

# WAKING UP THE DAY

by

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FADE IN:

EXT. A COUNTRY ROAD NEAR NEWPORT, RHODE ISLAND - DAY

Maple trees sway back and forth. A cold Spring rain splatters on the ground. BEGIN TITLES as...

A Toyota Land Cruiser and a Ford sedan with rental plates splash down a country road.

EXT. IRON GATES - DAY

The rain falls harder as GEORGE PETERSON, a young lawyer wearing a raincoat, unlocks the padlock on a heavy chain wrapped around a black iron gate.

The gates screech as he pushes them open. Raindrops explode on the asphalt driveway as he waves the Ford sedan forward.

ANGLE - THE FORD SEDAN

The Ford drives ten feet up the driveway, then the driver stops to let Peterson close the gates. DOLLY TOWARD the Ford and we see...

CHARLIE GORDON

peering out the fogged-up windshield. REVERSE ANGLE and we see that the 40-year-old Charlie is looking at...

A HUGE VICTORIAN MANSION

that overlooks the Atlantic Ocean. The three-story mansion is painted white and has a turret at each corner. In the rain, it looks like a haunted castle in a fairy tale. END TITLES and --

CUT TO:

INT. RANDOLPH MANSION - VESTIBULE - DAY

As Peterson forces opens the stuck front door. The wind howls into the dark house as the two men stumble inside.

Peterson slams the door shut. Charlie walks down a short hallway and looks into the front dining room.

A dusty chandelier hangs from the ceiling. The furniture is covered with sheets.

PETERSON

Cold.

CHARLIE

It wasn't much warmer when my grandmother lived here. She thought central heating was for wimps.

Peterson opens up a briefcase and pulls out a wad of legal papers.

PETERSON

Anyway...here's the will. The codicil to the will. The codicil to the codicil of the will. And the deed to the house.

CHARLIE

Thank you, Mr. Peterson.

PETERSON

Having fulfilled my fiduciary duties, I am now getting the hell out of here.

CHARLIE

Have a safe trip back to Newport.

Peterson heads for the front door, then stops and looks at Charlie.

PETERSON

Excuse me, Mr. Gordon. But you're not going to stay here. Are you?

CHARLIE

I think there's enough room.

PETERSON

There's no power. No heat. I bet this place gets kind of spooky at night.

CHARLIE

Don't worry. The ghosts will keep me company.

INT. RANDOLPH MANSION - NIGHT

We hear a JAZZ solo by Lester Young. Carrying a lighted candle, Charlie walks slowly up the broad staircase to the second floor.

INT. RANDOLPH MANSION - BEDROOM - NIGHT

Charlie enters a shadowy room dominated by a canopied bed. A black leather saxophone case is on the mahogany dresser. It's covered with thin layer of dust.

Charlie opens the case -- revealing a tenor saxophone. The gold-plated metal gleams in the candlelight.

The JAZZ MUSIC becomes louder as Charlie opens up one of the compartments built into the instrument case. Re pulls out...

CLOSE-UP - A BLACK AND WHITE PHOTOGRAPH

We see the 8-year-old Charlie sitting in a night club with his uncle, NATHAN RANDOLPH. Nathan is holding a saxophone.

ANGLE - CHARLIE

Rain rattles on the roof. There's an ominous THUMPING SOUND as a loose shutter bangs against the house.

Charlie walks to the window and pushes back a lace curtain. He looks out the window and sees...

CHARLIE'S P.O.V.

A torn piece of newspaper flutters across the driveway.

DISSOLVE TO:

EXT. RANDOLPH MANSION DRIVEWAY - FLASHBACK - DAY

It's May, 1962. Gas is cheap and no one worries about cholesterol. The cars are fat, American, and made of steel.

A battered Rambler station wagon putters up the driveway and stops in front of the mansion.

CHARLIE (O.S.)  
Is this where Grandmother lives?

ELIZABETH (O.S.)  
That's right.

INSIDE THE CAR

The EIGHT-YEAR-OLD CHARLIE sits in the passenger seat holding his pet hamster, Godzilla.

ELIZABETH GORDON, Charlie's mother, sits behind the steering wheel. She's normally a warm, pleasant woman, but right now she looks tense and worried.

Instead of getting out of the car, she lights a cigarette, Charlie stares at the mansion.

CHARLIE

It looks like a castle!

ELIZABETH

Your great-grandfather visited a lot of castles when he toured Europe. I guess he wanted to build one when he returned to America.

CHARLIE

What do you think, Godzilla? Cool. Huh?

ELIZABETH

What is that hamster doing out of his cage?

CHARLIE

Godzilla likes to be free.

ELIZABETH

Rodents don't have spiritual desires, dear. We're going to be at your grandmother's house for the whole summer and you must keep him in his cage.

CHARLIE

Maybe she'll like him.

ELIZABETH

No, she won't. And she won't like you if you don't behave yourself.

Elizabeth gathers her courage and opens the car door.

ANGLE - CHARLIE AND ELIZABETH

Leaving Godzilla in his cage, Charlie gets out of the station wagon and walks across the driveway with his mother.

ELIZABETH

It's important that your grandmother likes you, Charlie. Now, that your father's dead...

CHARLIE  
Don't talk about him.

ELIZABETH  
...Now that your father's dead we  
need some financial help or we  
won't be able to keep our house.

She drops the cigarette, rubs it out with her pink pump and rings the doorbell.

CHARLIE  
Did she go to the doctor?

ELIZABETH  
What are you talking about?

CHARLIE  
Daddy told me that grandmother  
should go to a doctor because she  
had a poker up her butt.

Elizabeth's head whips around, but before she can react...

ELLEN CALLAGHAN

opens the front door. Ellen is the part-time summer cook. She's a big-boned woman in her fifties with a no-nonsense manner.

ELLEN  
Elizabeth! We've been waiting for  
you!

ELIZABETH  
Hello, Ellen.

Charlie and his mother enter...

THE MANSION ENTRYWAY

Charlie glances in the living room. His grandmother has never thrown anything away and the house is crammed with over-stuffed sofas, coat racks, and paintings of various relatives.

There are priceless articles --- like a jade chess set --- that share the same space with a folding card table from Sears. The house looks like a cross between a museum and a rummage sale.

ELLEN  
You look wonderful!

The two women hug each other.

ELIZABETH  
I'm surviving.

CHARLIE  
(to Ellen)  
Are you my grandmother?

ELLEN  
God save me if I am!

ELIZABETH  
This is Ellen Callaghan, our summer  
cook.

ELLEN  
Summer slave, you mean.

THERESA SPINOLA, the downstairs maid, walks into the hallway. Theresa is a slender Portuguese-American woman in her late thirties.

THERESA  
Got a hug for me?

ELIZABETH  
Theresa! You're still here! Oh,  
this is wonderful!

She gives Theresa a hug as Ellen stares at Charlie.

ELLEN  
Look at this, Theresa! It's  
Elizabeth's little boy!

THERESA  
Thank god you don't look like your  
grandmother.

A door slams open and JULIA DOOLITTLE, Elizabeth's younger sister, comes running down the hallway. Aunt Julia is a small woman who dresses in a girlish style -- all flutter and flounce.

AUNT JULIA  
Oh! Oh! Oh! I just knew I heard a  
car on the driveway!  
(hugs Elizabeth)  
How are you, Lizzy? How was the  
drive up from New York?

ELIZABETH  
Charlie, this is your Aunt Julia.

CHARLIE  
Hi.

AUNT JULIA  
I've met you before, Charlie. I  
changed your diaper when you were a  
baby and you peed in my face!

The women laugh and Charlie looks embarrassed.

ANGLE - THE HALLWAY

Charlie follows his mother and Aunt Julia down a long hallway. All the curtains are drawn tight and the house is filled with shadows in the afternoon.

ELIZABETH  
How is she?

AUNT JULIA  
The same.

ELIZABETH  
Is she still mad at me for getting  
married?

AUNT JULIA  
She's mad at everyone all the time,  
Lizzy. Once you realize that, it  
makes things easier.

INT. THE MUSIC ROOM - DAY

They enter the oak-lined music room that's filled with the concert-sized Steinway piano.

Charlie's grandmother, HELEN RANDOLPH sits on a priceless Louis Quatorze chair and cuts out moneysaver coupons from the paper.

In the 1920's, Helen was considered one of the most beautiful debutantes in America. She's still attractive in her sixties, but our main impression of her is determined by her strong character. This is one tough woman.

HELEN RANDOLPH  
You came back.

ELIZABETH

Yes, mother.

HELEN RANDOLPH

You stood right here -- right in this room -- and said that you were going to marry that little schemer.

ELIZABETH

He's dead, mother.

HELEN RANDOLPH

I know he's dead. He was bad stock. Bad stock doesn't last.

ELIZABETH

I will not allow you to say anything against Frank. Do you understand that? Because if you don't, I'm walking out of this house again.

HELEN RANDOLPH

Well, you haven't changed. You're still disrespectful while your sister's still a silly piece of fluff.

AUNT JULIA

I am not a...

HELEN RANDOLPH

Be quiet.

AUNT JULIA

Yes, mother.

ELIZABETH

I loved my husband and I don't want to hear him criticized.

HELEN RANDOLPH

All right. Let the dead stay dead. I'll accept that.

She stands up and walks over to Charlie.

HELEN RANDOLPH

And what's this?

ELIZABETH

Your grandson -- Charles David Gordon.

Grandmother looks at Charlie as if he was a dog in a pet shop.

HELEN RANDOLPH

Well, he's got my father's eyes, my mother's ears and possibly -- just possibly -- his Great Aunt's cheekbones. Can you talk, boy?

Intimidated by this formidable woman, Charlie stays quiet. Grandmother turns to Elizabeth.

HELEN RANDOLPH

He doesn't talk.

ELIZABETH

Go ahead, Charlie.

CHARLIE

Hi, Grandma.

HELEN RANDOLPH

I am not -- nor will I ever be -- grandma, granny or gran. Call me "Grandmother" or Mrs. Randolph.

CHARLIE

Yes, sir.

Grandmother starts to walk out of the room.

HELEN RANDOLPH

We'll work on him. We'll work on all of you.

She stops and looks back at her eldest daughter.

HELEN RANDOLPH

(triumphantly)

You came back.

INT. RANDOLPH MANSION - DINING ROOM - NIGHT

That night, Charlie, Elizabeth, Aunt Julia and Grandmother eat dinner on the marble-topped table in the huge dining room.

There's a linen table cloth and silver candlesticks, but Theresa serves the meal on plastic plates.

Charlie places his knife on the edge of the plate and uses it to hide his peas. Aunt Julia babbles while she eats:

AUNT JULIA

Rodger is my husband so I am a little partial, but I must admit that his idea of build-it-yourself bomb shelters is brilliant. Just look at the newspapers. Everyone's worried about the Russians and...

HELEN RANDOLPH

Excuse me, but we have a problem here.

Charlie looks up and realizes that all three women are staring at him.

HELEN RANDOLPH

If I take the trouble to plan a balanced meal and Ellen cooks it and Theresa brings it out from the kitchen, the least we can do is eat it. All of it.

Charlie glances at his mother for help and she motions at her plate. Even Aunt Julia gets into the act --- mouthing the word "peas."

HELEN RANDOLPH

The peas, Charles. Eat your peas.

CHARLIE

Yes, Grandmother.

He tries to scoop up the peas with his fork, but they keep dropping off. Finally, he manages to get a few in his mouth.

HELEN RANDOLPH

Elizabeth, I don't think your son has been observing proper table manners at home.

A fly lands on Charlie's baked potato and he waves it away.

ELIZABETH

He's trying, Mother.

HELEN RANDOLPH

When you finally get the food in your mouth, Charles -- you should chew it 20 times on the left side of your jaw and 20 times on the right side of your jaw. It aids the digestion.

Charlie tries to follow her instructions. He starts to count "chews" on his fingers. The fly settles briefly next to his water glass.

AUNT JULIA

Well, as I was saying, Rodger does have a good head for business opportunities and...

HELEN RANDOLPH

I'm not loaning your husband any more money, Julia. It's like throwing cash out the window of a moving car.

The fly lands next to one of the silver candlesticks. Charlie raises his eyebrows --- it's time for the kill.

AUNT JULIA

This isn't a loan, Mother. It's an investment. Talk to the people at your bank and have them look at the prospectus...

Charlie swats at the fly, but misses.

The candlestick topples over. Charlie jumps up and tries to catch it.

He slips on the wood floor, starts to fall, grabs the table cloth and...

Drags the plates, silverware, water glasses --- everything, in fact --- onto the floor.

Dead silence. Then Grandmother points her finger at the boy.

HELEN RANDOLPH

To bed. No supper. Immediately.

EXT. ESTABLISHING SHOT - RANDOLPH MANSION - NIGHT

A three-quarter moon makes the lawn around the mansion glow with soft silver light.

INT. ELIZABETH'S BEDROOM - NIGHT

Wearing a robe, Charlie's mother opens up the bottom drawer of a bedroom dresser. A stack of old black and white photographs are in the drawer and she takes them out.

## CLOSE-UP - THE PHOTOGRAPHS

Elizabeth shuffles through various baby pictures. Suddenly, she discovers a large photo of herself and Julia at a charity ball. The left third of the photo has been torn away. You can only see a man's leg and left hand.

Disturbed, Elizabeth touches the edge of the torn photograph.

## EXT. HELEN'S BEDROOM - NIGHT

Helen sits in her shadowy bedroom and stares out the window.

## INT. CHARLIE'S BEDROOM - NIGHT

Charlie lies awake in a four-poster bed. The room is filled with cast-off furniture and an ancient rowing machine. Godzilla is locked in his cage -- running frantically in his hamster wheel.

The wind comes off the Atlantic and rattles the windows. Charlie hears a rumbling sound, then realizes that it's his own stomach. He's hungry!

## INT. SECOND FLOOR HALLWAY - NIGHT

Hearing his striped pajamas, Charlie walks down the dark hallway past a series of closed doors.

He reaches the top of the staircase and steps down. The wood creaks loudly. Charlie stops moving and listens to the house; it squeaks and rattles and sighs like a living creature.

Charlie walks down the dark hallway. Suddenly, he sees...

A man looming over him.

Charlie shudders. He almost runs, then he realizes...

It's only a suit of armor standing on a small platform. Charlie walks up to the armor and touches the breastplate.

## INT. KITCHEN - NIGHT

Moonlight shines through the kitchen window and the white cupboards have an eerie glow.

Charlie approaches the refrigerator. Then he hears a faint noise -- it's filtering through the basement door on the other side of the room.

Charlie walks over to the door and discovers that it's locked with a latch and a large brass padlock.

He puts his ear to the keyhole and hears a frightening noise coming from the basement.

It's a high-pitched wail that sounds as if an enormous animal is being tortured. Suddenly --

A door slams. Footsteps. Someone's walking through the dining room to the kitchen.

Charlie panics and runs out the side door to the library. CAMERA REMAINS in the kitchen as the dining room door opens.

Ellen Callaghan enters, carrying a flashlight. The cook looks powerful and sinister in the shadowy room.

INT. KITCHEN - DAY

The next morning. The sunlight shines through the window as Charlie sits in the kitchen eating his Post Toasties.

Ellen and Theresa ignore the boy. The cook takes the brown paper off a recently purchased pot roast and prods the meat with her thumb.

ELLEN

How am I supposed to cook dinner with this? It's all fat and gristle.

THERESA

What can you expect from the butcher? Mrs. Randolph hasn't paid on her account for almost a year.

ELLEN

I have half a mind to keep a bull in the basement and slaughter it myself.

This last comment gets a reaction from Charlie. He looks across the room. The basement door is still locked, but he can't hear the wailing sound.

EXT. ESTATE GROUNDS - DAY

That afternoon, Charlie walks across the immense lawn that surrounds the estate. You can see the gray-green water of the Atlantic Ocean in the distance.

INT. ESTATE BARN - DAY

Fifty years ago, Charlie's great-grandfather kept several horses on the estate. Now the barn is filled with ancient lawnmowers and boxes of junk.

Charlie pushes open the creaky barn door. A flock of pigeons rise up from the rafters and fly out through a hole in the wall. The boy walks forward and sees...

A MOTORCYCLE

covered with a stained canvas tarp.

A FEW SECONDS LATER

He pulls off the tarp and discovers an old Harley-Davidson motorcycle that has been in a bad accident. The handlebars and the front steering fork are bent.

Impressed, Charlie reaches out and touches the black rubber hand grip.

EXT. MANSION TERRACE - DAY

An hour later, Elizabeth, Aunt Julia and their mother sit drinking tea on the flagstone terrace behind the house. The sky is clear and waves are crashing on the private beach.

The three women watch Charlie walking across the lawn.

ELIZABETH

Are there any children in the area that Charlie could play with?

HELEN RANDOLPH

Not really. All the people you grew up with are dead or moved away.

ELIZABETH

I don't want him to be bored this summer.

HELEN RANDOLPH  
He'll be busy enough. I'm going to  
teach him Latin, Algebra -- or  
table manners.

EXT. "GARDENER'S COTTAGE" - DAY

Charlie approaches the ramshackle "gardener's cottage, -- a  
two-room house at the edge of the lawn.

All the windows are boarded up. The door is held on only one  
hinge. Charlie pushes open the door and enters --

ANGLE - THE COTTAGE

All the furniture has been smashed or overturned. Books, jazz  
records and old magazines lie on the floor. This was an act  
of destruction -- not just neglect.

Charlie stands in the middle of the wreckage. He looks around  
and sees a photo pinned to the wall (from Downbeat Magazine)  
It's a picture of Charlie Parker playing his saxophone.

ELIZABETH (O.S.)  
Charlie! What are you doing?

Charlie spins around and sees his mother in the doorway.

CHARLIE  
Just looking around.

ELIZABETH  
Come out of here. Right now.

Charlie follows his mother back to the mansion.

CHARLIE  
It's all messed up.

ELIZABETH  
Don't you ever go in there again.

CHARLIE  
Why not?

ELIZABETH  
And don't mention the cottage to  
your grandmother. It will only make  
her angry.

As Charlie and Elizabeth approach the terrace, Charlie sees --

ANGLE - THE TERRACE

Helen stares out at the sea while Julia chatters on.

AUNT JULIA

SO, I decided on the green shoes  
with the green dress, but that  
looked so boring that I started to  
look for some blue shoes, you know,  
dark blue...

A gorilla --- or rather, a man wearing a rubber gorilla mask --  
-- steps out onto a terrace carrying a briefcase. The gorilla  
walks quietly over to Julia (she can't see him).

AUNT JULIA

But they really don't have dark  
blue this season -- everything's  
kind of turquoisey. So I decided on  
black -- black is always a safe  
choice, but...

The gorilla taps Aunt Julia on the shoulder. She turns around  
and SCREAMS. The gorilla pulls off his mask and becomes  
Julia's plump husband --- RODGER DOOLITTLE.

AUNT JULIA

Oh, Rodger!

UNCLE RODGER

Made you jump a mile!

EXT. MANSION TERRACE - NIGHT

Six hours later. The terrace is empty. Peering through the  
French doors, we can see Charlie and his family eating at the  
dining room table.

INT. DINING ROOM - NIGHT

Uncle Rodger has consumed too much wine. He's still trying to  
coax Helen into investing in his bomb shelter scheme.

UNCLE RODGER

Suppose the Russians attack us.  
We're only going to have a few  
minutes to get to safety. Public  
shelters are too crowded and too  
far away. People are going to need  
my build-it-yourself bomb shelters.

HELEN RANDOLPH  
 If the Russians decide to destroy  
 Newport, I shall walk out on the  
 lawn and face them.

She stares at Charlie.

HELEN RANDOLPH  
 Randolphs have moral fiber.

INT. UPSTAIRS HALLWAY - NIGHT

That night. Mustering up all his courage, Charlie steps out  
 into the shadowy hallway.

HELEN RANDOLPH (V.O.)  
 If we're frightened of something,  
 we face it. We don't run away.

ANGLE - CHARLIE

As Charlie walks past Rodger and Julia's bedroom, he hears  
 their voices through the door.

AUNT JULIA (O. S. )  
 You've got to find someone for  
 Elizabeth.

INTERCUT WITH:

ANGLE - RODGER AND JULIA

Julia sits at a vanity table and dabs cold cream on her face.  
 Rodger is clipping his nose hair.

UNCLE RODGER  
 What about the butcher? If Lizzy  
 sweet-talks him, maybe we could get  
 a better pot roast.

AUNT JULIA  
 I'm serious, Rodger. It's got to be  
 someone who's established.  
 Suitable.

UNCLE RODGER  
 Nobody is gonna want a woman with a  
 kid. It's extra baggage. She should  
 get rid of Charlie. Send him off to  
 school.

INT. KITCHEN - NIGHT

Cautiously, Charlie enters the kitchen. He can hear the wailing sound coming from the basement.

Charlie approaches the bedroom door, then hears the floor creak. Someone's coming! The boy looks around desperately.

CUT TO:

A FEW SECONDS LATER

Wearing a bathrobe, Ellen walks into the kitchen and switches on the light. No one's there.

CHARLIE

hides in the broom closet and peers out a crack in the door.

ELLEN

unlocks the refrigerator. She takes out some leftovers --- chicken, two apples, a piece of cherry pie --- and places them on a serving tray.

CHARLIE

steps backwards. A mop falls off a hook, but he catches it in time. He peers out the crack and sees --

ELLEN

reach into the pocket of her robe. She takes out a gold chain attached to a gold-colored key and opens the door.

Ellen carries the food tray into the basement and closes the door behind her.

Charlie comes out of the closet. A Beat, then the wailing stops.

INT. THE BACK LAWN - DAY

The next morning. Elizabeth and Aunt Julia play badminton on the back. The two sisters laugh and shout at each other. For a few minutes, they both feel like teenagers.

REVERSE ANGLE TO:

INT. THE MUSIC ROOM - DAY

Grandmother looks out the window at her daughters. Charlie sits on a chair thumbing through a photo album. He sees pictures of his mother and Aunt Julia when they were girls.

HELEN RANDOLPH

I'll say one thing about your mother. She's not a silly woman except when she's around her sister. Maybe silliness is a virus -  
- you can catch it from others.

Charlie turns a page of the album and notices something. There are discolored patches on the paper: as if photographs have been removed.

He looks up. Grandmother's watching him. Quickly, he closes the album and slips out of the chair.

CHARLIE

Can I go out now?

Grandmother opens the watch that she wears around her neck.

HELEN RANDOLPH

Two hours. That's all. Anything more causes heat stroke.

CHARLIE

Yes, Grandmother.

He starts to go, then notices something. Grandmother is wearing a gold chain around her neck --- and this one is attached to the gold key.

CHARLIE

What's that key for?

HELEN RANDOLPH

I beg your pardon?

CHARLIE

What's that key around your neck, Grandmother, Mrs. Randolph, sir?

She hesitates, then walks towards him.

HELEN RANDOLPH

This key is for a cage and the cage contains a tiger and the tiger likes to eat curious little boys.

Frightened, Charlie runs out of the room. Grandmother touches the key.

INT. ELIZABETH'S BEDROOM - NIGHT

A few days later. Charlie comes into his mother's bedroom as she sits in front of a mirror and puts on some make-up.

ELIZABETH  
Are you ready for supper?

CHARLIE  
Yeah.

ELIZABETH  
Let's see your hands.

Charlie holds up his clean hands, then watches his mother put on her pearls.

CHARLIE  
Why are you getting dressed up?

ELIZABETH  
Your Uncle Rodger has invited a friend of his for dinner. A lawyer named Lawrence Stone.

CHARLIE  
Are you supposed to wear your pearls for lawyers?

ELIZABETH  
He's kind of here to meet me, Charlie. I want to look my best.

CHARLIE  
Are you going to marry him?

ELIZABETH  
I haven't even met him yet.

CHARLIE  
I don't want you to marry anybody.

Elizabeth leans forward and hugs her son.

ELIZABETH  
I miss your father. I really do. Sometimes, I dream that he's still alive and then I wake up and it hurts all over again.

Elizabeth examines her face in the mirror. She touches the faint lines near her eyes. A wisp of gray hair.

ELIZABETH

I used to be brave, Charlie. I felt brave the whole time that your father was in the hospital. Now, I just feel tired.

CHARLIE

Don't get married.

ELIZABETH

(smiles)

I'm not going to get married. We're just having supper with someone. All right? Now, go downstairs.

Charlie starts to leave the room, then pauses in the doorway.

CHARLIE

Some pictures are missing from Grandmother's photo album.

ELIZABETH

What are you talking about?

CHARLIE

She took some pictures out of the album. You can see where they used to be.

Elizabeth looks pained for a moment. She turns away from her son and puts on some mascara.

ELIZABETH

That's quite possible.

CHARLIE

What happened?

ELIZABETH

I'll tell you about it when you're a little older.

CHARLIE

I'm old.

ELIZABETH

Much older. Okay?

INT. THE MUSIC ROOM - NIGHT

Charlie and his mother walk into the music room. Grandmother and Aunt Julia are waiting with LAWRENCE STONE.

Mr. Stone is in his late forties, but still manages to beat younger men on the tennis court. The lawyer has a solid, confident manner; he's a man who has rarely been defeated.

HELEN RANDOLPH  
This is my other daughter,  
Elizabeth.

MR. STONE  
Wonderful! I've been hearing all  
about you!

Mr. Stone stands up and shakes Elizabeth's hand. She turns to Charlie.

ELIZABETH  
And this is my son, Charlie.

MR. STONE  
Glad to meet you.

He squeezes Charlie's hand and the boy winces. Mr. Stone turns and guides Elizabeth across the room. CAMERA REMAINS on Charlie -- he's already being left out.

MR. STONE  
You're supposed to be the family  
tennis star.

ELIZABETH  
That's not true. I haven't played  
for years.

INT. DINING ROOM - NIGHT

An hour later. Supper is over and the plates have been removed from the dining room table. Mr. Stone stands up with a glass of sherry and toasts the women.

MR. STONE  
Here's to all the celebrations this  
house has seen -- and to the  
celebrations of the future.

AUNT JULIA  
I'll drink to that!

HELEN RANDOLPH

We all will.

Charlie stares at his grandmother. Tonight, she shows the grace and charm of her debutante days.

Grandmother smiles at Mr. Stone and rings a little bell. Theresa sticks her head out the kitchen door.

HELEN RANDOLPH

You can serve the trifle, Theresa.

Charlie watches Theresa come out with a silver bowl on a tray.

HELEN RANDOLPH

Have you ever been to India, Mr. Stone?

MR. STONE

I'm afraid that I've been too busy with my law firm to do much traveling.

HELEN RANDOLPH

The silver bowl was a gift from the Maharaja of Jammagor. My husband and I used to go tiger hunting with him every spring.

CHARLIE

You hunted tigers?

Charlie expects to be reprimanded, but Grandmother smiles.

HELEN RANDOLPH

I did a great many things when I was younger. The world was different then.

ELIZABETH

Mother was a crack shot. She was better than dad.

Theresa winks at Charlie as she spoons the custard and sponge cake into glass bowls. He smiles at her, then glances at his grandmother.

CHARLIE'S P.O.V. - THE GOLD KEY

The key hangs from the gold chain around Grandmother's neck.

HELEN RANDOLPH  
You could hunt anything then.  
Lions. Leopards. Tigers. Now,  
they're all in zoos.

INT. CHARLIE'S BEDROOM - NIGHT

Several hours later, Charlie sits in the enormous bed with a flashlight and a book of William Blake's poetry. He shines the light beam at:

CLOSE-UP - A DRAWING OF A TIGER

The tiger smiles above the poem: "Tyger, Tyger, burning bright..."

CHARLIE

snaps the book shut and clutches his knees. He hears a squeaking sound and looks up.

HIS HAMSTER, GODZILLA

is trying to break out of his cage.

INT. GRANDMOTHER'S BEDROOM - NIGHT

Charlie pushes open the door to his grandmother's bedroom and tiptoes in. The gold key and its chain are on the bedroom dresser.

CHARLIE

slowly approaches the dresser and stares at the key. Should he take it? He reaches out slowly, picks up the key, and slips out of the room.

CLOSE-UP - HELEN RANDOLPH

The door creaks and Helen's eyes snap open.

INT. STAIRCASE - NIGHT

Holding onto the chain, Charlie walks down the staircase.

INT. LIBRARY - NIGHT

He hurries past the library, passing the suit of armor.

INT. BASEMENT STAIRCASE - NIGHT

The boy walks down the dark staircase to another door.

He stops and listens to the muffled wailing sound.

Charlie takes a deep breath and opens the door.

INT. BASEMENT - NIGHT

We're in CHARLIE'S P.O.V. as he slowly walks through the basement. This huge concrete room is crammed with all the furniture that couldn't be squeezed into the rest of the house.

There are dozens of chairs and tables. A harpsichord. An old wood splitter. A squadron of dressmaker dummies.

CHARLIE

walks toward a light at the end of the room. The wailing gets louder and louder. He steps around a couch and sees --

A MAN

sitting with his back to us. He looks down at a bare light bulb while he plays a tenor saxophone. The "wailing" sound is just Ornette Coleman style modern jazz.

CHARLIE

takes one step forward, brushes against a packing box, and a stack of old jazz records clatter onto the floor.

THE MAN

turns around. In the shadowy light, he looks like a wild creature.

CHARLIE

screams and tries to get away --- SLAM! He runs into his Grandmother.

CUT TO:

INT. ELIZABETH'S BEDROOM - NIGHT

Charlie SCREAMS again. The sound echoes through the heating duct and his mother wakes up immediately.

CUT TO:

INT. BASEMENT - NIGHT

Grandmother grips Charlie's arm.

HELEN RANDOLPH  
How dare you sneak down here! You  
little thief!

The saxophone player switches on an overhead light. The shadows disappear and we see that he's a handsome man in his late twenties. It's Nathan Randolph: Grandmother's youngest child. He steps towards Charlie.

NATHAN  
Who is he?

HELEN RANDOLPH  
That's none of your business! You  
stay right where you are!

Grandmother hears voices and spins around.

CUT TO:

INT. KITCHEN - NIGHT

Ellen tries to keep Elizabeth and Aunt Julia out of the basement.

ELLEN  
I don't know if you should go down  
there. It's just going to cause  
trouble.

ELIZABETH  
Where's Charlie! Where is he?

INT. BASEMENT - NIGHT

The two women hurry into the basement and stop when they see Nathan.

NATHAN  
Hey, Lizzy. You look great.

ELIZABETH  
Nathan!

AUNT JULIA  
What are you doing here?

Both women embrace their brother. Nathan smiles at Charlie.

NATHAN  
Are you Lizzy's boy?

Charlie manages to nod.

NATHAN  
I'm your Uncle Nathan.

INT. THE KITCHEN - NIGHT

Ten minutes later. Still wearing his pajamas, Charlie drinks a glass of milk at the kitchen table. He can hear Nathan playing a jazz version of "Are You Lonesome Tonight" down in the basement.

Theresa stands beside the door and listens to the fierce argument taking place in the dining room. Ellen watches her.

ELLEN  
I'm not going to eavesdrop on a private discussion.

THERESA  
I can't believe this. They're standing up to the old lady.

ELLEN  
What? Are you sure?

She hurries over to the door to eavesdrop.

INT. INSIDE THE DINING ROOM - NIGHT

Elizabeth and Aunt Julia argue with their mother.

AUNT JULIA  
I thought he was confined to a hospital.

HELEN RANDOLPH

He was -- until I got him out.

ELIZABETH

Then why is he locked in the basement?

HELEN RANDOLPH

He was released on my recognizance. If he does anything wrong, Sheriff McKay can send him to a prison hospital in Providence.

ELIZABETH

So how long are you going to keep him down there?

HELEN RANDOLPH

Forever -- if necessary. Until he starts to change.

Elizabeth is furious, but she manages to control her anger. She faces her mother and speaks calmly.

ELIZABETH

I want Nathan to be released immediately. If you refuse, Julia and I are leaving tonight.

AUNT JULIA

I...don't...think...

ELIZABETH

Julia, he's our brother. We can't keep him locked up like an animal.

AUNT JULIA

(a little stronger)

Yes. Yes. I agree.

HELEN RANDOLPH

Get out.

The side door SLAMS open. Ellen, Theresa and Charlie charge into the dining room. Ellen looks like she's going to punch somebody.

ELLEN

If they go -- we go.

THERESA

That's right.

ELLEN

I'm a cook, Mrs. Randolph. Not a jailer.

HELEN RANDOLPH

You are help. Get back in the kitchen!

ELLEN

If we quit, you're not going to get anyone else to work here.

THERESA

Everybody knows about you, ma'am. And what they know ain't good. We're here because we're used to you. Or maybe we're just crazy.

Grandmother paces back and forth. She's checkmated and she knows it.

HELEN RANDOLPH

There's no place to put him.

CHARLIE

What about that little house? The gardener's house?

HELEN RANDOLPH

Your uncle was the one who destroyed it!

ELIZABETH

Then he should be the one to fix it up. He was the only person in this family who could use a hammer.

A Beat as Helen stares at them.

HELEN RANDOLPH

As you wish.

Helen sweeps out of the room with as much dignity as possible. Aunt Julia collapses in a chair.

AUNT JULIA

Oh, God. I need a drink.

Theresa walks over to the sideboard. She picks up a decanter and pours a glass of whiskey.

THERESA

You know, if a snake bit your  
mother...

(drinks the whiskey)

That snake would die.

INT. CHARLIE'S BEDROOM - DAY

The following morning. Charlie wakes up to the sound of  
hammering. He rolls out of bed and peers out the window.

THE GARDENER'S COTTAGE

Nathan is repairing the damaged gardener's house while  
Elizabeth talks to her brother.

Nathan rips off a sheet of plywood that covers a smashed-out  
window. He stops and smiles at his sister. Elizabeth hugs  
him, then walks back to the main house.

EXT. THE GARDENER'S COTTAGE - DAY

An hour later. Hiding behind some shrubbery, he watches his  
uncle nail some loose boards back onto the small porch.

Nathan wears a sleeveless T-shirt and we can see a small rose  
tattoo on his shoulder. A portable radio is playing Gene  
Chandler's hit "Duke of Earl."

NATHAN

You want to help?

(no response)

I could use some help, Charlie.

Charlie slowly approaches his uncle.

CHARLIE

How'd you know I was there?

NATHAN

People have been watching me for  
the last three years. I expect it.

He hands Charlie the hammer.

NATHAN

Here. You get the loose boards. I'm  
going to work on the windows.

Nathan picks up a tape measure and walks over to a window. Charlie finds a nail and cautiously tries to tap it into the wood.

NATHAN

Thanks for getting me out of the basement. I was starting to forget how the sky looks in the morning.

CHARLIE

Were you bad?

NATHAN

What do you mean?

CHARLIE

Was that why they locked you in the basement? Because you were bad?

NATHAN

I was kind of messed up. Confused. You know how you feel when you spin round and round? I felt that way all the time.

CHARLIE

(tentative)

But you're better?

NATHAN

I'm out. That's all I know. I'm out and I don't want to go back.

(glances at Charlie)

Got to teach my nephew how to use a hammer.

Challenged, Charlie swings the hammer hard and --

LONG SHOT - THE GARDENER'S COTTAGE

We hear the boy's YOWL of pain as he hits his thumb.

INT. COTTAGE - DAY

We hear a SAXOPHONE SOLO -- something improvised and happy -- as Nathan shows Charlie how to swing the hammer with his entire arm (not just the wrist).

A FEW DAYS LATER

Charlie rewires a ceiling lamp. WIDEN ANGLE and see that Nathan is holding him up in the air while he gives directions.

A FEW DAYS LATER

Charlie and Nathan work together on a water pipe. The boy holds a pipe with a wrench while Nathan uses some pliers.

A FEW DAYS LATER

We see Nathan sitting against the wall of the cottage. He's playing the saxophone (the same solo we've heard for the last ten seconds).

Charlie is hammering a nail the right way -- using his arm. He glances over at his uncle. Nathan nods his approval and continues to play.

INT. MR. STONE'S CADILLAC - DAY

A few days later. Mr. Stone drives Elizabeth and Charlie to his house. Elizabeth wears a tennis dress. Charlie sits in the back seat and watches his mother smile at this stranger.

MR. STONE

I have lights on my court for playing at night, but they stopped working two weeks ago. It's impossible to get a repair man during the summer.

CHARLIE

I could fix it.

MR. STONE

I beg your pardon?

CHARLIE

I'm learning how to fix everything. Plumbing, electrical...

ELIZABETH

Charlie has been helping his Uncle Nathan fix up the cottage.

MR. STONE

This is a man's job, Charlie. It's not for little boys.

EXT. STONE'S HOUSE - THE TENNIS COURT - DAY

Elizabeth and Mr. Stone play tennis on his private court. Charlie sits on a bench reading a Plastic Man comic book.

In the background, we can see Stone's New England style house. There's a large front porch and gables on the roof.

Stone hits the ball. Elizabeth runs to the side and misses. She lowers her racket and laughs.

ELIZABETH

I don't think I'm much of an opponent for you.

MR. STONE

No. You're a great player...for a woman.

CHARLIE

I'm thirsty.

ELIZABETH

Is there any water, Lawrence?

MR. STONE

Go to the kitchen, Charlie.

INT. STONE'S HOUSE - THE KITCHEN - DAY

A minute later. Stone's kitchen is extremely neat. There are glass cupboards and a checkerboard floor.

Charlie stands on a chair and fills up a glass at the sink. He drinks the water, puts the glass on the counter, then pushes the chair back under the kitchen table.

Charlie starts to walk out the back door, then hears a PLINK!

CLOSE-UP - THE FAUCET

Water is dripping out of the sink faucet.

CHARLIE

looks around the room and sees a toolbox near the back door.

He hesitates -- should he fix the faucet? -- then decides against the idea and opens the back door.

PLINK! Another drop falls into the sink. Charlie stops and closes the door. He remembers watching Nathan fix a faucet. Well, he didn't see the whole procedure, but most of it. Charlie rolls up his sleeves, picks up a gigantic pipe wrench and walks towards the sink.

EXT. THE TENNIS COURT - DAY

Elizabeth and Mr. Stone exchange another series of shots, then she hits it out-of-bounds.

MR. STONE

Out!

ELIZABETH

Only by a few inches!

Elizabeth looks back at the house.

ELIZABETH

Charlie's taking an awfully long time.

MR. STONE

He probably decided to stay inside where it's cooler.

(tosses her a ball)

Come on. It's your serve.

INT. THE KITCHEN - DAY

Standing on a chair, Charlie tries to unscrew the handle on the dripping faucet.

The boy pushes hard, but the pipe wrench slips off the handle. He tightens it up, tries again, and the handle begins to turn the right way.

Charlie pries off the handle and water starts to spurt out of the open pipe.

He grabs a towel and tries to stop the flow. The water squirts all over the kitchen.

ANGLE - UNDER THE SINK

Charlie yanks open the little doors under the sink and starts to push away cans of cleanser. Water is splashing all over the kitchen and there's no way to stop it.

Charlie sees the faucet handles that regulate water flow and realizes that he should have turned them off first. He tries to turn the cold water faucet, but it's rusted shut!

Charlie takes the wrench and tries to turn off the rusted faucet. He presses with all his strength. The old copper pipe cracks open and --

A column of water pushes him across the kitchen!

Charlie grabs the wrench and manages to get to his feet. Like an arctic explorer caught in a storm, he puts his head down. and trudges forward.

EXT. MR. STONE'S HOUSE - DAY

Mr. Stone and Elizabeth walk towards the house.

MR. STONE

I think I've got some iced tea in the fridge.

ELIZABETH

Sounds great.

Mr. Stone opens the back door and a wall of water surges out of the kitchen --- carrying Charlie with it.

Dead silence. The two adults stare at Charlie as he lies on the grass. The wrench is still gripped in his hand.

CHARLIE

I fixed your faucet. Basically.

INT. THE DINING ROOM - MORNING

A few days later. Charlie sits in the dining room staring at a place setting that displays every imaginable dish, glass, and eating utensil.

Grandmother watches the boy intently. She's been trying to teach him "table etiquette."

HELEN RANDOLPH

Finger bowl.

That's easy. Charlie picks up a small glass bowl.

HELEN RANDOLPH

Lobster fork.

Charlie reaches for a fork -- no, that's a fork for shrimp cocktail.

He touches another fork --- hope, that's for escargot. Charlie glances at Grandmother, but finds no clues in her stern expression. He decides to risk it and picks up a silver fork. Grandmother nods and Charlie starts breathing again.

HELEN RANDOLPH

Say three things of interest to the person next to you.

Charlie turns to the empty chair next to him and pretends to have a conversation.

CHARLIE

Ahhh...Isn't this a great dinner?

HELEN RANDOLPH

Unimaginative.

CHARLIE

Think it's going to rain tomorrow?

HELEN RANDOLPH

Very unimaginative. Discussions about the weather are for shopkeepers and train conductors.

Charlie is sweating. He feels like a sword is hanging over his head. Think of something! Anything! He tries again.

CHARLIE

You know, I once saw our next door neighbor run over his cat. The whole belly got squeezed open and you could see the guts and...

HELEN RANDOLPH

That's enough[

The door opens and Nathan strolls into the room. He wearing dark slacks, a white cotton shirt and a well-cut sports jacket.

Nathan has a definite sense of style. Somehow, he always manages to look hip --- like those famous snapshots of John Coltrane standing outside the Five Spot in New York City.

NATHAN

Hey, I'm sorry to break this up,  
but I was going to take Charlie  
into town to see the historical  
museum.

HELEN RANDOLPH

I wasn't informed of this.

NATHAN

I talked to Lizzy -- it's fine with  
her. The kid's got to learn a  
little local history.

HELEN RANDOLPH

Perhaps.

Is Charlie free to go? Nathan nods slightly and the boy  
scrambles for the door.

HELEN RANDOLPH

I expect you back by five o'clock.

INT. ENTRANCE TO THE NEWPORT HISTORICAL MUSEUM - DAY

Newport was founded in 1639 by nine families who hated the  
Pilgrims. There has always been a conflict between the  
wealthy people who live there for most of the year, the  
tourists and the "townies" who are trying to make a living.

This is 1962, so the town hasn't been totally gentrified by  
upscale clothing shops. There are some buildings from  
colonial times, a few working class neighborhoods with white  
clapboard houses and -- a small historical museum.

Nathan and Charlie walk into the building and an elderly  
MUSEUM LADY smiles from behind her desk.

MUSEUM LADY

Good morning. Welcome to the  
Newport Museum.

Nathan touches Charlie's shoulder and quickly guides him  
through the place. There's a whaling exhibit, a big map of  
the area and lots of paintings of men with Colonial wigs.

NATHAN

So, Charlie -- you got a good  
memory?

CHARLIE

Pretty good.

NATHAN

They're going to ask you about the museum tonight. Say...

(quickly)

"I liked the whaling exhibit. The harpoon was neat. I saw our beach on the map. I want to go again."

He guides Charlie back to the entrance. The museum lady is startled by the quick tour.

MUSEUM LADY

Anything wrong?

NATHAN

Great museum. We loved it.

CHARLIE

We did. Really.

And they're out the door.

EXT. NEWPORT SIDEWALK - DAY

Nathan strolls down the sidewalk and Charlie walks beside him. The boy tries to imitate the relaxed and confident way that Nathan carries himself.

They walk past the "PINK KITTY MAN": a toothless old geezer who is trying to sell two dozen pink cats wired to a large sandwich board.

NATHAN

You hungry?

CHARLIE

Yeah.

NATHAN

So, what do you do when you're hungry?

CHARLIE

Wait until lunch?

NATHAN

Come on, let's eat.

They keep walking. Charlie skips every few feet to match his uncle's stride.

INT. THE BLUE BAY DINER - DAY

Charlie and Nathan sit at the counter in the Blue Bay diner: a chrome and formica place that still makes its own corned beef hash.

The diner is filled with locals and tourists. The radio in the kitchen plays Dion singing "Runaround Sue." People read papers with the headline; KRUSHCHEV SAYS "NYET" TO SUMMIT.

An OLDER WAITRESS with henna hair approaches them.

OLDER WAITRESS

What do you men want?

Nathan glances at Charlie.

CHARLIE

Mom always orders for me.

NATHAN

Well, this time you're on your own.

He gives Charlie a menu and nods to the waitress.

NATHAN

I just want some coffee. Come back in a minute for my friend here.

Nathan hears people arguing and spins around on the counter stool.

TWO TOURISTS

sit at a table near the window. The MAN wears shorts and a sun hat. His pinched-face WIFE has a voice that could grate cheese. The two of them are arguing with...

LAURA BARBIERI, a waitress in her late twenties. With a few days rest, she'd be the most beautiful woman in Newport. Right now, she looks tired and frustrated.

MALE TOURIST

I definitely ordered the turkey sandwich -- not the dinner -- and you charged me for the dinner.

LAURA

If you didn't order the dinner, then why did you eat the whole meal?

MALE TOURIST

I didn't realize that until I finished it. Nevertheless, I'm not going to pay for something I didn't order.

WIFE

It's the moral principle of the thing.

LAURA

I don't know about moral principles, but I can see that you ate the whole dinner. The corn. The french fries. The slice of apple pie...

MALE TOURIST

Are you deaf or are you stupid? I told you...

NATHAN

How much is the tab?

They all turn around and find Nathan standing by the table.

MALE TOURIST

Who the hell are you?

NATHAN

What's the tab? Let's have it.

A little intimidated, the wife glances at the check.

WIFE

\$8.55.

Nathan tosses a ten dollar bill on the table.

NATHAN

You just got a free meal. Now, get the hell out of here.

Grumbling to each other, the two tourists walk out. Laura is annoyed. She follows Nathan halfway across the diner.

LAURA

I could have handled that.

NATHAN

I'm sure that's true.

LAURA  
I can take care of myself.

NATHAN  
No argument.

Nathan looks around the diner -- everyone is staring at them. He definitely does not want to get into trouble.

NATHAN  
Come on, Charlie. Let's get out of here.

EXT. OUTSIDE THE DINER - DAY

Nathan and Charlie walk out of the diner.

NATHAN  
I'm sorry about that. There's a hotdog stand on the next block.

They stroll down the sidewalk. Charlie glances at his uncle.

CHARLIE  
Uncle Nathan...

NATHAN  
Yeah.

CHARLIE  
If you get into trouble, will they send you back to the basement?

NATHAN  
Or some place worse.

CHARLIE  
Can I go with you?

Surprised, Nathan glances at his nephew. This is the first time he realizes how much Charlie cares about him.

For a moment, Nathan's face shows tension and pain -- we realize what he's been through. Then he smiles and everything's all right.

NATHAN  
We're not going to the basement. We're going to get some hot dogs, then I'll teach you how to play pool.

They smile at each other and we --

CUT TO:

EXT. "THE LUCKY SPOT" POOL AND BILLIARDS HALL - DAY

Finishing their hot dogs, Nathan and Charlie walk down the sidewalk to "The Lucky Spot." The cinder block pool hall has the proud distinction of being the ugliest building in town.

Nathan opens the door and Charlie sees a prominent sign that reads: NO MINORS ALLOWED.

CHARLIE

What's a minor?

NATHAN

Someone who digs coal.

INT. THE LUCKY SPOT - DAY

The Lucky Spot is a dump, but the pool tables are kept in immaculate condition. There are no windows so you can't tell if it's night or day outside. The Tokens sing "The Lion Sleeps Tonight" on the radio.

TOMMY LEONG, an middle-aged Chinese man who smokes three packs of cigarettes a day, sits behind a counter built two feet off the floor. He's surprised when he sees Nathan, then smiles broadly.

TOMMY

Nathan! Good to see you! It's been a long time!

NATHAN

How you doing, Tommy?

(looks around)

The place hasn't changed much.

TOMMY

They wanted to buy me out. Put in another goddamn souvenir shop. I told them to get screwed.

NATHAN

You still got a couple of "private" cues? I never could use that warped stuff in the racks.

TOMMY  
For you -- sure.

He reaches under the counter and comes up with two custom-made pool cues. Nathan takes the cues and walks over to a pool table.

TOMMY  
Who's the boy?

NATHAN  
My nephew. We're taking a tour of  
the historical sites.

Nathan switches on the light over the table and racks the balls. It's obvious that he knows what he's doing.

CHARLIE  
I don't know how to play pool,  
Uncle Nathan.

NATHAN  
No problem. Now, you're going to  
learn.

He holds a pool cue and Charlie tries to imitate him.

NATHAN  
Hold the cue like this. Your  
fingers are like a bridge. Relax.  
Just relax. You look great!

We hear "The Lion Sleeps Tonight" which continues as we...

CUT TO:

A FEW MINUTES LATER

Charlie tries to hit the cue ball --- and misses completely. He glances up at Nathan who gives him an encouraging smile.

A HALF HOUR LATER

Charlie hits the cue ball so hard that it bounces off the table. Tommy Leong lights another cigarette and shakes his head --- this kid is terrible.

ONE HOUR LATER

Charlie makes a great shot and the ball goes in! He throws his arms up in the air.

LATE IN THE AFTERNOON

Charlie is drinking a bottle of root beer and circling the pool table. He sinks a ball, then chalks the cue. Nathan is amused. One lesson and the kid's acting like a pro.

CHARLIE

So, what do you say we play for a little money. Penny a ball.

NATHAN

Quick -- what's at the museum?

CHARLIE

Liked the whaling exhibit. The harpoon was neat. Saw our beach on the map. Iwannagoagain.

NATHAN

Excellent.

They hear laughter and see three beefy young men swagger into the room. GREG, JOEY and RAYMOND have already finished off two six-packs and are feeling no pain.

RAYMOND

Hey, isn't that -- that's Nathan Whathisface. Nathan Randolph.

The blond-haired Greg walks over to the table.

GREG

Yeah. I remember.

(to Nathan)

Aren't you supposed to be locked up in the nut house?

NATHAN

Look, I'm playing some pool with my nephew. Why don't you get a table and play your own game?

GREG

You won \$200 from me -- playing pool one night. Remember?

NATHAN

I'm afraid I don't.

Raymond and Joey snicker. Nathan turns back to the pool table.

(MORE)

GREG

What did they do to you in that hospital? Give you a little shock?

GREG (CONT'D)

Fry your brains out?  
(to his friends)  
He was always Mr. Bigshot.  
Remember? Coming here over the  
summer and gettin' all the girls. I  
always thought he was crazy...

TOMMY

You guys get out of here. Right  
now.

JOEY

Forget it, Tommy.

GREG

Yeah, we're doing a public service.  
Seein' if a crazy man is running  
around in the community.

He touches Nathan's shoulder.

GREG

You dangerous, Nathan? Gonna start  
foaming at the mouth?

Nathan pushes Greg's hand away.

NATHAN

You know what? I do remember you. I  
won \$400 off you that night. It was  
easy.

Greg sucker punches Nathan in the stomach, then throws a  
quick uppercut that brings Nathan to his knees.

Charlie looks horrified.

Greg grins at his friends.

GREG

He's not much, huh? Just another  
looney.

Nathan stands up and touches his mouth. He's bleeding.  
Fighting to control his anger, he faces Greg.

NATHAN

You satisfied?

GREG

Hell, no. I just started.

Greg attacks Nathan again -- punching him in the neck, chest and face. Again, Nathan goes down. Triumphant, Greg stands over him.

GREG  
This is great. You're making my day  
--

Nathan lurches to his feet.

GREG  
I think I want you to kiss my  
shoes. What do you think, guys?

RAYMOND  
Sounds good to me.

Greg swings his right fist, but Nathan blocks the blow and counterpunches hard.

Attacking savagely, Nathan drives Greg across the poolroom and WHAM! -- slams him against the wall. Pool cues fall out of the rack and hit the floor.

RAYMOND AND JOEY

hear a SLAMMING sound. They look over at the desk. Tommy Leong stands up with a baseball bat in his hands.

TOMMY  
Keep out of it.

CHARLIE

is still holding his pool cue. He looks stunned.

NATHAN

has his right hand around Greg's neck. He leans forward and whispers:

NATHAN  
I'm trying to live my life. Just  
live my life. If you want to keep  
all your teeth -- then stay away.

He lets go and Greg slumps to floor. Nathan motions to Charlie and walks out.

TOMMY  
Come back later. When I sweep out  
the garbage.

EXT. NEWPORT PUBLIC BEACH - DAY

A few minutes later. Charlie and Nathan walk down the asphalt sidewalk at the edge of the city's only public beach.

CHARLIE

You all right, Uncle Nathan?

NATHAN

I'm okay.

CHARLIE

Why did he want to hurt you?

NATHAN

Sometimes, when you feel small inside, you want to make someone else feel smaller.

A SIREN wails for a few seconds, then goes silent. Charlie and Nathan turn around as a police car approaches them.

Charlie is terrified. Nathan touches the boy lightly on the shoulder.

CHARLIE

Are they going to arrest us?

NATHAN

Take a deep breath, Charlie. Don't let them know you're scared.

CHARLIE

I can't be arrested. I'm supposed to go to the fourth grade.

The police car stops and two officers get out. SHERIFF LEON MCKAY is a scrawny looking cop with jug ears. His deputy, TERRY CLARK, is a big, slow-moving man.

NATHAN

Good afternoon, Sheriff McKay.  
Deputy Clark.

SHERIFF MCKAY

You're in trouble, Nathan. Definite trouble.

DEPUTY CLARK

Should I cuff him, boss?

SHERIFF MCKAY  
Greg Schmitt said you beat him up  
at the pool hall.

DEPUTY CLARK  
Let me cuff him.

NATHAN  
Maybe you should talk to Tommy  
Leong. Find out what really  
happened.

SHERIFF MCKAY  
We talked to him.

NATHAN  
He hit me first. It was self  
defense.

SHERIFF MCKAY  
I know what's going on in this  
town! You don't have to tell me how  
to do my job!

DEPUTY CLARK  
Do we bust the kid, too?

Terrified, Charlie clutches his uncle's hand. McKay steps  
toward Nathan.

SHERIFF MCKAY  
As far as I'm concerned, you should  
have stayed locked up at Dartmoor  
Hospital. You screw up one more  
time and I won't care whose fault  
it is. you're going back there --  
forever.

McKay turns around and swaggers back to the patrol car.  
Deputy Clark follows him.

DEPUTY CLARK  
I thought we were gonna cuff him.

EXT. NEWPORT PUBLIC BEACH - DAY

A few minutes later. Nathan and Charlie continue down the  
sidewalk.

CHARLIE  
Why doesn't he like you?

NATHAN

I remember Leon McKay when he wasn't a sheriff. We both owned motorcycles when people ran races on the back roads around here.

Nathan smiles and shakes his head.

NATHAN

I always beat him. Maybe I should have let him win a few times.

CHARLIE

Why did he arrest you?

NATHAN

One night, things got real confused in my head. I rode into town on my motorcycle and smashed it up. Got in a fight with Leon and broke his jaw. That's when I got arrested and sent to the hospital.

CHARLIE

Is that your motorcycle in the barn?

NATHAN

What?

CHARLIE

There's a smashed-up motorcycle in the barn. I found it.

NATHAN

Now that's a genuine miracle. I thought they threw it away.

Nathan stops and leans against the railing.

NATHAN

There are miracles all around us, Charlie.

He looks across the beach at --

LAURA BARBIERI

standing at the edge of the water. Laura is wearing a white summer dress. She looks beautiful --- and a little sad.

NATHAN

smiles at his nephew.

NATHAN

Sometimes, they just walk into our lives.

Nathan steps onto the beach. Charlie tags after him.

CHARLIE

Are you going to talk to her?

NATHAN

I think so.

CHARLIE

What are you going to say?

NATHAN

I'm not sure.

CHARLIE

Girls are weird.

NATHAN

Men are even weirder.

CHARLIE

I don't know how to talk to girls.

NATHAN

It's kind of like being a musician. You've got to learn how to play, but you've also got to learn how to listen.

ANGLE - LAURA

She stares out at the Atlantic.

NATHAN

I'd like to apologize.

She turns and sees Nathan.

NATHAN

I'm sure you could have handled those people. I kind of pushed myself into it.

LAURA  
You were just doing what you  
thought was right.

She starts walking down the beach and they accompany her.

NATHAN  
This young man is Charlie Gordon.  
I'm...

LAURA  
...Nathan Randolph.

NATHAN  
That's right.

LAURA  
You broke Sheriff McKay's jaw a  
couple years ago. Didn't make him  
look any better.

NATHAN  
Maybe that's what bothers him.

Laura stops walking and faces at Nathan.

LAURA  
If I was you, I'd get out of  
Newport. Go some place far away.  
New York. Paris.

NATHAN  
Is that where you want to go?

LAURA  
People want to do a lot of things.  
That doesn't mean they can.

She turns and walks away. This time, Nathan doesn't follow.

NATHAN  
Ask her what her name is.

CHARLIE  
Why do I have to do it?

NATHAN  
She'll tell you. She might not tell  
me.

CHARLIE  
WHAT'S YOUR NAME?

Laura stops, hesitates, and smiles.

LAURA  
Laura Barbieri.

CHARLIE  
My uncle thinks you're beautiful!

LAURA  
He needs glasses.

She continues walking away. Nathan and Charlie go in the opposite direction.

CHARLIE  
I just made that up -- the "beautiful" stuff. I mean, she is pretty and you probably were thinking that and...

NATHAN  
You're pretty smooth, Charlie.  
Maybe you should give me lessons.

INT. CHARLIE'S BEDROOM - NIGHT

Charlie kneels down on the floor to feed his hamster. The wire door is open; Godzilla has escaped.

INT. UPSTAIRS HALLWAY - NIGHT

Searching for the hamster, Charlie wanders down the shadowy hallway. He whispers:

CHARLIE  
Godzilla...

CLOSE-UP - THE HAMSTER

Godzilla is standing in the hallway. He sees Charlie coming and scurries through a crack in a three-foot high sliding panel (this is built into the wall).

A FEW SECONDS LATER

Charlie pushes open the panel. Godzilla is standing inside an old dumbwaiter that runs from the kitchen to the first floor.

Charlie crawls into the three-foot high dumbwaiter and grabs the hamster.

CHARLIE

Why'd you run away? Huh? Why'd you  
run away?

ANGLE - INSIDE THE DUMBWAITER

Charlie looks around him. He sees a small brass lever,  
touches it and...

ANGLE - INSIDE THE DUMBWAITER SHAFT

Charlie screams as the dumbwaiter zooms down the shaft like a  
runaway elevator.

INT. KITCHEN - NIGHT

There's a clunking sound when the elevator reaches the end of  
the steel cable.

INSIDE THE DUMBWAITER

Charlie looks stunned. He starts to open the grated door to  
the kitchen, then hears VOICES.

UNCLE RODGER AND LAWRENCE STONE

enter the kitchen together.

Stone watches Rodger manipulate the padlock on a latched  
cabinet.

UNCLE RODGER

Helen restricts me to one Scotch  
and soda before dinner, but  
sometimes I sneak a little extra,

MR. STONE

And what she doesn't know...

UNCLE RODGER

...won't hurt her. Exactly.

CLOSE-UP - CHARLIE

The boy peers through the grated door at the two men.

UNCLE RODGER

There's a lock on the liquor  
cabinet, but I found out the  
combination.

ANGLE - UNCLE RODGER AND MR. STONE

Rodger opens up the cabinet and takes out a bottle of Scotch.

MR. STONE

So does Helen know that you're almost bankrupt?

Startled, Rodger looks at Stone.

UNCLE RODGER

What the hell are you talking about?

MR. STONE

Don't be coy, Rodger. I ran a credit check on you a few days ago. Your bomb shelter business is about to go under.

Rodger pours himself a glass of scotch.

UNCLE RODGER

We have a cash-flow problem. That's all.

MR. STONE

Maybe I can help you out. I used to work for a brokerage firm that handled the Randolph account. Helen's husband was trading heavily in the stock market before he died.

UNCLE RODGER

Right. That's how he lost all the money. He must have sold the stock for a big loss -- because there was almost nothing left in the trust.

MR. STONE

He never sold his stock at all.

Rodger gulps some Scotch.

UNCLE RODGER

What?

MR. STONE

I bet there's a fortune in stock certificates somewhere in this house. We just have to find them.

UNCLE RODGER

"We?"

INSIDE THE DUMBWAITER

Charlie watches the two men leave the kitchen.

MR. STONE

Come on, Rodger. Let's take a  
little walk down to the beach.

A FEW SECONDS LATER

Charlie opens the grated door. He sits in the dumbwaiter,  
holding Godzilla.

EXT. NEWPORT BEACH - DAY

The next day. Charlie watches Nathan practice his saxophone  
on the beach at dawn.

Nathan prefers the post-bebop "cool jazz" that was popular  
before he went to prison. He plays with a tinge of sadness.  
It sounds somewhat like Miles Davis' "Kind of Blue" album.

EXT. NEWPORT STREETS - DAY

An hour later, they walk home through a working class  
neighborhood in the town of Newport. Large maple trees shade  
white clapboard houses with bay windows and front porches.

CHARLIE

What's a stock certificate?

NATHAN

It's a piece of paper. It says that  
you own part of a company.

CHARLIE

I heard Uncle Rodger and Mr. Stone  
talking about certificates. Mr.  
Stone said maybe some were hidden  
in the house.

NATHAN

Did you tell your mom about this?

CHARLIE

No. Just you.

NATHAN

Maybe I should discuss this with Helen.

CHARLIE

You mean grandmother? You'd really talk to her?

NATHAN

Anything's possible, Charlie.

Nathan looks down the street and sees:

LAURA BARBIERI

standing on the corner. She has just been to the grocery store. One of the paper bags has split open and cans are rolling across the sidewalk.

NATHAN (O.S.)

You just have to time it right.

INT. LAURA'S HOUSE - DAY

Charlie and Nathan help Laura carry, the groceries into her kitchen. The small house is filled with oak furniture that was made years ago by Laura's father. Family pictures are on all the walls.

LAURA

Thank you again.

NATHAN

You looked like you were in a hurry.

LAURA

My father's upstairs. I don't like to leave him alone.

NATHAN

What's the problem? Is he sick?

LAURA

He had a stroke two years ago.

INT. LAURA'S HOUSE - STAIRCASE - DAY

A few minutes later. Laura leads Nathan and Charlie upstairs.

LAURA

I was a student at Boston University. When it happened, I decided to come home.

NATHAN

Did you think about leaving him in the hospital?

LAURA

He's my father, Mr. Randolph.

NATHAN

Nathan...

LAURA

I wasn't going to leave him with strangers.

INT. JOHNNY BARBIERI'S ROOM - DAY

Laura's father, JOHNNY BARBIERI, lies on a bed with his eyes closed. One I.V. tube leads into his body. Another tube leads out to a bottle on the floor.

The old man has pale skin and a prominent nose. He looks like the wax effigy of a saint carried through the streets on a feast day. Charlie stares at him -- fascinated.

CHARLIE

Can he hear us?

LAURA

I think he can hear everything, i think his mind is still perfect.

She sits down next to her father and touches his head.

LAURA

Sometimes, I sit next to him and feel these thoughts going through his brain. It must be terrible when you can't express what you feel.

NATHAN

He's lucky to have you here.

Laura stands and begins to straighten up the room. There's a hint of bitterness in her voice.

LAURA

So -- this wasn't what you were expecting. Was it? I guess you figured that I was unattached. No complications. The perfect summer romance.

NATHAN

I don't expect anything these days, Laura. But I try not to judge people before I know who they are.

LAURA

(embarrassed)

I'm sorry. Would you like some coffee?

NATHAN

Sounds good.  
(walks out of room)  
Come on, Charlie.

Nathan and Laura leave the room, but Charlie continues to stare at Laura's father.

Charlie walks over to the old man. A BEAT, then he reaches out and touches his cheek. Johnny's eyes snap open and stare at Charlie. Startled, the boy runs out of the room.

INT. LAURA'S KITCHEN - DAY

We hear Buck Clayton playing his version of "All The Cats Join In" as Charlie, Nathan and Laura sit at the kitchen table.

Nathan says something and Laura laughs. Charlie munches on a doughnut and no one warns him about the crumbs.

EXT. NEWPORT STREETS - DAY

THE MUSIC CONTINUES as Charlie and Nathan escort Laura to her job at the diner.

Nathan is polite around Laura --- almost graceful. Charlie watches his uncle speak to this beautiful woman.

INT. RANDOLPH MANSION - LIBRARY - NIGHT

It's raining and you can hear THUNDER in the distance. Charlie is alone in the library.

He stacks up a pile of books next to a 1940's RCA Victor phonograph.

The phonograph is a large, expensive model that looks like a wooden cabinet.

Picking up a 78 record, Charlie stands on the pile and leans over the phonograph. He puts the record on the turntable, then places the needle down. Instantly, "All The Cats Join In" booms out of the speaker.

Charlie gets down from the stack of books. Dozens of jazz and swing records are on the floor.

Suddenly, Charlie hears the chiming sound of the front doorbell.

INT. FRONT HALLWAY - NIGHT

Nearing a dressing gown, Helen walks down the hallway to the front door. She opens the door and finds Nathan standing in the rain.

NATHAN

Mind if I come in? I'd like to talk to you for a minute.

HELEN RANDOLPH

Try not to drip.

Nathan steps inside and faces his mother. Their shadows move against the wall.

ANGLE - CHARLIE

Charlie walks softly down the hallway. He hides behind an umbrella stand and listens to the conversation.

ANGLE - NATHAN AND HELEN

NATHAN

It's about Charlie. He told me that he overheard a conversation between Rodger and Lawrence Stone. It was all a little confusing to him, but apparently Dad might have hidden some stock certificates in the house before he died.

HELEN RANDOLPH

Nothing your father bought was ever worth anything.

NATHAN

Perhaps I could check it out myself.

HELEN RANDOLPH

Your father lost almost everything we had.

NATHAN

Are you sure that's true?

HELEN RANDOLPH

You've never shown any interest in this family, Nathan. You were always running down to New York to play your music.

NATHAN

If that's how you see it, then there's not much I can say.

Nathan walks back to the door.

HELEN RANDOLPH

Frankly, I think that Charlie has been spending too much time with you these days. Rodger is going up to the Adirondacks on a hunting trip. I've asked him to take Charlie along.

NATHAN

Rodger's a jerk and you know it.

HELEN RANDOLPH

He's been unwise in his investments, but he's -- stable.

NATHAN

You mean, he's never been arrested and sent to a mental hospital. Like me.

HELEN RANDOLPH

Correct.

NATHAN

Charlie's a nice kid. I don't want him to get messed up by this family.

HELEN RANDOLPH

That's not my intention.

NATHAN

There was always too much past around here. Too much tradition. The past makes you feel heavy. It weighs you down like extra gravity.

HELEN RANDOLPH

Perhaps you weren't strong enough to meet your responsibilities.

NATHAN

Music was always different. It made me feel lighter. Like I could fly.

He walks out. Grandmother locks the door and turns around. She hears footsteps as Charlie scurries back down the hallway.

INT. LIBRARY - NIGHT

Charlie sits in a club chair as "Take the A Train" plays on the phonograph. The door creaks open and Helen marches in.

HELEN RANDOLPH

Were you listening to us?

CHARLIE

Excuse me?

HELEN RANDOLPH

Don't lie, Charlie. I hate liars.

Helen walks over to the phonograph. The needle makes a scratching sound as she pulls up the phonograph arm.

HELEN RANDOLPH

Your grandfather used to sit here for hours, staring at this phonograph and listening to music. At first, I thought it was charming. Now, I realize that it was a gigantic waste of time.

She turns and faces her grandson.

HELEN RANDOLPH

You've been spending a great deal of time with Nathan, haven't you? I've been against it, but your mother has not shared my concerns.

Charlie can hear the grumble of the distant thunder. He sits up in the chair and tries to confront this formidable woman.

CHARLIE

I like Uncle Nathan.

HELEN RANDOLPH

He can be very charming. Just like his father. When I was a young woman, I was easily swayed by such qualities.

She moves around the room, inspecting the framed photographs of her dead relatives.

HELEN RANDOLPH

Then my husband died and I discovered that he had lost more than half of our savings. By my own effort I've kept this house from being sold, but I'm not impressed by charm anymore.

CHARLIE

I like him anyway.

Grandmother moves towards Charlie.

HELEN RANDOLPH

Are you scared of me, Charlie? Go on. You can tell the truth.

CHARLIE

A little...

HELEN RANDOLPH

I'm trying to teach you responsibility and discipline. You have to learn or you'll end up like me. Someone who was fooled by "charm."

EXT. DRIVEWAY - DAY

The following day, the three women watch Charlie and Uncle Rodger leave on their hunting trip.

Rodger starts the car and drives away. Charlie waves to his mother.

EXT. NEWPORT ROAD - DAY

Uncle Rodger drives slowly through the gates. The moment he can't be seen by the women, he steps on the accelerator and the Buick roars down the road.

INSIDE THE CAR

Uncle Rodger reaches under the seat and comes up with a can of beer. He tries to open it.

UNCLE RODGER

Listen, Charlie -- this wasn't my idea, but now I'm stuck with you. I don't want any problems, understand?

CHARLIE

Yes, sir.

UNCLE RODGER

Just shut up and do as you're told.

Rodger opens the can and beer sprays all over the car.

INT. THE CAR - DAY

Several hours later. Rodger has driven the car to a downtown parking lot in Providence, Rhode Island. Charlie peers out the window and sees his uncle talking to --

DON GASKELL AND STEVE BOWLES

Don is an overweight man with a flushed face. Steve is tall, skinny, and uses too much Vitalis. All three men were friends in college and there's a flurry of back-slapping and arm-punching.

Rodger turns and points to the car. Sorry, guys, but we have to take this kid along.

A FEW SECONDS LATER

Rodger loads rifles and duffel bags into the trunk. Clutching cans of beer, Don and Steve get into the car.

DON

Hi, I'm Don Gaskell. Your uncle went to school with me and this other degenerate -- Steve Bowles.

STEVE  
Hi, Charlie.

Charlie starts to shake Steve's hand and gets a shock from a battery-charged joy buzzer. The men laugh.

STEVE  
Yeah. Rodger said you were a little slow on the uptake.

DON  
Hey Charlie, can you do this?

He takes an empty beer can and smashes it against his forehead.

STEVE  
Anybody can do that.

Steve smashes a partially-filled beer can against his head. The beer splatters all over the car.

DON  
You're supposed to empty it, asshole!

Charlie watches the men laugh and has a minor revelation: these guys are just dumb kids --- grown up.

INT. THE CAR - DAY

A few minutes later. Rodger drives the car through downtown Providence. The men pass a WOMAN wearing a tight sweater.

DON  
Look at the hooters on the chick!

STEVE  
Forget it. She's a pig. Look at her face.

DON  
So what? Just put a bag over it!

UNCLE RODGER  
Hey! Hey! Look at this!

They cruise past a TALL WOMAN in a short dress.

UNCLE RODGER  
Look at those legs -- they go up to her snatch!

STEVE

Hey, Rodger! What's that in your hand? The gear shift?

The men laugh as Charlie watches them --- taking it all in.

EXT. A PARKING LOT IN WEST HARTFORD, CONNECTICUT - NIGHT

CAMERA DOLLIES through the parking lot of the Gaiety Club: a well-known strip joint in West Hartford. We peer into Rodger's car and find Charlie sleeping in the back seat.

CHARLIE

wakes up and realizes that he's alone. Peering out the window, he sees the pink facade of the Gaiety Club. He can hear the muffled sounds of laughter and the drumbeat of the club band.

A FEW SECONDS LATER

Charlie gets out of the car and walks through the parking lot. He approaches a side door, hesitates, then walks in.

INT. BACKSTAGE AT THE GAIETY CLUB - NIGHT

FOLLOW SHOT as Charlie walks down a dark hallway. He steps around a coke machine, then peers into --

THE PERFORMERS' DRESSING ROOM

A half-dozen STRIPPERS sit around in their bathrobes smoking cigarettes and gossiping. One of the women wears a cowgirl costume while another starts to dress up as a bride.

CHARLIE

stumbles backwards. Got to get out of here! He hurries up a staircase, pushes through a curtain, and suddenly he's --

ON THE STAGE

A STATUESQUE DANCER has stripped down to her bra and G string. She stands at the edge of the stage and shakes her body while Uncle Rodger holds a dollar bill in his mouth.

Don and Steve grab Rodger as he tries to stick the dollar bill into the woman's G-string. All the men in the audience are shouting.

THE DRUMMER

in the three-piece band sees Charlie first. The whole band stops playing as --

THE STRIPPER

whirls around and sees Charlie. Everyone freezes. Rodger stands there with the dollar bill in his mouth.

CUT TO:

INT. THE CAR - NIGHT

A few minutes later. Rodger drives through the night. All three men are angry.

UNCLE RODGER

You going to tell anyone about this? Are you? Charlie?

Once again, Charlie can't speak. He opens his mouth, but nothing comes out.

UNCLE RODGER

Say something you little brat!

Charlie manages to shake his head.

DON

He's okay. Aren't you, Charlie?

STEVE

We're just doing what men do, Charlie. Don't you want to be a man?

EXT. THE FOREST - DAY

A few days later. Charlie stands in the forest holding a 30.06 hunting rifle while the men drink beer. The rifle is heavy and he struggles to bring it to his shoulder.

DON

Basically, there are two kinds of hunters, Charlie. Number one, is the kind of guy who respects the hunting laws and all the little creatures of the forest.

STEVE

Screw that.

DON

Yeah. We aren't those kind of guys.

UNCLE RODGER

Shoot the goddamn rifle, Charlie!

You got to practice!

Charlie fires the rifle and a bullet hits a NO HUNTING sign.

EXT. THE FOREST - DAY

The following day. Wearing a red hunting cap that's too large for his head, Charlie wanders through the forest. He hears GUNSHOTS in the distance as the three men shoot at everything that moves.

Charlie keeps shifting the rifle from arm to arm --- it's too heavy. He hears a rustle of dead leaves and...

A YEARLING BUCK

walks cautiously out of the undergrowth.

CHARLIE

stares at the buck. He's never been so close to a wild animal. The deer steps closer. He's less than 20 feet away.

STEVE (O.S.)

Charlie! What are you doing? Shoot!

Charlie glances over his shoulder.

THE THREE MEN

emerge from the trees and raise their rifles.

ANGLE - CHARLIE

He stands alone with his rifle as the men shoot at the deer. For a few seconds, it sounds like a war zone.

CAMERA REMAINS on the boy as Uncle Rodger runs past him laughing.

UNCLE RODGER

All right! We got the bastard!

More gunshots, then Don appears with his hands covered with deer blood.

DON  
First time, Charlie! First kill!

He smears blood on the boy's cheeks, then walks away. Charlie reaches up and touches the blood.

INT. FOREST CABIN - NIGHT

Charlie lies in his bed and listens to the men arguing in the next room.

THE THREE MEN

Are playing poker. All of them are very drunk.

UNCLE RODGER  
You didn't shuffle that the right way.

DON  
What are you talking about? I did it three times!

CHARLIE

gets up and starts to climb out the window. He hears the men SHOUTING. The table hits the floor.

RODGER AND DON

try to punch each other. Steve keeps them apart.

UNCLE RODGER  
You never touched the top of the deck! I noticed that!

DON  
Are you saying I'm a cheater?

EXT. OUTSIDE THE CABIN - NIGHT

Charlie approaches the dead deer. It's been tied to the side of the front porch. He stares at the animal, then reaches out and touches its nose.

CHARLIE  
Sorry.

EXT. RANDOLPH MANSION -THE DRIVEWAY - DAY

The hunting trip is over. Uncle Rodger drives Charlie up the driveway. Mr. Stone's black Cadillac is parked by the door.

UNCLE RODGER

Well, I see that Lawrence Stone is still hanging around. Looks like you might have a new daddy.

INT. ENTRYWAY - DAY

Aunt Julia hugs Uncle Rodger while Charlie runs down the hallway.

AUNT JULIA

Ooooooh, you're all stinky!

UNCLE RODGER

I haven't seen a woman for a week. That's what happens.

FOLLOW SHOT as Charlie runs down the hallway. He darts past the suit of armor and enters --

INT. LIBRARY - DAY

No one's there.

CHARLIE

Mom! Mommy!

Charlie pushes open the French doors and steps onto --

EXT. THE TERRACE - DAY

Elizabeth is sitting in a wicker chair. Mr. Stone is bending over and kissing her.

Charlie is shocked. He stands on the terrace until Stone notices him.

MR. STONE

Well, the Great Hunter returns.

Elizabeth is embarrassed. Charlie approaches her.

ELIZABETH

Charlie! How are you? Did you have a good time with Uncle Rodger? Was everything all right?

CHARLIE

It was okay.

ELIZABETH

Lawrence and I were just talking about you. Weren't we?

MR. STONE

In a way.

ELIZABETH

I'm going to Boston for a few days with Julia and your grandmother. Lawrence said that he might entertain you while we were gone.

MR. STONE

It's time you learned how to play tennis, Charlie.

CHARLIE

I don't want to learn.

MR. STONE

It's good exercise, but more than that -- it's an excellent way to make business contacts.

ELIZABETH

You'll really like it, Charlie. Once you learn the rules.

INT. CHARLIE'S BEDROOM - NIGHT

CLOSE-UP on Godzilla running on his hamster wheel.

CHARLIE

lies in bed awake. He hears the house creaking in the wind, then a faint THUMPING SOUND.

INT. STAIRCASE - NIGHT

Charlie walks softly down the staircase.

INT. GROUND FLOOR HALLWAY - NIGHT

Charlie approaches the library. The door is open a few inches and a shaft of light comes from the room. Charlie peers into the library.

INTERCUT WITH:

INT. LIBRARY - NIGHT

Lawrence Stone and Uncle Rodger are searching the library for the lost stock certificates. Carefully, they inspect all the books on the shelves,

UNCLE RODGER

Are you sure that he didn't sell his stock? That's what Helen has been telling us for years.

MR. STONE

Maybe everything is hidden upstairs in one of the bedrooms.

UNCLE RODGER

Are you crazy? We're not searching the bedrooms.

MR. STONE

You can do it in the afternoon when nobody's here.

Both men hear a slight creak as the door opens slightly.

UNCLE RODGER

What the hell.

INT. GROUND FLOOR HALLWAY - NIGHT

Both men step out of the room. Stone switches on a flashlight and aims the beam up and down the hallway.

The beam illuminates a standing coat rack. Two overcoats and an umbrella.

LAWRENCE STONE

lowers the flashlight and turns to Rodger.

MR. STONE

This house needs to be insulated.

Stone walks back into the library. Rodger follows him.

UNCLE RODGER  
This house needs to be blown up.

ANGLE - THE COAT RACK

Slowly, two legs appear beneath an overcoat. The coat opens and we see that Charlie has been hanging on one of the "arms" of the coat rack.

EXT. BEACH - DAWN

We hear the SOUND of a tenor saxophone as the sun emerges from the gray ocean water.

INT. CHARLIE'S BEDROOM - DAWN

Charlie rolls out of bed and looks out the window at the back lawn.

NATHAN  
walks out of the cottage carrying  
his saxophone case.

EXT. THE FRONT DRIVEWAY - DAY

Pulling on his clothes, Charlie comes out the front door. He runs down the driveway and catches up with his uncle.

CHARLIE  
Hi.

NATHAN  
Charlie! How you doing? You come  
back last night?

CHARLIE  
Uh-huh. I would have come over, but  
I had to have dinner with my mom  
and Mr. Stone.

NATHAN  
He's been here a lot lately.

CHARLIE  
Yeah.

Nathan catches the bitterness in Charlie's voice.

NATHAN  
What do you think of Mr. Stone?

CHARLIE  
He's a sneak. Him and Uncle Rodger.

NATHAN  
Well, I wouldn't argue with that.

CHARLIE  
Mom likes him. A lot.

NATHAN  
I see.

Nathan stops and faces Charlie.

NATHAN  
Look, no matter what happens, your  
mom's always going to be there for  
you. That won't change.

CHARLIE  
Maybe.

NATHAN  
I'm going to be there, too.

Charlie looks at his uncle and smiles.

EXT. NEWPORT STREETS - DAY

Charlie and Nathan walk down the sidewalk together.

CHARLIE  
Aren't you going to play your  
saxophone on the beach?

NATHAN  
No. I'm going to Laura's house,  
I've been dropping by there every  
morning before she goes to work.

CHARLIE  
You like her?

NATHAN  
Yeah. I think I do.

CHARLIE  
Her dad's really sick.

NATHAN

I think he can hear me playing,  
Charlie. I really do. If the music  
makes me feel better -- it's got to  
be helping him.

EXT. LAURA'S STREET - DAY

The "Pink Kitty Man" waves at them as he shuffles down the  
sidewalk wearing his sandwich boards.

CHARLIE

Do you kiss Laura?

NATHAN

Why do you want to know?

CHARLIE

Adults are always kissing each  
other. It's disgusting.

NATHAN

Unfortunately I haven't had the  
chance to get disgusted.

CHARLIE

But she likes you.

NATHAN

I think so.

CHARLIE

The girls in the movies kiss people  
all the time.

NATHAN

I guess she hasn't seen those  
movies yet.

EXT. OUTSIDE LAURA'S HOUSE - DAY

The reach the picket fence surrounding Laura's house. A girl  
wearing shorts and a halter top strolls down the sidewalk.  
Charlie begins to talk like Uncle Rodger and his pals:

CHARLIE

Hey, look at the hooters on that  
chick! Va-Va-Voom! I bet her legs  
go all the way up to her snatch!

Charlie turns and sees Nathan watching him. The boy knows that he has made a mistake.

NATHAN

You learn that kind of talk from Rodger?

CHARLIE

Yeah.

NATHAN

Rodger's an idiot, Charlie. I wouldn't try to be like him.

CHARLIE

All the men talked that way on the hunting trip. That's how men talk.

NATHAN

Some of them.

CHARLIE

There's nothing wrong with it.

NATHAN

My dad was never home when I was growing up so I used to hang out with our Sicilian gardener. He was always talking about being a "Man of Respect" but it took me awhile to figure out what he meant. I thought that people had to respect me. But that's only half of it. You have to treat other people with respect and that includes women.

CHARLIE

But everybody else...

NATHAN

To hell with "everybody else." You got to do what you think is right.

INT. LAURA'S HOUSE - DAY

Laura opens the door and smiles at both of them.

LAURA

Hi, Charlie. Good to see you again. Nathan said you went up to the mountains.

CHARLIE  
Yeah. Kind of...

LAURA  
I thought we'd have coffee outside  
this morning. It's a beautiful day.

NATHAN  
Sounds good. But first I've got to  
treat my patient.

Laura leads them upstairs to her father's room.

CHARLIE  
What's he talking about?

LAURA  
Your uncle thinks that music can  
cure everything.  
(teasing)  
I bet he wants drug stores to sell  
saxophones instead of aspirin.

NATHAN  
That's not a bad idea.

INT. JOHNNY BARBIERI'S BEDROOM - DAY

Laura's father lies on the bed. He's still motionless. His  
eyes are open and staring at the ceiling.

Nathan opens up his saxophone case and puts the instrument  
together. Charlie stares at the old man.

NATHAN  
How's he doing?

LAURA  
Mrs. Dolan thinks she saw him move  
his arm. I'm sure it was a spasm.

NATHAN  
Who knows? Anything's possible --  
if you want it enough.

Nathan starts to play "All of Me." The rich sound of the  
saxophone fills the room.

Nathan moves closer to the bed and picks up the tempo.  
Charlie stares at the old man and sees...

CLOSE-UP - JOHNNY'S HAND

His right forefinger begins to move.

CHARLIE  
He's...He's...LOOK!

ANGLE - THE ROOM

Nathan stops playing. Laura approaches the bed.

LAURA  
That's nothing. It means nothing.  
It's just a spasm. That's all.

NATHAN  
I don't think so. I think he's  
showing us that he feels the  
rhythm.

He resumes playing with a faster rhythm. Everyone stares at Johnny's hand and suddenly it begins to move in time to the music.

CHARLIE  
Look! Look! He's doing it again!

Laura sits down on the bed next her father. Nathan stops playing.

LAURA  
Daddy? Can you hear me? Please say  
you can hear me.

Johnny's mouth is trembling. Suddenly, he whispers:

JOHNNY  
Play...louder.

SOUND OUT. We hear Billy Holiday's version of "All of Me." Crying, Laura embraces her father. Nathan resumes playing while Charlie dances around the room. The MUSIC CONTINUES.

EXT. LAURA'S HOUSE - DAY

An hour later. Charlie and Nathan stand on the porch with Laura. They say good-bye and start down the walkway.

Nathan looks over his shoulder and sees the expression on Laura's face. He stops and hands Charlie the saxophone case.

Charlie holds the case while his uncle walks back to Laura. Nathan embraces Laura and kisses her.

Charlie watches them. It's the most romantic, passionate gesture he's ever seen in his life.

INT. ELIZABETH'S BEDROOM - NIGHT

A few days later, Charlie watches his mother pack a small suitcase. She's about to leave on a two-day trip to Boston.

CHARLIE

I don't want you to go.

ELIZABETH

I have to go, Charlie. Your grandmother has some legal papers that Julia and I have to sign.

CHARLIE

Bring the papers here.

ELIZABETH

They're in a law office. Papers are always in a law office.

INT. STAIRCASE - DAY

Charlie carries his mother's suitcase downstairs.

ELIZABETH

Lawrence Stone said he'd take you to his country club and give you a tennis lesson. That should be fun.

CHARLIE

Adults always say something is "going to be fun" and then it isn't.

EXT. RANDOLPH MANSION DRIVEWAY - DAY

Grandmother tells Aunt Julia where to put the luggage. Elizabeth hugs her son while Ellen stands in the doorway.

ELIZABETH

Be a good boy. Do everything Ellen says.

ELLEN

He'll be all right, Elizabeth.  
Remember, I've raised three  
children of my own.

Grandmother gets into the front passenger seat of the car.

HELEN RANDOLPH

Let's not dawdle, Elizabeth. We  
don't want to get caught in the  
rush hour. People are insane during  
the rush hour.

Elizabeth kisses Charlie and hurries over to the car.

EXT. OUTSIDE NATHAN'S COTTAGE - DAY

Later that day, Charlie knocks on the door of Nathan's  
cottage.

CHARLIE

Hello! Nathan!

He tries the door --- it's locked.

CHARLIE

It's me.

INTERCUT WITHN:

INSIDE THE COTTAGE

Nathan lights a welding torch and adjusts the flame (we can't  
see what he's doing).

NATHAN

I'm kind of busy right now,  
Charlie. I'm working on a little  
surprise.

CHARLIE

What surprise?

NATHAN

Tell you what...why don't you come  
back tonight and I'll show you.

Charlie steps off the porch and walks back to the main house.  
He hears a car horn.

ANGLE - MR. STONE

Mr. Stone rolls up the driveway in his black Cadillac.

ANGLE - CHARLIE

Ellen and Theresa come out of the house and approach Charlie. Ellen carries an athletic bag,

ELLEN

Mr. Stone is here to give you the tennis lesson.

CHARLIE

Do I have to go?

THERESA

Lie if you want. Say you're sick.

Ellen glares at her friend.

ELLEN

Charlie, your mother really likes Mr. Stone. It would make her happy if he liked you.

She smooths down Charlie's cowlick and straightens his collar.

ELLEN

Just be yourself. No, don't be yourself. Be good. Extra good. Promise?

Charlie nods. He takes the athletic bag and trudges over to the car. He can hear the two women whispering:

THERESA

Well, I think Elizabeth can do a lot better than him.

ELLEN

She's got a child. Men don't like that.

Charlie approaches the car and Mr. Stone rolls down the electric window.

MR. STONE

Good afternoon, Charlie. Ready for your lesson?

CHARLIE  
Not...really...but...

MR. STONE  
Good. Get in the car.

EXT. ENTRANCE TO THE COLD SPRINGS COUNTRY CLUB - DAY

The car turns into the driveway of the Cold Springs Country Club outside of Newport.

MR. STONE  
We're going to the Cold Springs Country Club. They've got an automatic ball server there.

INSIDE THE CAR

Mr. Stone nods to the guard at the front gate and continues up the driveway. Charlie peers out the window.

MR. STONE  
Cold Springs is the best club in the area. It's the only one that's restricted.

Mr. Stone turns into the gravel parking lot. The country club is a large rambling structure that looks like a white clapboard house with a dozen extra rooms.

CHARLIE  
What's "restricted" mean?

MR. STONE  
Unsuitable members are not allowed.

CHARLIE  
You mean criminals? People like that?

MR. STONE  
I mean, people of the Jewish persuasion.

CHARLIE  
Richard Vogel is Jewish. He's my best friend in school.

Mr. Stone parks the car and switches off the engine.

MR. STONE  
You can meet people like that at  
school, but country clubs are  
different.

CHARLIE  
Why?

Mr. Stone opens the door and gets out of the car.

MR. STONE  
When you get a little older you'll  
understand.

CHARLIE  
I don't think so.

MR. STONE  
Excuse me?

Charlie is intimidated by Mr. Stone.

CHARLIE  
Nothing.

INT. COUNTRY CLUB LOCKER ROOM - DAY

Mr. Stone sits on a bench in the locker room and pulls on his  
tennis shoes. Charlie appears wearing his red gym shorts and  
a Plastic Man T-shirt.

CHARLIE  
I'm ready, Mr. Stone.

MR. STONE  
What are you wearing?

Charlie touches his T-shirt. It looks okay.

CHARLIE  
Clothes?

MR. STONE  
You wear white on the tennis  
courts, Charlie. It's the club  
rule.

CHARLIE  
I guess Ellen didn't know the club  
rule.

MR. STONE  
We'll have to do something.

INT. CLUB TENNIS COURT - DAY

Charlie appears on the tennis court wearing a large white T-shirt and a man's tennis shorts --- held up by a belt. Bravely, he clutches a tennis racket. The shorts begin to slip and he yanks them back up.

Mr. Stone holds another tennis racket and starts the lesson.

MR. STONE  
Stand like this. No, like this.  
Hold the racket the way I showed  
you and...follow through.

He swings the racket. Charlie tries to imitate him, but the T-shirt gets in the way.

MR. STONE  
All right, let's get to work. Stand  
in the middle of the court.

Stone walks over to a mechanical ball server. He glances at Charlie as the boy struggles with his belt.

MR. STONE  
I said, the middle of the court,  
Charlie! Get the wax out of your  
ears!

Mr. Stone switches on the machine and a tennis ball zooms towards Charlie. The boy dives out of the way.

MR. STONE  
What are you doing? Get up! Now,  
concentrate!

Charlie stands back up and we're in -- THE BOY'S P.O.V. as the machine shoots a ball at his face.

CUT TO:

A MONTAGE OF THE TENNIS LESSON

Mr. Stone shouts at Charlie.

Charlie raises his racket as a defensive shield and a tennis ball bounces off the strings. He smiles proudly, lowers the racket, and gets hit in the head.

Charlie scrambles across the court with one hand on his shorts. He trips over his shoelaces and misses a ball.

Mr. Stone is furious. He turns a knob on the mechanical ball server.

Tennis balls are aimed at Charlie as if he's a target in a shooting gallery.

INT. THE CADILLAC - DAY

Late that afternoon, Mr. Stone drives the boy back to his grandmother's house. Stone is annoyed. Charlie looks dazed.

MR. STONE

I think you might need to go to boarding school, Charlie. Toughen up. Learn how to be a man.

INT. CHARLIE'S BEDROOM - NIGHT

That evening, Ellen tucks Charlie into bed.

ELLEN

How'd it go, Charlie? You haven't really told us what happened this afternoon.

CHARLIE

It was okay.

ELLEN

What do you think of tennis?

CHARLIE

It's kind of a violent sport.

ELLEN

Violent?

CHARLIE

Yeah. And there's no place to hide.

Looking perplexed, Ellen turns out the light. Charlie listens to her footsteps moving down the hallway. He jumps out of bed and looks out the window.

CHARLIE'S P.O.V.

The lights are on in Nathan's cottage.

EXT. NATHAN'S COTTAGE - NIGHT

Charlie knocks on the cottage door. A loud engine roar comes from inside the building.

CHARLIE  
Uncle Nathan?

It's too noisy. Nathan can't hear him. Charlie walks into...

INT. THE COTTAGE - NIGHT

Just as Nathan revs up his old Harley-Davidson motorcycle and races it a few yards across the living room. He sees his nephew and skids to a stop.

NATHAN  
So, what do think?

CHARLIE  
You fixed it up!

NATHAN  
It wasn't too hard. I just had to  
straighten out the front wheel.

Nathan gets off the motorcycle. Charlie reaches out cautiously and touches the handlebars.

CHARLIE  
Nice.

NATHAN  
It's an old Harley-Davidson  
"knucklehead." That's because the  
cylinders are on the top of the  
block like a guy's knuckles. See?

Charlie watches Nathan pull on a sport coat.

CHARLIE  
What are you going to do with it?  
Grandmother says you can't go  
anywhere. (MORE)

NATHAN  
I've got about 24 hours before the  
women return.

NATHAN (CONT'D)

If I catch the last ferry going down to Long Island, I can see a friend of mine at a jazz club in New York and be back by morning.

CHARLIE

Let me go with you.

NATHAN

Sorry. That's just not possible.

CHARLIE

You said that anything is possible - if you want it enough.

NATHAN

Don't quote me, Charlie.

CHARLIE

If you want me to learn about jazz, I've got to hear other people play. Right?

NATHAN

Yeah, but...

CHARLIE

That means you have to take me along.

NATHAN

(giving in)

You need to wear a helmet on a motorcycle. I'm not going to take you without a helmet.

CHARLIE

Just...Just...Wait here!

He turns and runs out of the cottage. We hear Thelonious Monk's version of "Nice Work If You Can Get It."

EXT. NEWPORT DOCKS - NIGHT

Nathan rides the motorcycle across the docks to the ferry. Charlie sits behind him .... wearing the knight's helmet from the suit of armor that was just outside the library.

The ferry is just about to leave, but a DECK HAND pulls back a chain and lets them onto the stern.

EXT. NEW YORK CITY STREETS - NIGHT

MUSIC CONTINUES. Later that night, Nathan and Charlie cruise down 52nd Street in Manhattan. The post-war prosperity of New York's "jazz street" is gone forever, but a few of the smaller nightclubs still survive.

Charlie lifts up the helmet's visor and sees --

CHARLIE'S P.O.V.

The flashing neon signs of various jazz clubs.

Two jazz musicians carry their instrument cases as they move down the sidewalk.

A shill in a white suit gesturing to customers.

A woman in a sequin dress and her mobster boyfriend getting out of a taxi.

INT. CAFE BOHEMIA - NIGHT

Nathan and Charlie walk into the entryway of the Cafe Bohemia: a nightclub that features small jazz groups.

BERNIE HAYES is a nightclub owner that was half-paralyzed in an automobile accident. He swings his wheel chair around in the crowded entryway and looks startled when he sees Nathan.

BERNIE

Nathan Randolph! Jesus H. Christ, I must be seeing ghosts!

NATHAN

Good to see you, Bernie.

The two men shake hands.

BERNIE

Where you been? What happened?

NATHAN

Had some trouble. Now it's over.

~~BERNIE~~

Come back and play for me if you don't mind starving. 52nd Street ain't the same these days. All the squares are home watching TV.

BERNIE (CONT'D)

(sees Charlie)

Who's the kid?

NATHAN

Record executive. One of the best.

BERNIE

Nah, he's too tall to be a record executive.

(shouts to headwaiter)

Mario! This is Nathan Randolph!

Give him table one!

NATHAN

Thanks, Bernie.

Nathan starts to follow the headwaiter. Bernie clutches Charlie's arm.

BERNIE

Hey, kid. If you see an ABC inspector, act like a midget.

Charlie follows his uncle into --

INT. THE MAIN ROOM - NIGHT

The room is filled with older jazz fans and about a dozen white college kids up from Princeton.

People still dress up for a place like this: the men wear neckties while the women are in sexy evening clothes.

The headwaiter places Charlie and Nathan at a table close to the bandstand. Excited, Charlie tries to see everything. He looks up at the bandstand while --

ART JENNER

and his quartet play John Coltrane's "Naima." ART JENNER is a black man with the barrel chest and broad shoulders of an NFL lineman. His strength, passion and anger surge through his trumpet and slam the audience against the wall.

The piano player sees Nathan and shouts to Jenner. The big musician's eyebrows go up. He nods to the drummer --- pick up the tempo! --- and jumps off the bandstand.

Jenner struts over to Nathan's table. He plays faster and louder. The sound is intense, but Nathan's in heaven.

Art Jenner jabs his hand down and the group finishes the piece. The crowd applauds. The big man wipes off his face with a handkerchief and sits down at the table.

JENNER

Nathan Randolph. Well, I'll be damned.

NATHAN

Charlie, this is Art Jenner. We played together about two million years ago.

JENNER

(motions to Charlie)  
Is this your son? I didn't know you had a son.

CHARLIE

I'm his nephew.

JENNER

Ahhh. A nephew. Well, your uncle here used to be a damn good saxophonist. I played better when he was around.

NATHAN

That was a long time ago, Art.

JENNER

You still playing?

NATHAN

A little.

CHARLIE

My uncle's really good! He practices on the beach every morning!

JENNER

This kid should be your agent.

Jenner stands up and motions to Nathan.

JENNER

Come on. Get up on the bandstand. I got an old tenor sax that Teddy Williams left me.

NATHAN

Forget it, Art. I'm not up to your speed.

JENNER

To hell with that. Let's do some cookin'.

Nathan hands Charlie some money, then follows Jenner up onto the bandstand. The three other musicians snub out their cigarettes and join them.

Charlie watches the drummer walk off stage and come back with a tenor saxophone. Nathan wets the reed. He feels alive and truly happy. Art Jenner leans over the microphone.

JENNER

We got a little surprise tonight. A guest artist on tenor sax -- Nathan Randolph.

A few people clap. A drunken college boy shouts:

COLLEGE BOY

Bird lives!

JENNER

Yeah, and if he was here, he'd tell you to shut up.

(motions to the group)

"Cherokee"...and drive it.

There's a short piano vamp and then they're playing a high-energy version of the jazz standard, "Cherokee."

CHARLIE

watches the men play. A waiter places a glass of ginger ale on the table. Charlie takes five dollars out of his pocket. He tips the waiter and the man treats him as if he was an adult.

NATHAN AND ART JENNER

are playing together, pushing the rhythm even faster. Jenner steps back and smiles --- sounds good! Nathan starts to take his solo. SOUND OUT, but the MUSIC CONTINUES.

CUT TO:

AN HOUR LATER

Nathan and Art Jenner stand at the same microphone. The nightclub is hot and the musicians have taken off their suit coats.

The two men play a rapid-fire duet --- both of them throwing out notes as quickly as possible. They stop and the audience applauds. MUSIC CONTINUES.

CUT TO:

LATER THAT NIGHT

Charlie and Nathan sit at the table as a NIGHTCLUB PHOTOGRAPHER wearing a short skirt takes their picture. (Note: this is the same snapshot that the 40-year-old Charlie found in the saxophone case) FREEZE FRAME on the photograph.

CUT TO:

EXT. HEW YORK CITY STREETS - NIGHT

The MUSIC CONTINUES as Nathan and Charlie ride the motorcycle through the streets of Manhattan.

Charlie holds onto his uncle with one hand while he clutches a black leather saxophone case.

EXT. FERRY - LONG SHOT - DAWN

Charlie and Nathan ride on the ferry as it travels up the coast to Newport. It's cold and windy, but they're both still excited. The edge of the sun appears on the horizon.

NATHAN

Can I borrow your saxophone?

CHARLIE

It's not mine.

NATHAN

Sure it is.

Nathan opens up the case and takes out the saxophone.

NATHAN

I'm going to teach you how to play, Charlie. If you put your heart into it, you can wake the sun up in the morning.

CHARLIE  
The sun always comes up.

NATHAN  
Sometimes, it needs a little help.

ANGLE - NATHAN

Nathan stands on the prow of the boat and starts to play.

LONG SHOT - THE FERRY

NATHAN'S MUSIC seems to fill the world as the sun burns up from the gray Atlantic water.

EXT. OUTSIDE THE RANDOLPH MANSION - DAY

Nathan drops Charlie off at the front door, then rides the motorcycle across the lawn to his cottage.

INT. CHARLIE'S BEDROOM - DAY

That afternoon. CLOSE UP of Godzilla looking out of his hamster cage while --

CHARLIE

practices playing the saxophone. He blows hard, but only a squeaky sound comes out of the instrument.

INT. UPSTAIRS HALLWAY - DAY

Carrying the black saxophone case, Charlie walks down the hallway. He hears a rustling SOUND coming from his grandmother's bedroom.

INTERCUT WITH:

INT. HELEN'S BEDROOM - DAY

Uncle Rodger searches his mother-in-law's bedroom for the missing stock certificates.

INT. UPSTAIRS HALLWAY - DAY

Charlie approaches the closed door, then decides not to get involved in adult matters. AS quietly as possible, he heads down the hallway.

Standing on a pile of books, Charlie leans over the large wood-paneled phonograph. He puts the needle down on a 78 record of "Sing, Sing, Sing (With A Swing)" played by the Benny Goodman band.

The hard-driving dance music makes the phonograph vibrate. Inspired, Charlie picks up the saxophone and tries to play along.

INT. UPSTAIRS HALLWAY - DAY

Uncle Rodger comes out of Helen's bedroom. He hears the distant sound of the dance music.

There's a scratch in the "Sing, Sing, Sing" record and a passage of music begins to repeat.

Annoyed, Charlie walks over to the phonograph. He stands on the stack of books, leans over the phonograph, and reaches for the arm of the turntable.

CLOSE-UP - STACK OF BOOKS

As Charlie leans forward, the stack of books leans like the Tower of Pisa. Suddenly, the stack collapses and...

CHARLIE

grabs for the edge of the phonograph. There's a loud SNAPPING SOUND as --

THE WOOD PANELING

on the front of the phonograph peels off.

CHARLIE

lands on the carpet, then looks up as hundreds of colorful stock certificates cascade out of phonograph (they were hidden inside).

Charlie sits up. He leans forward and picks up a General Motors stock certificate. The scratched record continues to play over and over again. DOLLY ACROSS the library to --

UNCLE RODGER

peering through the half-open doorway. Quickly, he moves down the hallway.

INT. KITCHEN - DAY

A minute later. Uncle Rodger is speaking on the phone.

UNCLE RODGER  
Get the hell over here before the  
women get back from Boston.

INTERCUT WITH:

INT. STONE'S OFFICE - DAY

Lawrence Stone sits at a desk piled with legal papers.

MR. STONE  
What happened?

UNCLE RODGER  
The kid just found a million bucks.

EXT. THE MANSION DRIVEWAY - DAY

Five minutes later. Stone races his Cadillac up the driveway. He stops in front of the house and jumps out.

INT. GROUND FLOOR HALLWAY - DAY

Stone and Rodger walk quickly toward the library.

MR. STONE  
Where are the servants?

UNCLE RODGER  
I gave them the day off because  
Helen was away.

They pause near the doorway to the library. They can hear the phonograph playing "It Don't Mean A Thing (If It Ain't Got That Swing)."

UNCLE RODGER  
So what are we going to do?

MR. STONE  
Take the certificates. Sell them.  
Sail off to Hawaii.

UNCLE RODGER

What about Charlie? He's gonna tell  
someone if we grab the stuff.

MR. STONE

Don't worry. I know how to deal  
with children.

Stone grabs the door handle and enters the library.

INT. LIBRARY - DAY

The stock certificates have disappeared. Charlie stands in  
front of the phonograph trying to play along with the record.  
Charlie stops playing as the two men approach him.

CHARLIE

Hi.

Stone glances around the room. Nothing. He turns to Rodger.

UNCLE RODGER

Swear to God. I saw 'em.

Stone walks over to phonograph. He lifts up the needle and  
the music stops.

MR. STONE

You like this music, Charlie?

CHARLIE

Yeah.

MR. STONE

I've got a stereo at my house. You  
can come over and listen there.

CHARLIE

That's okay.

Stone runs his hands across the wooden cabinet.

MR. STONE

This is almost an antique. Although  
I'll admit that it's rather grand  
in appearance.

He finds the crack in the wooden panel.

MR. STONE

Like many things in the past, it  
has its hidden charms.

Stone pulls the panel downward, revealing the secret compartment. Charlie doesn't move.

MR. STONE AND UNCLE RODGER

kneel down and look inside the empty compartment.

CHARLIE

glances at the black leather saxophone case. The certificates are crammed inside -- out of sight.

STONE

stands up and faces Charlie.

MR. STONE

Charlie, Rodger told me that you found some official pieces of paper.

CHARLIE

Nope. I didn't find anything.

MR. STONE

You found some stock certificates. Basically, they're legal documents. Do you know the penalty for withholding legal documents?

Frightened, Charlie shakes his head.

MR. STONE

You go to jail, Charlie. And it doesn't make any difference how old you are.

UNCLE RODGER

(whispers)

Larry...

Annoyed, Stone glances at Rodger.

UNCLE RODGER

Come over here. We got to talk.

ANGLE - STONE AND RODGER

Stone walks over to the Rodger and the men whisper to each other while --

CHARLIE

fingers the saxophone. Once again, he glances at the case.

ANGLE - STONE AND RODGER

UNCLE RODGER

(whispers)

Let's forget about this. Even if we get the certificates from him, he's going to tell his mom...or Nathan.

MR. STONE

(smiles slightly)

Of course...

Mr. Stone approaches Charlie.

MR. STONE

You like your Uncle Nathan. Don't you, Charlie?

CHARLIE

Yeah.

MR. STONE

Did you know that he had a nervous breakdown? He went into town, had a fight with a police officer and was sent to a mental hospital.

CHARLIE

He told me.

MR. STONE

We all want him to stay out of the hospital and become healthy again. But I'm afraid he's done something wrong.

(glances at Rodger)

Isn't that right, Rodger?

UNCLE RODGER

Yeah. Something wrong.

MR. STONE

Your Uncle ~~(MORE)~~ has stolen some stock certificates and he's hidden them in the house. Neither your grandmother or the police have heard about this yet.

MR. STONE (CONT'D)

If you know where these certificates are -- Roger and I can replace them -- and your Nathan won't be sent back to a prison hospital. You don't want that, do you?

CHARLIE

No.

MR. STONE

Because if he goes back, he'll never get out again. The authorities will make sure that he's never released.

UNCLE RODGER

They're going to throw away the key, Charlie.

Stone kneels before Charlie. They're face-to-face.

MR. STONE

You know where the certificates are. Don't you?

Charlie hesitates, then nods his head.

MR. STONE

And you going to give them to me. Correct?

A Beat, then Charlie shakes his head. Furious, Stone grabs the boy.

MR. STONE

Listen to me, you little brat! Tell me where they are or you're in a lot of trouble!

Charlie makes a fist and punches Stone in the face.

Surprised, Stone lets go.

Charlie jerks away from him. He grabs the saxophone case, runs out of the library and slams the door behind him.

ANGLE - MR. STONE AND RODGER

UNCLE RODGER

You okay?

MR. STONE

Let go of me!

Stone jumps up. He runs to the door, jerks it open, steps into the hallway and...SLAMS into the suit of armor! (Charlie has pushed it into the hallway)

The suit of armor collapses, but Stone keeps moving. He sees -  
-

CHARLIE

running down the hallway. The boy glances over his shoulder, then heads for the front door.

Carrying the saxophone case, Charlie bursts out of the house and runs toward Nathan's cottage. Stone and Rodger come out of the house a few seconds later. They follow after Charlie. SOUND of a saxophone improvising on "Stardust."

EXT. NATHAN'S COTTAGE - DAY

Wearing chinos and a T-shirt, Nathan sits on the small porch in front of the cottage. He practices on his saxophone -- improvising on "Stardust" -- then stops when he sees Charlie running toward him.

NATHAN

puts down the saxophone and stands up. Breathing hard, Charlie reaches the porch.

NATHAN

What's going on?

CHARLIE

They're trying to get me!

Nathan looks across the lawn and sees...

STONE AND RODGER

walking quickly toward the cottage.

ANGLE - CHARLIE AND NATHAN

CHARLIE

I found the stock certificates.  
They were in that old phonograph.

NATHAN

Guess my father wanted to keep an  
eye on his money.

CHARLIE  
Mr. Stone and Uncle Rodger...

NATHAN  
Go inside the cottage, Charlie.

The boy hesitates.

NATHAN  
Go inside. I'll handle it.

Carrying the leather case, Charlie goes inside. Nathan takes a few steps forward as the two men approach.

UNCLE RODGER  
Keep out of this, Nathan! You don't have to get involved!

NATHAN  
It involves my family.

UNCLE RODGER  
You're not really in the family. Haven't you figured that out? You're the little secret they keep hidden away.

Stone and Rodger move toward the cottage, but Nathan blocks their way. Meanwhile...

CHARLIE

peers out the cottage window and watches Nathan.

ANGLE - NATHAN, STONE AND RODGER

Stone smiles at Nathan; the lawyer is sure that he's going to win.

MR. STONE  
I talked to Sheriff McKay a few weeks ago. Learned all about your situation. He wants you back in Dartmoor Hospital -- strapped up in a strait jacket and chained to a wall.

NATHAN  
Guess he's still angry about what happened.

MR. STONE

He hates your guts. You were always better than him. Always coming in first.

UNCLE RODGER

Come on, Nathan. Just get out of the way.

MR. STONE

(to Rodger)

Nathan had a nervous breakdown. But now he's going to show us that he's completely sane.

(to Nathan)

You're going to walk in there, get that little black suitcase, and hand it over. If you don't, I'll make sure that you're put away for the rest of your life.

The two men wait for Nathan's decision. Nathan glances back at the cottage and sees --

NATHAN'S P.O.V.

Charlie watching him through the window.

ANGLE - NATHAN

He faces the two men.

NATHAN

Charlie trusts me. He expects me to do the right thing. What that means is -- I want you two assholes to get the hell out here.

MR. STONE

You crazy bastard!

Stone throws a punch at Nathan

Nathan jerks his head to one side and blocks the punch. He hits Stone in the stomach, then knocks him backward with an uppercut.

Stone scrambles to his feet and runs forward -- slamming Nathan onto the porch.

The two men grapple with each other, then Nathan pushes Stone away.

Nathan attacks with a quick flurry of jabs, then connects with a haymaker that knocks Stone back against a wheelbarrow filled with garden tools.

Stone picks up a shovel and swings it at Nathan.

ANGLE - CHARLIE

The boy watches the fight...

ANGLE - NATHAN

He stumbles backward to the porch. Stone swings the shovel at Nathan's head and it hits a porch post.

Nathan grabs Stone's arm and twists the shovel away from him. He strikes upward with his palm and breaks Stone's nose.

A FEW SECONDS LATER...

Charlie runs out of the cottage as Rodger helps Stone stagger back to the house.

CHARLIE

Are you okay?

NATHAN

No problem.

CHARLIE

What's going to happen?

NATHAN

I've got about an hour to say goodbye. Mr. Stone has to patch up his nose and go find Sheriff McKay.

Nathan walks into --

ANGLE - THE COTTAGE

He pulls on a jacket as Charlie watches him.

CHARLIE

They wanted to steal the certificates.

NATHAN

They'll come up with a story, Charlie. Rodger's going to tell them that I was a thief.

CHARLIE

That's not true. I'll tell what happened...

NATHAN

They won't believe you, Charlie.  
They won't believe me, either.

Nathan kneels down beside Charlie.

NATHAN

Look -- things are going to get crazy real soon and we're not going to get the chance to talk. I just want you to know that you're a great kid and I love you.

Nathan reaches down and hugs the boy. Charlie is crying. He holds onto Nathan tightly.

EXT. THE RANDOLPH ESTATE - LONG SHOT - DAY

SOUND OUT. We hear a tenor sax solo as Nathan rides across the lawn on his motorcycle. THE MUSIC CONTINUES.

CUT TO:

EXT. OUTSIDE LAURA'S HOUSE - DAY

Nathan slowly walks up the driveway to the back of the house.

EXT. BACK YARD - DAY

Laura is hanging up some bed sheets. Nathan steps through the sheets and approaches her. Surprised, she smiles at him.

LAURA

You're early this morning. I haven't made your coffee.

NATHAN

Something happened, Laura. We've got to talk right now. I don't have a lot of time.

INT. RANDOLPH ESTATE - BARN - DAY

Carrying the saxophone case, Charlie climbs up to a loft in the abandoned barn on the estate grounds. He peers out of a smashed window and sees --

CHARLIE'S P.O.V.

Helen Randolph's Buick heads up the driveway.

EXT. OUTSIDE THE MANSION - DAY

Helen and her two daughters get out of the car. The front door of the mansion is open and Mr. Stone's blood is on the front walkway.

AUNT JULIA  
Somebody left the door open.

HELEN RANDOLPH  
Ellen! Theresa!

INT. THE BARN - DAY

Charlie watches his mother stand at the edge of the driveway. She calls for her son, but the boy doesn't move.

EXT. LAURA'S HOUSE - BACKYARD - DAY

Nathan has finished telling Laura what happened.

LAURA  
I can't lose you. I won't.

NATHAN  
I never much cared about anybody in this world until I met you and Charlie. Maybe it was wrong of me to talk to you. Maybe I should have stayed down in the cellar with all the family ghosts.

LAURA  
Do you really believe that?

Nathan hesitates, then shakes his head.

NATHAN

Not really. You're what I always missed -- and always needed. I heard you in my music. I searched for you in my dreams.

They embrace each other as the white sheets billow up around them.

EXT. OUTSIDE LAURA'S HOUSE - DAY

A few minutes later. Nathan sits on the motorcycle. He kisses Laura one last time.

She watches as he kicks the bike into the gear and heads down the street.

EXT. NEWPORT STREETS - DAY

Nathan slowly cruises down a tree-lined street. SOUND OUT. We hear JAZZ MUSIC playing in his imagination as Sheriff McKay's police car roars up behind him. Every light on the patrol car is flashing, but Nathan doesn't stop.

INSIDE THE CAR

Deputy Clark is driving. Sheriff McKay is in the passenger seat. Stone sits in the back seat with a bandage covering his broken nose. He points at Nathan and speaks to McKay.

EXT. RANDOLPH ESTATE - DAY

Several hours later. Elizabeth and Aunt Julia wander around the grounds of estate. They're looking for Charlie.

ELIZABETH

Charlie! Can you hear me? Charlie!

INT. MANSION - DAY

Helen sits in her bedroom, looking out the window. The door creaks and she twists around as Charlie enters the room.

HELEN RANDOLPH

Where have you been?

CHARLIE

Around.

HELEN RANDOLPH  
Your mother is very worried. She's  
been looking for you.

CHARLIE  
I had to hide the stock  
certificates -- the ones that Uncle  
Rodger and Mr. Stone were trying to  
steal.

HELEN RANDOLPH  
Don't lie, young man. We've heard  
the whole story. Nathan found them  
and convinced you to lie.

CHARLIE  
That's not true.

HELEN RANDOLPH  
He attacked Lawrence Stone. Tried  
to kill him with a shovel.

CHARLIE  
Mr. Stone was the one with the  
shovel. He hit Nathan first.

Helen gazes out the window.

HELEN RANDOLPH  
I was a fool to take him out of the  
hospital. We should have left him  
there.

CHARLIE  
He was trying to help you,  
grandmother. He was...

HELEN RANDOLPH  
Stop it, Charlie! Just stop it!

She stands up and paces around the room.

HELEN RANDOLPH  
Nathan has disappointed me so many  
times.

CHARLIE  
You don't like him just because he  
wanted to be different.

HELEN RANDOLPH  
That's not true.

CHARLIE

And now you don't want to be fair.  
You've already made up your mind  
and you don't want to hear anything  
different.

HELEN RANDOLPH

I want you and your mother to leave  
this house tomorrow morning.

Charlie turns and walks to the door.

CHARLIE

If you think you're better than  
other people, then you should try  
to act better. You should listen.  
You should try to do what's right.

INT. STAIRCASE - DAY

Charlie walks out of the bedroom and starts down the  
staircase. Helen follows him.

HELEN RANDOLPH

Charles Gordon...  
(no response)  
Charlie!

The boy stops and looks up at his grandmother.

HELEN RANDOLPH

Come back up here.

CHARLIE

No.

HELEN RANDOLPH

I want you to tell me what  
happened.  
(A Beat, then...)  
Please.

EXT. MANSION LAWN - DAY

Elizabeth still looks for her son while --

AUNT JULIA AND UNCLE RODGER

walk back to the house.

AUNT JULIA  
Did Nathan hurt you?

UNCLE RODGER  
No. Not really.

AUNT JULIA  
You were so brave to stand up to  
him.

HELEN RANDOLPH (O.S.)  
Rodger!

HELEN AND CHARLIE

are standing on the terrace.

HELEN RANDOLPH  
Come up here. Right now. I think  
it's time we had a little talk.

INT. HAPPY ISLE BAR - DAY

Still wearing their uniforms, Sheriff McKay and Deputy Clark drink beer at the Happy Isle Bar: a hole-in-the-wall joint with a faded tropical motif. McKay has just locked Nathan in a holding cell. He has come over to the bar to celebrate.

SHERIFF MCKAY  
I can still see his face when I  
slammed the cell door shut! Damn!  
That felt good!

The BARTENDER jerks his head at McKay and the Sheriff turns around.

HELEN RANDOLPH

walks into the bar. This isn't Helen's kind of place, but she's not intimidated.

ANGLE - SHERIFF MCKAY

He grins and faces her.

SHERIFF MCKAY  
Nathan is in the holding cell. If  
you want to see him, come back  
tomorrow morning.

HELEN RANDOLPH

I want you to let him out, tonight.  
I just talked to Lawrence Stone.  
He's not pressing charges.

SHERIFF MCKAY

Well, I'm pressing charges -- of  
assault and battery. He's going  
back to Dartmoor and he's never  
getting out.

Helen doesn't flinch. She stands at the bar and motions to  
the bartender.

HELEN RANDOLPH

Jameson whiskey, straight up. And a  
beer for Deputy Clark.

DEPUTY CLARK

Thanks.

HELEN RANDOLPH

How are you, Deputy? I remember  
when you won the oyster-eating  
contest at the Veteran's Day  
picnic.

DEPUTY CLARK

That was six years ago, Mrs.  
Randolph! You've got a good memory!

HELEN RANDOLPH

Even then I knew that you were a  
man of action and determination.  
Several of us started discussing  
the idea of you running for  
Sheriff.

DEPUTY CLARK

Me?

HELEN RANDOLPH

I think you'd do a wonderful job.

SHERIFF MCKAY

What the hell you talking about?  
Terry can't even tie hie shoes!

DEPUTY CLARK

Sure I can! Better than you!

Helen opens up her purse, takes out a check book and starts  
to write a check.

HELEN RANDOLPH

(to Clark)

There's no time like the present to get organized. I'm going to write you a check for \$10,000 to start your campaign.

SHERIFF MCKAY

All right...

HELEN RANDOLPH

(to Clark)

I know I can get my friends to serve on the committee.

SHERIFF MCKAY

All right.

(Helen faces him)

I'll talk to Judge Bettencourt and get him released.

Helen nods. She swallows her whiskey with one gulp, flips some money onto the bar and walks out.

HELEN RANDOLPH

Good day, Sheriff.

DEPUTY CLARK

(to Helen)

What about the committee?

SHERIFF MCKAY

Shut up.

EXT. RANDOLPH MANSION - NIGHT

From the terrace, we get see light glowing through the French doors of the library. The phonograph is playing "Take The A Train."

Smiling, Grandmother teaches Charlie how to fox trot.

HELEN RANDOLPH

One, two, three...slide. One, two three...slide. Very good, Charlie.

CHARLIE

I don't want to dance with girls.

HELEN RANDOLPH

You might. One of these days.

CHARLIE  
Girls like to kick.

HELEN RANDOLPH  
We all get kicked occasionally.  
That shouldn't stop us from...

Nathan walks through the French doors. Startled, Helen stops dancing.

NATHAN  
Hey, Charlie.

CHARLIE  
Uncle Nathan!

Nathan walks forward.

NATHAN  
Can I cut in?

Charlie steps back and watches as Nathan extends his hand. His mother hesitates, then they begin to dance.

HELEN RANDOLPH  
Are you all right?

NATHAN  
Yeah.

HELEN RANDOLPH  
They didn't hurt you?

NATHAN  
No.

HELEN RANDOLPH  
I've made a lot of mistakes.

NATHAN  
Me, too.

Gracefully, he spins her around. They smile at each other.

HELEN RANDOLPH  
What are we going to do now?

NATHAN  
Just keep dancing.

The MUSIC grows louder as we --

CUT TO:

EXT. OLD NEWPORT CHURCH - DAY

And we see Art Jenner playing his trumpet at Nathan and Laura's wedding.

The bride and bridegroom come out of the small, one-room church and everyone throws rice. Helen Randolph smiles at her son. She leans forward and kisses Laura.

CUT TO:

INT. PRESENT DAY - RANDOLPH MANSION - DINING ROOM - DAWN

Thirty years later. We see a candle that's melted down to a stub, then CAMERA DOLLIES to the 40-year-old Charlie.

Carefully, he fits together the pieces of Nathan's old saxophone. He reaches into a water glass and takes out a reed that has been soaking overnight.

EXT. THE BEACH - DAWN

Carrying the saxophone, Charlie crosses the stone terrace and walks down onto the beach,

Charlie stops at the edge of the sea and takes a deep breath. He blows into the saxophone and a squawking sound comes out.

ANGLE - THE DRIVEWAY

CLOSE-UP of a car with New York license plates stopping in front of the house.

ANGLE - THE BEACH

Charlie tries again, Another squawk.

CLOSE-UP -- SOMEONE WEARING EXPENSIVE MEN'S SHOES

The stranger walks across the lawn to the beach.

ANGLE - THE BEACH

The sun still hasn't come up. Charlie nervously adjusts the saxophone's mouthpiece,

NATHAN (O.S.)  
What's going on?

Charlie spins around and sees his uncle. Nathan looks happy and relaxed. He wears a European-cut suit.

CHARLIE

Nathan...

NATHAN

Laura and I talked to your mother last night. She told us you were in Newport. So what are you doing?

CHARLIE

I was trying to wake up the sun. Just like you used to do.

NATHAN

Go on. Give it another try.

Charlie takes a deep breath and begins to play one of his uncle's jazz solos.

CAMERA DOLLIES BACK as the red sun emerges from the sea. Light flows across the water and makes it glisten.

Nathan smiles at Charlie and his nephew keeps on playing. The MUSIC CONTINUES, filling the world.

FADE OUT