

BEAUTY AND THE BEAST

"Everything is Everything"

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FIRST DRAFT

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BEAUTY AND THE BEAST

"Everything is Everything"

LIST OF CHARACTERS

CATHERINE
VINCENT
FATHER
JOE MAXWELL
KIPPER
TONY
VICK* (formerly Frank)
EVA
MILO
MARIA
WOMAN (in crowd)
JOE (Gypsy)
VOICES (in crowd)
IRWIN *
SAMUEL*

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. - SOCIAL HALL (STOCK)
EXT. - LUGGAGE SHOP*

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. - LUGGAGE SHOP*
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. - SOCIAL HALL

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 Ramos.

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 weasel, 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 VICK RAMOS, 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!

VICK

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

TONY

I've got to tell him what
happened --

14 CLOSE ON TONY AND VICK

14

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

VICK

(with darkness)

He knows! We're sorry your
folks got killed, but it don't
change nothing! You're dead...
marimay... banished!

(CONTINUED)

14 CONTINUED:

14

TONY
You framed my father! When
grandpa finds out what you did --

VICK
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. Vick is close behind.

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

Vick 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!

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

17 EXT. AUTO BODY SHOP - DAY

17

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

VICK
Nobody wants you!

(CONTINUED)

17 CONTINUED:

17

TONY

(gets up)

You framed my father, and I'm
gonna prove it!

(Vick 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!

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

VICK

What proof...

TONY

(backing away)

I'll be back! And you'll be
marimay!

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

JOE

What if somebody listens to him,
Vick?

VICK

He's dead.

Vick 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 Ramos 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.

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

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!

CATHY

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

(CONTINUED)

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 all the way from Chicago to find my grandfather, but he doesn't want me. He won't even see me.

Cathy's suspicious, but listening.

CATHY

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

TONY

I'm dead.

(CONTINUED)

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 marimay, 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.

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

(CONTINUED)

22 CONTINUED: (3)

22

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)

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 medallion 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 is in his late 60's; his protege 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 holds the gold medallion in her hand, worrying it. Vincent notices, looks at her curiously.

VINCENT

What concerns you so? *

CATHY

(a beat; he knows her too well)

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 wants my help.

Vincent knows she needs to share this... He takes her hand, leads her out. HOLD on the musicians for a moment, then

CUT TO:

33 VINCENT'S CHAMBER - WITH VINCENT AND CATHY

33

Vincent's studying the old medallion.

VINCENT

It's very old... it speaks of tradition.

CATHY

It's all I have to go on.

(beat)

I don't know how much of his story I believe, but his pain is very real.

*
*
*

VINCENT

He's touched you deeply.

CATHY

(beat)

How can his grandfather refuse to see him, Vincent? If I could only find Tony, talk to him...

*

VINCENT

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

CUT TO:

34 EXT. - STOREFRONT LUGGAGE SHOP - DAY

34 *

A small shop, dealing in discount luggage. The sidewalk in front is crowded with displays of purses, tote bags, suitcases, etc. A beautiful, dark-haired girl of about 18 is haggling with a Customer. Her name is MARIA. In the b.g. we SEE CATHY approach.

MARIA

I'll take twenty-five for it, not a penny less.

The Customer decides it's a deal, pays her, and moves off with his new soft-sided suitcase. Cathy approaches.

MARIA

Something I can show you?

CATHY

(glancing around;
softly)

Maria?

(CONTINUED)

34 CONTINUED:

34

MARIA
(cautious)
I don't know you.

CATHY
Vincent said you might be able
to help me.

The secret knowledge passes instantly between them.
Maria calls to a teen-age boy nearby.

MARIA
Watch the front, Sal.
(heading into the
shop)
Come...

Cathy follows her into the shop as we

TIME CUT TO:

35 OMITTED

35

36 INT. LUGGAGE SHOP - DAY

36 *

Cathy and Maria are alone in the rear of the shop.
Cathy's told her the details; now Maria is pacing,
mulling things over.

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.
Tony's father stole from his
own family! That can never
be forgiven!

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 Vick will make sure
of that.

CATHY

(resolved)

I've got to try.

MARIA

I'll give you the address. But
be careful, Cathy. Vick's a bad
one. 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. Vick, 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.

VICK

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...

VICK
 What kind of noise? *

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

VICK
 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?

VICK
 Looks bad... real bad... *

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

VICK
 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. Ramos? Eva Ramos? 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 marimay.

CATHY

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

(CONTINUED)

39 CONTINUED: (2)

39

VICK'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 VICK

40 *

comes INTO FRAME, looking up at her suspiciously.

VICK
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

VICK
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.

Vick scowls after her as we

*

CUT TO:

42
thru
43

OMITTED

42
thru
43

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?!

(CONTINUED)

44 CONTINUED:

44

TONY
(holds up a length of
stiff wire)
Gypsy passkey. I came for my
medallion.

CATHY
Where's my jewelry?

TONY
I hocked it.

CATHY
Well, I hocked your medallion.

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! My
father gave me that medallion
before he died. It's all I
have left of him. If it's
gone, I've lost everything...

His eyes fill with tears; Cathy kneels, takes him in her arms.

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

TONY
No, no...

Cathy takes his face in her hands.

(CONTINUED)

44 CONTINUED: (2)

44

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 medallion? *

Cathy rises, gets the medallion 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.

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.

(CONTINUED)

45 CONTINUED:

45

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 wonderful 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.

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...

(CONTINUED)

45 CONTINUED: (2)

45

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.

VINCENT
 How beautifully you read. *

CATHY
 I remember the first time you read
 to me... how safe I felt, the
 comfort I found in your voice...
 I wanted to share that...

VINCENT
 (a beat; warmed by the
 memory)
 Maria helped you find him?

(CONTINUED)

48 CONTINUED:

48

CATHY

(a smile)

He picked the locks on my front door.

(a beat)

Beneath the bravado there's a frightened little boy. I can't imagine what his life is like. When I was his age, my big decisions were what dresses to wear.

(beat; sadly)

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

VINCENT

How can their hearts be so hardened?

CATHY

I wish I could talk to his grandfather, get him to call a new kris for Tony...

(beat)

If he won't take him back into the family, I'll have to turn Tony over to child welfare for foster placement. That would break my heart -- and Tony's 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...

(CONTINUED)

50 CONTINUED:

50

MILO
(hoarsely)
A ghost!

Milo spits quickly three times over his should (a Gypsy superstition). The old man fumbles for the bedside lamp and sends it toppling to the floor. He draws the blankets up, terrified of this apparition.

VINCENT
Do not fear. I mean you no harm. *

MILO
Then leave me in peace!
(trying to call out)
Vick! Eva... someone help me...

VINCENT
(gently)
Please listen to me.

MILO
(he begins to get a grip
on his fear)
Who... are you?

VINCENT
Someone who cares about your
grandson.

Milo is stunned.

VINCENT
(continuing)
He needs you, yet you turn him
away.

Vincent's words cut through the fear. Milo hesitates, painful memories washing over him... after a beat:

MILO
I have no...grandson.

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

MILO
(a long beat; this is
heartbreaking)
It was the judgement of the
kris... he is dead to us.

(CONTINUED)

50 CONTINUED: (2)

50

VINCENT

Is he dead in your heart?

The words seem to push Milo back against the pillows, and it's plain that in his heart, Tony is very much alive.

MILO

It was the judgement... the law...

VINCENT

Is there no room in your law for compassion? Must a boy be condemned for the deeds of his father? Tony asks only the chance to prove a great wrong has been done. You are king of the Gypsies. Call a new trial and let him speak.

MILO

It's dangerous to change what's been done to the dead...

VINCENT

You have a chance to give Tony back his life!

Milo thinks, his mind battling his heart...

MILO

(almost pleading)

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.

(beat)

Can there be a greater treasure?

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.

CATHY
(almost gasping)
Strong.

TONY
Eat, before it sets.

(CONTINUED)

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.

TONY
 I'll be clearing out, like I
 promised.

(CONTINUED)

52 CONTINUED: (2)

52

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

You 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.

(CONTINUED)

53 CONTINUED:

53

FATHER

Mouse informs me we have a problem with one of our entry points in Chelsea...

(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

Yes. To plead with a man who denies the existence of his own grandson.

FATHER

The Gypsy boy you spoke of.

VINCENT

He's only a child, yet they judge him as a man, as though he had committed the crime his father was accused of!

(rises, moves away in frustration)

A boy rejected by his own flesh and blood for the sake of tradition...!

*
*
*

FATHER

Law and tradition is the only permanence in the Gypsies' lives, Vincent. They are men without countries. Gypsies depend upon their laws and traditions to maintain their culture.

VINCENT

But the cost, Father! The old man grieves for his lost grandson, but feels bound to uphold their heartless law, a law which already cost him his son!

(beat)

... To be abandoned by those you love. That pain would be unbearable.

*

(CONTINUED)

53 CONTINUED: (2)

53

FATHER

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

(beat)

You can be most persuasive.

CUT TO:

54 INT. AUTO BODY SHOP - MORNING

54

Vick 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)

Vick! Come! Something wonderful
has happened!

VICK

(puts up the nozzle,
takes off his mask)

What, mama?

EVA

(as she goes back up
the stairs)

Your father's calling a new kris
for Tony!

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

JOE

(worriedly)

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

VICK

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

CUT TO:

55 INT. MILO'S BEDROOM - MORNING

55

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

(CONTINUED)

55 CONTINUED:

55

VICK

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

MILO

-- Tony will have his kris.

VICK

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.

VICK

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.

VICK

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.

VICK

And that the whole family has been made fools!

MILO

(with quiet intensity)
You listen to me, Vick. 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: (2)

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 Ramos 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 Vick. 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 VICK smiling meanly at him. *

VICK
 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; Vick shoves Tony into the small room, closes the door behind him. *

VICK
Give me that letter. *

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

Vick 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?

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

TONY
Someplace you'll never get it!

Vick shoves him sprawling. *

VICK
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!

VICK
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. Vick 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 shop during the conversation.

61 *

MARIA

(urgently)

Have you found Tony yet? I've asked around, no one's seen him...

CATHY

He's safe and sound.

MARIA

(excited)

Thank God!

CATHY

What is it, Maria? What's happened?

MARIA

It's some kind of miracle, nothing like this has ever happened before. It's all over the street -- Milo's calling a new kris for Tony!

(CONTINUED)

61 CONTINUED:

61

CATHY
That's fantastic!

MARIA
It's tonight, eight o'clock, at
the social hall, on 86th at
Wilbur. He's got to be there!

CATHY
He will be.

MARIA
Watch your back, Cathy. If
Vick's got something to lose,
he'll do anything to stop Tony
from showing up. *

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.

(CONTINUED)

63 CONTINUED:

63

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

Vick...

*

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 Vick, 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 -- Rottweilers -- come streaking from the darkness straight at her, snarling and barking.

She's too far from the fence to make it back. She spots an old junker car and sprints toward it, the dogs hard after her. She jerks open the passenger side door, jumps in and slams it just as the two dogs fling themselves against the car, snapping and snarling. Part of her jacket is caught in the door; the two dogs rip and tear at it, shredding it...

*
*
*
*
*
*

70 INT. OLD CAR - ANGLED OUT AT DOGS

70 *

as they leap against the windows, their massive paws thudding against the glass, fangs bared and gleaming as they hurl themselves against the window, trying to get at her...

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

71 EXT. AUTO SHOP YARD - ON THE OLD CAR - NIGHT

71 *

The dogs, wild with blood lust, continue to fling themselves against the windows of the old car, snarling and snapping...

CUT TO:

71A INT. OLD CAR - WITH CATHY - NIGHT

71A *

Blind with panic, helpless and trapped... the Rottweilers leap against the car... Now the side window fractures; the glass begins breaking out. The massive dogs' paws punch through the glass, knocking out big chunks as Cathy scrambles madly away. 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 - WITH VINCENT

76 *

as he walks past the cowering dogs as Cathy opens the car door and climbs out. She's terrified, shaking, as he holds her to his chest for a long moment, soothing her and stroking her hair.

CATHY

(after a moment; looking
toward the shop)

Tony...

VINCENT

(takes her hand)

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.

CATHY
It's all right... Vincent is my
friend...

Tony hides behind her, peering around at Vincent.

VINCENT
(gently)
Catherine's told me much about
you.

Tony is still frightened, disoriented, but Vincent's words help ease the fear.

(CONTINUED)

78 CONTINUED:

78

TONY

(a beat; staring)

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

VINCENT

There's never been anyone like
me before.

Cathy goes to her knee, takes Tony's shoulders.

CATHY

Tony, your grandfather's called
a new kris for you. We've got
to hurry.

This news brings joy that crowds Tony's fear aside.

VINCENT

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

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 OMITTED

79 *

80 INT. SOCIAL HALL - NIGHT

80 *

A large room, set with a long table in front for the
members of the kris. Rows of folding chairs are set up
for the spectators. Milo, Vick and Eva are alone in the
room; a number of Gypsies begin arriving for the kris...

VICK

There's still time to stop this,
papa.

MILO

The boy will have his chance to
speak.

VICK

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!

VICK

(nodding toward the same arriving Gypsies)
Their laughter will burn in your ears, papa. Call it off.

Milo stares stonily at Vick, 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. SOCIAL HALL - 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"...

Vick 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 kris 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 VICK

84 *

hollers at Milo, his voice rising over the din.

VICK

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

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 raps the table with his hand.

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 kris was called to consider the matter of Tony Ramos, but he is late. We'll give him a few more minutes...

Joe leads the derisive shouts.

JOE

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

(CONTINUED)

85 CONTINUED:

85

The crowd voices its raucous approval as Vick 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!

VICK

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 social hall. 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. SOCIAL HALL - NIGHT

87 *

The crowd is nearly riotous now, hooting and yelling.

VICK

We've waited long enough!

Milo gives Eva a helpless look, then bangs with his fist on the table 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 Vick and Joe.

89 MILO

89

rises, recognition and pride sweeping over him.

MILO

Come forward, Tony Ramos. 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. Vick 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 Vick)

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.

VICK

Children are full of wild stories.

TONY

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

VICK

(mocking)

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

Shouts of approval... but a few voices dissent: "Let the boy talk", "Hear him out," etc. Milo hammers the table for silence.

MILO

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

(CONTINUED)

90 CONTINUED:

90

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

TONY
I have proof! A letter!

VICK
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 Vick would
try to get it away from me!

VICK
She's gadje! She can't be heard
here!

MILO
(pounding the table
to quiet them)
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.
Vick'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 Vick 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 Vick's gonna kill me for my share of the loot...

92 ANGLE - VICK

92 *

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

VICK

(bellowing)

Fool!

JOE

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

93 WIDER ANGLE

93 *

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

TONY

(pointing at Vick)

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

MILO

(pounding the table;
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 Vick and Joe are restrained by some of the stronger men. The reaction of the crowd is a swift and passionate condemnation of Vick: "He's a coward!" "Banish him!", etc. *

MILO

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

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

VICK

(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 Vick. *

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.

TONY

(after a moment)
I have something for you, Grandpa. *

(CONTINUED)

97 CONTINUED:

97

Tony slips the chain bearing the old medallion FROM AROUND HIS NECK, moves to PLACE IT OVER MILO'S HEAD.

TONY

(continuing)

You gave this to my Father...
He gave it to me. Now I give it
to you, so you'll have something
to remember him by.

Milo's eyes mist as he gazes proudly at the boy.

MILO

...and one day you will give it
to your son, Tony.

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, tousels 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.

VINCENT

(moved)

Good...

CATHY

(smiles, choked)

I think he stole a piece of my
heart.

VINCENT

(holding her)

And you will always keep a part
of his. You helped him find
his way home, Catherine. No
one could give a child a better
gift.

CATHY

(heartfelt)

Vincent, you helped me find my
way home.

Their love is almost tangible... Their eyes meet for a
long moment... then Vincent tentatively reaches out --
and enfolds her in his arms. He holds her tenderly as if
she might break...

VINCENT

No... We found it together.

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