do not know it.

ABBÉ FARIA: (shaking his head) Italian grapes fresh off the vine. Nothing else will ever compare.

EDMOND DANTÈS: Then we shall go to Italy first. Then, after?

ABBÉ FARIA: Perhaps Arabia. We can learn much in the East. How is it coming?

EDMOND HOLDS UP THE TOOL - ESSENTIALLY, A
HAND SHOVEL HE'S BEEN SHAVING DOWN.

EDMOND DANTÈS: Well, I suppose. The grip is good. And the wide surface will help us dig faster. But, if we file this side down, it would be a superior knife.

THE ABBÉ SIGHS, STOPS WORKING,

ABBÉ FARIA: We have discussed this, Edmond.

EDMOND DANTÈS: Yes, but --

ABBÉ FARIA: We will tunnel into the hall to overtake the sentry. Then climb through its window and take the boat.

EDMOND DANTÈS: I am not saying I want to kill him. I am saying that we should be ready should the need arise. "Nothing can harm a good man either in life or after death."

ABBÉ FARIA: I worry that I instilled this idea of death and vengeance into your heart. I insist you forgo it.

EDMOND DANTÈS: I would never kill an innocent man. I do not think I could bear it.

ABBÉ FARIA: Who decides who is innocent?

EDMOND DANTÈS: God. "Many seek the face of a ruler, but it is from the Lord that a man gets justice."

ABBÉ FARIA: And the Lord has ordained you for this task?

EDMOND DANTÈS: No. If he did, he would send me a sign, or something.

ABBÉ FARIA: For your own well-being, you must cast these ideas of revenge aside.

EDMOND DANTÈS: Abbé, I swear to you that my aspirations rise no higher than to completing this tunnel with you. When we are free, I will dream larger.

ABBÉ FARIA: That is what I am afraid of.

MONTAGE - DIGGING THE TUNNEL

13

THE SOUNDS OF MAKING TOOLS SHIFTS INTO USING THEM. WE ARE INSIDE THE TUNNEL WHERE EDMOND, IN FRONT, DIGS FORWARD AND THE ABBÉ, BEHIND HIM, CLEARS MORE SPACE.

ADMIST THE DIGGING, THE ABBÉ SEIZES. LOUDLY DROPS HIS TOOL.

EDMOND DANTÈS: Are you alright?

ABBÉ FARIA: Yes, yes -- it's nothing.

ANOTHER NIGHT, ANOTHER DIG. THE ABBÉ SEIZES UP AGAIN.

EDMOND DANTÈS: Abbé --

ABBÉ FARIA: I'm fine. I -- have a serum for this. Here.

HE DRINKS IT.

ABBÉ FARIA: Keep going. There is more to do.

THEY DO.

ANOTHER NIGHT. MORE DIGGING.

THE ABBÉ'S BREATHING GETS HEAVIER. HE STOPS.

ABBÉ FARIA: I'm alright.

EDMOND STOPS TOO.

EDMOND DANTÈS: You are not.

EDMOND GOES TO HIM.

EDMOND DANTÈS: Do you have your serum?

ABBÉ FARIA: I -- no.

EDMOND DANTÈS: Then you must rest.

THEY CLUMSILY EXIT THE TUNNEL.

INT. CHATEAU D'IF - CELL 27

14

EDMOND HELPS THE ABBÉ TO HIS COT.

THE ABBÉ BEGINS TO COUGH. REALIZES HE CAN NO LONGER HIDE.

ABBÉ FARIA: Edmond. I have not been honest with you. I am not well.

EDMOND DANTÈS: I did pick up on that.

ABBÉ FARIA: But that is -- that is not all. I was saving it -- for when, for when we were free. (beat) You could leave tonight. Tomorrow, if you wanted. Our tunnel is near completion.

EDMOND DANTÈS: I would sooner die than leave you here alone. (beat) How could I, when you have saved me so?

THE ABBÉ TAKES A DEEP, HEAVY BREATH.

ABBÉ FARIA: I must trust you with my final secret.

EDMOND DANTÈS: Of course.

SLOWLY, THE ABBÉ TAKES A PIECE OF PAPER FROM HIS PERSON. HANDS IT TO EDMOND.

ABBÉ FARIA: You remember the guards think I'm mad?

EDMOND DANTÈS: Yes.

ABBÉ FARIA: This is why. My greatest knowledge. A long buried treasure. When I first arrived, I told everyone. Thinking that they would set me free. They laughed. Said I was mad. And I stopped. I let them think me mad. But I waited and planned and waited --

EDMOND DANTÈS: You are so close, my friend.

ABBÉ FARIA: On the contrary. I am very, very far. (coughs) Promise me. Promise me you will use it?

EDMOND DANTÈS: What is it?

ABBÉ FARIA: The remnants of a story. That leads to a treasure on the isle of Monte Cristo.

EDMOND DANTÈS: A treasure? On the Isle of Monte Cristo?

ABBÉ FARIA: Promise me, Edmond. Promise me you will go there if I cannot.

EDMOND DOESN'T KNOW HOW TO RESPOND.

EDMOND DANTÈS: I promise I shall keep it safe so we can go together.

THE ABBÉ LAUGHS, KNOWS HE WON'T MAKE IT.

EDMOND DANTÈS: I will come back tomorrow. Before breakfast.

ABBÉ FARIA: Before breakfast.

EDMOND KISSES THE ABBÉ'S HAND. LEAVES.

MUSIC BRINGS US TO THE NEXT DAY. EDMOND
CRAWLS THROUGH THEIR CONNECTED PATHWAY.

EDMOND DANTÈS: Good morning, Abbé. I hope you -- Abbé!

EDMOND RUSHES OVER.

ABBÉ FARIA: I am fine, fine...

EDMOND DANTÈS: Do you, your serum --

ABBÉ FARIA: Gone. I have staved off death for the last time.

EDMOND DANTÈS: No, no -- there must be something we can do. The guards --

ABBÉ FARIA: Will do nothing. Sit with me, Edmond. Watch the sun with me.

EDMOND SETTLES IN WITH THE ABBÉ.

ABBÉ FARIA: I am so grateful. To have had the sunrise every day.

EDMOND DANTÈS: You lay dying and still see the beauty in the world.

ABBÉ FARIA: There is no other way to see it. Beauty. Love. Hope. All are as assured as the rising of the sun.

EDMOND DANTÈS: Yes, Abbé.

ABBÉ FARIA: Promise me, Edmond. You will carry these in your heart instead of darkness.

EDMOND DANTÈS: (choosing his words carefully) You taught me to believe in hope again. You showed me beauty and love where I did not think I could find it. I will always carry you with me.

THE ABBÉ BEGINS TO COUGH.

ABBÉ FARIA: I am so grateful God sent you to me. To console the man who could not be a father and the prisoner who could not be free.

THE ABBÉ BREATHES HIS LAST.

EDMOND DANTÈS: Abbé? Abbé?

EDMOND MOURNS.

GUARD 2'S FOOTSTEPS ECHO FROM THE HALL.
EDMOND SCRAMBLES TO HIDE IN THE TUNNEL.

INT. CHATEAU D'IF - TUNNEL

15

WE STAY WITH EDMOND'S PERSPECTIVE AS HE HIDES.

GUARD 2 (OS): Morning, Abbé. Got you some of last night's chicken.
(off the lack of response) Abbé? S'not like you...

GUARD 2 OPENS THE DOOR, SEES THE ABBÉ.
CHECKS HIS PULSE. SIGHS HEAVILY.

GUARD 2 (OS): Oi! We need the body bag in here.

GUARD 1 ENTERS.

GUARD 1 (OS): You said it was Number 21 that died.

GUARD 2 (OS): They did. Abbé's dead too. Pity. I mean, he was mad.
But, you know.

GUARD 1 GROWLS.

GUARD 1 (OS): Bag him up first.

GUARD 2 (OS): Yeah. I don't like seeing him splayed out like that.

GUARD 1 (OS): Getting soft?

GUARD 2 (OS): He's a priest.

THEY PUT THE ABBÉ INTO THE BODY BAG.

GUARD 1 (OS): D'you have the cart?

GUARD 2 (OS): Knew I forgot something.

GUARD 1 (OS): For crying out -- it's your one job.

GUARD 2 (OS): If it's so easy you can help me get it, then.

THE GUARDS LEAVE TO GET THE CART, CLOSING
THE DOOR BEHIND THEM.

EDMOND REALIZES THIS, WAITS. THINKS.

HE LEAVES THE TUNNEL. LOOSENS THE BODY
BAG.

EDMOND DANTÈS: I shall miss you, my friend. I leave today because it
is what you wanted of me.

WITH GREAT EFFORT, EDMOND TAKES THE
ABBÉ'S BODY OUT OF THE BAG. HE BRINGS IT
TO THE TUNNEL, PUTS IT INSIDE.

EDMOND DANTÈS: Rest well.

EDMOND SHUTS THE TUNNEL. CLIMBS INTO THE
BODY BAG, TIES IT SHUT.

INT. BODYBAG

16

AGAIN, WE STAY WITH EDMOND'S PERSPECTIVE.

THE GUARDS RETURN, WHEELING A HEAVY CART.

GUARD 2 (OS): -- somebody's got to care about the prisoners when they die.

GUARD 1 (OS): They don't. Nobody writes. Even if they did, what's there to say? Sorry you're in prison?

THE GUARDS LIFT THE BODYBAG. EDMOND WORKS
TO MAINTAIN HIS STIFFNESS.

GUARD 2 (OS): Heavy for an old man.

EDMOND LANDS IN THE CART WITH A THUD. HE
BREATHES IN SHARPLY.

GUARD 1 (OS): D'you hear something?

THEY ARE QUIET, LISTENING.

GUARD 2'S STOMACH GROWLS.

GUARD 1 (OS): Oh, come on.

GUARD 2 (OS): I've still half my breakfast left.

GUARD 1 (OS): Sooner we're done here the sooner you can eat it.

THEY WHEEL THE CART OUT OF THE CELL. IT
IS RICKETY, UNCOMFORTABLE.
CLAUSTROPHOBIC.

IF EDMOND LOSES HIS COMPOSURE IN ANY WAY,
HE WILL DIE.

GUARD 1 (OS): Watch that.

THE CART JOSTLES.

GUARD 1 (OS): I said watch that!

GUARD 2 (OS): I didn't see it.

THE CART ROLLS ON. THEN, STOPS. GUARD 1 SLOWLY OPENS THE DOOR TO THE CHATEAU D'IF, RETURNS TO THE CART. THEY PULL IT FORWARD.

FOR THE FIRST TIME IN 14 YEARS, EDMOND IS OUTSIDE.

THE GUARDS CLOMP THEIR WAY FORWARD. THE CART'S WHEELS HIT DIFFERENT GROUND, FROM STONE TO DIRT TO GRASS. THE WIND IS STRONGER, THE SOUND OF THE WAVES LOUDER.

AND SUDDENLY, THE CART STOPS.

EDMOND IS SO CLOSE.

GUARD 1 (OS): I think it's your turn.

GUARD 2 (OS): To throw him into the sea?

GUARD 1 (OS): With the weights.

GUARD 2 (OS): Oh, sure.

GUARD 2 GOES TO THE CART. TAKES A LARGE WEIGHT, TIES IT TO THE TOP OF THE BODYBAG (WHERE EDMOND TIED HIMSELF IN).

GUARD 2 (OS): You sure we should be doing this?

GUARD 1 (OS): He's just a prisoner.

GUARD 2 (OS): He's a priest. You said that earlier.

GUARD 1 (OS): No, I didn't.

GUARD 2 (OS): Yes, you did.

GUARD 1 (OS): No. I didn't.

GUARD 2 (OS): Yes. You did.

THEY PICK EDMOND AND THE WEIGHTS UP FROM THE CART, BRING HIM TO THE CLIFF'S EDGE. THEY SWING THE BODYBAG.

GUARD 1 (OS): Three, two --

GUARD 2 LETS GO TOO EARLY. EDMOND IS HAPHAZARDLY THROWN OFF THE CLIFF AND SPLASHES INTO THE SEA.

SUDDENLY, SILENCE.

WATER BEGINS TO FILL THE BODYBAG. EDMOND KNOWS TIME IS SHORT. HE GOES TO UNTIE THE KNOT AND WEIGHTS, STRUGGLES.

HE MAY NOT MAKE IT.

BUT HE DOES! EDMOND TAKES A FINAL MASSIVE BREATH...

EXT. OCEAN

17

...AND SHOVES HIS WAY OUT OF THE BAG.

IT SINKS BELOW AS HE SWIMS TOWARDS THE SURFACE.

EXT. OCEAN/CHATEAU D'IF

18

EDMOND TAKES HIS FIRST BREATH OF AIR AS A FREE MAN.

EDMOND TREADS WATER, LISTENING. HE DEEMS IT SAFE AND BEGINS TO SWIM AWAY.

EXT. ISLE OF MONTE CRISTO

19

EXHAUSTED BUT FREE, EDMOND RISES FROM THE OCEAN ONTO A BEACH OF HARD ROCK. HE COLLAPSES, GASPING FOR AIR.

EDMOND DANTÈS: I did it.

THE ISLE IS DESERTED, NEARLY UNINHABITABLE FOR MAN. BUT THERE, EDMOND KNEELS, SLOWLY RISING TO FULFILL THE ABBÉ'S WISHES AND TO FULLY RECOGNIZE HIS SIGN.

EDMOND DANTÈS: I did it. Thank you, God. I... I... This is my sign. (realizing) This is my sign. Yes! YES!

EDMOND BEGINS TO LAUGH, WHICH TURNS INTO UNBRIDLED SHOUTS.

ALL OF EDMOND'S EMOTIONS WITHHELD INSIDE THE CHATEAU D'IF, NOW SET FREE ON THE ISLE OF MONTE CRISTO.

AND AS EDMOND DANTÈS EMITS A FINAL, PRIMAL SCREAM OF ACCOMPLISHMENT, IT RICHOCHETS INTO OUR SOULS.

AND IT IS THE FIRST TRUE SIGN THAT EDMOND DANTÈS HAS BEEN TRANSFORMED INTO SOMEBODY ELSE.

END OF EPISODE.

APPENDIX A: INT. CHATEAU D'IF - CELL 27

20

TRANSLATION OF EARLIER SCENE:

ABBÉ FARIA: Where shall we start first?

EDMOND DANTÈS: Italy?

ABBÉ FARIA: Very good. (in Italian) More wine?

EDMOND DANTÈS: (in Italian) Yes, please.

THE ABBÉ RE-FILLS EDMOND'S CUP.

ABBÉ FARIA: (in Italian) What vineyard is this wine from?

EDMOND DANTÈS: (in Italian) A trick question. It is a blend of grapes.

THE ABBÉ LAUGHS.

ABBÉ FARIA: (in Italian) Well done! (switching to Greek) You have become an excellent student.

EDMOND DANTÈS: Shifting languages should be considered cheating.

ABBÉ FARIA: But can you understand it?

EDMOND DANTÈS: (in Greek) You have become an excellent teacher.