

BEAUTY AND THE BEAST

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"Everything is Everything"

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BEAUTY AND THE BEAST

"Everything is Everything"

SETS

EXTERIOR SETS

EXT. - NEW YORK CITY STREETS  
EXT. - OFFICE BUILDING  
EXT. - AUTO BODY SHOP  
EXT. - WINDOW OF UPSTAIRS APARTMENT  
EXT. - CATHY'S TERRACE  
EXT. - D.A.'S OFFICE  
EXT. - REAR OF AUTO BODY SHOP  
EXT. - A CAR  
EXT. - TOP HAT CAFE (STOCK)

INTERIOR SETS

INT. - VINCENT'S CHAMBER  
INT. - D.A.'S OFFICE  
INT. - APARTMENT DOOR/STAIRS  
INT. - MILO'S BEDROOM  
INT. - CATHY'S APARTMENT  
INT. - BATHROOM  
INT. - LIVING ROOM  
INT. - CATHY'S BEDROOM  
INT. - TUNNELS - STOCK  
INT. - TUNNELS - ANOTHER SECTION - STOCK  
INT. - FATHER'S CHAMBER  
INT. - STREET MARKET  
INT. - AUTO BODY SHOP  
INT. - AT MILO AND EVA'S APARTMENT  
INT. - CATHY'S HALLWAY - OUTSIDE HER APARTMENT  
INT. - AUTO SHOP STORAGE ROOM  
INT. - A CAR  
INT. - TOP HAT CAFE - BACK ROOM

BEAUTY AND THE BEAST

"Everything is Everything"

LIST OF CHARACTERS

CATHERINE  
VINCENT  
FATHER  
JOE MAXWELL  
KIPPER  
TONY  
FRANK  
EVA  
MILO  
MARIA  
WOMAN (in crowd)  
JOE (Gypsy)  
VOICES (in crowd)

BEAUTY AND THE BEAST  
"Everything is Everything"

ACT ONE

FADE IN:

1 EXT. NEW YORK CITY STREETS - ESTABLISHING - DAY 1

It's mid-morning in Manhattan and the streets are bustling with people chasing a buck, a bargain or a deal.

2 EXT. - OFFICE BUILDING - DAY 2

CATHY emerges from the office building perusing some paperwork as she heads for her car, which is parked a short distance down the street.

3 CLOSER ANGLE 3

Cathy walks around her car and gets in. She starts the car and begins to back up when she hears an ear-piercing SCREAM.

TONY (V.O.)  
Stop! Stop the car! My leg!  
Help!

Cathy hits the brakes, grabs her purse, jumps out and runs to the back of her car.

4 WIDER ANGLE 4

Onlookers gape as Cathy sees TONY, a dark-haired boy about eleven years old, writhing in the gutter behind her car, clutching his leg and crying.

CATHY  
(running to him,  
horrified)  
Oh my God... I didn't see you...

TONY  
(as the tears flow)  
My leg! I think it's broken!

Tony's dark eyes plead with her as Cathy helps him onto the sidewalk.

(CONTINUED)

4 CONTINUED:

4

CATHY

I'm so sorry.... let me help  
you...

(to onlookers)

Someone call an ambulance!

Tony collapses in a heap, moaning, recoiling from her  
touch.

TONY

No! No ambulance! It hurts...

CATHY

(trying to help him up)

Can you make it to my car? I'll  
drive you to the hospital --

TONY

(pulling free)

No hospital! Don't touch me,  
lady!

CATHY

(backs off)

Okay! Okay! No hospital.

(tries to be calm)

Just relax. Take it easy. What's  
your name?

TONY

Tony... Tony Williams.

CATHY

Now Tony, I want you to tell me  
where you live so I can call your  
family and then...

5 CLOSE ANGLE

5

Tears run down Tony's plaintive little face as he clutches  
her arm.

TONY

I don't have family! I don't have  
anyone. Please, just give me some  
money. I'll go to the doctor,  
I promise, lady. Please!

Cathy wipes his tears, comforting.

(CONTINUED)

5 CONTINUED:

5

CATHY

I know you're scared, but I can't do that. You're hurt and you need help. I'm going to call an ambulance.

The word 'ambulance' gives Tony a jolt which he quickly covers. Cathy turns and starts to get up, just as Tony's 'quick' hand slides down her arm and into her purse. In an instant, he has her wallet. Cathy feels the tug, but she's too distracted to be quick on the uptake. Tony lunges to his feet and bolts down the street... his 'broken' leg miraculously cured.

CATHY

Hey! What are you doing?

6 ANGLE - THE STREET

6

Cathy leaps up and starts to give chase through the gawking bystanders.

CATHY

Come back here!

7 TONY

7

Deftly weaving his way through the pedestrians, he hangs a right into an alley.

8 CATHY

8

In hot pursuit, but it's no use. By the time she reaches the alley, Tony's nowhere in sight. She stops, breathless, angry. She's been had.

CUT TO:

9 INT. VINCENT'S CHAMBER - DAY

9

Kipper and a number of other tunnel kids are gathered in the chamber for their lessons. Today they're reading Shakespeare... and very badly. All are bored and distracted. Vincent listens as Kipper struggles with a passage from "Romeo and Juliet".

(CONTINUED)

9 CONTINUED:

9

KIPPER  
 (reads haltingly in a  
 flat monotone)  
 ... Which is as thin of substance  
 as the air, and more in... 'in...

VINCENT  
 Inconstant.

KIPPER  
 ... inconstant that the wind, who...  
 woos?... even now the...?

VINCENT  
 Bosom.

KIPPER  
 (pleading)  
 This is boring, Vincent! Can't  
 we read "Treasure Island"?

VINCENT  
 You find the words boring because  
 you're merely reading them. You  
 must feel them, Kipper. Words  
 alone are cold, lifeless things.  
 Your mind and heart must interpret  
 them.

10 ANOTHER ANGLE - FATHER

10

stands at the chamber door; he's been listening.

FATHER  
 (coming in)  
 The playwright must depend upon  
 his actors to breathe life into  
 his words, to give them life with  
 their passion.

Blank looks from all the kids; they don't get it.

VINCENT  
 (rising)  
 Perhaps an illustration is called  
 for, Father. Kipper, you read  
 Benvolio.

Vincent and Father turn to prepare themselves as the  
 children look on expectantly...

(CONTINUED)

10 CONTINUED:

10

VINCENT (ROMEO)

Peace, peace, Mercutio, peace tho  
talk'st of nothing.

FATHER (MERCUTIO)

True, I talk of dreams, which  
are the children of an idle  
brain,  
Begot of nothing but vain  
fantasy;  
Which is as thin of substance  
as the air,  
And more inconstant than the  
wind, who wooes  
Even now the frozen bosom of  
the north,  
And, being anger'd, puffs away  
from thence,  
Turning his face to the dew-  
dropping south.

Vincent nods to Kipper; the boy musters his best  
theatrical voice and reads Benvolio.

KIPPER (BENVOLIO)

The wind you talk of blows us from  
ourselves: Supper is done, and  
we shall come too late.

VINCENT (ROMEO)

I fear, too early: for my mind  
misgives Some consequence, yet  
hanging in the stars, Shall  
bitterly begin his fearful date  
With this night's revels; and  
expire the term Of a despised  
life, clos'd in my breast, By some  
vile forfeit of untimely death:  
But he that hath the steerage of  
my course Direct my sail! -- On,  
lusty gentlemen.

The watching children applaud enthusiastically as the three  
players take their bows and we

CUT TO:

11 INT. D.A.'S OFFICE - DAY

11

Cathy storms in, slamming the door behind her. All eyes  
are on her as she stomps through the office without a word  
to anyone. JOE ventures a guess as she storms toward him.

(CONTINUED)



11 CONTINUED:

11

MAXWELL  
How went the deposition?

CATHY  
(furious)  
That grubby little urchin, if I  
ever get my hands on him...

MAXWELL  
(wryly)  
That good, huh?

Cathy groans through her teeth as she heads for her desk.  
Joe follows.

12 ANGLE ON CATHY'S DESK

12

Cathy practically trashes her Rolodex trying to find the  
number she's looking for.

CATHY  
I've got to cancel all my credit  
cards before he charges me into  
bankruptcy...

MAXWELL  
You were mugged?

CATHY  
I was conned! By a kid no more  
than eleven years old!  
(furiously punching in  
the number)  
He's lying in the gutter crying...  
I thought I ran over him! Then  
as soon as I get out to help him,  
he grabs my wallet and runs!

MAXWELL  
(a grin)  
Welcome to New York.

CATHY  
(as her call's answered)  
Yes, my name is Cathy Chandler.  
My credit cards were just stolen,  
I need to cancel them...  
(exasperated)  
Yes, I'll hold... I'm going to  
find that kid, Joe.

(CONTINUED)

12 CONTINUED:

12

JOE  
I wouldn't bet the family jewels  
on it.  
(starts away; turns  
back)  
Take a long lunch, Radcliffe.  
You'll need a new driver's  
license, and the lines at the DMV  
are murder.

He saunters off as she scowls after him...

CUT TO:

13 EXT. AUTO BODY SHOP - DAY

13

The shop has second story apartments above it. Cars, in various states of disassembly, are being worked on in the bays and the yard of the garage. The door leading to the apartments above is off to the side of the structure. One man is pounding out fenders, another is spray-painting a hood. A third worker, a young man we'll come to know as JOE, is watching the confrontation between TONY and FRANK WILLIAMS, a slightly overweight middle-aged man in work clothes who blocks his way.

TONY  
I want to see him! You can't stop  
me. I want to see my grandfather!

FRANK  
You don't want nothing and nobody,  
nobody here wants to see you...  
including your grandfather. Now  
get out!

TONY  
You're just my uncle. You can't  
tell me what to do!

14 CLOSE ON TONY AND FRANK

14

Frank grabs Tony by the arms and pulls him close to his  
face.

FRANK  
(with darkness)  
You are no one to me. You're  
dead... marime... banished! Just  
like your father.

(CONTINUED)

14 CONTINUED:

14

TONY  
My father didn't do nothing! You  
framed him!

FRANK  
What's done is done. It can never  
be changed.  
(shoves him)  
Now get out!

15 ANOTHER ANGLE

15

Tony scrambles away, runs toward the stairs leading to the  
apartments above, hollering as he runs.

TONY  
(yelling)  
Grandma! Grandpa!

16 APARTMENT DOOR

16

Tony races up the stairs INTO SHOT, gets to the door and  
starts pounding. Frank is close behind.

TONY  
It's me, Tony. Let me in!  
Grandpa!

Frank grabs Tony from behind and hauls him, twisting and  
bucking, back down the stairs.

TONY  
(kicking and yelling)  
Put me down! Let go of me!

FRANK  
I don't ever want to see you here  
again, understand!

17 EXT. AUTO BODY SHOP - DAY

17

Frank drags Tony out, shoves him sprawling on the  
sidewalk.

FRANK  
Nobody wants you!

(CONTINUED)

17 CONTINUED:

17

TONY  
(gets up)  
You framed my father, and I'm  
gonna prove it!  
(Frank turns, goes back  
in)  
I've got proof!  
(digs inside his shirt,  
comes out with a grimy  
envelope)  
Right here! When Grandpa sees  
this, he'll know what you did!

Frank turns, his face darkening as he looks at the boy.  
He starts forward.

FRANK  
What proof...

TONY  
(backing away)  
I'll be back! And you'll be  
marime!

Tony sprints off down the street as Frank begins to chase  
him, quickly gives up. JOE is waiting when Frank gets  
back, obviously worried.

JOE  
What if somebody listens to him,  
Frank?

FRANK  
He's dead.

Frank goes around him into the garage.

18 ANGLE - WINDOW OF UPSTAIRS APARTMENT

18

The curtains move ever so slightly. A fleeting glimpse of  
an elderly woman, EVA, watching.

CUT TO:

19 INT. MILO'S BEDROOM - DAY

19

Shafts of sunlight lance through the drawn blinds, illuminating an old man propped up in bed. He's Tony's grandfather, MILO, the aging patriarch of the Williams family and the reigning King of the Gypsies. Milo's in poor health; the bedroom has the air of a sick room about it. After a moment, EVA enters, head bowed and eyes downcast. She comes to Milo's side and takes a bottle of medicine from the bedtable, fills a spoon with the liquid.

MILO

What was all the shouting?

Eva's eyes are ineffably sad; the sight of her grandson has opened old wounds. Wounds she can't heal... or talk about...

EVA

Just a boy.

(offering the spoon)

Take your medicine.

He gives her a cross look, then lets her slip the spoon between his lips, swallows the foul-tasting stuff as we

CUT TO:

20 INT. CATHY'S APARTMENT - EVENING

20

Cathy drags in the door. It's been a long day. She tosses her purse and coat on the couch and sinks down beside them. She leans back and closes her eyes. A brief respite as the doorbell rings. Cathy sighs, gets up and plods over to the door.

21 ANGLE - THE DOOR

21

Cathy opens it and there stands TONY, grinning from ear to ear. His face and clothes are smudged with dirt and grease.

TONY

Hi, lady.

CATHY

(dumbfounded)

You!

TONY

Yeah! I found your wallet in the street. Guess it fell out of your purse.

(CONTINUED)

21 CONTINUED:

21

Cathy doesn't know whether to hit him or hug him.

22 FULL ANGLE

22

Tony saunters in like he owns the place, closes the door and surveys the apartment.

TONY

Nice place. You must do all right.

CATHY

(getting her bearings)  
Where's my wallet?

TONY

(smiles)  
I don't suppose there's a reward.

Cathy's eyes are slits. Tony shrugs it off. He hands over the wallet.

TONY

That's okay.  
(smiles, all innocence)  
I just wanted you to know I'm sorry for what I did. You're such a pretty lady, it made me feel bad.

CATHY

Try again.

TONY

It's true!

CATHY

Do you know what I went through today? I just spent two hours getting another driver's license! I cancelled all my credit cards...

Tony plops down on the couch.

TONY

You should carry cash. That's what I do.

CATHY

I know... mine.

TONY

I had to eat!

(CONTINUED)

22 CONTINUED:

22

CATHY

And what else do you do... when  
you're not staging phoney  
accidents, that is!

TONY

What are you so mad about? I came  
back didn't I?

CATHY

What do you want?

TONY

You said you would help me.

CATHY

That was when you had a broken  
leg, remember? Now, out! I mean  
it! Before I turn you in.

Tony getting anxious. His plan isn't working. One last  
shot at bravado.

TONY

I said I was sorry... Hey, you  
gotta admit, it was a pretty good  
act.

CATHY

Go!

Tony's bluster is fading, a touch of desperation creeping  
in.

TONY

I can't. I don't have anywhere  
to go.

CATHY

Don't try the orphan bit again,  
it won't work.

TONY

(tears well)

But it's true. My parents were  
killed in a car accident. I came  
here to find my grandfather, but  
he doesn't want me. He won't even  
see me.

Cathy's suspicious, but listening.

(CONTINUED)

22 CONTINUED: (2)

22

CATHY

That doesn't make sense. Why  
won't he see you? Are you in some  
kind of trouble?

TONY

I'm dead.

CATHY

(exasperated)

That's it, hit the road.

TONY

Okay, it sounds weird. But I'm  
a Gypsy, lady, and when the kris  
says you're marime, you're dead,  
banished forever.

CATHY

Gypsy... Is this another con?

TONY

(with bravado)

My grandfather's king of the  
Gypsies! No lie! My father would  
have been the next king, but my  
uncle set him up, framed him at  
the kris -- that's a gypsy trial  
-- and they banished us all. My  
uncle's gonna pay for what he did!  
I've got proof!

CATHY

What kind of proof? Maybe I can  
help.

Tony balks; he's said too much already.

TONY

Forget about it, maybe it's all  
a con, huh? Look, let me sleep  
here tonight, then I'm outta your  
life.

CATHY

(gently)

You can trust me, Tony.

TONY

I trust nobody.

He starts for the door, hoping she'll try to stop him, but  
she won't play his game. He starts to turn the knob, then  
turns back, the bravado gone and eyes brimming with tears.

(CONTINUED)



22 CONTINUED: (3)

22

TONY

Please, lady, I don't know anyone  
but you.

CATHY

My lucky day.

(beat, then)

I'll make a deal with you. You  
can sleep on the couch tonight,  
but tomorrow morning I want the  
whole story.

(Tony nods agreement)

And now... a bath.

She takes him by the arm and heads for the bathroom.

TONY

Oh, no! No woman gives me a bath!

Tony digs in his heels but they hobble along anyway.

CATHY

Wrong! I'm not going to have my  
couch covered with dirt.

23 INT. BATHROOM - DAY

23

Cathy pulls Tony inside and starts to take off his jacket.

CATHY

Off with it.

Tony backs into the corner, pulling his jacket around him.

TONY

No! I can do it myself!

CATHY

Okay, but I want results.

Cathy gives him a knowing look.

CATHY

Use the soap. Don't steal it.

She leaves. After the door is closed, Tony peels out of  
his coat and shirt. The grimy envelope he waved at his  
uncle is taped to his skin. He carefully removes it,  
stashes it in his coat. He scans the well-appointed  
bathroom appreciatively and turns on the water in the tub.

TONY

(smiles)

Not bad.

24 INT. LIVING ROOM - DAY

24

Cathy sits on the couch, mulling over the invasion of her life by this young con artist. A smile plays across her lips as Tony's SINGING and sounds of splashing drift from the bathroom...

DISSOLVE TO:

25 INT. CATHY'S BEDROOM - NIGHT

25

Cathy is sleeping soundly, peacefully, as moonlight streams in the window.

26 INT. CATHY'S LIVING ROOM - NIGHT

26

Tony lies on the couch under some blankets. (He's wearing his shirt and pants). He's not asleep; he's thinking, waiting. He sits up, listening for any sound as he quietly gets dressed. A quick look around the living room, then he tiptoes toward Cathy's bedroom.

27 INT. CATHY'S BEDROOM - NIGHT

27

Cathy sleeps soundly. Tony opens the door and looks in. He watches for a moment, then stealthily makes his way inside. Cathy moves. Tony freezes a beat, then resumes his search. He finds what he wants... a jewelry box on top of her dresser. He carefully opens the lid. MUSIC begins to play. Tony jumps back and the jewelry box crashes to the floor. Cathy is startled from her sleep. She sees Tony.

CATHY

What are you doing?

Tony grabs for whatever jewelry he can get and runs. Cathy stumbles from her bed and gives chase.

28 INT. CATHY'S LIVING ROOM - NIGHT

28

Tony bolts for the front door with Cathy close behind. He fumbles with the lock.

CATHY

Come back here!

Tony springs the lock and swings open the door just as Cathy grabs for him. Tony slithers free. Cathy makes one last grab, but only manages to get hold of a chain around his neck. It breaks loose and Tony races down the hall.

(CONTINUED)

28 CONTINUED:

28

CATHY

Tony, don't!

Cathy follows a few steps, but realizes it's pointless. She looks after him angrily, then down at the chain in her hand. There is a gold ring on the chain, intricately carved with what looks to be a family crest.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

29 INT. TUNNELS - STOCK SHOT 29

Lovely, distant MUSIC drifts on the golden light of the empty tunnel...

30 INT. ANOTHER SECTION OF TUNNEL - STOCK SHOT 30

The MUSIC is closer now... the beautiful SONG of TWO VIOLINS playing a duet... The empty tunnels echo with the MUSIC, the notes seeming to pull us into

31 INT. FATHER'S CHAMBER 31

Two violinists are giving a concert, and the MUSIC is rich and hypnotic. IRWIN HOLLAND is in his late 60's; his protoge SAMUEL hasn't seen his tenth birthday yet. They play beautifully together, each anticipating the other perfectly. We enjoy their artistry for a moment, then CAMERA PANS the crowded chamber... we see FATHER, KIPPER, a few TUNNEL KIDS... other N.D. TUNNEL DWELLERS... CAMERA finally FINDS .

32 VINCENT AND CATHY 32

sitting together, entranced by the magic of the music. But Cathy can't seem to get the Gypsy boy out of her mind. She's holding the gold ring in her hand, worrying it. Vincent notices, looks at her curiously. The violinists finish their piece to tumultous applause.

VINCENT

(softly)

What causes you such concern?

CATHY

A boy. He claims to be a gypsy. He lied to me, stole from me, and yet I can't help caring about him.... and feeling that somehow, he needs my help.

(gives Vincent the ring)

He wore this on a chain around his neck.

(CONTINUED)

32 CONTINUED:

32

Vincent studies the ring a long moment.

VINCENT

It speaks of authority, tradition.

CATHY

It's all I have to go on.

TIME CUT TO:

33 EXT. TUNNEL SECTION - WITH VINCENT AND CATHY

33

as they walk together toward Cathy's sub-basement entry point.

CATHY

I could sense his aloneness, his fear. I offered to help, but he trusts no one.

VINCENT

And you believe his story?

CATHY

(a wry smile)

With Tony, it's hard to tell fact from fiction. But yes, I think I do. It's hard for me to accept that a grandfather could refuse to see his grandson. If I could only find Tony, talk to him...

VINCENT

The world of the Gypsies is a secret one, Cathy, closed to all gaijen, as they call outsiders. We have a Gypsy helper above who may be of help to you...

As they move on OUT of SHOT,

CUT TO:

34 EXT. STREET MARKET - DAY

34

Stalls full of produce line both the sidewalk and the aisles inside the small open front store. Cathy approaches.

35 INT. STREET MARKET - DAY

35

A beautiful, dark-haired girl of about 18 is putting out fresh produce in the cases. Her name is MARIA. In the b.g., we SEE Cathy enter, look around the store. She sees Maria, makes her way over to her. Maria looks up, smiles.

MARIA  
May I help you?

CATHY  
I hope so...  
(glances around to be  
sure no one's within  
earshot)  
Maria?

MARIA  
(cautious)  
I don't know you.

CATHY  
We have a mutual friend...  
Vincent.

The secret knowledge passes instantly between them, and all Maria's wariness falls away. She wipes her hands, checks to make sure no one's watching and leads the way toward the rear of the market.

MARIA  
Come with me...

As Cathy follows her,

CUT TO:

36 EXT. REAR LOADING DOCK OF STORE - DAY

36

Cathy and Maria are alone.

CATHY  
But Tony's all alone, he has no  
one. His grandfather can't turn  
him away...

MARIA  
(shakes her head)  
In Milo's eyes, his grandson no  
longer exists. It was the  
judgement of the kris.

CATHY  
Couldn't Milo call a new kris to  
hear Tony out?

(CONTINUED)

36 CONTINUED:

36

MARIA

You don't understand our ways.  
It's impossible.

CATHY

A boy's future is at stake here!

MARIA

What's done is done!

CATHY

(a beat)

If I could talk to Milo... -

MARIA

You'll never get to see him.  
Tony's Uncle Frank will make sure  
of that.

CATHY

(resolved)

I've got to try.

MARIA

I'll give you the address. But  
be careful, Cathy. Frank's a bad  
one, the kind of Gypsy that gives  
the rest of us a bad name. If  
he thinks you're trying to help  
Tony...

Cathy takes one of her cards from her purse and gives it  
to Maria.

CATHY

If you hear anything about Tony,  
please call me.

Off the look that passes between them,

CUT TO:

37 EXT. AUTO BODY SHOP - DAY

37

Cathy's car turns into the yard. Frank, working under  
the hood of a car nearby, straightens and comes to meet  
her as she climbs out. His eyes roam over her; fresh meat  
for the taking.

FRANK

Problem, pretty lady?

(CONTINUED)

37 CONTINUED:

37

CATHY  
 (acting the flustered  
 woman)  
 It started making this funny  
 noise... I'm late for my hair  
 appointment...

FRANK  
 What kind of noise?

CATHY  
 Kind of grinding sound, then this  
 'bam-bam-bam' and more grinding.

FRANK  
 Sounds bad. Pop the hood and I'll  
 take a look.

She reaches in to release the hood latch, and he raises  
 the hood and looks inside, making "This is serious"  
 noises. Cathy looks around, her eyes moving to the  
 apartment windows above the garage...

CATHY  
 (anxious)  
 Can you fix it?

FRANK  
 Looks bad... real bad...

CATHY  
 Damn! Is there a phone I can use  
 to call my hair dresser?

FRANK  
 Payphone inside.

CUT TO:

38 INT. AUTO BODY SHOP - WITH CATHY - DAY

38

She comes into the shop, spots the stairs that lead to the  
 apartments above. The workers are busy; nobody sees her.  
 She makes her way quickly toward the stairs...

39 AT MILO AND EVA'S APARTMENT

39

Cathy comes up the stairs INTO SHOT, moves to the door  
 and knocks softly. After a beat, PUSH IN as the door  
 cracks open and EVA peers out.

(CONTINUED)



39 CONTINUED:

39

CATHY

Mrs. Williams? Eva Williams?  
My name is Cathy Chandler. I'm  
a friend of your grandson  
Tony's...

(Eva hesitates; she  
starts to close the  
door, but Cathy holds  
it)

Please... listen. Tony needs you  
and his grandfather. Don't you  
care what happens to him?

Eva's eyes show how much she cares, but she's a Gypsy,  
firmly bound by centuries of tradition.

EVA

I have no grandson. Go.

CATHY

(urgently)

Let me talk to your husband. Tony  
says he has proof of his father's  
innocence. If a new kris is  
called --

We HEAR MILO'S VOICE from inside the apartment.

MILO (O.S.)

Eva!

EVA

-- Go!

She slams the door in Cathy's face. Cathy hesitates,  
debating another try, then heaves a sigh and turns away.  
The door opens, Eva peers out again.

EVA

(through tears)

I love him. Tell him.

CATHY

You can help him!

Eva seems on the verge of opening up, but steels herself  
with a firm shake of her head.

EVA

No one can help the marime.

CATHY

Please, just let me explain the  
situation to your husband --

(CONTINUED)

39 CONTINUED: (2)

39

FRANK'S VOICE  
(from below)  
Hey lady! Lady?

A worried look from Eva; she slams the door. Cathy hurries toward the stairs, starts down as

40 FRANK

40

comes INTO FRAME, looking up at her suspiciously.

FRANK  
What're you doing up there?

CATHY  
(as she comes down)  
Trying to find that phone! He charges me if I don't show up for my appointment. How's my car?

41 ANOTHER ANGLE

41

FRANK  
It's a time bomb, lady.  
Transmission's shot, belts are all bad, alternator's gone, we're talking hundreds to put it right. You better call a cab, pick it up next week.

CATHY  
(as she goes out)  
I'll chance it, thanks.

Frank scowls after her as we

CUT TO:

42  
thru  
43

OMITTED

42  
thru  
43

(CONTINUED)

44 INT. CATHY'S APARTMENT - LATE DAY

44

Cathy comes in, dead tired and dragging. She reacts with a start when ANGLE ADJUSTS to REVEAL TONY kicked back on her living room sofa, grinning at her. She's relieved to see him, but shades it.

CATHY

How did you get in here?!

TONY

(holds up a length of  
stiff wire)

Gypsy passkey. I came for my  
ring.

CATHY

Where's my jewelry?

TONY

I hocked it.

CATHY

Well, I hocked your ring.

She dumps her purse and coat on a chair, crosses to look through her mail. Tony's trying to play it cool, but desperation's creeping up...

TONY

I don't believe you.

CATHY

Would I lie to someone like  
you?

Tony's bravado fades and the frightened little boy he is comes through. He rises, hurries to her, eyes wide and pleading.

TONY

You don't understand. That ring  
is all I have. If it's gone, I've  
lost everything!

(tears roll down his  
face)

No one will ever believe me. My  
father will be shamed forever...  
I'll never see my grandfather...

Cathy goes to him and takes him in her arms, comforting.

CATHY

It's alright. I promise you  
everything will be alright.

(CONTINUED)

44 CONTINUED:

44

TONY

No, no...

Cathy takes his face in her hands.

CATHY

Listen to me. I saw your grandmother. She loves you, Tony. We're going to get this straightend out.

TONY

(softly)

Do you have the ring?

Cathy rises, gets the ring from her purse and hands it to him.

CATHY

It's your grandfather's?

Tony manages a little smile through the tears, nods. Now he fumbles in his pockets, comes out with the bracelet and a couple of other pieces he took from her jewelry box, hands them over.

TONY

Now we're even, lady.

CATHY

My name's Cathy.

TIME CUT TO:

45 CATHY'S APARTMENT - LATER THAT NIGHT

45

Tony is on the couch, curled in a blanket. He's idly flipping through a book, looking for pictures, but there aren't any. Cathy comes in from the kitchen with some milk for him. She sees Tony quickly put the book back on the table as she approaches. She sits beside him.

CATHY

Do you like Kipling?

TONY

Don't know him.

Cathy smiles at his joke, picks up the volume of Kipling he was looking at and hands it to him.

(CONTINUED)

45 CONTINUED:

45

CATHY

Why don't you read one of your  
favorites to me.

Tony hesitates, then opens the book and flips through a  
couple of pages. Cathy notices he's holding it upside  
down.

TONY

(hands it back)  
My eyes are tired.

CATHY

(gently)  
You can't read, can you Tony?

TONY

(defensive)  
So what!

CATHY

But how do you get through school?

TONY

Gypsies don't go to school. We  
teach ourselves everything we need  
to know. Why do I need books?

CATHY

Books are wondrous things. They  
teach you; give you new ideas.

TONY

I talk to people. I know life.  
I understand everything.

CATHY

(picks up the book)  
My father used to read me to sleep  
with this book.

TONY

No TV, huh?

Cathy gives him a look, then opens the book and begins to  
read aloud.

(CONTINUED)

45 CONTINUED: (2)

45

CATHY

"In the High and Far-Off Times  
the Elephant, O Best Beloved, had  
no trunk. He had only a blackish,  
ugly nose, as big as a boot, that  
he could wriggle about from side  
to side; but he couldn't pick up  
things with it.

Tony settles himself, his eyelids growing heavy as Cathy  
continues reading...

CATHY

(continuing)

But there was one Elephant-- a  
new Elephant-- an Elephant's  
Child, who was full of 'satiabile  
curiosity, and that means he asked  
ever so many questions. And he  
lived in Africa...

DISSOLVE TO:

46 EXT. CATHY'S TERRACE - NIGHT

46

Vincent stands in the shadows, listening to Cathy's VOICE  
drifting from the living room...

CATHY'S VOICE

"... And since that day, O Best  
Beloved, all the Elephants you  
will ever see, besides all those  
that you won't, have trunks  
precisely like the trunk of the  
'satiabile Elephant's Child."

47 IN THE LIVING ROOM

47

Tony's sound asleep, looking angelic, as Cathy closes the  
book, smiles softly as she draws the blanket about him. A  
SHADOW falls across his sleeping form from the terrace;  
she turns to see Vincent's silhouette against the curtain.  
Cathy rises, hurries out to

48 THE TERRACE

48

and Vincent.

(CONTINUED)

48 CONTINUED:

48

VINCENT

How beautifully you read. Every child needs such magic. Maria helped you find him?

CATHY

(a smile)

I came home to find him picking my front door lock. He was looking for his grandfather's ring.

(beat; sadly)

Maria helped me find his grandparents, but they won't see him.

VINCENT

Can their hearts be so hardened?

CATHY

Their laws are harsh, unforgiving. I'd hoped to convince his grandfather to call a new kris for Tony, but I couldn't get to him.

(beat)

If Milo won't hear Tony out and accept him back into the family, I'll have to turn him over to child welfare for foster placement. That would break his heart, his spirit...

VINCENT

Then his grandfather must be convinced.

CUT TO:

49 INT. MILO'S BEDROOM - NIGHT

49

The room is in darkness; the only light is the moon through the curtains. MILO sleeps alone, snoring gently. Now something rouses him... a noise... a feeling... He sits up in bed, rubbing his eyes, peering into the shadows... and gasps as he sees

50 VINCENT

50

standing near the foot of the bed, his body visible in a shaft of moonlight, but his face in shadow. He looks mythic, other-worldly... A long moment as Milo gets a grip on his fear.

MILO  
(hoarsely)  
A ghost!

VINCENT  
No. Someone who cares about your grandson.

MILO  
(steely)  
I have no grandson!

VINCENT  
Tony has a grandfather. He needs you. He's a brave boy, who's come a long way, alone, at great risk.

MILO  
He is dead to us! It was the judgement of the kris.

VINCENT  
Is there no room for compassion in your law? He asks only the chance to prove a great wrong was done to his father, and to him. You are King of the Gypsies; call a new kris and let him speak.

MILO  
(a long beat)  
If the outcome is the same, I will lose everything... the respect of my people, my leadership...

VINCENT  
If Tony can change the judgement, you will have your grandson back. Can there be a greater treasure?  
(beat)  
Search your heart.



51 FAVORING MILO

51

He watches, wide-eyed, as Vincent turns to the window, climbs out. The old man sags back against the pillow, unnerved by his nocturnal visitor, his mind racing, questioning, as we

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

52 INT. CATHY'S APARTMENT - MORNING

52

Cathy comes out from her bedroom, dressed for work.  
There's a smell of smoke in the air.

CATHY  
(alarmed)  
Tony?

Now Tony comes in from the kitchen with a tray loaded with  
dishes.

TONY  
What's the problem?

CATHY  
I smelled smoke...

TONY  
(putting the tray on  
the coffee table)  
Yeah, well the bread caught fire.  
Same with the bacon. While I was  
dealing with that, the eggs went  
up. C'mon, eat.

CATHY  
You made me breakfast?

TONY  
You need some meat on your bones.  
Too skinny. I got coffee here,  
some oatmeal.

Cathy comes to sit beside him, touched by his  
thoughtfulness. She takes a sip of coffee and manages  
to swallow it.

TONY  
(smiling)  
Gypsy coffee. Strong.

(CONTINUED)

52 CONTINUED:

52

CATHY  
(almost gasping)  
Strong.

TONY  
Eat, before it sets.

CATHY  
(eats some oatmeal)  
Delicious.

Tony joins her. After a moment:

TONY  
Last night... it was nice. My  
mama used to read to me.

CATHY  
You must miss her terribly.

TONY  
(taps his chest)  
Still with me, in here. Papa too.  
(a beat; forced bravado)  
I take care of myself, you know?  
Being alone makes you tough.

CATHY  
Sometimes tough can't make  
loneliness go away. I lost my  
mother when I was very young.  
And I still cry for her sometimes.

TONY  
Yeah?

CATHY  
Yeah.

They eat in silence for a moment.

TONY  
So do I.  
(beat)  
Anyway, I liked that story.

CATHY  
Me too.  
(looks at her watch)  
I'm late!

She spoons a few hurried bites and rises, letting Tony  
help her into her coat.

(CONTINUED)

52 CONTINUED: (2)

52

TONY

I'll be clearing out, like I  
promised.

CATHY

Oh no you don't. I want you where  
I can keep an eye on you. You  
stay right here until I get home.  
I've got a feeling we're going  
to work things out with your  
grandfather.

TONY

Yeah?

CATHY

Yeah.

TONY

Yo, trust me here alone with all  
your stuff? I could clean you  
out.

She looks at him for a long beat; it is a gamble.

CATHY

Friends don't steal from each  
other. And we're friends, right?

TONY

I think maybe we are.  
(she leans to kiss his  
cheek)  
Hey, don't go wild on me here!

Cathy smiles and heads for the door.

CATHY

Lock it after me. If you need  
me, my work number's by the phone.

She goes OUT. Stay with Tony as he locks the door, then  
PULL BACK as he moves purposely across the room toward her  
china cabinet. He opens the silver drawer, begins  
stuffing handfuls of Sterling tableware in his pockets.  
Now he stops, thinks... and puts the pieces back where  
he found them, closes the drawer.

CUT TO:

53 INT. VINCENT'S CHAMBER - MORNING

53

Vincent is at his desk, lost in thought, when Father enters, a sheaf of maps under his arms.

FATHER

Mouse informs me we have a problem in quadrant three.

(spreads the maps on the desk, then looks at Vincent with concern)

You look as though you haven't slept. You went above last night?

VINCENT

(rises, moves away)

Yes. To plead with a man who denies the existence of his own grandson, a boy banished from his family by the rule of their society's law.

FATHER

The Gypsy boy you spoke of.

VINCENT

(building heat)

A small, frightened boy all alone... rejected by his own flesh and blood because of tradition. It's beyond my comprehension!

FATHER

Law and tradition is the only permanence in the Gypsies' lives, Vincent. They are outcasts from all the world's societies, sometimes by choice, often by necessity. They are men without countries. Gypsies depend upon their laws and traditions to maintain their culture. Sometimes those laws can be harsh.

VINCENT

And heartless! Father, the boy has no one! He's an outcast because of a wrong supposedly done by his father. The boy claims he has proof of his father's innocence, yet his grandfather refuses to hear him out!

(CONTINUED)

53 CONTINUED:

53

FATHER

You spoke your piece, Vincent.  
Perhaps your words will be enough  
to change his mind.

(beat)

You can be most persuasive.

Off Vincent's look at his father,

CUT TO:

54 INT. AUTO BODY SHOP - MORNING

54

Frank is working on a car with a spray paint rig when EVA  
appears on the stairs in the b.g., calls to him.

EVA

(excited)

Frank! Come! Something wonderful  
has happened!

FRANK

(puts up the nozzle,  
takes off his mask)

What, mama?

EVA

(as she goes back up  
the stairs)

You father's calling a new kris  
for Tony!

She goes up and OUT of SHOT as Joe walks over to join  
Frank.

JOE

(worriedly)

A new kris? Frank, what if the  
kid can prove --

FRANK

-- He can't prove dirt. The old  
man must be getting senile.

CUT TO:

55 INT. MILO'S BEDROOM - MORNING

55

Frank is arguing heatedly against calling the new kris, but he's not moving the old man. Eva watches, twisting her hands.

FRANK

This is crazy! You get some vision, some ghost comes to you in the night --

MILO

-- Tony will have his kris.

FRANK

Think of what this could do to the family!

MILO

My honor is the family. If an injustice has been done, it will be changed.

FRANK

What about mama? You want her to go through all this again?

Milo looks away. It's obvious he's thought about this a great deal and it weighs heavy on him.

MILO

She deserves the chance to have her grandson back.

FRANK

And where is this loving grandson? What if he doesn't have the courage to show his face?

MILO

That will be proof enough that he's wrong.

FRANK

And that the whole family has been made fools!

MILO

(with quiet intensity)  
You listen to me, Frank. I have been a fool many times in my life and each time I have learned a valuable lesson. So the worst that can happen to me is that I'll learn something.

(CONTINUED)

55 CONTINUED:

55

EVA  
(ominously)  
What is the worst that can happen  
to you? Why are you so afraid  
of what a small boy can say?

CUT TO:

56 INT. CATHY'S APARTMENT - DAY

56

Tony's on the couch, a game show blaring on the television. He's bored stiff. He flips off the tv with the remote, then rises and paces the room for a moment. He glances at the phone, debating... then lifts the receiver and dials.

TONY  
(trying to disguise his  
voice)  
Yeah, is Eva Williams there?...  
It's none of your business who  
this is, just let me talk to  
her... all right, forget about  
it!

He bangs the phone down, then slips into his coat and heads for the door as we

CUT TO:

57 EXT. REAR OF BODY SHOP - DAY

57

Tony sneaks through the back yard of the shop, keeping a wary eye out for Frank. He looks up at the apartment windows above, then scoops up a handful of pebbles and begins tossing them at the glass.

TONY  
(urgently)  
Grandma! It's me, Tony! Grandma!

No response. He tosses a few more pebbles when a HAND suddenly enters FRAME to lock around his mouth. He turns with frightened eyes to see FRANK smiling meanly at him.

FRANK  
You shoulda stayed dead, kid.

He quickly drags the bucking, twisting boy around the side of the building...

CUT TO:



58 INT. AUTO SHOP STORAGE ROOM - DAY

58

The door opens; Frank shoves Tony into the small room, closes the door behind him.

FRANK  
Give me that letter.

TONY  
(trying to bluff his  
way through)  
What letter, what am I, a postman  
--

Frank jerks Tony to his feet, rudely rips his shirt away from his chest -- the letter is no longer taped under his arm. He searches the boy's clothes as Tony sneers defiantly.

TONY  
You think I'm dumb enough to keep  
it on me?

FRANK  
(holding him by the  
shirt front)  
Where is it!

TONY  
Someplace you'll never get it!

Frank shoves him sprawling.

FRANK  
Won't do you any good now. You  
got your new kris, kid. Too bad  
you won't be there for it.

TONY  
(hollering)  
Grandma! Grandpa! Help me!

FRANK  
Scream all you want. They ain't  
gonna hear you over all the noise  
out there. Old people's ears  
ain't too good, you know?  
(a mean smile)  
You're a loser, kid. Just like  
your old man.

(CONTINUED)

58 CONTINUED:

58

Tony bellows with rage, charges him and pummels at him with tiny fists. Frank laughs and shoves him away, then opens the door and goes out quickly, slamming it in Tony's face. We hear a padlock snap heavily into place. Tony pounds the door wildly, hollering... slowly wears out... slides into a sitting position, hope slipping away...

DISSOLVE TO:

59 EXT. D.A.'S OFFICE - ESTABLISHING - DUSK

59

The sun has slipped behind the Manhattan sky scrapers; darkness is coming on.

MARIA'S VOICE  
Catherine Chandler, please...

CUT TO:

60 INT. D.A.'S OFFICE - CATHY'S DESK - DUSK

60

as Cathy picks up the call.

CATHY  
Catherine Chandler... Maria!

61 WE INTERCUT MARIA at her market during the conversation..

61

MARIA  
Word on the street is Milo's  
called a new kris for Tony.

CATHY  
That's fantastic!

MARIA  
It's tonight, eight o'clock, at  
the Top Hat cafe. It's on 86th,  
near Wilbur. You find him yet?

CATHY  
(scribbling the  
information)  
He's safe and sound. And he'll  
be there.

MARIA  
Watch your back. If Frank's got  
something to hide, Tony's in  
danger.

62 END INTERCUT.

62

CATHY  
We'll be careful, Maria. And  
thank you.

She punches in another line, quickly dials her number.  
The phone rings and rings on the other end.

CATHY  
Come on, Tony, pick it up...  
(slams the phone down)  
Damn!

63 ANOTHER ANGLE

63

She rises, hurriedly packs her briefcase and shrugs into  
her coat as Joe comes INTO SHOT with some file folders.

JOE  
Radcliffe, be a hero and help me  
out with these Martin briefs.

CATHY  
Sorry, Joe. First thing in the  
morning, I promise.

JOE  
(as she hurries out)  
What's the big emergency?

CATHY  
(on the go)  
I've got to give a little boy some  
very good news.

And she's gone...

CUT TO:

64 INT. CATHY'S APARTMENT - NIGHT

64

Cathy comes in; the apartment is dark. She turns on the  
lights, moves through the apartment...

CATHY  
Tony? Tony, where are you?

She looks around the silent apartment helplessly... then  
anger flickers...

CATHY  
Frank...

(CONTINUED)

64 CONTINUED:

64

She hurries OUT as we

CUT TO:

65 EXT. AUTO BODY SHOP - NIGHT

65

A cab pulls up, drops Cathy across the street, pulls away. She ducks back into the shadows when she sees

66 A CAR

66

pull out of the shop. As it passes her and CAMERA, we SEE Frank, Milo and Eva inside...

67 CLOSER - THE SHOP

67

as Cathy gets there, checks it out. The doors are chained and padlocked; the place is dark. She goes around the side of the building, looking for a way in.

68 EXT. REAR OF SHOP

68

Cathy stands outside a high chain link fence that surrounds the property. The top of the fence is covered with spirals of razor wire. She slips out of her jacket, slings it over her shoulder and begins climbing the fence. As she nears the top, she flips her jacket up over the deadly razor wire, then uses it as protection as she carefully pulls herself over the top of the fence and drops down on the other side.

69 WITH CATHY

69

as she moves silently across the darkened yard toward the building. Suddenly, two black shadows -- dobermans -- come streaking from the darkness straight at her, snarling and barking.

Cathy turns, runs for the fence as fast as she can. She springs against the chain link, scrambles wildly for purchase, pulls herself up as the dogs lunge after her.

She tries to pull herself up over the razor wire, but her jacket slips loose and falls amid the dogs. They savage it, snarling and growling, ripping it to shreds...

She's pinned on the fence, just out of the dogs' reach, unable to get across the razor-sharp coils of metal above. She grabs; her hand comes away bloody. She's trapped...

70    ANGLED DOWN AT DOGS

70

as they fling themselves against the fence, snapping at  
her dangling feet, wild with blood lust...

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

- 71 EXT. AUTO SHOP YARD - CATHY (CONTINUOUS ACTION) - NIGHT 71  
 is still pinned on the chain link fence, trying desperately to keep her feet out of range of the dobermans' lunging fangs. Suddenly a bone-chilling ROAR rides over the dogs' snarling...
- 72 VINCENT 72  
 stands on the roof of the shop, silhouetted against the night sky, his cloak billowing about him. He ROARS again, then leaps with feline grace (SLO MO) to land in the center of the yard.
- 73 ANOTHER ANGLE 73  
 The dogs whirl to attack this new invader, charging at Vincent with bared fangs.
- 74 VINCENT'S EYES 74  
 fix on the charging animals, piercing... unafraid... commanding...
- 75 THE DOGS 75  
 feel the power of Vincent's gaze, put on the brakes. They stop just short of him, their snarls dying as they stare up into the commanding eyes. They begin to whine and whimper... slowly lie down at his feet...
- 76 ANOTHER ANGLE 76  
 Vincent walks past the cowering dogs to help Catherine down from the fence. She collapses against his chest as he holds her, strokes her hair soothingly.

(CONTINUED)

76 CONTINUED:

76

CATHY  
(looks toward the shop)  
Tony...

VINCENT  
Come.

77 AT THE BACK DOOR

77

The door is chained and padlocked. Vincent reaches for the chain, pops it like it's made of paper mache, and flings the door wide, peering into the darkened shop.

CATHY  
(calling)  
Tony? Tony, it's Cathy...

TONY'S VOICE  
(distant, muffled)  
In here! I'm in here!

Cathy follows Vincent inside.

CUT TO:

78 INT. STORAGE ROOM - NIGHT

78

The frightened little boy stands at the door, calling.

TONY  
I'm in here! Help me, Cathy!

CATHY'S VOICE  
(through the door)  
Stand back from the door, Tony.  
We're going to get you out.

Tony backs away.

TONY  
Okay...

The door is suddenly SPLINTERED as Vincent crashes through, Cathy right behind him. Tony stares open-mouthed at Vincent, backs away, eyes wide with terror. Cathy rushes to embrace him.

(CONTINUED)

78 CONTINUED:

78

CATHY

It's all right, Tony. Vincent  
is my friend... your friend.

(to Vincent)

There's a new kris tonight. We've  
got to hurry...

VINCENT

There's an entry point not far  
from here. We'll travel faster  
below ground.

TONY

(still staring)

I've never seen anyone like you  
before...

VINCENT

There's never been anyone like  
me before.

He puts his hand out to Tony... the boy slowly reaches to  
take it. Cathy grabs Tony's other hand and they hurry  
out.

CUT TO:

79 EXT. TOP HAT CAFE - TO ESTABLISH (STOCK) - NIGHT

79

A small cafe in a working-class neighborhood.

CUT TO:

80 INT. CAFE BACK ROOM - NIGHT

80

A private room at the rear of the cafe, set with a long  
table in front for the members of the kris. Rows of  
folding chairs are set up for the spectators. Milo, Frank  
and Eva are alone in the room; sounds of major partying  
drifts from the cafe beyond.

FRANK

There's still time to stop this,  
papa.

MILO

The boy will have his chance to  
speak.

FRANK

He's too cowardly to show himself.

(CONTINUED)



80 CONTINUED:

80

MILO

He's not a coward! Tony will be here. He has not come all this way to run and hide!

FRANK

(nodding out toward the crowded cafe)  
Their laughter will burn in your ears, papa. Call it off.

Milo stares stonily at Frank, shakes his head as we

CUT TO:

81 INT. A SECTION OF TUNNEL

81

Vincent, Cathy and Tony run down the narrow tunnel. Tony's little legs are about to give out on him. He stops, doubles over, hands on knees, trying to get his breath.

TONY

(gasping)  
I'm tired... can't make it...

Vincent goes to one knee, offering his broad back to the boy. Tony climbs on, holding Vincent around the shoulders. Vincent lopes down the tunnel, Cathy following.

82 CLOSE - TONY

82

as he clings to Vincent's back, his face filled with pure joy and exhilaration. He tips his head back and lets loose a wild yell; this is every kid's fantasy come true...

CUT TO:

83 INT. CAFE BACK ROOM - NIGHT

83

The Gypsies are streaming into the room, quickly filling all the chairs. A boisterous crowd of men and women, full of wild speculation... "No good will come of this", "The past should be left buried". "There will be a curse on us all"...

Frank leaves his father's side to sit in the front row. He turns, finds his friend JOE in the crowd behind him, gives him a tight smile -- there's nothing to worry about.

(CONTINUED)

83 CONTINUED:

83

Eva and her husband trade worried looks; there's no sign of Tony. The other members of the kris -- all men -- are taking their seats at the table with Milo.

EVA  
(anxiously)  
He must come... he must...

MILO  
(pats her hand)  
We wait. Sit down, Eva.

The old woman leaves the table to take her place with some of the other women in the audience. An air of impatience is building in the noisy room. "Where's the boy?" "Something must be wrong." "How long do we wait?", etc.

84 FRANK

84

hollers at Milo, his voice rising over the din.

FRANK  
It's time to start waiting for! What are you

The crowd voices it's approval.

85 MILO

85

looks at his watch, then at the other members of the kris and finally to his wife. He has no choice. He picks up a well-worn gavel and raps the table.

MILO  
Quiet down! Quiet

The crowd quiets. Someone closes the connecting door to the cafe. Milo and Eva trade mournful looks.

MILO  
(in the hush)  
My friends, this is was called to consider the matter of Tony Williams, but he is late. We'll give him a few more minutes...

Joe leads the derisive shout

JOE  
Why wait for the? No! What's done is done!

(CONTINUED)

85 CONTINUED:

85

The crowd voices its raucous approval as Frank smiles smugly at Milo. The other members of the kris give him disapproving looks, whisper among themselves. A WOMAN rises from the back of the room.

WOMAN

I say we wait! Give the boy a chance to speak!

FRANK

No one cares what you say, woman!

The woman is shouted down...

CUT TO:

86 INT. TUNNEL

86

Vincent, Cathy and Tony have reached an exit point near the restaurant. Cathy smiles her thanks to Vincent, then climbs up a narrow, rusted steel ladder to the street above. Tony looks at Vincent, who senses the boy's fear.

VINCENT

The truth makes you strong. Go now.

Tony hugs him, then climbs up the rusted steps...

CUT TO:

87 INT. CAFE BACK ROOM - NIGHT

87

The crowd is nearly riotous now, hooting and yelling.

FRANK

We've waited long enough!

Milo gives Eva a helpless look, then bangs the gavel, trying to restore order. They slowly quiet down.

MILO

I have no choice... I must declare this kris --

88 ANGLE - THE DOOR

88

as it flies open. Cathy and Tony come in, drawing gasps from the crowd... and worried looks from Frank and Joe.

89 MILO

89

rises, recognition and pride sweeping over him.

MILO

Come forward, Tony Williams.  
Don't be afraid.

90 ANOTHER ANGLE

90

Tony balks, frightened, but Cathy squeezes his hand reassuringly, propels him toward the front of the room. Frank stares malevolently at him as he passes.

MILO

You are only a child, but you know  
how serious this is. You know  
if you lie to us here you will  
no longer be a gypsy.

TONY

I don't lie! And my father didn't  
lie!

(whirling to point at  
Frank)

He lies! He stole that money  
from the body shop and framed  
my father for it! He knew if  
my father was banished, he'd be  
next in line to be king!

A murmur runs through the crowd.

FRANK

Children are full of wild stories.

TONY

It's true! My father told me  
before he died!

FRANK

(mocking)

I'm condemned by a ghost. You  
expect this kris to take the word  
of a boy -- a marime -- over mine?  
I call for a verdict!

Shouts of approval... but a few voices dissent: "Let the  
boy talk", "Hear him out," etc. Milo bangs the gavel.

MILO

Your word is not enough to change  
the verdict, Tony. You must have  
proof.

(CONTINUED)

90 CONTINUED:

90

FRANK

He's got no proof! He's got nothing! He's a liar!

TONY

I have proof! A letter!

FRANK

Liar! Show it to us!

MILO

Show me the letter, Tony.

Tony points to Cathy.

TONY

She's got it!

CATHY

(blankly)

Tony, I don't have --

TONY

-- In your purse! I put it there last night! I knew Frank would try to get it away from me!

FRANK

She's gaijen! She can't be heard here!

MILO

(gavelling the crowd down)

Come forward, please.

91 ANOTHER ANGLE

91

Cathy moves to the front of the room. Tony waits expectantly as Cathy opens her purse, looks through it...

TONY

In the side pocket, the one with the zipper...

Cathy opens the side pocket; a gasp goes up from the crowd as she brings out the grimy envelope Tony wore taped under his arm. Tony grabs it, pulls out a sheet of paper. Frank's looking very worried as a hush falls.

(CONTINUED)

91 CONTINUED:

91

TONY

This is the letter my father gave me! He told me on his death bed to bring it here to clear his name... and to punish the guilty!

Shouts: "Read it!" "Read the letter!" Milo bangs the gavel. Tony unfolds the letter as the crowd quiets.

TONY

("reading")

Dear Eric, I'm writing you this letter because I'm afraid for my life. Me and Frank stole the money from the body shop and split it up. We put some of the stuff in your house so you'd get blamed. Now I think Frank's gonna kill me for my share of the loot...

92 ANGLE - FRANK

92

as he bolts to his feet, face livid, and whirls on his partner Joe.

FRANK

(bellowing)

Fool!

JOE

I didn't write no letter, Frank!  
You said nobody could prove  
nothing --

93 WIDER ANGLE

93

Pandemonium breaks out as Frank charges at Joe, fists flailing. The others try to separate them.

TONY

(pointing at Frank)

Now you'll pay for what you did!  
You'll be marime!

MILO

(gavelling; no one pays  
attention)

Tony, let me see the letter.

Tony hands the letter to his grandfather. Milo looks at

## 94 INSERT - THE LETTER

94

The paper is filled with childish marks and scrawls, none of which resemble words.

## 95 BACK TO SCENE

95

Milo gavels the crowd down as Frank and Joe are restrained by some of the stronger men. The reaction of the crowd is a swift and passionate condemnation of Frank: "He's a coward!" "Banish him!", etc.

MILO

Frank, come forward and read the letter which has condemned you!

Frank roughly shakes loose of the men, comes forward to take the letter from Milo.

FRANK

(incredulous)

It's nothing... just marks...

## 96 FAVORING CATHY AND TONY

96

Tony grins at her.

TONY

I read pretty good, huh?

Milo stares at his son, his jaw set and tight. He leans to whisper to the other members of the kris, then looks back at Frank.

MILO

(intense)

You were my son, but now you are no more. You walk in death!

People in the crowd turn their faces away from him as we

DISSOLVE TO:

## 97 THE BACK ROOM - LATER

97

The judgement has been given, and the crowd has adjourned to the cafe to celebrate. Only Milo, Eva, Tony and Cathy remain in the room. Eva is embracing her grandson tearfully.

(CONTINUED)

97 CONTINUED:

97

TONY  
(after a moment; to  
Milo)  
Papa wanted me to give you  
something...

He slips the chain bearing the old ring from around his neck, opens the clasp and removes the ring. Milo, eyes misting, holds out his hand and Tony slips the ring on his finger.

MILO  
The symbol of leadership... One  
day I'll place it on your finger,  
Tony... my grandson...

The old man clasps the boy firmly to his chest for a long moment.

98 WITH CATHY

98

She feels an intruder on this private moment... She turns, walks out toward the door. Tony leaves his grandfather to chase after her.

TONY  
Hey, lady!

CATHY  
(a smile)  
Yeah, kid?

TONY  
I owe you. And a Gypsy never  
forgets.  
(he comes into her arms  
for a long hug)  
Thank Vincent for me, huh?

CATHY  
I will. Maybe I'll see you  
around?

TONY  
Count on it.

She straightens, tousles his hair, then watches after him for a moment as he runs back to his grandparents. Reluctantly, she turns and goes OUT...

CUT TO:



99 INT. TUNNELS

99

Vincent is waiting when Cathy comes down the iron ladder  
INTO SHOT.

VINCENT

It went well?

CATHY

Tony's got a family again.

(choked)

He stole a piece of my heart,  
Vincent.

VINCENT

(holding her)

But part of his is yours. Your  
spirits will always be one,  
Catherine.

He holds her against his chest for a long moment, then,  
hand in hand, they move away from CAMERA, walking into  
the golden light of the tunnel world. We HOLD... then

FADE OUT

THE END