

DIS - WEAREN
C. PLUMMER

EYEWITNESS

"JANITOR"

by

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FOURTH DRAFT
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DARYLL

It's about Aldo, Mr. Long.
Allan Mercer. You see: maybe
I think you just misunderstood.

Mr. Long lifts up his hand. He has heard enough. He shakes his head.

MR. LONG

He was not very nice. He made
an insult and that...

(makes a gesture)

I do not tolerate.

(smiles real friendly)

Have a nice Memorial Day.

Don't work too hard.

He shuts the door, not loud enough to be rude but loud enough to sound final.

CLOSEUP - DARYLL

7-B

Some irony flits across his face as he stands there. He does not like the door shut in his face like that but that's how life is. He seems to be considering trying again but he rejects the thought. Walks away. Gets to the trash wagon. Pushes the wagon.

INT. BASEMENT - NIGHT

8

The trash wagon stands on the edge of a landing. Daryll tips it over. The trash is falling into a steel paper baler. It's an enormous machine, like a truck-sized trash masher.

ANOTHER ANGLE

8-A

Daryll is now walking down a steel ladder alongside the paper baler. He fishes out a magazine from the trash. New Yorker. He pauses on the ladder. Opens the magazine. Sees a cartoon. Laughs. Continues down the ladder.

THE BASE OF THE BALER

8-B

Daryll presses a button. The huge machine begins to work. The sound it makes is terrible. It needs grease. The trash is being compressed. Daryll leans on the machine and looks through the magazine seemingly oblivious to the horrible noise.

ANOTHER ANGLE - THE BASEMENT

9

The bowels of the building. Pipes running from the furnace. Water pipes, sewage pipes, pipes are running everywhere. Little corridors meander through the area. Dangling lightbulbs, some with shades, some without.

CLOSEUP - DARYLL

9-A

He's looking at the magazine as the machine continues its job. His face changes suddenly. It's as if he hears or senses somebody's presence. The machine comes to a stop. In the sudden silence the intensity of Daryll's concentration becomes underlined. He looks around, moving only his eyes.

He sees the tips of a pair of shoes in the maze of corridors, behind the bulk of the furnace. His hand reaches out and takes hold of a steel pipe. He moves slowly toward the shoes. When he gets close enough to them he makes a sudden quick move and then stops. He kicks the shoes with his foot. The shoes are empty. At that very moment, WE SEE a figure coming closer to him from one of the dark areas of the basement. Daryll's back is turned. The figure is sneaking up on him silently.

DARYLL

You're right behind me, Aldo.

He turns around.

HIS P.O.V. - ALLAN MERCER (ALDO)

9-B

Same age as Daryll only much coarser looking. He's well dressed. Smoking a cigarette.

They smile at each other. Daryll knows what Aldo is going to ask him. This knowledge undermines to a degree the casual ease between them. Aldo steps into his shoes.

DARYLL

You're not supposed to be here.

ALDO

Nobody saw me. Bad day today?

DARYLL

You know what it's like on Fridays.

Aldo has something on his mind. He wants to ask the question but he doesn't want to seem hungry for the information.

ALDO

Yeah.

He looks at a little collection of paperback books and magazines on the shelf. It's actually an old bookcase that somebody threw out.

ALDO

By the way, did you talk
to Mr. Long?

DARYLL

I tried.

(shakes his head)

His mind's made up. He says
you insulted him.

Aldo tries very hard to keep his temper down.

ALDO

I insulted him. Is that what
he said, I insulted him.

DARYLL

Hey, c'mon.

ALDO

He flung the fucking trash cans
at my feet. Just threw them
down. The stuff spilled on
the floor.

DARYLL

Maybe it was an accident.

ALDO

Sure, maybe it was an accident
that I kicked that shit back
into his office. Slant-eyed
mother...

ANOTHER ANGLE

10

Daryll moves toward the baler. Aldo follows. Daryll opens
the front of the machine. Ties some wires together. Presses
a button. The lid of the machine pulls up. The paper
expands. The wires tighten. The bale is ready.

ALDO

It's some country we're living
in. Getting fired over a gook
like that.

Daryll pulls the bale onto a dolly.

DARYLL

He's a tenant, Aldo.

ALDO

Isn't that the shit. I'm asking
you. Isn't that the goddamn
shit. For two years in Vietnam
we clean up and mop up for them
...and then we come back to our
fucking country and they're here
again. They're all doing fine.
Man, there's Vietnamese all over
the place...got their own

ALDO (Cont.)
business...doing fine. And we're
cleaning up and mopping up after
them. I'm asking you, isn't
that the goddamn shit?

DARYLL
You know what? It is. You
know what else? That's just
the way it is.

ALDO
What the hell did I shoot the
Cong for?

A look passes between them. A strange look. Aldo has to
look away.

ALDO
The Cong were all right. They
stayed in their own country.
It's the bastards from the
South. Did you see the papers.
The old Mayor of Saigon...he's
running a pizza place. Huh?
I'm asking you.

Footsteps are heard above their heads. Daryll looks up.
Aldo looks at him.

ALDO
Is that him? Long?

DARYLL
Yeah. Working late again.
Listen...if you want, I'll talk
to him next week. Maybe by then...

ALDO
Nah. Hell with it. If I can't
bring myself to apologize, I
shouldn't ask a buddy to do
my dirty work.

(smiles)
Buddy nothing. Brother-in-law.
(hugs him in
his roughneck way)
Linda's crazy about you. She's
some girl, eh? Right? Right?

DARYLL
Sure.

ALDO
Our deal's still on, right?

DARYLL
Sure.

Aldo smiles and leaves. Daryll, looking a little concerned, watches him as he walks away. Only his footsteps are heard. Soon they too are vanishing.

CLOSEUP - DARYLL

10-A

He's looking after him. Listening to the vanishing footsteps. Then he picks up the dolly and wheels the huge paper bale away.

INT. LOBBY - NIGHT

11

Daryll is walking in his street clothes. The clock reads 1 A.M. He pauses. Listens. Total silence. He walks out the main entrance. Through the glass door we SEE him locking up and setting the alarm.

EXT. BUILDING - NIGHT

12

Daryll is getting on his motorcycle. Two paperback books are stuck in his pockets. He drives away.

EXT. MANHATTAN - NIGHT

13

The traffic is light. Daryll is riding his motorbike. Up ahead he sees a fruit market.

EXT. FRUIT MARKET - NIGHT

14

Daryll is buying some peaches, putting them in a paper bag. A dog is looking at him. It's a guard dog. He looks like he's ready to bark or snap at him. Daryll makes a face and makes a noise at him. The dog gets all friendly. Daryll looks toward the proprietors.

HIS P.O.V.

14-A

The place is run by a Vietnamese family. We SEE the whole family there including an old granny. They are talking in Vietnamese to each other. Daryll looks at them. There's no anger or irony in his face. He's almost enjoying watching the family scene.

ANOTHER ANGLE

14-B

A big truck is seen rumbling behind Daryll on the street. The truck backfires loudly. Instantly the faces of the Vietnamese people change. It's not just that they were startled. It's almost as if they were back in the war again. Daryll catches this. They look at him and smile. He smiles back.

EXT. LINCOLN CENTER - NIGHT

Daryll is eating a peach and driving his motorbike. He slows down as he goes past a well-known restaurant. Some rich party is coming out. Men...women. The limo is waiting. The driver of the limo is opening the door. Daryll looks on genuinely fascinated by the glamour of the women, their clothes, the whole scene of the rich who live in another world.

The door opens. Daryll walks in. He pauses as he shuts the door. Looks around cautiously: a hunter. He takes a small careful step forward. A huge German Shepherd dog suddenly leaps out of nowhere at him. Daryll responds. He grabs him. The two fall on the floor wrestling. It looks like a real attack.

DARYLL

No more. I'm tired tonight.

The dog stops. Licks his face. Daryll gets up. The dog ambles behind him. WE SEE Daryll's apartment. It's clean and sparsely furnished. A lot of books that he brought from where he works. Magazines. A couple of posters of rural New England. A picture of him, Aldo and Linda in the middle. Daryll places his gab of fruit on the end table and then goes to the only expensive-looking piece of furniture in the house. A TV set with a video recorder attachment. He turns it on. He runs the tape backwards. WE SEE the ten o'clock news being run backwards. The dog sits on the couch. Daryll stops the recorder, and then presses the button and runs it forward at the regular speed. He sits on the couch next to the dog. The dog puts his head in his lap. Daryll takes a peach. On TV the SPORTS ANNOUNCER is on.

SPORTS ANNOUNCER

The trouble with the Knicks is that too many of the players have Madison Avenue on their minds and too few Madison Square Garden. Until that changes, the most we can expect from them is nothing.

ANCHORMAN

Thank you, Sal.

Daryll is obviously not interested in this.

ANCHORMAN

And what can we expect from Broadway. A new musical opened tonight and here, substituting for Terry Randall is our very own Tony...Tony Sokolow, to tell us all about it.

Instantly Daryll's expression changes. A beautiful young woman comes on the screen. Daryll is all eyes...lost in attention. He stops eating the peach and just holds it as TONY comes on.

TONY

The musical is called 'ROBIN'
...Robin being Robin Hood, and
if you think the Knicks are
incompetent you should see
these merry men flitting across
the Shubert-owned Sherwood Forest
with their bows.

CLOSEUP - DARYLL

16-B

He's hardly blinking.

CLOSEUP - TONY

16-C

TONY

In the great tradition of
taking from the rich and giving
to the poor, the producers of
ROBIN did likewise. They took
from their rich backers and
gave to the poor. The poor in
this case are the lyricist,
very poor; the book writer,
extremely poor; and the poorest
of them all...the composer. The
cast, like the Sherwood Forest,
were made of solid cardboard.
Friar Tuck should have been
roasted. And Robin, the merriest
of them all, or gayest, seemed
only to come to life when
Maid Marian left and Little John
came on. Their duet:
Me and My Bow, is a classic.
The orchestra wisely stayed in
the pits where the whole show
belonged.

INT. TONY'S APARTMENT - CLOSEUP ON TONY - DAY

17

She is looking stern and serious. She is hammering a nail
into the wall on which to hang a picture. She is hammering.
As she does, a picture already hung nearby falls off the
wall to the floor. She pauses. Looks at the picture. Picks
up the picture off the floor. Glass falls out as she picks
up the picture. Her face reveals a mixture of irritation
and amusement. It can't go on like this. She gets a dustpan
and sweeps up the glass into it. She goes with the dustpan
to the trashcan by the piano. It is one of those jobs you

Cont.

open with your foot. She steps on the handle. The lid doesn't open...It's one of those days all right. She steps on it harder. Nothing. She slams on it with her foot. The lid of the piano falls down. The noise startles her. She drops the dustpan on the floor. She looks at it. Very calm now. To the apartment:

TONY

Is that all?

EXT. UNITED NATIONS - DAY

18

Tony is waiting at the bottom of the steps. People are coming out.

HER P.O.V. - JOSEPH

18-A

Dark, handsome, late forties or early fifties. He is with some members of a third world country: stiff, diplomatic. He sees Tony and takes his leave from them. Walks toward her, stiff, diplomatic, and suddenly, unexpectedly, he skips a whole bunch of stairs and winds up standing next to Tony.

JOSEPH

You are early.

TONY

I had to leave. My apartment attacked me.

He gives her a kiss.

TONY

In public? You're getting daring.

JOSEPH

In my old age?

TONY

(kidding)

Yes.

JOSEPH

Listen. The Russian charge d'affairs saw the musical Robin Hood and he told me he agreed with your analysis one hundred percent. Robin Hood was too gay for him. Only he pronounced it goy. 'Robin Hood was too much goy.' I agreed. Everybody knows he was Jewish.

They start walking. He can't take his eyes off her. She can't quite handle the look and looks away: nothing abrupt. He kisses her on the cheek and says something to her as the traffic drowns out his remark.

MED. SHOT

18-B

JOSEPH

Let's see. What else. Yes, the American ambassador took me aside and told me another joke. Once again I did not get it but I laughed heartily. The Syrian delegation walked past us and frowned. I continued laughing heartily. Rumors of better relations between the U.S. and Israel are bound to follow.

TONY

This is what you do at the U.N. all day?

JOSEPH

No, I am just giving you the highlights.

(stops)

Oh yes. Before I forget.

He opens his briefcase. Takes out a carefully placed bouquet of flowers. Gives it to her.

JOSEPH

I love you.

TONY

So that's what a diplomatic pouch is.

JOSEPH

Just don't get cocky. You may be young and beautiful now but your kind of beauty does not last. Sixty, seventy years from now the first signs will come. I suppose I'll have to love you even then.

She looks away.

Cont.

JOSEPH

You nervous?

TONY

No. Yes, a little. I haven't practiced and my mother's bound to notice.

JOSEPH

You'll do fine.

Joseph hails a cab.

EXT. LONG ISLAND EXPRESSWAY - DAY

19

Daryll is riding on his motorcycle. Linda is on the back-seat. She is very young, in her late teens. Her long hair is trailing after her. She is goofing around with Daryll. Covering up his eyes and then uncovering them as he drives.

EXT. LONG ISLAND EXPRESSWAY - ANOTHER ANGLE -
DARYLL - DAY

19-A

He's enjoying the speed. The expressway is relatively free of traffic. He's going the speed limit. A motorcycle policeman suddenly roars INTO the FRAME. He's a young good-natured looking cop. He looks at Linda and smiles. He looks at Daryll and smiles. He looks at Daryll's bike. Nods approval. Daryll looks at his speedometer. Then back at the cop. The cop looks around and then he gestures to Daryll to speed up. Daryll is suspicious. He smiles and shakes his head; no, thank you. But the cop is so good-natured looking. He gestures to Daryll that it's all right: Scout's honor. Daryll speeds up a little. The cop speeds up too. Daryll speeds up some more. The cop does too. Daryll opens up and lets her go. The cop responds in kind. Daryll is pulling away. Linda turns to look at him her hair covering her face.

INT. DARYLL'S PARENTS' HOUSE - DAY

20

A middle-class house in Queens. Daryll, Linda, Aldo, Mr. and Mrs. Deever are at the table. They're eating.

MR. DEEVER

Bullshit!

Mrs. Deever flinches. Looks at him angrily. He doesn't see.

ALDO

No, we're serious. Sports are real big, Mr. Deever. They have what's called 'growth potential.'

MR. DEEVER

But you guys don't. What you
guys have is a lot of bullshit.

Mrs. Deever flinches again. She stops eating. Mr. Deever
does not notice.

MR. DEEVER

You and Daryll are going to
open a sporting goods store?
You guys couldn't open a
Christmas present.

ALDO

Sure we will. I even quit my
job...

Cont.

He looks at Daryll. Daryll does not contest him.

ALDO

...to look for a good spot.
All we need is some money.

MR. DEEVER

You got spots in your head, Aldo.
All you need is money. What
kind of bullshit is that?

Mrs. Deever is shaking now.

DARYLL

Oh, c'mon, Dad.

MR. DEEVER

Don't c'mon me, four eyes. If
you were so smart you would've
got something out of that war.
You got your eyes screwed up
and didn't get a penny for it.
All it would've taken was some
form. You could now be getting
disability.

DARYLL

But I'm not disabled, Dad. I'm
just fine.

LINDA

I think you're just going through
a phase, Mr. Deever. You see,
male menopause...

MR. DEEVER

Oh, bullshit!

Mrs. Deever flings her plate and silverware off the table.
She starts screaming.

MRS. DEEVER

I can't take that. I just can't
take that anymore. I've had it.
I simply cannot take that kind
of language anymore from you.
Enough! Enough!

Daryll and Linda jump up and calm her down. She wants to
get up but Daryll is easing her back in the chair. Everything
is tense and silent as everybody goes back to their seats.

Cont.

Mrs. Deeever is trying to control herself, to preserve some dignity.

MRS. DEEVER
My father was a high school principal and in my family we simply did not tolerate that kind of...

MR. DEEVER
(interrupts)
BULLSHIT!

Mrs. Deeever goes crazy. She screams like a wounded soul. Rips the tablecloth and the dishes off the table and runs off screaming into the other room. Linda and Aldo run after her. Daryll follows. She is heard screaming in another part of the house.

MED. SHOT - MR. DEEVER

20-A

He pushes himself away from the table. We SEE that he's in a wheelchair.

MR. DEEVER
What! No dessert?

He seems a little sorry about the scene he has caused. He tries to move the wheelchair but it gets caught on something. Suddenly Daryll is there. He wants to help him.

MR. DEEVER
I don't need no help.

EXT. DEEVER HOUSE - DAY

20-B

Mr. Deeever is sitting outside in his wheelchair with a hose in his hand. He is adjusting the nozzle spray, fiddling with it...watering the grass. Not far from him the Barbecue Grill is smoking...some chicken they had for dinner is still on it. Daryll is standing close to his father watching him. The hose is stuck. Mr. Deeever pulls on it. Daryll helps him.

MR. DEEVER
I wasn't a dummy. I got my union lawyer to get me two hundred grand for losing my legs. And you...what...you going to be a goddamn janitor the rest of your life.

Cont.

DARYLL

I can't think of anything I want
to be for the rest of my life,
Dad. It's all right for now.
I'll be fine.

MR. DEEVER

So what's this sporting goods
store bullshit.

DARYLL

Well, Aldo was talking about it
even in Vietnam. The two of us,
you know. On the day the store
opens, Linda and I get married.

MR. DEEVER

I guess you want to remain a
bachelor.

Mrs. Deever appears. She has summoned all her strength to
look calm and dignified.

MRS. DEEVER

Coffee and crumb cake are ready
for those who are ready to
behave.

MR. DEEVER

Crumb cake's my favorite.

He lets out a loud belch.

MRS. DEEVER

The chicken is burning.

Mr. Deever turns the water hose on the grill. The hot coals
hiss as water hits them. Steam rises. Mr. Deever looks
depressed and continues to water the grass.

INT. MR. AND MRS. SOKOLOW'S PLACE - NIGHT

21

Very rich. A large gathering of people. Music is playing.
In front of the people we SEE Tony at the piano. Her mother
is playing the cello. Her father is playing the violin.

CLOSEUP - TONY

21-A

She is wearing one of the flowers Joseph gave her.

HER P.O.V.

21-B

She sees Joseph in the back. A small intense-looking man, with
curly hair is holding his hand and thanking him emotionally.

A stunning young Israeli girl stands with them. Joseph's reaction is one of minimizing the gratitude. The music ends. Joseph is the first to applaud. Everybody applauds.

CLOSEUP - THE SOKOLOW FAMILY

21-C

They are taking a bow. A diamond shines on the necklace of Mrs. Sokolow. Tony is smiling at Joseph and taking a bow. Joseph is shouting "BRAVO." The Sokolows look at each other. Tony is in the middle holding onto her parents' hands. Her mother whispers in her ear with a trace of a Russian accent.

MRS. SOKOLOW

Not very bad at all.

The three of them step down and take their seats. Joseph walks up to the front. The applause dies down. He stands there commanding and receiving total attention.

JOSEPH

Shortly after the Hungarian uprising, in the 1956 Olympic Games the Hungarian waterpole team defeated the Russian team. Kruschev sent a congratulatory telegram: Congratulations on your splendid victory. Stop. We are proud of you. Stop. Sugar. Stop. Wheat. Stop. Credit. Stop.

The audience laughs. Joseph gets their attention again.

JOSEPH

We cannot stop. Everytime you see me I ask you for money. This time...

MAN

This time will be no exception.

Audience laughs.

JOSEPH

No. As long as there are Jews who are held in bondage and as long as we can do something about it we cannot stop. Money these days can buy freedom. Every dollar helps. But...every ten thousand dollars helps more.

Cont.

People in the audience are writing out checks. A few of them are heard murmuring: "More...always more..."

JOSEPH

We are here today to welcome Shlomo Kuprin, a Jew from Odessa, whose passport to freedom was purchased by yourselves. His plight is ours. His salvation is our salvation. Others are waiting at this very moment. Their risk is great. If we can help them we can rejoice. If we try and fail we can be disappointed. But if we abandon them...we are doomed. Shlomo, welcome to freedom.

Shlomo, the little man with the curly hair, stands up. Everyone applauds. He is quite moved. The applause picks up. He would like to say something but tears choke him. Joseph begins to sing "EVENU SHALOM ALEICHEM." Others join in. Soon all are singing, including Shlomo, crying as he does.

CLOSEUP - TONY

21-D

She is singing. She is looking at Shlomo and sharing in his joy. Joseph is looking at her.

EXT. DARYLL'S OFFICE BUILDING - DAY

22

Aldo is standing to the side of the main entrance. He is wearing a suit. He seems nervous. He is smoking, watching people enter the building.

ALDO'S P.O.V.

23

Mr. Long and his son are dropped off by a limo. They are walking up the steps toward the entrance, talking in Vietnamese.

CLOSEUP - ALDO

24

He's trying to calm down and look presentable. He adjusts his tie. He puts out the cigarette. He's just about mouthing his opening apology. He smiles as they come close. He steps out toward them. He greets Mr. Long in the little Vietnamese he had picked up during the war. Mr. Long and his son turn to look at him. Mr. Long's son then looks at his father to see how to respond. Mr. Long, obviously displeased, practically scowls with disgust and mutters something in Vietnamese to his son. His son smirks. They keep walking past him and into the building.

CLOSEUP - ALDO

X

25

He is humiliated and angry. He seems ready to go into the building after them but the sight of a security cop inside the building makes him stop. He takes out another cigarette. His hand is shaking from anger. His lips move in a curse.

EXT. RIDING STABLES - 89TH AND AMSTERDAM - DAY 26

Tony and Joseph emerge on horseback. They both seem serious.

TONY

What you're doing is illegal,
isn't it?

JOSEPH

But not immoral.

TONY

Yes...but...you are using
United States...as a...middleman.

JOSEPH

Are you speaking as an American
or as a Jew.

TONY

Since I am stammering I must
be speaking as both. Why are
they calling you back to Israel?

JOSEPH

You're behaving like a reporter.

TONY

And you like a diplomat.

JOSEPH

The fact is I am afraid. This
is only the second time I have
been on top of a horse. This
horse seems to know that.

He smiles.

INT. DARYLL'S OFFICE BUILDING - DAY

27

Daryll is buffing the floor past Mr. Long's office. Mr. Long seems to be alone in the office. A radio is playing. Daryll looks at the office as he buffs the floor...his hands...almost like a gunner's hands wrapped around the handle of the machine.

EXT. KENNEDY AIRPORT - DAY

28

Tony is pulling up in front of the El Al.

INT. TONY'S CAR - DAY

Tony looks at Joseph. He seems very preoccupied. He looks at her.

TONY

Why so worried? You've been called back before.

JOSEPH

I don't feel like going this time.

TONY

(kidding)

Can't you get out of it then?

JOSEPH

I could. But I can't. But I wish I could.

TONY

You are keeping something from me.

JOSEPH

A little.

She did not expect a serious reply like this. He smiles. Takes out a cassette and sticks it into her car tape deck. It's the trio she performed with her parents. He leans over and kisses her.

EXT. CAR - DAY

28-A

Joseph is getting out with his suitcase. Tony drives off. Joseph waves and heads to the terminal. He stops at the entrance. The doors open. He pauses and looks at her car disappearing...then he looks at his watch and heads toward the taxis...He is hurrying away from the terminal.

INT. DARYLL'S OFFICE BUILDING - BASEMENT - CLOSEUP 29
- DARYLL - NIGHT

He is lying on the bench next to the lockers. He is asleep. It is very quiet. He suddenly awakes with a start as if from a nightmare; ready, it seems, to either defend himself or attack. He takes a deep breath. Calms down. Looks at his watch.

DARYLL

Oh, Christ.

He gets up.

INT. LOBBY

X
30

The clock in the lobby reads 2:15. Daryll is walking through the lobby toward the main entrance. He stops suddenly. He hears the radio playing upstairs. He looks at the clock. He seems annoyed. He heads up the stairway.

SECOND FLOOR

31

Daryll is walking toward Mr. Long's office. He stops in front of it. He knocks.

DARYLL

I have to lock up now.

No reply. He knocks again.

DARYLL

Mr. Long?

He opens the door. The first thing he sees is that the place looks ransacked. Drawers are open. He goes in further. He looks to his left and is startled.

HIS P.O.V.

32

Mr. Long is sitting in a chair. One of his feet is stuck grotesquely inside a trash can. His hand is clutching his throat...a couple of his fingers have managed to sneak inside the wire that has been wrapped around his throat. The fingers are bleeding. His face is discolored. In his other hand he is holding a knife. A little blood is seen on it.

CLOSEUP - DARYLL

33

He is standing there looking at him. The radio is still playing. Daryll doesn't know what to do. The telephone rings suddenly. This jars him. He is ready to rush out. He composes himself. He closes the door as he leaves. He wipes off his fingerprints from the knob. He walks away slowly.

INT. STAIRWAY

34

Daryll walking slowly -- looking around -- wondering if the killer is still here. The sudden sound of a motorcycle starting takes us into the next scene.

EXT. DARYLL'S OFFICE BUILDING - NIGHT

35

Daryll is riding away on his motorcycle. A car passes him heading toward the building.

INT. CAR

36

Long's son is looking back at Daryll.

CLOSEUP - CAR HEADLIGHT

X

37

They are on bright. They are glaring into Daryll's eyes.

EXT. LONG ISLAND EXPRESSWAY - NIGHT

38

Daryll is riding his motorcycle. He is very upset. He is thinking. Suddenly in the rearview mirror he sees a police siren flasher. He reacts to it like a guilty man. The police car pulls up alongside of him. One of the cops points to his head to put his helmet on and then smiles and waves a finger at him. Daryll tries to smile back.

OUT

39-

42

INT. MR. DEEVER'S DEN - NIGHT

43

Daryll and his father.

DARYLL

It's just that I wasn't supposed to be in the building at that hour.

MR. DEEVER

You weren't there. You were at home.

DARYLL

I got nothing to hide.

MR. DEEVER

Why were you in the building so late?

DARYLL

I fell asleep.

MR. DEEVER

There's an alibi only a mother would love.

DARYLL

It's not an alibi.

MR. DEEVER

I'll say it's not. You were asleep. At home. If it comes out you were there...in the building...you either look like a suspect to the cops or a witness to whoever killed Long. Or both.

(pause)

I assume you had nothing to do with it.

DARYLL

Oh, c'mon, Dad.

MR. DEEVER

Don't c'mon me, four eyes. All
right, you're in the clear. So
stay in the clear. You're alive.
So stay alive. Keep your mouth
shut.

Daryll looks at him.

INT. MR. LONG'S OFFICE - DAY

44

Two detectives are standing. One is black. One is white. Daryll is sitting. The black detective is named LIEUTENANT BLACK. The white one: LIEUTENANT JACOBS. He is shooing away a fly.

DARYLL

Mr. Long worked late most of the time. Not this late, however. When I left...

BLACK

What time was that?

DARYLL

One A.M. as always. I assumed the building was empty.

BLACK

You didn't hear anything?

DARYLL

Nothing, sir.

BLACK

The name's Lieutenant Black. That should be easy to remember. You a vet?

DARYLL

Yes.

BLACK

You know Allan Mercer?

DARYLL

Aldo? Sure. We met in Vietnam and we've been buddies ever since.

BLACK

Both of you Marines?

DARYLL

No. Ex-Marines.

JACOBS

Did you know Long when you were in Vietnam?

DARYLL

No, but I did know of him. Everybody did. Both sides thought he was working for them.

Cont.

DARYLL (Cont.)

He bought and sold everything including information and got paid by everybody involved. Even the Russians were paying him to snoop on their own allies. At least that's how the rumor went.

JACOBS

I would think, if that were true, you'd have a grudge a mile long.

DARYLL

I would think you would too. It wasn't just my country was it?

Jacobs didn't expect this reply. Shifts the subject.

JACOBS

Why was 'Aldo' fired?

Daryll is silent. He seems ready to speak.

BLACK

We know why he was fired. Did he ever show up here after he was dismissed?

DARYLL

Not that I know of.

JACOBS

You working tonight?

DARYLL

I expect to.

BLACK

You better go home then and get some sleep. Looks like you didn't sleep much last night.

DARYLL

It was hot.

BLACK

It's going to get hotter, they say. If you don't want to talk to the reporters, you go out the back way.

Daryll gets up and leaves.

As he's going out of the office he sees a group of Vietnamese standing outside. A woman is crying. Long's son is comforting her. They all look at Daryll as he comes out. They look at him hard. Daryll looks at them and then looks away. He walks down the corridor. He looks back over his shoulder. The group of Vietnamese are talking among themselves and looking after him. The woman is crying. The scene reminds Daryll of the war, as he looks away and walks down the corridor, feeling their eyes on him. He sees Aldo being led in for questioning.

THE STAIRWAY

46

Daryll walks down the stairway. At the foot of the stairway he sees several cops. People from the building milling around. As Daryll comes to the foot of the stairway, ready to walk toward the back exit, he looks over his shoulder. Through the glass door of the main entrance, framed by a square of glass as if she were on television, he sees: Tony. He stops and looks at her. He is fascinated by her just as he was when he watched her in his apartment on the TV set. Even more so...because she is right here...LIVE...in front of him. He wonders what to do.

Daryll, very self-conscious, ready to be mobbed by the reporters, steps out of the building. A few heads turn... Tony's is one.

EXT. OFFICE BUILDING - DAY

47

There are several TV crews outside. Tony is off by herself with her cameraman. One man from one of the crews makes a crack at Tony.

MAN

It's not as glamorous as
Opening Night on Broadway, is
it, Tony?

TONY

No, but it gives me a chance to
work with my inferiors.

WE SEE Daryll coming out of the main entrance.

CLOSEUP - DARYLL

47-A

His eyes are on Tony. He then looks around himself, expecting to be mobbed by the reporters, but the few people who turn to look at him ignore him. He moves toward Tony, slowly, nervously. WE STAY ON the CLOSEUP. O.s. we hear a man talking.

MED. SHOT

47-B

Daryll is now standing behind Tony wondering what to say. Her cameraman looks at him. She sees him looking behind and turns around.

DARYLL'S P.O.V. - TONY'S FACE

47-C

TONY

Yes.

Daryll is dazzled. He stares at her for a little too long.

DARYLL

Eh...Lieutenant Black said that
I'm supposed to talk to reporters
...and I guess you're it.

Tony looks very quizzical. She and her cameraman exchange looks.

Daryll realizes he needs to give her more bait.

DARYLL

I'm the night janitor in the
building here.

This does it. Tony checks the other TV crews. She doesn't want them in on this. She whispers.

TONY

We'll meet you on the east
side of the building.

Daryll leaves. Tony and the cameraman exchange glances.

CUT TO:

EAST SIDE OF THE BUILDING - TIGHT SHOT - TONY
AND DARYLL

48

The cameraman shooting. Tony looks very intense and eager
INTO CAMERA.

TONY

...a robbery in which an
undisclosed but significant
amount of diamonds were taken.
Mr. Long, a prominent citizen
of South Vietnam until the fall
of Saigon was rumored to have
had many friends and many enemies.
Clearly, this was not the work
of one of his friends. We have
here with us a gentleman who works
as the night janitor in the building
in which Mr. Long was killed. Tell
us your name, please.

Cont.

DARYLL

My name is Daryll Deever. I've had this job for about two years. It's a nice job. It's quiet. There are no sergeants to order me around. I'm on my own. I like that. I'm thirty-two years old. I have a dog, a motorcycle and a pretty nice apartment. I can do most things except dance. I can't dance. It's all because of what happened to me at the prom...

Tony interrupts him.

TONY

Well, thank you for that rather lengthy introduction.

DARYLL

I cut it short, actually. There's a lot more to me.

TONY

Some other time, perhaps.

DARYLL

How about tomorrow.

TONY

What do you know about the murder of Mr. Long?

DARYLL

Nothing. I just found out about it.

TONY

Then why are we having this interview?

DARYLL

Since you asked me, I'll tell you. I've had a crush on you for over six months. I can't say that I've been faithful to you, but I doubt you've been faithful to me. All that can change.

Cont.

She looks at him like she has never seen a man like this. He smiles at her. She's a little caught up in his smile and then she breaks out of it and signals to the cameraman that the interview is over. Daryll is obviously disappointed.

DARYLL

Is that it?

TONY

Yes, unless you left something out.

DARYLL

I did.

Tony pauses.

DARYLL

I'd love to see you again. I would really love it.

TONY

I'm very busy and since you don't seem to know anything...

She is turning to go. Daryll blurts out:

DARYLL

What if I did?

She stops. Looks at him.

DARYLL

Maybe I...

He seems ready to say something and then visibly changes his mind. It seems calculated to arouse her interest and it works.

DARYLL

Maybe I'll run into you again.

TONY

Maybe.

She turns and goes. Daryll looks after her, a little smile of mischief on his lips...he is looking forward already to seeing her again. He turns and goes too...walking past some parked TV vans. As WE FOLLOW him WE SEE a man standing behind one of the vans.

CLOSEUP - THE MAN

49

He is one of the Vietnamese we saw eariler outside Mr. Long's office. He looks after Daryll...then he turns and looks at Tony departing.

EXT. FRONT OF BUILDING - DAY

50

Daryll is walking toward his motorcycle. Behind him WE SEE the TV crews talking to Lieutenant Black. The door opens. and Aldo comes out. He spots Daryll and starts running after him.

ALDO

HEY, DARE-ALL!

Daryll pauses. Aldo runs up to him, panting and excited, feverish kind of.

ALDO

You killed the bastard, eh
Daryll. It was you, right.

He laughs. Although they're too far away to be overheard, Daryll doesn't like this kind of joking.

DARYLL

Hey, don't. All right?

ALDO

Somebody got him. Whoever it
was deserves a medal, man. A
medal. Good thing I was at
Linda's last night. They thought
it was me. The cops. The black
one especially.

(a strange look
comes over him)

I wish I had. C'mon, aren't
you sort of glad he got it.
Eh, sort of?

Daryll looks back over his shoulder.

HIS P.O.V.

50-A

Lieutenant Black has been joined by Lieutenant Jacobs. Jacobs is looking after them. Up above them, Daryll's eyes go to the window of Mr. Long's office. The sun is shining at the window and he can see nothing.

CUT TO:

ANGLE ON DARYLL AND ALDO

50-B

Aldo has his arm around Daryll.

ALDO

There's a big poker game at Harry's. Can you give me a fifty. I feel lucky today. I feel real lucky.

CUT TO:

ANGLE ON MR. LONG'S WINDOW

51

The ANGLE at which the window is being SHOT has changed now. There is no glare. WE SEE Mr. Long's son, the man who was watching Daryll and Tony, and another Vietnamese looking out of the window at Daryll and Aldo.

THEIR P.O.V.

52

Aldo seems to be celebrating. He's getting money from Daryll. He pockets it. They split.

CLOSEUP - THREE VIETNAMESE

53

Mr. Long's son turns and looks at the man to his left. The man leaves Mr. Long's son, then turns and continues looking out of the window. The telephone is ringing in the office but he doesn't care.

OUT

54-
56

INT. BUILDING CORRIDOR - TIGHT SHOT - AN
APARTMENT DOOR - DAY

57

Tony is knocking. Door opens...A Vietnamese MAN in his thirties appears.

TONY

Hello, my name is Antonia Sokolow from Metro News. I would like to ask you a few questions about Mr. Long's death.

The Man is instantly nervous.

MAN

Mr. Long is not dead.

TONY

He was murdered two days ago. Surely you've...

MAN

He is not dead.

TONY
I assure you...

MAN
He has a son. Son is
Mr. Long now.

He shuts the door.

INT. DARK ROOM

58

A video machine comes on. On the screen we SEE a CLOSEUP of Daryll from the last part of his interview.

DARYLL
What if I did. Maybe I...

He is getting ready to say something, and then visibly changes his mind. A hand stops the machine just at this moment. A FREEZE ON Daryll's face.

CLOSEUP - TONY

58-A

She is looking at the FREEZE FRAME. She is thinking. She looks at a man sitting next to her.

The man, the PRODUCER of the news show, seems to be pondering Daryll's face.

PRODUCER
I think you're right. He's
hiding something.

EXT. DARYLL'S OFFICE BUILDING - NIGHT

59

Daryll is coming out and locking the building. He looks around himself as he turns his back. He seems more conscious now of the night than he was before the killing...a trace of apprehension. This trace stays with him as he heads toward his motorcycle. He seems to feel watched but tries to disregard the feeling as an unnecessary carryover from the past

EXT. STREET - NIGHT

60

Tony is standing not far from the building. She looks at her watch just as she sees Daryll coming on his motorcycle. She quickly pretends that she is looking for a cab. Ignores his approach.

CUT TO:

He sees her. His face beams instantly and then he gets a little control over his elation. He is looking at her as he's riding toward her. He stops. She turns and pretends to be surprised. A cool smile. Daryll tries to match her coolness, but cannot hide his thrill at seeing her.

DARYLL

Want a lift?

TONY

No, thank you. A cab's bound to come.

INT. CAR

61

The Vietnamese man who had watched them in front of the building is sitting in his car and looking at them.

HIS P.O.V.

62

Tony is getting on the motorcycle.

CUT TO:

ANGLE ON TONY AND DARYLL

63

They are riding through the city.

CLOSEUP - THE TWO OF THEM

63-A

Their faces reveal entirely different emotions. Daryll is beaming. Tony is cool. She is thinking. Her arms are around Daryll's waist. Her arms tighten.

EXT. TONY'S APARTMENT - NIGHT

64

Tony is getting off the motorcycle.

DARYLL

Say, your floors need buffing or something?

He smiles, trying to invite himself up. She smiles and shakes her head.

TONY

No.

DARYLL

I'm real good. A pro. First, I strip the old wax. Then I lay down an even, smooth coat. Then I buff it, and buff it slowly, gently...till it beams. Anytime...

TONY

I'm not much for housekeeping.
I'm a reporter. Story comes
first.

DARYLL

What comes second?

TONY

Depends how good the story is.

DARYLL

That's the curse of being
Irish. Women just love me for
my stories. You got any free
time...sometime?

TONY

Free? No. Well, Thursdays...
no...I go horseback riding
then. I guess not. Good night.
Thank you.

DARYLL

Good night. You're welcome.

She crosses the street. Daryll looks at her...and past her
at the expensive building where she lives. He is looking
forward already to seeing her again, but there is a trace
of uneasiness in his face. He starts his motorcycle.

CLOSEUP - VIETNAMESE MAN

65

He is watching him. He is writing down something: Tony's
address probably.

INT. DARYLL'S OFFICE BUILDING - NIGHT

66

Daryll is in the lobby. He is standing on a ladder
replacing a light fixture that has gone out. He hears
footsteps before we do. He turns his head. WE SEE
Mr. Long's son and one other Vietnamese walking down the
stairs. They are looking at him. Daryll looks away.
Turns his attention to his work. The light fixture comes
on just as they are turning toward the entrance. Their
eyes meet again.

LONG, JR.

Don't work too hard, Daryll.

OUT 67

INT. MR. AND MRS. SOKOLOW'S APARTMENT - DUSK

68

Classical music is playing. It sounds like an old record. It's a violin solo. The Sokolow family is having dinner. They are eating in silence. Mrs. Sokolow is given over entirely to listening to the music. Mr. Sokolow looks at her and then at Tony. Smiles a little at her. Tony is looking at her mother. More specifically, she is looking at a large diamond hanging from her necklace. The light from the diamond forms a certain pattern. Tony is looking at it. Her father sees her looking at it.

MRS. SOKOLOW

He was much more than a prodigy.
He had the soul of a mature
artist at eleven years of age.
I still grieve.

MR. SOKOLOW

We all do.

MRS. SOKOLOW

Perhaps not all.
(looks at Tony)
She did not know what day this
was. I had to tell her that
her own brother was killed ten
years ago. How could she forget?

MR. SOKOLOW

It is not that she forgot. It's
that she just...

TONY

You don't have to lie for me,
Daddy. I did forget. I had
things on my mind. I have a
job, mother.

MRS. SOKOLOW

You also have a family, daughter.
You have obligations. There
are traditions. How will you
teach your children if you
yourself...

Mr. Sokolow, sensing an argument, interrupts.

MR. SOKOLOW

Are you doing something
interesting now?

TONY

I'm putting together a half
hour show. The effect of the
Pope's visit...one year later.

MR. SOKOLOW

Only in America would they have
a Russian Jew doing a story
about a Polish Pope. It is
truly a wonderful country.

TONY

I'm also following a story about
a murder that took place a few
days ago. This Vietnamese
diamond importer was robbed.

Both of the parents react to this.

TONY

The janitor who works in the
building...he seems to know
who did it.

MRS. SOKOLOW

Would he not tell the police
if he knew?

TONY

He's a strange guy.

MRS. SOKOLOW

Then why are you...

TONY

It's my job.

Mrs. Sokolow lights a candle.

MRS. SOKOLOW

I am going to get ready. It
would make me happy if you came
to Temple with us.

She leaves. Tony and her father remain.

TONY

I was watching mother's diamond.
Since I've been a little girl
I've seen that diamond shining
in my face in a certain way.
It seems different. The light
is different.

Cont.

MR. SOKOLOW

Yes, you are right, my smart girl. It is a fake. She... donated the real one to a worthwhile cause. We could have given money but since the diamond had been in her family for generations it... it was an emotional donation as well.

TONY

If I had something like that to give, I would do it. Daddy. I want to make you happy but I am...all I have to give is myself and...

MR. SOKOLOW

It's Joseph, right.

TONY

He's a wonderful man, Daddy. He's as wonderful as you.

MR. SOKOLOW

Not quite as handsome as me, but...

TONY

I know it would make mother and you very happy, if I married him.

MR. SOKOLOW

You must do what you think is right. Just remember. It is difficulties that shape us. We are made by the decisions we make. And whatever happens, you must never forget: just by being born you have made me happy.

Tony embraces her father. Mrs. Sokolow appears and looks at the two of them. Her face softens. The sight of family love has an instant emotional impact on her. She is near tears. The candle, in memory of her dead son, flickers. This is her only child. Tony turns and looks at her. Their eyes meet.

TONY

Can I go to the Temple dressed like this?

Cont.

MRS. SOKOLOW

Yes, I think so.

They start to exit. The candle flickers as they leave... and then goes out.

INT. TEMPLE - NIGHT

69

The Sokolow family. A prayer is being sung. Mrs. Sokolow is mourning for her lost son. She is weeping softly. Tony sees her. She looks around and sees other women, and men too, crying for their lost loved ones. The weight of all this sorrow, this tradition of sorrow, is hard for her to deal with. She looks down.

EXT. CENTRAL PARK - CLOSEUP TONY - DAY

70

She is riding on a horse but we don't see the horse yet. All WE SEE is her face...bobbing up and down. It's relatively quiet. The noise of the traffic is in the distance. The sound of the hooves is soothing. Tony seems to be listening for some other noise as she rides. Suddenly she hears the sound of a motorcycle. Her face reacts but she does not turn around.

MED. SHOT

70-A

Tony on the horse. Her rear is touching the saddle, lifting up and touching again. INTO THE FRAME appears Daryll on his motorcycle. He looks at her and smiles and imitates her riding style...his rear touching the seat, going up and coming down again. He's holding his hands on the handlebars the way she has hers on the bridles. Tony smiles. She slows the horse down to a gait that is sort of a stop and go gait...Daryll does a wheelie on the motorcycle. Tony speeds up the horse. Daryll speeds up. She comes to a sudden stop. Daryll almost misses the same spot but not by much. They look at each other. Tony makes a face: Try this. She makes the horse ride sideways. Daryll throws up his arms in defeat.

DARYLL

You got me there, lady. You know: I had a hunch you would be here.

MED. SHOT

70-B

The horse is eating something, carrots probably, from the sidebags on the motorcycle.

TONY AND DARYLL

They are sitting on the grass. The other sidebag is next to them. A thermos of coffee is sticking out of the bag. Tony and Daryll are drinking coffee. She is looking at him. He at her. Both look away.

THEIR P.O.V.

70-D

A black kid is riding on a bike. He is wearing earphones. He is "dancing" with the bike as he rides. A mother on roller skates is pushing a baby carriage. She is pregnant.

DARYLL

Don't you just love nature.
Does this count as a real
date?

TONY

No, it has to be a movie,
theater, dinner or dancing.
Ah, yes, you can do everything
but dance.

Daryll smiles. He's happy that she remembered. Her manner is so casually calculated as to make him relax.

DARYLL

I tried once. The war in Vietnam was nothing compared to my first sock hop. It took me an hour but I finally worked up enough nerve to ask this girl...Eleanor Zoldoz...to dance. We start. In ten seconds she stops. 'Why did you ask me to dance if you don't know how?' Well, I just died. Remember how we just died? I went outside. It was raining. I walked around for an hour cursing my life. When I got back the dance was over. The gym was closed. My shoes were inside. I walked home in my socks...in the rain. I get in the house. My dad roars from the bedroom. 'So, you're finally home. All you think about is having fun!'

She gets caught up in him but manages to imperceptibly gain her distance again. The horse, having eaten his carrots, wanders over to Daryll.

Cont.

TONY
Watch out, he bites.

DARYLL
Oh yeah. You don't know who
you're talking to.
(to horse)
Come here, Ralph.

He makes the sound of a horse. The horse lowers his head.
Daryll talks to him in horse talk...scratching his neck. The
horse slowly collapses, folding his legs under him and turning
over like a pup. Daryll is very smug. Tony cannot be charmed.

TONY
You certainly have a way with
horses.

DARYLL
Animals and kids adore me.
That just leaves the rest of
the world.

He smiles at her, his open smile.

She smiles seductively and out of the smile, an unexpected
question comes out.

TONY
You were in the building when
Long was killed, weren't you?

Daryll is surprised by the sudden switch. He recovers. Looks
at her. She can see that she is right.

DARYLL
Let's say I told you.

TONY
Let's say you did.

DARYLL
What happens then?

TONY
Never can tell. People, I hear,
are brought closer together by
the secrets they share.

Cont.

DARYLL

I just don't know why it's not enough that I'm crazy about you. I am, you know. I've watched you six days a week for over six months. I've seen more of you than my family. I really like you. Isn't that enough. Say, yes.

TONY

No. It would be if I could believe you.

DARYLL

So how can I make you believe me.

TONY

By trusting me. Till then...

She takes out a piece of paper. Writes on it. Gives it to him.

TONY

My number.

DARYLL

Would you like mine?

TONY

I've got your number, Mr. Deever.

She gets up. He looks at the paper.

DARYLL

Antonia Sokolow. What's that, Russian?

TONY

Yes.

DARYLL

So, you're the enemy.

She makes a face: You be the judge of that. She pulls up on the bridle. The horse gets up. She gets on. Looks down on Daryll.

TONY

I hope to hear from you.

She rides away.

CLOSEUP - VIETNAMESE MAN

X

71

He is standing in the trees recording their conversation with a high power recorder. In the park he looks quite innocent: He could be listening to music. He is wearing headphones.

HIS P.O.V.

72

Daryll riding away on his motorcycle.

INT. LONG'S OFFICE - CLOSEUP - A TAPE RECORDER -
DUSK

73

It is turning. We hear Tony's voice.

TONY'S VOICE

You were in the building when
Long was killed, weren't you?

We PULL BACK and SEE Long, Jr. listening to it. He is thinking. He lowers the volume as he hears somebody at the door. Through the door we SEE the figure of Daryll picking up the trash cans and emptying them into the trash wagon. We hear his voice inside. Long, Jr. is looking through the glass at Daryll's silhouette.

CORRIDOR

74

Daryll is pushing the trash wagon. His reactions and feelings are now those of someone who is hunted. He is a man pursued by his own mistakes.

EXT. CHINATOWN - DAY

75

Daryll is riding his motorcycle. Aldo is sitting in the back. Between them is a large TV set. Aldo is holding on to it. They're stopping in front of Aldo's apartment building.

INT. POLICE CAR

76

Jacobs and Black are watching them.

JACOBS

The lab says the blood on Long's
knife was not his. It was O-
positive. Same as Deever's.

BLACK

Oh yeah. I'm O-positive too.
So's my grandmother.

THEIR P.O.V.

X
77

Aldo is taking the TV set off the cycle. He and Daryll are heading toward the building. Daryll stops. He doesn't want to go in.

CLOSEUP - DARYLL AND ALDO

78

Aldo puts the TV set on the ground. Takes out wallet.

ALDO

Here's that fifty I owe you.

Daryll takes it, taking a look at Aldo's wallet where he sees a lot of large bills.

CUT TO:

THE COPS

79

BLACK

You always think the guy in the glasses did it.

JACOBS

And you always think the weird one's guilty.

BLACK

I took a look at the weird one's war record. Aldo was up for court-martial. Cowardice. The case was dropped. They didn't want cowards in that war.

JACOBS

So tell me, why does a weird coward make a good suspect?

BLACK

A hero's got nothing to prove. Deever was a decorated hero.

JACOBS

Whoever killed Long's a hero in my book. My son died over there. My good son.

Black looks at him. He softens.

BLACK

You still have Bernie.

Cont.

Jacobs sighs.

JACOBS

Bernie. He's Mr. Bernie. A hair stylist.

BLACK

At least you have one.
(looks at Daryll)
What the hell's he doing?

THEIR P.O.V.

80

Daryll is standing looking at some Chinese kids playing stickball.

EXT. DARYLL'S APARTMENT BUILDING - DAY

81

Daryll is coming out with his dog. He's taking the dog for a walk.

OUT 82

ANGLE ON DARYLL

83

He's walking his dog toward the corner. Coming toward him he sees a busty GIRL wearing a T-shirt that says: ROBIN... A MUSICAL. He looks at the lettering and smiles, remembering Tony's review...remembering Tony. He points to the lettering.

DARYLL

I hear it's a rotten musical.

GIRL

It so happens I happen to be
in the chorus and I happen to
think it's wonderful, thank you.

She walks away angrily. Daryll pauses by the pay phone. He takes out Tony's number. He wants to call her...but the dog is pulling him away. He gives in to the dog.

OUT 84-
88

INT. CORRIDOR OF THE TV BUILDING - EVENING

89

Tony is walking down the corridor. A huge floor buffer, plugged in, is standing in the middle of the corridor. She is walking toward it...looking at it. Nobody is around.

Cont.

She stops in front of it. She puts her hands on the handles. She presses on the start lever. The machine takes off sharply left...and then as she tries to pull it back, it goes sharply right jerking her along with it. She does not give up. She gets the feel of it...and having steadied it like an unruly horse, she buffs the floor a little. Stops. Walks away: a success.

INT. DARYLL'S OFFICE BUILDING - NIGHT

90

Daryll is in the basement. He is looking at the telephone. He is looking at Tony's number on a piece of paper. He just can't take it anymore. He picks up the telephone and dials.

CUT TO:

ANGLE ON DARYLL

91

He hears the last of her message.

TONY'S VOICE

...I'm out at the moment, but if you leave a message, I'll get back to you as soon as possible.

DARYLL

(on the phone)

Hello, Antonia. First things first. I miss you. Although my job as a janitor is very satisfying, somehow it's not enough. Let's get together. I'll tell you some things you want to know.

CUT TO:

INT. TONY'S APARTMENT

92

DARYLL'S VOICE

(on the phone)

I was there when it happened. Call me.

The CAMERA PULLS BACK. We SEE Joseph, alone, listening to Daryll's message. The machine shuts off. Joseph looks on.

OUT 93

INT. TONY'S APARTMENT - CLOSEUP - JOSEPH - NIGHT

94

He pushes buttons to put machine back in recording position. A key is heard in the door. He turns. The door opens and by the light of the hallway we SEE Tony. She sees Joseph. She is momentarily confused. Then she smiles happily and runs to him. They embrace. She embraces him hard as if trying to make up for something. He winces slightly as if in pain. The draft slams the door shut. Joseph pulls back from the embrace and picks up a flower arrangement with a balloon filled with helium incorporated into the design. He offers it to Tony.

JOSEPH

I brought it all the way back
from Third Avenue.

OUT 95

EXT. DARYLL'S BUILDING - NIGHT

96

Daryll is going inside his building.

OUT 96-A

INT. LOBBY - NIGHT

97

No sooner does he get in then a hand lands from his rear on his shoulder. He drops the peaches and spins around.

LINDA

It's me. It's me.

(looks at him)

You're a mess. You dropped
your peaches and you're ready
to drop your pants.

DARYLL

Why didn't you wait inside
the apartment?

LINDA

I lost the keys. I've been
losing everything lately.
My wallet. My umbrella. I
must be going through
something.

DARYLL

What's up?

LINDA

Maybe I missed you?

They pick up the peaches.

DARYLL

What, you're not sure?

LINDA

I told you. I must be going through something. I'm not sure of anything. Maybe it's a phase, eh?

INT. TONY'S APARTMENT - NIGHT

98

Tony and Joseph are in bed. The yellow balloon is tied to the end table, hovering. Tony is looking at it.

JOSEPH

I've talked to your parents. They tell me you've become a sleuth of sorts. First you murder a Broadway musical yourself and now you're investigating a murder. What is all this?

TONY

It's just a story.

JOSEPH

You are keeping something from me?

TONY

A little.

Cont.

He recognizes the answer he gave her before he left for Israel.

JOSEPH

American women never forget.

TONY

Did you feel more at home
with Israeli women?

Cont.

JOSEPH

No, but I did feel more at home at home. It's wonderful to have a faith and a cause in a world where supposedly neither exists.

TONY

My mother used to give me lectures like that.

JOSEPH

Your mother loves you very much. I love you.

TONY

Why?

JOSEPH

Has anybody ever answered that question well?

TONY

Why does it make me feel so burdened...You love me, my mother loves me, my father loves me...but there's a lingering implication that in exchange for all that love I'm supposed to change somehow. Maybe I'm just too immature but it seems to me it should be fun to be loved. It should make you feel free and easy. Happy. It should be fun, Joseph. Can't we make it fun?

She pulls down the balloon. Unties the end and inhales some gas smiling at Joseph. She offers it to him. He questions her with a glance but she insists. He inhales some gas. She is smiling. When she speaks, her voice is affected by the helium gas. It sounds funny and distorted. She speaks in a deadpan way.

TONY

Now what's this I hear about love?

The gas has the same effect on Joseph's voice. He deadpans back at her.

Cont.

JOSEPH

You sound strange Tony. Is there
somebody else?

TONY

Yes. I have met somebody else
and she is me.

They both start laughing now at the way their voices sound.

JOSEPH

Does this wear off?

TONY

No. Never. Your career as a
diplomat is over.

(deadpan again in
her funny voice)

Isn't love funny, Joseph.

Bursts out laughing. Joseph deadpans back in his funny
voice.

JOSEPH

I don't see anything funny
about it.

Both seem to need to laugh...to release some pent-up feelings
inside of them. Joseph, in his funny voice, begins
vocalizing the music of the trio that Tony performed. Tony
joins him with her funny voice. They make a duet out of
it...unable to continue for long they start laughing again.

INT. DARYLL'S APARTMENT - NIGHT

99

The TV is on. The dog is watching it.

INT. DARYLL'S BEDROOM - NIGHT

100

He and Linda are in bed. They're both eating peaches.

LINDA

I just feel all nervous. Ever
since our parents died Aldo
feels he has to look after me...
and make plans for me...I guess
I'm too young to look after
myself. But I feel too old to
be looked after. And I keep
losing everything. You have
the key to my place?

Cont.

DARYLL

Sure.

LINDA

Mine was in my wallet and I lost my wallet.

DARYLL

I'll give you back your key.
Calm down.

LINDA

If I could calm down I wouldn't be losing everything. I read in this book that it's very Freudian when you lose stuff. Maybe it's a goddamn Freudian phase I'm going through.

She starts crying. Before he can ask she answers.

LINDA

I don't know why. Shit, for all I know it could be something stupid like a vitamin deficiency.

(then blurts
it out)

Aldo wasn't with me that night that guy got killed. I had to talk to these cops and I told them he was. But he wasn't.

Daryll takes in the new information.

DARYLL

Where was he?

LINDA

I don't know.

DARYLL

He just needed you to cover for him. He was probably just walking around and...well... he looks like the perfect suspect. But Aldo couldn't kill -- anybody. Even in the war he -- He didn't do it.

Cont.

LINDA

He's got all this money all of a sudden. He says he won it at Harry's but...

(looks at

Daryll)

I hate to lie. I really hate to lie.

She seems to be trying to tell him something else but doesn't know how. His arms go around her. She starts crying. Daryll tries to comfort her. But she cries all the more. Daryll's mind is on Aldo.

DARYLL

He did win at Harry's. I talked to Harry the other day.

It's obvious that he's lying.

EXT. MANHATTAN - DAY

101

Daryll is riding his motorcycle.

EXT. LOWER MANHATTAN BUILDING - DAY

102

Daryll is going inside the building. It's definitely low-class stuff, this building.

INT. BUILDING - DAY

103

He's knocking on a door. Door opens. A Vietnamese woman answers. She's Vietnamese only in nationality. Her manners and dress and the rest are American. A hint of her original accent is left but it's faint. Even her name has become American: BECKY.

DARYLL

Hello, Becky.

BECKY

Nice to see you at long last. We thought you had moved or something.

DARYLL

Harry at home?

BECKY

All day and all night.

Cont.

DARYLL

Don't you have a phone anymore.
I tried calling.

BECKY

Harry ripped it out and threw
it at me. He missed. HARRY!

HARRY comes out. He's an enormous black man.

HARRY

Well, goddamn. It's about time.
I'm afraid to leave the apartment
in case some buddies drop by
and nobody ever drops by. I
had some beer but I drank it.

He looks at Becky. She leaves.

HARRY

Light beer sucks. How are you?
You look terrible.

DARYLL

(smiles)

Better than you. You've
gotten real ugly.

Harry loves this kind of insult game.

HARRY

Yeah. I gave up male modeling
you know.

DARYLL

But not the poker game.

HARRY

Yeah, gave them up too. Nobody
comes anymore. I had pretzels
and potato chips and cold cuts.
Ate them all myself. Have you
seen Aldo?

DARYLL

Here and there, and you?

HARRY

No, I've seen nobody. I did see
Murphy. He's a dentist now you
know. I had him pull a tooth.
He sent me a bill. I haven't
paid him. I figured he'd call
and bug me but he hasn't. What's
with everyone, Darryll.

DARYLL
I don't know, Harry.

HARRY
Going to stay a bit?

DARYLL
Nah, I've got to go.

HARRY
What the fuck did you stop
by for?

DARYLL
To make sure you're still alive
and ugly as ever.

Harry smiles a little. Daryll leaves. As soon as he goes
out the door, Harry starts crying. Becky goes to him. His
huge bulk wraps around the wisp of a woman for comfort.

INT. TV STUDIO - DAY

104

Tony is preparing some film on a fire in the city. Her mind,
however, is not on the job. She is debating with herself.
She picks up the telephone. Dials.

TONY
Hello, Daryll. I got your
message.

INT. DARYLL'S APARTMENT - DAY

105

He is on the telephone.

DARYLL
Sure. As soon as I get off
work. You name the place and
I'll be there. Yeah, I know
where it is. I'll see you
tonight. 'Bye.

He puts the phone down. The joy of seeing her again seems
to dilute his other worries.

OUT 106-
110

EXT. VILLAGE RESTAURANT - NIGHT

111

The area looks deserted. Tony is standing on the corner...
walking a little...back and forth. She is thinking.

CLOSEUP - TONY

111-A

She seems to be going through some internal turmoil. She stops. She looks.

HER P.O.V.

111-B

Two Vietnamese MEN are walking toward her. She sees them but doesn't think much about it. A car is moving slowly behind her. It stops not far from her. The two Vietnamese Men stop next to her.

VIETNAMESE

Ms. Sokolow?

TONY

Yes.

VIETNAMESE

We would like to talk to you.

Cont.

TONY

About what?

VIETNAMESE

Please come with us. All we want is some information.

TONY

What is this? Who are you

VIETNAMESE

After you answer our questions, we will answer yours...Please.

One of the men produces a gun. They look very businesslike. The other man takes her by the arm and starts walking her to the car. The driver opens the door. The man with the gun goes up front. Tony gets in. The other man gets in after her. The car starts to pull out and as it does Tony sees Daryll arriving on his motorcycle. She opens the door and jumps out of the car. She lands badly, but gets up. The car stops. The two Vietnamese men jump out. Tony is calling.

TONY

DARYLL!

She starts running toward Daryll. The two men pursue her. Daryll sees her. Turns the motorcycle around. Speeds toward her. The car is now driving after her too. The man in the car, seeing Daryll coming to her aid, passes Tony and tries to knock Daryll down. Daryll dodges him. Tony is running. The two men are after her. Daryll, is now speeding after them. He takes the spare helmet from his backseat and using it like a weapon knocks down one of the pursuers. Using the same weapon, he knocks the gun out of the other man's hand. He stops next to Tony.

DARYLL

Want a lift?

She gets on. The car is after them. Daryll reaches over for a side fire extinguisher. As the car goes past them and tries to force them to the side, he lets go with the fire extinguisher into the man's face. Partially blinded the man drives into a parked car. Daryll, forced on to the sidewalk, drives on the sidewalk, skips off the curb and speeds away.

CUT TO:

TWO OF THEM ON THE MOTORCYCLE

112

This SHOT is slightly reminiscent of the first time we saw the two of them on the motorcycle together. Only now her attitude is different. She is less calculating...more

112 Cont.

genuinely drawn to Daryll. Her arms tighten around him. Her head rests on his shoulder. She is definitely troubled by his attraction but for the moment at least finds it irresistible. They are heading toward his apartment building.

EXT. DARYLL'S APARTMENT BUILDING - CLOSEUP - 113
ALDO - NIGHT

He is smoking. He is nervous. He is looking around himself. He hears Daryll's motorcycle and the very sound seems to have a calming influence on him.

ALDO'S P.O.V. 113-A

He sees Daryll stopping the motorcycle. Tony is getting off. The two of them are going to Daryll's apartment building.

CLOSEUP - ALDO 113-B

He is very upset at seeing Tony with Daryll. He throws the cigarette butt down and gets out another cigarette. He needs a light. He doesn't have one.

INT. DARYLL'S APARTMENT BUILDING - NIGHT 114

Daryll is opening the door to his place and letting Tony inside. As soon as he gets in, the dog jumps on him. Tony screams. Daryll laughs.

DARYLL
That's all right.
(to dog)
Not tonight, Fred.

He shuts the door.

EXT. DARYLL'S APARTMENT BUILDING - NIGHT 115

Aldo, upset, almost hateful looking, needs a light for his cigarette. He is walking away from the building across the street. WE STAY TIGHT ON him as he heads toward somebody.

ALDO
You got a match?

A lighter is lit. WE SEE Joseph. Aldo lights his cigarette. Leaves. Starts running. Joseph remains looking up at the building.

INT. DARYLL'S APARTMENT - CLOSEUP - TONY - NIGHT 116

Her face is smeared. Her hand is a little bruised. Daryll, using a washcloth is cleaning her off gently. She is not used to being taken care of.

TONY

I can do that.

DARYLL

I know. But I want to. Who were those guys?

TONY

They said they wanted some information.

DARYLL

Everybody wants something from somebody.

TONY

And what do you want from me?

DARYLL

Anything you got, Antonia. I've had apartments since I was eighteen and this is the first time that I've had exactly the woman I want in one of them... the very one...Boy, am I in love.

TONY

You just come right out and say the corniest things, don't you.

DARYLL

Sure.do. What's even worse is that I mean them. I'm afraid if I blink you might go away. Will you?

CLOSEUP - TONY

117

A little smile appears on her face.

DARYLL

Want some coffee?

TONY

Yes.

Daryll heads toward the kitchen. Stops. Turns around.

DARYLL

Is that coffee to go...or stay?

She smiles...not committing.

INT. KITCHEN

118

Daryll is making the coffee.

DARYLL

(shouts)

I hope you like it black. I
don't have any milk.

He waits for a reply. There is none. He goes out to the living room. She is not there. He is saddened by her departure.

TONY

(o.s.)
Black is fine!

His face beams. He goes to the bedroom. The percolator is perking in the kitchen. Tony is sitting on the bed taking her shoes off. Daryll can't believe it.

DARYLL

The luck of the Irish.

TONY

Let's make a deal...you see in all the movies, people make love and then they give each other the third degree afterwards: How was it for you? Was it great? Was it wonderful? Was it really? Let's not do that afterwards.

DARYLL

No, let's not. I'll tell you ahead of time. It's going to be wonderful. Coffee...before or after?

TONY

As long as it's not during.

The dog comes into the room. Daryll points for him to leave. He does. He takes his glasses off.

INT. SOKOLOW APARTMENT - NIGHT

119

Mr. and Mrs. Sokolow are sitting at a table. They are drinking tea. Mrs. Sokolow's hand is shaking.

MRS. SOKOLOW

I...I had no idea it would turn out this way.

Cont.

MR. SOKOLOW

Right and wrong used to be two
separate roads. Now...a thin
line separates them.

She puts her cup down. His hand reaches out for hers. It
lands gently on top of her hand...his fingers on top of her
wedding rings.

INT. DARYLL'S APARTMENT - NIGHT

120

Tony and Daryll are in bed...drinking coffee.

DARYLL

Vietnam was full of reporters.
There we were...killing and
dying and this army of reporters
was looking for a story.

TONY

It was their job. Were you
drafted?

DARYLL

No, I volunteered.

TONY

Why?

DARYLL

It was my job. That's how I
saw it. I try to do what seems
to be the right thing at the
time. That way I have no
regrets. What do you do when
you're not doing stories?

TONY

Oh, I make up stuff. I'll
interview a fat lady with a
bunch of kids...lottery winner
...and I'll go home and think
how nice it would be to be fat
and sloppy and have a bunch of
kids who adore me...Then I'll
do a story about somebody who
devotes his whole life to
helping others...and I would
wonder what it would be like to
have a calling...a cause...back
and forth.

DARYLL

The rich daydream too? You are
rich, aren't you?

TONY
Very.

DARYLL
The rich always marry the rich.
Why is that?

TONY
It's the only people they know.

DARYLL
But what if this...rich lady...
met this real nice guy...I mean
he's not poor but...What happens
then?

TONY
Then the rich lady would have
to decide.

DARYLL
Why is it always the rich that
decide?

TONY
You're the one who's deciding,
Daryll. We met tonight because
you had something to tell me.

DARYLL
I'll tell you everything in the
morning. But I'm warning you.
Once I do...you won't have
anymore excuses for seeing me.
It will be because you want to.

TONY
Or don't want to.

DARYLL
I guess the time's come to take
my chances.

CLOSEUP - TONY 121

She is considering the implications of this.

EXT. DARYLL'S APARTMENT BUILDING - MORNING 122

Joseph is standing across the street.

INT. DARYLL'S APARTMENT - MORNING 123

Daryll is waking up. Tony is not in bed. The dog sits on the
floor looking at him. Daryll jumps out of bed. The dog runs
after him.

EXT. DARYLL'S BUILDING - DAY

Tony is coming out. She is in a hurry. She looks for a cab and seeing none hurries to the intersecting avenue. Somebody is watching her. It is Joseph.

CLOSEUP - JOSEPH

125

He is drinking coffee from a paper cup and smoking a cigarette. He looks as if he waited outside Daryll's apartment all night. A couple of empty coffee cups lie next to him on the edge of a broken-down wall he's using to hide behind.

HIS P.O.V.

126

Daryll runs out of his building. He stands at the entrance looking in both directions. No sign of Tony.

CLOSEUP - JOSEPH

127

He's looking at Daryll through a tiny set of binoculars. We SEE Daryll through the binoculars. We hear a shutter click as an incorporated camera device takes his picture.

ANOTHER ANGLE

128

It's still Joseph's P.O.V.

Daryll's dog comes out in the street to join Daryll. Apparently Daryll left the door open. The dog likes it in the street. Daryll is trying to get him back inside. Joseph watches. He seems to be thinking of something. Daryll finally establishes his authority. Points the finger to the door and the dog obeys and goes in; hating to leave the street. Daryll follows him inside.

CLOSEUP - JOSEPH

129

He is winding the film out of a tiny camera attached to the binoculars, and thinking. He stretches a little from his slightly bent-over posture and winces in pain as he does.

CLOSEUP - JOSEPH

130

He is looking intently at Daryll's apartment building. He is thinking. He turns his head and sees Aldo. Aldo is half-running down the street toward Daryll's place. He is looking around himself. He goes into the building and as he does, Joseph sees the police car with Jacobs and Black. The car stops on the corner away from the building, but Joseph does not want to be seen. He turns and walks away in the opposite direction.

INT. POLICE CAR

131

JACOBS

I'm tired of following this
shmuck around. Let's get him.

BLACK

We've got nothing on him.
Except that he is weird. What're
you so nervous about.

JACOBS

My retirement's coming up
and...I don't know. I'd like
to get out without killing
anyone. It's on my mind.

INT. DARYLL'S APARTMENT - CLOSEUP - DARYLL - DAY 132

He's looking tense and trying to cover it up. Aldo is there
with his sheet of figures.

ALDO

I found a place. They got
everything. The stock, you
know. They're old guys and
they're retiring and we get
to keep the stock. Nice
location and a real good deal.

DARYLL

How much?

ALDO

They said they'll carry us.
That means we put a down payment
and then make monthly
installments to them. Only
eight percent interest. That's
good you know. Eight percent.

DARYLL

How much is the down payment?

ALDO

Fifty grand.

DARYLL

And you got fifty.

ALDO

Yeah. I told you. I won big.

DARYLL

I talked to Harry, Aldo. He
says he hasn't seen you in ages.

ALDO

He's lying. You know Harry.
He lies. Hey, I told Linda
about the store. She is thrilled.
That girl cannot wait to become
Mrs. Deever. Cannot wait.

DARYLL
She's awfully young, Aldo.

ALDO
What's that mean? Young's good. Man, everybody wants them young. What're you talking about.

DARYLL
I don't want to marry Linda, Aldo. That's not the point anyway. The point is you're in a lot of trouble.

ALDO
Don't tell me what the fucking point is. Who you got? You got somebody else. Is that it. I'm asking you, man, is that it?

DARYLL
(testing him)
I was there when Long was killed, Aldo. I saw you.

This information registers on Aldo but he doesn't want to get sidetracked.

ALDO
You goddamn traitor. All this time you lead her on...lead me on...and...

DARYLL
You're not keeping your eye on the ball, Aldo. You're in a lot of trouble.

ALDO
I know. You think I don't know. Who you got? Eh? It's that TV woman. Is that who you got? The TV woman?

DARYLL
I didn't tell her anything.

ALDO
You think she likes you! Is that what you think? She's just using you. You're a janitor, you asshole. And you think a woman like that...All the plans we made, eh, brother-in-law. You can't be trusted, man.

Aldo slugs him. Daryll without thinking hits him back real hard and bloodies his nose. Aldo goes crazy. Jumps on him. Starts choking him. It looks like he's trying to kill him. Daryll's face registers both the shock of the attack and a sudden realization. He hits him again. Aldo backs off. He is bloodied and frantic-looking. Daryll is feeling his throat

DARYLL

Goddamn you, Aldo. Did you really kill Long.

ALDO

Didn't think I could do it, did you? There...now you've got a story to tell your girl friend. Brother-in-law.

He runs out of the apartment. Daryll is left with the gun -- not knowing what to do. The telephone rings. Daryll picks it up.

DARYLL

Hello. Mother. Listen, Mother ...what. Gone! What do you mean 'gone.' Where could he go in a wheelchair. Look in the garage...

CUT TO:

EXT. DARYLL'S APARTMENT - DAY 133

Aldo runs out bloodied and frantic-looking.

INT. COP CAR 134

Jacobs and Black see him.

JACOBS

What the hell happened to him?

He starts up the car to follow him as Aldo is seen running up the street. Aldo gets in a cab. Jacobs follows the cab.

INT. COP CAR 134-A

following Aldo's cab down the West Side. The streets empty out. The cars speed up.

JACOBS

Don't tell anyone but we're out of gas.

EXT. DARYLL'S BUILDING - DAY

Daryll is coming out. He gets on his motorcycle.

EXT. GAS STATION - DAY

134-C

CLOSEUP of gas station OWNER. He's got a gun.

OWNER

I said there's no gas.

BLACK

We're police officers.

OWNER

And I'm Standard Oil of
Lower Manhattan and I say I got
no gas.

Black looks at Jacobs.

JACOBS

There's gas there.

Owner seems ready to threaten with his gun. Jacobs takes
out his.

JACOBS

You may have a license for your
gun but I've got a license to
shoot. As many times as I have to.

EXT. DARYLL'S OFFICE BUILDING - DAY

134-D

Aldo is looking around. He wants to enter the building
without being seen.

EXT. GAS STATION - DAY

134-E

Lieutenant Black has filled the tank and is putting the nozzle
back.

OWNER

That'll be twenty-two-fifty.

BLACK

You were right. There was no
gas. Sorry to've doubted your
word.

He gets in. Jacobs drives off. He shouts out of the window.

JACOBS

Blame the Arabs.

INT. TV STUDIO - CLOSEUP - DARYLL ON THE VIDEO
SCREEN - DAY

Tony is looking at his image. She is drawn to this man and yet if she could she would rather that she had never met him. He is forcing a decision upon her. Her PRODUCER walks in.

PRODUCER

Do you have something on him
for the ten o'clock? We could
use a filler. Two...two and
a half minutes.

TONY

How about three?

PRODUCER

Depends...if the Yankees win
we'll probably run some footage.
But if they lose...

TONY

I know. I'll prepare a two and
a half and a three minute filler.
That way...

PRODUCER

Perfect.

He leaves. Tony looks at Daryll's image and starts the machine. The video tape is not being picked up at the other end. It is falling into the wastepaper basket.

EXT. SOKOLOW BUILDING - DAY

136

Tony is walking toward the building.

INT. SOKOLOW APARTMENT - DAY

137

Doorbell rings. Mr. and Mrs. Sokolow appear out of another room. They look at each other. They seem tense as they head toward the door. Mr. Sokolow opens it. He smiles instantly as Tony enters. Tony smiles too.

TONY

I wore a dress for once. Just
for you.

Mrs. Sokolow tries but cannot be nice.

MRS. SOKOLOW

Where were you last night?

Cont.

The mood instantly changes. The smile vanishes from Tony's face.

Mr. Sokolow tells her in Russian to try and be calm. She replies in Russian that it is her house and she will say what she wants. Tony looks on, an outsider once again, not understanding.

TONY

It's like being a little girl again. The two of you talking in your own language.

MRS. SOKOLOW

It is your language too. But you would not learn it.

Cont.

TONY
I guess I used to love imagining
what it was you were saying
when I was small. I imagined
wonderful things, mother..

MRS. SOKOLOW
Answer my question, Antonia.
You were with that janitor.
You spent the night with him,
did you not?

TONY
Yes, I was with that janitor.
All night.

MRS. SOKOLOW
Just to hurt us. Is that why?
You do not love him. You could
not.

Tony hesitates in her reply. She does love him but she does
not want to.

TONY
I was following a story. He
knows who the killer is and I
used my female ways to get it
out of him.

The parents react to this. A short silence.

MRS. SOKOLOW
And did he tell you?

TONY
No, he did not.

The parents react to this with a hint of relief, but the
tension it had caused now finds another outlet in Mrs. Sokolow.

MRS. SOKOLOW
He is taking advantage of you.
He knows nothing and you...
you...

TONY
And I let him have his way with
me. For once, mother, it was
really nice to find somebody
who wanted my body and not my
soul.

Cont.

MRS. SOKOLOW
You must never see him again.
It's dangerous. This kind of
work you are doing. You should
stop.

TONY
Mother, you've had an uncanny
ability ever since I was a
little girl of asking me to do
something that I was going to
do myself. The very things I
wanted to do for you out of
love you turned into commands.
Our timing has been off by
split seconds. I came here to
tell you that I am quitting my
job.

MR. SOKOLOW
That is wonderful news.

Even Mrs. Sokolow smiles.

MRS. SOKOLOW
Oh, Tony...you are all we
have. You must understand.
We just want what is best for
you.

TONY
I want what's best for me too.
I wish you hadn't had me
followed. That hurts a little.

MRS. SOKOLOW
We didn't.

TONY
Then how did you know where I
was?

They don't know what to say. She leaves. The parents
look at each other. Mr. Sokolow hurries toward the
telephone. Mrs. Sokolow follows him.

ANGLE ON MR. SOKOLOW

138

He dials.

MRS. SOKOLOW
Joseph. Wonderful news, Joseph.
Tony has quit her job. She says
she...But, Joseph, surely now
...Yes, No, I guess we did not
think of that.

MR. SOKOLOW (Cont.)
(puts the phone
down slowly)
He says, unfortunately, that
nothing has changed. The work
is too important to be
jeopardized. The thin line
is getting thinner. I fear for
us.

MRS. SOKOLOW
We haven't done anything.

MR. SOKOLOW
That comes next.

The sound of a motorcycle carries us into the next scene.

EXT. CHINATOWN - DAY 139

Daryll is riding slowly. The faces here, although Chinese, seem like the faces of the enemy. Every car that comes his way...every car that goes past him...every pedestrian that crosses at the intersection: all of them, he easily imagines as likely pursuers. It appears, after a while that he's not in the U.S. at all, but in a foreign country. Face after face...a sea of faces...the sound of his motorcycle. He's the stranger in somebody else's land. He could be in Saigon all over again. The music he hears, the language he hears spoken, the clothes the people wear. All foreign. He seems surrounded by them. His glasses reflect the images he sees. The shop windows reflect more.

EXT. BUILDING - CHINATOWN - DAY 140

Daryll is getting off his motorcycle and going into the building. He seems to imagine everybody staring at him. He goes into the building.

INT. BUILDING - ANGLE ON MAILBOXES - DAY 141

One of them bears the name: Allan Mercer, Jr.

Daryll runs up the stairway. A door opens just as he goes past it. An Oriental man looks at him as he goes to the next floor.

NEXT FLOOR 142

Daryll, breathing hard, constantly looking around, checking his back, is knocking on Aldo's door. No answer. He pushes on the door, rattles the doorknob. Nothing. He hears a telephone ringing inside the apartment. He now whips his

jacket off and bundles it up quickly. Puts it as padding on his shoulder and slams into the door with it. The door bursts open. He runs in and gets the telephone.

DARYLL

Hello? No, it's not. Who's this? Linda. You at work? No, nothing's wrong. I'll see you there.

He puts the phone down. Turns around and sees a MAN standing in the doorway. A big Oriental Man.

MAN

Where is Allan?

DARYLL

He's not here. I'm a friend of his.

Behind the Man, in the corridor, we hear a voice o.s.

VOICE

(o.s.)

He broke down the door. I saw him.

Man turns to the voice.

MAN

Call the police.

DARYLL

No, you don't understand.

The Man gestures for him to stand still.

DARYLL

All right. Call the cops. You'll see.

He seems to relax. Seems ready to sit down. Suddenly he lets out a ferocious yell and assumes the intimidating posture of a karate expert. The big Man is taken aback. Daryll lets out another scream and comes toward him. The Man backs out of the door. Daryll runs down the stairway. As he's running down the stairway, we hear voices behind him.

VOICE

(o.s.)

What the hell. I don't know that karate stuff.

THE DOORWAY

143

Daryll is running out of the door. He sees several young guys looking over his motorcycle with their backs turned to him. He stops. They hear him. They turn around. Daryll looks strange. Stone faced. Face of a dead man. He walks slowly toward them. They look at each other and back away not knowing what the hell's going on. Daryll is getting on the motorcycle. People appear in the window of the building. They shout now in Chinese to the young guys to stop Daryll. Daryll starts the bike and roars away.

EXT. MIDTOWN MANHATTAN - DAY

144

Daryll is stopping in front of a theatrical costume shop. He runs inside.

INT. SHOP - DAY

145

Some black musical is being prepared. Black men stand around being fitted by seamstresses into African-style outfits. Daryll runs past them. Past all kinds of other costumes...hanging from racks...from ceilings...past dummies half-dressed. He bursts through a door. He sees Linda cutting some fabric. Her mouth is full of pins. His sudden entrance almost makes her swallow them. She spits them out.

LINDA

Don't do that to me. That's the second time today. Aldo burst in here like a madman.

DARYLL

Do you know where he is now?

LINDA

He burst in. He burst out.

DARYLL

He didn't say where he was going?

LINDA

He never says where he's going.

DARYLL

He got any friends I don't know about?

LINDA

You're it. He thinks you're the most wonderful...

DARYLL

All right. All right. Why did he come here? What did he want?

Linda looks troubled. She hedges.

LINDA
He asked me stuff.

DARYLL
What kind of stuff?

LINDA
Stuff...you know.

DARYLL
Stuff the stuff, Linda. Tell me. It's important.

LINDA
I know. I know. But it's hard ...you know.

DARYLL
I don't know a thing. You're telling me nothing. 'You know. You know.'

LINDA
He you know...he wanted to know...the same old stuff.
(in Aldo's voice)
'Hey, Linda. You crazy about him, right. I'm asking you.'
(her voice)
He wanted to know if I love you.
(near tears)
So I told him. I said...I said no. Then he got all weird. Started ranting and all. Said it was all my fault.
(looks up at him; it's difficult for her)
I had to say 'no.' I got to start being an honest person, Daryll.
(starts crying)
I can't marry you. I can't.

Despite the things weighing on his mind, Daryll has to take in Linda's condition. He likes the girl.

DARYLL
Hey, don't cry. It's all right. I can't marry you either.

Cont.

She doesn't hear. She's snuffling away and crying.

LINDA

I'm sorry. You're so nice.
Aldo had all these plans...
you know...But...I don't know
...I just don't love you.

DARYLL

That's all right. I don't love
you either.

LINDA

You're just saying that to make
me feel better.

DARYLL

No, I swear. I really don't
love you.

Linda's cheering up a bit.

LINDA

Is that really true?

DARYLL

I never loved you.

LINDA

(getting happy)
I never loved you either.

DARYLL

So, you see...

LINDA

Oh, thank God. We don't have
to be crazy about each other
anymore.

She rushes to him. Embraces him. Kisses him.

DARYLL

I got to go, Linda. If you see
or hear from Aldo...tell him
to stay put. And call me. You
hear?

LINDA

Is he in a lot of trouble?

DARYLL

Yes. Over his head.

He leaves. Linda is left feeling both relieved and worried.

EXT. FASHIONABLE APARTMENT BUILDING - DAY

146

Tony is going inside. The doorman opens the door for her.

CLOSEUP - THE ELEVATOR

147

Tony is getting out. She walks down the empty corridor toward a door. Stops. Ready to knock. Changes her mind. Takes out a key. Slowly unlocks the door and lets herself in

INT. APARTMENT - DAY

148

Sparse but rich. She hears water running from a faucet. She smiles and heads toward the bathroom slowly.

INT. BATHROOM - DAY

149

Joseph, his back turned TO the CAMERA, is applying water to his groin. He is wearing only boxer shorts.

CLOSEUP - TONY

149-A

looking on. She has no idea what he is doing.

Joseph spins around. WE SEE blood around his stomach and a blood-soaked bandage in his hands. He is startled. She looks shocked. After the initial shock, Joseph's face goes through a quick change: First he's resentful of her intrusion, then his face settles into another mask: A man who has decided on an answer.

JOSEPH

Tony, what...

TONY

What's going on? Are you all right?

JOSEPH

Sure. I didn't want to worry you.

(alludes to the
bandage and the
wound)

Some religious fanatic while
I was in Israel.

TONY

You never went to Israel.

JOSEPH

Oh.

TONY

You've been on enough trips so
that I can tell...There's a
smell you bring back with you
from the airplanes...a smell of
industrial deodorants and
cigarettes...There wasn't any
this time.

He looks at her. He sighs like a man about to confess.

Cont.

TONY

So, where were you?

JOSEPH

I thought I could sneak it past you. It is somewhat embarrassing. Do you know what a varicocele is?

TONY

No.

JOSEPH

Unfortunately, I had to find out. You see...huh...I not only want to be your husband ...but the father of your children as well. You know how much your parents look forward...count actually...on us having a son. So, I had myself tested. Just in case we...

(it's difficult for him, he seems ashamed)
Well...it would appear that I had a very low sperm count... caused by a hardening of the spermatic cord on my left side ...which this operation corrected. I was too ashamed to...

TONY

You idiot.

She goes to him. She seems quite moved by the nature of his admission: this admission draws her to him. Had she come to say good-bye, she could no longer do it now. She puts her arms around him.

TONY

You really are an idiot.

INT. DARYLL'S OFFICE BUILDING - DUSK

150

The last of the tenants are leaving the building. Daryll is in his janitor's outfit. He's standing on the second floor looking down the corridor toward Long's office. He seems to be waiting for the other tenants to leave. He is calmer now. Resolute instead of panicky.

THE STAIRWAY

151

We SEE the beauty shop woman leaving, going down the stairs, putting on a wig on the way. We hear her footsteps as she disappears.

THE BASEMENT - NIGHT

152

Aldo is waiting in a hiding place. He looks very tense and upset. Another door opens. Daryll appears pushing trash toward the paper baler.

CLOSEUP OF ALDO

153

He's looking at him. Thinking. Getting angrier and angrier.

ALDO'S P.O.V.

154

Daryll is standing near the paper baler. He's ready to dump a load into it. He listens. He is looking around. He dumps the wagon of paper into the baler. As he does, we hear the sound of bottles, knocking one against another. Daryll looks pissed-off. It's only supposed to be paper in the trash. No bottles. He climbs into the jaws of the huge machine.

INT. PAPER BALER

155

Daryll is picking out bottles from the magazines and the newspapers and the trash. He has a few in his hands when he suddenly hears something. He freezes. He listens. Footsteps. They are coming closer. Daryll doesn't move... he hardly breathes...he's holding an armful of bottles. His eyes look around the huge steel trap that he is in. The footsteps stop. Then they start up again and come quite close to the machine. The other person is right there on the other side. Daryll is beginning to sweat. The footsteps stop. There is total silence. It lasts a long time, or so it seems to Daryll. Suddenly we hear a small sharp sound: Click! The sound registers instantly on Daryll's face. He knows what's happening long before we do. The click is followed by the sound of the huge machine beginning to work. The top is coming down on him. Light from the light bulbs is being obscured by the steel top. Daryll's face begins vanishing in the darkness and from the darkness he lets out a scream.

EXT. PAPER BALER - CLOSEUP - ALDO

156

The scream makes Aldo frantic. He covers his ears. Then he shuts his eyes trying to ignore what he has done. Then he can't. He quickly pushes the emergency STOP button. Then he pushes the release button. The machine retracts. Daryll holds on to the top and is lifted out of the machine. Aldo, feeling guilty, looks at him. He is glad now that Daryll is all right, but his guilt permeates the scene that follows.

Cont.

ALDO

What the fuck you doing in there?

DARYLL

Where the fuck you've been and
what the fuck you doing here?

ALDO

Jesus. It was habit. I saw
the machine open and I pressed
the button. It was habit. You
okay?

Cont. -

Daryll gets out. Adjusts his glasses.

DARYLL

You could've broken my glasses.
I've been looking for you
everywhere.

ALDO

I'm in a lot of trouble, Daryll.

DARYLL

I told you, damnit. Didn't I
tell you.

ALDO

I thought I'd hide out here.
Nobody'd think of looking for
me here. Shit, Daryll, nothing's
working out. I wanted you two
to get married. I wanted...like
a family. A place to go on
Thanksgiving and Christmas. You
know. I open the door. Hey,
here's Aldo. Everybody glad to
see me.

DARYLL

But, Aldo, goddamn you...you
don't kill a man for that.

Aldo looks guilty. He looks down. He shakes his head.

ALDO

I didn't kill him.

Daryll doesn't know what's what anymore. He doesn't believe
him.

DARYLL

Oh, c'mon, Aldo. It's too late
for that.

ALDO

I appreciate you thinking I did.
But I couldn't.

DARYLL

So where did you get the money.

ALDO

Loan sharks. Twenty-five grand
from these Italian guys in New Jersey
and another twenty-five from these
Italian guys in Brooklyn. Now
they're after me.

DARYLL

Then why the hell did you let
me think...

ALDO

I don't know. You know. I was
...I was such a coward. Everybody
knows I was a coward. But it's
you knowing it that hurts. It
hurts me. I wish I'd killed
that bastard. So help me, Daryll,
I wish I did it.

DARYLL

These loan sharks...you can give
them back the money.

Aldo sighs.

ALDO

I bought the store.

DARYLL

You're giving me a migraine,
Aldo. I'm going home. Stay
here. Do you understand?

ALDO

Yeah.

Daryll starts to go.

DARYLL

I'll try to think of something.

ALDO

I guess you better 'cause I'm
sure no good at it.

DARYLL

Thanks...Brother.

CLOSEUP - DARYLL

156-A

There's a hint of doubt in his eyes still about Aldo's
innocence.

EXT. BUILDING - NIGHT

157

Daryll is locking up. He turns and sees Tony standing next
to his motorcycle. He runs toward her. Embraces her. She
resists.

Cont.

TONY

I didn't come here for that,
Daryll.

Daryll looks at her.

DARYLL

This looks like one of those
'there's another guy' scenes.

TONY

It is. There is.

DARYLL

And is he tall, handsome and
rich?

TONY

Very, very and very.

DARYLL

Then you have nothing to worry
about. This is America. A guy
like that can't possibly lose.
And if he does...It must mean
I've got something too. C'mon.
Let's go somewhere.

Tony looks at him. She is thinking.

TONY

All right. I want you to come
to my parents' place.

DARYLL

It's kind of late.

TONY

They're not at home.

DARYLL

All right.

EXT. DARYLL'S APARTMENT BUILDING - NIGHT

158

We SEE a hand pressing on the buzzer to his apartment.

INT. MR. AND MRS. SOKOLOW'S APARTMENT - NIGHT

159

The lights are on everywhere. It's totally silent. We seem
to be expecting the door to open and Daryll to walk in when he
appears walking out of another room...looking around...feeling
strangely confined by the enormous place...uneasy. He's

Cont.

looking at the paintings on the walls...mirrors...chandeliers
...He sees Tony in a mirror and looks around only to find her
standing in a place where he didn't expect her to be.

DARYLL

It's real cozy.

EXT. DARYLL'S APARTMENT BUILDING - NIGHT

160

Somebody is trying to open the front door lock with a jimmy
tool. He is working slowly and carefully.

INT. SOKOLOW'S APARTMENT - NIGHT

161

Daryll is sitting in her father's chair. Tony is sitting in
her mother's chair. They are drinking tea. Classical music
is playing. Tony is looking at him. Daryll is trying to be
comfortable.

DARYLL

When I first saw you...well...
I wanted to see you again. So
I made it seem that I knew more
than I did.

TONY

It really doesn't matter anymore.
I've quit my job.

DARYLL

So that's the end of that story.
Even if I knew something, you
wouldn't need it.

TONY

I don't need anything, Daryll.

EXT. DARYLL'S APARTMENT BUILDING - NIGHT

162

The man opens the front door. He pushes the door open. We
SEE that he is carrying something in his hand.

INT. SOKOLOW'S APARTMENT - NIGHT

163

DARYLL

You quit your job just like
that.

TONY

Yes. Maybe I'll devote myself
to my music for awhile.

Cont.

DARYLL

Music too. You've got sidelines
that people make lifetimes out
of. I guess you have everything,
eh Tony?

He looks at her. She is trying to preserve her severe image.
She is trying to have the scene say good-bye for her without
her having to say it. Despite herself, her face softens.

INT. DARYLL'S APARTMENT BUILDING - NIGHT

164

A man is walking up the stairway. All we SEE are his legs
and his hands. He is carrying a bag in one hand. He stops
in front of Daryll's door. He reaches inside the bag and takes
out a handful of hamburger. Then he opens a little bottle
and pours out the contents into the hamburger. He mixes it
with his hands.

INT. SOKOLOW APARTMENT - NIGHT

165

TONY

I had one truly wonderful day.
I was ten. We were in Paris.
I was in the park with my parents
and I got lost. It felt
wonderful to be lost. I
started running...my heart was
pounding...I began crying...I
had no idea where I was but it
seemed very important to be
alive...to stay alive. I stumbled
out of the trees into a clearing
and saw my parents. I wanted to
tell them how strange and
wonderful I had felt, but they
were angry at me for being late.
We were going to miss the concert.
They took my hands and walked me
away, and I looked back over my
shoulder as if I had left my
dearest friend in the forest...
never to see her again. And I
was right.

DARYLL

I can see her.
(goes to her)
Let's get out of here, Tony.
I hate tea. Let's get lost...
before somebody finds us.

INT. DARYLL'S APARTMENT BUILDING - NIGHT

166

The man is now using the jimmy tool to open Daryll's door. The door opens. The dog is heard making noises from the other side. The man holds the door open just enough for US to SEE the muzzle of the dog.

EXT. STREET - NIGHT

167

Daryll and Tony are walking toward his building.

TONY

I'm sorry about your friend.
But I don't see what I can do.
You should probably call the
police.

DARYLL

I can't. He looks so damn
guilty. He might even say he
did it...just to...I don't know.

Cont.

DARYLL (Cont.)
(stops at his
building entrance;
unlocks the main door)
He's terrified of Oriental
people, but he lives in
Chinatown just to show me.

They go inside.

INT. BUILDING - NIGHT

168

They are walking up the stairway. He stops at his apartment door. The dog is silent.

He takes out a key and unlocks the door. They go inside as he turns on the lights and shuts the door.

INT. APARTMENT - NIGHT

169

First thing Daryll does is call off the dog.

DARYLL
Not tonight, Fred.

He sort of expects the dog to appear. He doesn't.

DARYLL
I guess he's still shy of you.

He sort of stands and looks around...feeling uncomfortable.

TONY
What's the matter?

DARYLL
I don't know. It's been a
helluva day I guess. Coffee
coming up.

He starts to go to the kitchen. He pauses and turns toward her as if asking a question.

TONY
To go.

He goes into the kitchen. She is left alone. She sits down. The curtain moves behind her back. She does not see it. The curtain lifts up from the bottom and starts moving forward as if something underneath is moving...and then ...the head of the dog appears...it looks strange. The eyes look different...There is foam at the mouth...the dog snarls. Tony hears it and looks...she sees the dog. She jumps up and screams. Daryll appears. Sees the dog.

DARYLL

Ah, there you are, Fred.
(to Tony)
Don't worry. I told you he
likes to play like this.

TONY

There's something wrong with
him.

The dog is making growling sounds. The foam drops from his
mouth.

DARYLL

All right. All right. We'll
give you a show. Watch
this.

He comes toward the dog in mock attack. He makes threatening
noises at the dog. The dog responds with terrible sounds
of his own. Tony looks frightened and she checks in with
Daryll for reassurance. Daryll seems to notice a difference
in the dog, but for Tony's benefit, he smiles to comfort
her and then proceeds to play-taunt the animal. The dog
is now coming slowly at Daryll, snarling, baring his teeth.
Daryll imitates his actions. The dog jumps. He knocks
Daryll down. Daryll is fighting with him. The dog is going
at him for real. Daryll is suddenly aware that it's not a
game. Tony is looking on not knowing what it is. The dog
is going for Daryll's throat. Daryll starts bleeding.
He now starts fighting for his life. Tony realizes that
it's not a game. She doesn't know what to do. Daryll is
trying to fight the dog off. He's hitting him...he's
trying to push his teeth back...the dog is mauling him.

DARYLL

He's sick! In the drawer...
there...by the lamp...There's
a gun...Get the gun Tony.

Tony is terrified. Daryll is struggling with the dog.
Tony fumbles through the drawers. Finds the gun that the
Vietnamese guy had. She holds the gun...wanting to give
it to Daryll...Daryll can't take it. He needs his
hands to keep the jaws from his throat.

DARYLL

Get close...try not to hit
me and shoot.

Cont.

TONY

I can't.

DARYLL

Do it, damnit.

She is too terrified to move, but seeing Daryll fighting for his life, she starts to move at last. The closer she gets to the dog, the louder the sounds...the dog's body is moving around constantly...she has to get very close if she doesn't want to hit Daryll. The dog seems to sense that he's being approached from the rear, and he swings his head back toward her and then back at Daryll and then back toward her...she sticks the gun into his chest and pulls the trigger. The silencer muffles the sound. The dog collapses. She drops the gun on the floor. Stands there shaking. Daryll crawls from underneath the limp body.

The dog is still alive. He's too wounded to do anything. His head is resting on Daryll's leg. Daryll, half crying, takes the gun and finishes him off. The second shot makes Tony shudder. She sits down on the couch. Only the sound of the percolator is heard now...it's building and building and then, it stops. Daryll sits on the floor, dazed, bleeding and filled with sorrow. It looks like a battle scene from a war. He looks up at Tony.

DARYLL

Thank you.

She says nothing. She looks at him. It's clear the way he's petting the dead dog's head on the floor how much the animal meant to him.

TONY

What happened?

His eyes fall on some hamburger lying by the wall. He picks it up. Smells it. Throws it down on the floor.

DARYLL

Somebody fed him some junk.

Tony gets up. Goes to the kitchen to get some coffee. Daryll grabs a slipcover and covers the dog. Tony returns with two coffees. Gives him one. As Daryll sips the coffee, he is thinking. Some of the shock is wearing off.

Cont.

DARYLL

It wasn't poison. It was
something that made him crazy...
crazy enough to want to kill
me.

They both start to have another sip. Daryll freezes. He's
listening. Tony sees him.

TONY

What is it?

He whispers.

DARYLL

Listen.

Tony whispers.

TONY

I don't hear anything.

Just then she does, as we do too. We hear footsteps coming
up the stairway. Daryll's face reacts to the sound.

He gets up slowly, and tells her to do likewise. Motions
to her to go in the kitchen. She does. He turns off the
lights and takes the gun. He gestures to her to shut the
lights in the kitchen. She does. They look toward each
other in the darkness. Daryll moves toward the door.

THE DOOR

170

Footsteps are coming closer to it. Daryll now stands to
the right of the door. The footsteps stop. Somebody knocks
on the door. Daryll, gun in hand, stands silently...waiting.
Something is inserted into the lock. It rattles around in
the lock and then the click of a lock giving way is heard.
The door opens slowly toward Daryll. A man walks in slowly.
It is dark, and we cannot see his face. Daryll, gun ready,
is waiting. The man's back appears in front of him. Daryll
sticks the nose of the gun into his spine.

DARYLL

One move and I shoot!

Cont.

The man freezes and then in the next split second, he kicks the door toward Daryll. Daryll pulls the trigger in the same instant. The gun is empty. The door hits him. The man comes at him. Daryll pulls the trigger again. It's empty. The man knocks him toward the living room and leaps after him. Just as Daryll tries to get up, the man is there. They fight. They knock the TV set over with the screen facing upwards. The man seems to be too good at hand-to-hand combat for Daryll.

Tony looks out from the kitchen, half-hidden, her head sticking out, her hand roaming the counter top for a weapon of some kind. She seizes the handle of the percolator.

The fight in the living room continues in the darkness. Daryll is knocked down. A wire appears in the man's hand and he wraps it around Daryll's neck. Feeling the wire, Daryll inserts one hand between the wire and his neck before it can get any tighter. The man is applying pressure to the wire. Daryll is trying to fight back. The man lifts up on the wire ends as if trying to sever his head. Daryll's legs are flailing around. The man then drops him to the floor and as Daryll falls, the wire now tightening harder and harder...his hands are roaming across the floor...as if looking for something...we SEE his hands reach the control panels of his recorder. He presses some buttons and suddenly there's a loud blaring voice and burst of color as Tony's image flashes on the screen. She is doing her pre-recorded drama review. The light from the TV illuminating the man's face: It's Joseph.

CUT TO:

ANGLE ON TONY

170-A

She sees him.

ANGLE ON JOSEPH

170-B

Startled by the loud noise and even more by Tony's image on the screen, he hesitates for a split second. His grip relaxes somewhat. Daryll turns around and looks him in the face.

CUT TO:

ANGLE ON TONY

170-C

She now pulls her head completely out of the view. She is in the kitchen alone. She is shuddering and then she lets out a scream.

CUT TO:

ANGLE ON JOSEPH

Hearing the scream finishes off his composure. He runs away. Daryll struggles with the wire. It is difficult to untie but he frees himself at last. He turns off the TV. Tony appears. She looks quite different. It's not just fear. It is a terror and a shock of some kind that have left her face lifeless. Daryll smiles a little.

She suddenly feels like a stranger. He looks at her, his neck hurting...he picks up his glasses off the floor and puts them on.

TONY

Did you see him?

DARYLL

Yes.

TONY

It was dark.

DARYLL

I saw enough. Whoever he was... that's who killed Long.

He picks up the wire.

TONY

Why should he want to kill you.

DARYLL

I don't know. He probably thought I knew more than I did.

Tony is upset. She had brought Joseph to Daryll. The fault is hers.

TONY

And whose fault is that? If you didn't go around pretending you knew more than you did...

DARYLL

I only did it with you. I guess I better call the cops.

He picks up the phone.

TONY

No! Wait!

He puts the phone down. They look at each other.

DARYLL

I see. You don't want to get involved.

This isn't the reason but she accepts his line of thinking.

TONY

No. You're in danger, Daryll.
Can't you go away somewhere.

DARYLL

This is my home.

TONY

It's not mine. I gotta go. I
came to say good-bye and now
I've said it.

DARYLL

Sounds like the rich lady has
decided.

TONY

Yes. Good-bye.

She leaves.

EXT. DARYLL'S OFFICE BUILDING - NIGHT

171

Police car is outside.

INT. POLICE CAR - NIGHT

172

Black lights a cigarette.

JACOBS

What the hell's Aldo doing in
that building? We could get
him for trespassing.

Black just shrugs.

JACOBS

What's with you today?

BLACK

My wife and me...we're...sort
of giving up. We're going to
adopt.

JACOBS

Ah. They say you learn to love
them like your own.

Cont.

BLACK
I know my wife will. I hope
I do.

JACOBS
Sure you will, Daddy.

Black smiles. He looks. He points.

BLACK
There he goes.

HIS P.O.V.

172-A

Aldo is sneaking out of the building. He looks around. He starts running.

JACOBS
When he was a kid Aldo must have
wanted to be a suspect when he
grew up.

He starts the car.

EXT. VACANT LOT - NIGHT

173

Daryll is digging a grave for the dog.

EXT. WEST SIDE STREET - NIGHT

173-A

Tony is walking downtown. A cab slows down but she just waves it on. She is stunned by what she knows...paralyzed as to what to do about it.

OUT 174-
177

INT. SOKOLOW'S APARTMENT - MORNING

178

Joseph, Mr. and Mrs. Sokolow are sitting together. Off to the side, looking out of the window, we SEE the young beautiful but unsmiling Israeli woman. She seems to regard the other three with slight impatience.

CLOSEUP - THE TRIO

Joseph is aware of the impatience of the young woman. He tries to ignore it.

Cont.

JOSEPH

It was easier in the case of Long. He had contacts with the Russians. We channeled the money through him. He paid off the officials and they issued exit papers to the Jews. He wanted more money. We gave him more. Then his demands became exhorbitant. He threatened to expose the whole operation...so.

He shrugs.

MRS. SOKOLOW

He was an evil man. He deserved to die.

JOSEPH

Yes. But he had his revenge. He made a murderer out of me. He also left a vacuum. There are six people who have committed themselves to escaping. They are known. I need time to find a way to get the money to the Soviet officials. If the money does not reach them in the next two days the six will perish.

MRS. SOKOLOW

That can't happen, Joseph.

JOSEPH

No. But you have to know what that means. The janitor...no, let's call him by his name: Daryll Deeever...

Mrs. Sokolow trembles...hesitates...

MRS. SOKOLOW

He has to die?

JOSEPH

No. Has to die sounds like something that he must do himself. The fact is I will have to kill him.

Cont.

MR. SOKOLOW

We cannot allow that, Joseph.
We cannot.

JOSEPH

Think...what if you and your
family were over there.

MR. SOKOLOW

I will tell you. I would not
and those six would surely not
want an innocent man's blood
on their passports.

JOSEPH

And how do you know that you
escaped without paying such a
price.

MR. SOKOLOW

Don't plant that thought in my
head, Joseph. I beg you.

JOSEPH

No, I will just plant the image
of six people waiting. If they
don't kill them they will put
them in institutions where they
will annihilate their minds...
slowly...methodically.

MRS. SOKOLOW

Maybe we can talk to Mr. Deever...

MR. SOKOLOW

Yes. We'll explain. We'll give
him money...anything. I love
my people as much as anyone...
but this...this moral arithmetic
...taking one innocent life to
save six...I don't know. It
was almost better when we were
victims...

The young woman turns.

JOSEPH

No. Never again.

MR. SOKOLOW

At least we knew we're right and
they were wrong.

Cont.

MRS. SOKOLOW

There is no other way. There is not. It is so painful...

JOSEPH

Thank God it is so painful. I would almost prefer another war to this kind of peace. The lines were drawn clearer then.

MR. SOKOLOW

But he is an innocent man.

JOSEPH

You think I could forget that if you did not keep reminding me!

MR. SOKOLOW

I feel I would be doomed if I abandoned him.

This line, from Joseph's speech in his house hits Joseph hard. He looks at Mr. Sokolow.

MR. SOKOLOW

Let us talk to him, Joseph.
Let us try. I insist.

JOSEPH

All right. Let us try. Talk to him.

The woman turns and looks at Joseph. The parents look relieved. She and her husband leave, drained by the agony but feeling better. When they are gone the young woman looks at Joseph hard.

EXT. SOKOLOW HOUSE - DAY

178-A

Joseph and the young woman leave the house and walk away down the street.

YOUNG WOMAN

He has to be killed.

Joseph looks at her. His expression reveals nothing. They continue walking in silence.

INT. DARYLL'S APARTMENT - MORNING

179

His apartment buzzer rings. It rings repeatedly. Daryll gets up.

THE APARTMENT STAIRWAY

Daryll is walking down. He sees the lobby door. The upper part of the door is glass and he can't see anybody through the glass. He walks slowly toward the door. He comes to the door. He reaches out for the door handle and jerks the door open. The CAMERA PICKS UP nothing right away, and then with a shock as Daryll reacts, we MOVE the CAMERA ANGLE LOWER and SEE his father in the wheelchair sitting there.

DARYLL'S P.O.V.

180-A

His father. He looks a mess. He's not shaved. He's slightly drunk, and he's got a bottle in his hand intending to get slightly drunker.

DARYLL

Dad. What the hell you doing here?

MR. DEEVER

I thought I'd come to town and get laid on the Fourth of July.

DARYLL

How did you get here?

MR. DEEVER

Hitchhiked..

DARYLL

Bullshit..

MR. DEEVER

I swear to you, Daryll...these kids came along in a yellow VW bus...

Daryll gives him a taste of his own medicine.

DARYLL

Bullshit..

The father, a drunk Irishman, starts crying.

DARYLL

Oh, Dad. Don't do that. I got enough problems.

MR. DEEVER

Screw your problems. I didn't come here to talk about you. I've had it. You know what: I'm unhappy. Not happy. Zero happy. I'm getting old, bald and hemorrhoid.

DARYLL
C'mon, I'll take you up.

OUT 181-
181-B

CUT TO:

STAIRWAY - DARYLL'S APARTMENT - DAY 182

Daryll is carrying his father in his arms up the stairs.
Mr. Deeever is crying.

MR. DEEVER
I used to carry you in my arms
like this. Remember?

DARYLL
No, I guess I was too young.

MR. DEEVER
I did. Just like this. My boy.

DARYLL
Don't cry, Dad.

MR. DEEVER
Why not. I didn't come here
to laugh. I came here so I
can cry.

DARYLL
I thought you came to get laid.

MR. DEEVER
That's a laugh.

He cries.

OUT 183

INT. DARYLL'S APARTMENT - DAY 184

Daryll is carrying his father in. As they enter, we catch
the last part of the Karl Malden commercial for American
Express.

DARYLL'S P.O.V. - KARL MALDEN CLOSEUP 185

KARL
What will you do? What will
you do?

OUT 186

INT. TONY'S APARTMENT - DAY

Doorbell rings. Tony's afraid that it's Joseph who's at the door. She goes to it and opens the door slowly. Her parents are standing there. Mr. Sokolow looks uneasy. Mrs. Sokolow is trying to look determined.

MR. SOKOLOW

Can we come in?

They enter and close the door behind them. There is a moment of silence.

MRS. SOKOLOW

How much do you know?

TONY

He killed a man, Mother.
Almost two.

CUT TO:

INT. DARYLL'S APARTMENT - DAY

188

Mr. Deever is drinking. He's back in his wheelchair. He's drinking Daryll's beer now.

MR. DEEVER

Is this 3.2 beer?

DARYLL

No, it's regular.

He belches weakly through tears.

MR. DEEVER

It belches like 3.2 Your mother hates me.

DARYLL

No, she doesn't.

MR. DEEVER

I can't blame her. I'm a 3.2 man. She...she won't make love to me.

DARYLL

That's because you get drunk as hell everytime you want to...

Cont.

MR. DEEVER

I have to get drunk. If I'm
sober, I think about these...
(pounds his legs)
She used to adore me. Not like.
Not love. Adore. You don't
forget that. The marriage
counselor says we can learn to
love each other again...and I
ask him: What about adore?
And he looks at me like he's
never heard that word before
in his life.

INT. TONY'S APARTMENT - DAY

189

MRS. SOKOLOW

We just want to talk to him.
To...explain. To ask him to
forgive if he can...and to
beg him to keep silent.

TONY

Why didn't Joseph talk to
him before he...He tried to
kill him.

MR. SOKOLOW

He overreacted. He is under
terrible pressure. Fortunately
it turned out the way it did.

TONY

I am...frightened.

MR. SOKOLOW

Of me! Tonya...

TONY

Both of you.

MRS. SOKOLOW

It isn't very pleasant is it...
to know what fear is like. Think
of living your whole life that
way.

TONY

I don't want to think about it.

Cont.

MRS. SOKOLOW

That is a luxury you can indulge in. I cannot. I remember it. Six people are waiting now. I remember waiting myself. Looking at the people around me...faces like mine...like yours...like your father's...I remember them ...I can hear them breathing... I can see their eyes and the fear in them...And I remember, I was a young girl then, I remember pleading with God... trying to make a bargain with him. I didn't want to die a virgin. I wanted to know what it was like to be loved by a man. To know what it was like to give birth to a child...Please, God, wait 'til then...and then kill me... Let me know what it is like to be a mother...for one minute...

She starts to cry. Tony embraces her.

MRS. SOKOLOW

And the same people are waiting again.

TONY

I will call him, Mother.

CUT TO:

INT. DARYLL'S APARTMENT

190

MR. DEEVER

Problems? What kind of problems could you possibly have? You're young. You got a job. You got a great father...

DARYLL

It's not me. It's Aldo.

MR. DEEVER

Aldo! Hell. That guy goes out and stands in line to buy problems.

DARYLL

He needs some money, Dad.

Phone rings.

631

CUT TO:

INT. TONY'S APARTMENT

191

Tony is on the phone. Her parents look on.

TONY

Daryll.

CUT TO:

ANGLE ON DARYLL

192

DARYLL

Antonia.

MR. DEEVER

Antonia?

CUT TO:

ANGLE ON TONY

193

TONY

My parents would like to...
meet you.

CUT TO:

ANGLE ON DARYLL

194

He looks a little pleased with himself.

DARYLL

To check me out, huh?

CUT TO:

ANGLE ON TONY

195

TONY

Yes, something like that.

CUT TO:

ANGLE ON DARYLL

196

DARYLL

Just say when and where, and
I'll be there. Your place?
Fine. See you tonight.

CUT TO:

ANGLE ON TONY

197

TONY

'Bye, Daryll.
(hangs up)
It's all set up.

Tony puts the phone down. She looks at her parents. There is a strange uneasiness she feels that could almost be classified as instinctive.

MR. SOKOLOW

I better call Joseph and tell him that everything is fine.

TONY

Why didn't Joseph come here?

MR. SOKOLOW

I think he is too ashamed to look you in the eyes.

He picks up the telephone.

CUT 198-
201

INT. JOSEPH'S APARTMENT - DAY

202

He is on the telephone speaking to Mr. Sokolow.

JOSEPH

Yes, that is excellent. Yes, I'm sure he will understand. Tell Tony...nothing. Good-bye..

He puts the phone down. For a second his resolve weakens. He does not want to do what he must. Then he picks up the telephone and dials. He speaks in a voice much older than his, imitating Mr. Sokolow.

JOSEPH

Allo? Mr. Deever? This is Tony's father. Yes, I look forward to it myself but I'm afraid I have conflicting appointments and it would be much more convenient if we met somewhere else.

CUT TO:

ANGLE ON DARYLL

203

Writing on a piece of paper.

DARYLL

Sure. No problem. I guess I should warn you. I'm crazy about your daughter.

He smiles.

CUT TO:

ANGLE ON JOSEPH

204

Putting the phone on the hook. Daryll's words affect him. Rather than making him bitter they seem to make him even sorrier that he has to do what he has to do.

INT. TONY'S APARTMENT - DAY

205

The family is sitting quietly. Mr. Sokolow sits in one chair. Mrs. Sokolow sits in another chair. Tony is sitting at the piano. Whenever there is eye contact somebody looks away. The souls have been bared as none of them are used to seeing each other naked like this. Tony looks out of the window as some firecrackers go off.. Then with one finger she plinks out a portion of the trio she performed with her parents. They look up. The memory of the evening when they were a trio, playing together, weighs on each of them. Tony stops. She cannot relax. Something is bothering her.

OUT 206

INT. JOSEPH'S APARTMENT - DUSK

207

Joseph is loading a high-powered pistol. He pauses, as if reconsidering, and then continues with resolve.

INT. DARYLL'S APARTMENT - DUSK

208

Daryll has put on his best dark suit and a tie. He is breaking off a flower and sticking it into his jacket.

DARYLL

You remember what you said about the money, eh?

MR. DEEVER

Yeah, I said I'd think about it. I'm thinking about it.

Mr. Deever is obviously pleased with the way his son looks. He's not the type of man to admit to feeling like that.

DARYLL

So, how do I look?

MR. DEEVER

You look like you're going to a funeral.

Firecrackers are going off outside. Telephone rings.

CUT TO:

INT. TONY'S APARTMENT - DUSK

209

The seating arrangements are the same. Tony suddenly stands up.

TONY

This isn't right. He's coming here thinking you're interested in him...for other reasons. I must talk to him myself before he comes here.

MR. SOKOLOW

Yes, you are right.

TONY

We'll come back together. Don't worry.

Mrs. Sokolow seems worried. Tony leaves.

THE LOBBY - DUSK

210

Tony is getting off the elevator and walking through the lobby. She stops suddenly.

HER P.O.V.

210-A

Standing outside on the sidewalk she sees Joseph's female accomplice, the woman she had seen before at her parents' house music party. The way the woman stands, the way she looks, makes Tony, already uneasy and suspicious, even more so. The doorman is standing outside watching people heading to the park...occasional firecrackers go off. Tony walks slowly toward the exit. The woman turns to look at some fireworks. When she does Tony quickly opens the door and tries to get away without being seen. She sees a moving taxi and she runs toward it. The woman sees her just as Tony gets in the cab. The woman gestures to run after her but realizes it's useless. She stops. Tony sees this and the woman's response to her getaway intensifies her fear.

INT. CAB - NIGHT

211

The cab is moving.

TONY

Step on it!

OUT 211-A-
213

INT. DARYLL'S APARTMENT - NIGHT

214

Mr. Deeever is on the telephone.

Cont.

MR. DEEVER

I just had to take off for a bit,
Eunice. I don't think that
marriage counselor is doing us
a bit of good. Any guy who sucks
on a pipe the way he does...

The door bursts open and Tony bursts in.

TONY

Where's Daryll!

MR. DEEVER

What the hell...
(on the phone)
Some woman, I don't know.

TONY

Where the hell's Daryll!

MR. DEEVER

He left. Here!
(picks up pad
of paper)
200 West 89th Street.

Tony knows the address.

TONY

Oh my God.

She jerks the phone out of his hands. Cuts off Mrs. Deever.

MR. DEEVER

You must want my son awfully
bad, eh?

He smiles. Tony dials 911.

TONY

Hello, Police!

MR. DEEVER

Police?

CUT TO:

ANGLE ON DARYLL

215

He is riding his motorcycle. He stops at a light. A
little Oriental kid runs up to him.

Cont.

KID

Hey, mister. Wanna buy some
firecrackers?

DARYLL

Sure do.

CUT TO:

INT. DARYLL'S APARTMENT - NIGHT

216

Mr. Deeever is on the phone.

MR. DEEVER

How should I know what's going
on. She rushed in, called the
cops and left. I tell you she
left. If she was still here
I wouldn't be on the phone
would I? Eunice? Eunice?

Eunice has hung up.

CUT TO:

ANGLE ON DARYLL

217

He is stopping his motorcycle on the corner of Amsterdam
and 89th. He looks at the address where he is supposed
to be: Claremont Stables. He looks around the area. It
does not look like the kind of place where rich people
would live. He shuts off the motor and is getting off
the bike wondering if he had made a mistake.

CUT TO:

BLACK AND JACOBS' CAR

218

Jacobs is driving.

JACOBS

That was some chase, Aldo. I
never want to see that building
again.

ALDO

I didn't do nothing.

JACOBS

Yeah, but you did it all over
the city. I got tired of
following you around. Tired
of waiting for you. I'm
tired of you, Aldo.

A call comes through on the radio.

JACOBS

That's us.

CUT TO:

EXT. CLAREMONT STABLES - NIGHT

219

Daryll is standing, wondering, looking at the poor buildings, looking at the building where the stables are, the vacant lots. It's quiet. Fireworks are now in the distance. He's sort of beginning to feel like a guy who got stood up. He's wearing his good suit and all. Suddenly he hears something. He looks east and coming down 89th Street, toward him, he sees a man. It is too dark to recognize him, but Daryll can hear his footsteps. He looks at the man. He listens.

CLOSEUP - DARYLL

219-A

He's coming to the conclusion that the man is the killer but at the same time, he has to deal with the thought that Tony had set him up. He wants to reject this thought.

MED. SHOT

219-B

Daryll is looking at the man coming toward him. The man is now about halfway down the block. Daryll turns around and sees a Woman...suddenly...quite close...coming toward him. It's Joseph's accomplice, but he has no reason to suspect her. It's really not logic that makes him suddenly wary of her too: it's the situation. When he sees the Woman opening up her purse, he realizes that he's in trouble. There's nowhere to go. He sees a fire escape ladder going up to the second floor of the stables. A window is partially open up there. He reaches in his pocket for something.

ANOTHER ANGLE

219-C

Daryll is striking a match like a man who's about to light a cigarette. The Woman is coming closer to him. The man's footsteps are heard. Daryll suddenly spins around toward the Woman and flings something at her. It's sparkling. It goes off. It's a large cherry bomb. It startles her. Daryll takes off up the fire escape. The Woman recovers and shoots at him. Joseph is running down the street. Daryll is running up the fire escape toward the window. He makes it to the window just as Joseph arrives. Joseph shoots. Daryll is hit. He falls through the window.

MED. SHOT

219-D

Joseph and the Woman. They look at each other. Joseph goes up the fire escape. The Woman tries to roll up the garage.

door. It's locked. She shoots at the door. Lifts up again...the door rolls up.

CUT TO:

ANGLE ON JOSEPH

219-E

He's going up the fire escape toward the window. When he gets pretty close, several firework pieces fly out. Some explode. Some sparkle and hiss harmlessly. It does hold Joseph in check for a moment.

INT. STABLES - NIGHT

220

Daryll is limping through the horses. They are snorting and neighing.

CUT TO:

ANGLE ON JOSEPH

220-A

He's going in through the window.

CUT TO:

ANGLE ON THE WOMAN

220-B

She is entering through the door.

INT. STABLES - NIGHT

220-C

Daryll is going from horse to horse trying to hide. He's quietly petting the horses and shushing them, trying to keep his location from being telegraphed by their noise. The horses are responding to him.

CUT TO:

ANGLE ON THE WOMAN

220-D

She finds a light switch. She turns it on. WE SEE the empty riding area. A horse suddenly appears walking down the ramp, disturbed by the noise. Another one is pressing behind him. The Woman holds her pistol at ready. She looks, listens, and waits.

CUT TO:

INT. SECOND FLOOR

220-E

Daryll can see Joseph. Joseph is walking through the horses in his direction. Daryll finds something on the floor. Throws it at one of the horses on the other side of Joseph.

Cont.

The horse neighs. Joseph turns around and looks away from Daryll. Daryll lights a cherry bomb and flings it at Joseph. The cherry bomb explodes. The horses react. They start rearing up...moving around...neighing...obscurring Daryll's position and distracting Joseph.

INT. JACOBS AND BLACK'S CAR

221

Jacobs is driving. He's his usual self. Relaxed, almost yawning at the wheel, but speeding like hell, careening around other cars, avoiding collisions and not batting an eyelash. He goes past a police car, siren blaring, which is heading in the same direction, and takes great joy in passing it. He waves to the uniformed cop at the wheel as he goes by.

EXT. STABLES - NIGHT

222

Several horses are standing out in the street. They are nervous...they don't know where to go. A couple of black kids from the neighborhood are looking at them.

INT. STABLES

223

The Woman is on the main floor: GUN in hand, guarding the exit. She is beginning to show something resembling a trace of nervousness.

CUT TO:

INT. SECOND FLOOR

223-A

Joseph, gun in hand, is making his way through the horses. They are now quite upset. They are moving around, neighing, trying to get out.

MED. SHOT

223-B

Joseph walking with gun in hand. Behind him, WE SEE Daryll ...he's about twenty yards behind him. He's on top of a horse. He's going from one horse to the other advancing toward Joseph. Ideally, he should be standing on top of their backs, walking across the backs of horses, toward Joseph. Joseph turns around just as Daryll is getting close. He tries to lift up the gun, but Daryll leaps at him. The gun goes off as they fall to the ground. The horses start pushing against each other trying to get away.

CUT TO:

ANGLE ON JOSEPH AND DARYLL

223-C

Daryll is trying to keep the gun from being fired at him as they struggle. He's holding Joseph's hand among the horse hooves. The hooves are all around them. He holds

Joseph's hand with the gun on the ground and just then, just as he was planning, a hoof lands on it. Joseph screams. Lets the gun go. He hits Daryll and gets him off himself. They start fighting on their feet. Although one of Joseph's hands is crushed by the hoof, he is still a more dangerous fighter than Daryll. He seems to be quite an expert in martial arts. Using his legs and the other hand, he is winning. Both of them want the gun, but neither can get it. Both are exhausted. There is a split second pause in the fight where they glare at each other: rivals. In the pause, Joseph finds a bridle and advances toward Daryll. The gun has now disappeared underneath the hay, trampled out of sight by the horses. Daryll runs from Joseph. He lights another firecracker and throws it at him. Daryll then jumps on a horse and runs after him. Pulls him down. The two of them roll down the ramp where the Woman is waiting. Horses are now escaping, going past her, past Joseph and Daryll. The bridle is now around Daryll's neck. Joseph holds one end in his hand, the other end is looped around his bad arm. The leverage is there. The Woman with the gun is trying to get over there and shoot Daryll, but the horses are pushing back on her...they are neighing and rearing and getting quite dangerous. The bridle is getting tighter and tighter around Daryll's neck. He's kicking at Joseph and doing everything he can to stay alive. Police sirens are heard.

CUT TO:

ANGLE ON THE WOMAN

223-D

She hears the sirens and reacts instantly. She wants to get the hell out of there.

CUT TO:

ANGLE ON JOSEPH

223-E

He hears them and he reacts too. He cannot afford to be caught by the police.

JOSEPH

Give me the gun!

He lets the bridle go and runs toward the Woman. She wants to run toward him, but the horses interfere. She is now torn between getting away and helping Joseph finish the job. Daryll is loosening the bridle and making noises: frightening the horses even more. They are now in the panic stage. The Woman is close to the door. She can not only hear the sirens, but she can see the glow of the flasher. She gets out.

EXT. STABLES - NIGHT

224

Jacobs is driving his car. The uniformed police car is behind him with a couple of others coming from other directions, but Jacobs is first. WE SEE that a crowd has now gathered outside the stables. It's mostly the black and Puerto Ricans from the area. The intensity of the fireworks has picked up too. Kids are setting them off in the crowd... laughing as the frightened people scream.

ANGLE ON THE WOMAN

224-A

She is now lost in the crowd. She could get away, but she pauses suddenly as if something had to be done that she has to do.

INT. STABLES - NIGHT

225

Joseph is fighting his way through the horses to get out. He gets out through the door just in time to look into the headlight of Jacobs' car.

CUT TO:

ANGLE ON JACOBS

225-A

gun in hand, aiming at Joseph.

JACOBS

I don't know who you are, but
I'm a cop.

Joseph raises his hands. He has failed. The exposure that is bound to follow weighs heavily on him. He raises his hands and starts walking out slowly.

CUT TO:

ANGLE ON TONY

225-B

arriving in a cab. She's jumping out of the cab.

CUT TO:

ANGLE ON JOSEPH

225-C

He sees her. Suddenly he gestures as if to pull out a gun from a holster. Jacobs fires. Joseph is hit. He falls. He seems to be glad he is dying. Jacobs runs up to him. He looks for the gun on his body. There is none. He looks at Lieutenant Black.

JACOBS

He seemed to be going for a
gun. You saw him?

CUT TO:

ANGLE ON JOSEPH'S ACCOMPLICE

225-D

She is disappearing into the crowd...leaving. Looking at Tony. A cop on a P.A. is ordering people back.

CUT TO:

ANGLE ON DARYLL

225-E

A horse is following him. It could be Tony's. Other horses are around. He pauses to soothe the animal. He sees Tony. She sees him and then she sees Joseph's body being carried away on a stretcher. A blanket is being pulled over his face.

CLOSEUP - TONY

225-F

She is crying.

CLOSEUP - DARYLL

225-G

He goes to her. She is glad he is alive but her sorrow for Joseph takes precedence. She embraces him crying.

CUT TO:

ANGLE ON ALDO

225-H

He's looking at the two of them.

CUT TO:

ANGLE ON A COUPLE OF TV REPORTERS

225-J

They are shooting the scene and asking questions: "What happened? Who was he?"

CUT TO:

ANGLE ON JACOBS AND BLACK

225-K

Jacobs is looking through Joseph's wallet. He is very upset. He's shaking his head.

BLACK

Who was he?

Jacobs just shakes his head.

CUT TO:

ANGLE ON TONY AND DARYLL

225-L

TONY

What are you going to tell the police?

Cont.

DARYLL

Everything.

TONY

You don't know everything. But
you must tell them what you
know...Then I want you to
come with me to my parents' house.
The three of you should see each
other.

DARYLL

Isn't it a little late for that?

TONY

Yes, but not too late.

EXT. MANHATTAN - NIGHT

226

Tony is holding on to Daryll. The motorcycle is moving
down Broadway.

DARYLL'S P.O.V.

226-A

He sees the fruit vendor family. A little Vietnamese kid
is holding an American flag in one hand and a giant sparkler
in the other. He is waving the sparkler.

CLOSEUP - DARYLL

226-B

He smiles a little.

CLOSEUP - THE KID

226-C

He is waving the sparkler. WE FREEZE on him.

FADE OUT

THE END