

"TEMPEST"

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FINAL REVISED DRAFT
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"TEMPEST"

FADE IN:

EXT. SEA - AERIAL VIEW - DESERTED ISLANDS -- DAWN 1

First light...mist...slowly rising and revealing an island in the Mediterranean...a lovely silence is heard.

EXT. ISLAND 2

CAMERA sees details...orange trees...sleeping goats...a few old houses scraped bare by the elements. Simple. Beautiful. SOUND OF SNORING is heard.

EXT. STONE TOWER - MEDIUM SHOT OF PHILLIP PORTMAN 3

Mid-to-late-forties...longish, grey white hair...a small grey Dog sleeps on his chest, his wet nose next to Phillip's nose. They are the Snorers. Phillip is sleeping on an old deck chair. An open book lies on the ground. A bucket of grapes stands next to the book.

WIDE SHOT - COVE

We see that the tower is on one side of the wondrous white-pebbled cove. A hundred yards or so across the way, high on the other side of the cove is an old stone cottage. Bright colored banners wave incongruously from the roof. A modern solar element is seen. A fine telescope is on the terrace of the triple leveled cottage. Newish ceramic bells wave in the breeze. A pet, black goat is tied to an olive tree in front of the cottage. A strange combination of the old and the new. 4

CLOSE-UP - PHILLIP 5

Twitching in his sleep. CAMERA MOVES RIGHT TO HIS EYES.

SOUND: THUNDER 6

EXT. BEACH. RAINSTORM

Man and Woman running. HUGE WAVE smashes right at us.

EXT. TOWER

7

As Phillip suddenly wakes from his dream. The grey Dog yelps and leaps. Phillip steps into the bucket and curses as his foot gets stuck.

PHILLIP

Son-of-a-bitch, what I
wouldn't do for a different
nightmare!...You dreamt it too,
didn't you Dog?
(calls to house across the cove)
I told you dogs dream!

INT. COTTAGE BEDROOM

8

As ARETHA GOLD, tanned, about thirty, wearing panties and a T-shirt, sleepily wakes up. We HEAR Phillip shouting about his dream. Aretha rises and wearily steps out onto the terrace.

ARETHA

(mutters to herself)
.... His dream, his dream...
It's quieter at an airport.

EXT. TERRACE

9

As Aretha emerges, yawning. Her terrace is directly across from Phillip's tower. They have to shout at each other to converse.

PHILLIP

I had the dream again and I
know for sure that Dog had it, too.

ARETHA

Maybe it'll be on the six o'clock
news. If only we had the six
o'clock news.

PHILLIP

Did you have a good sleep?

ARETHA

Are you kidding? Hey, Phil!
Separate bedrooms is one thing.
But this is ridiculous.

(CONTINUED)

CONTINUED:

PHILLIP

9 Cont.

(starting down from his tower)
What's for breakfast?

ARETHA

Coffee. Feta cheese. Bread.
Feta cheese. And for a change of
pace, a nice feta cheese omelette.

By now, Aretha has strolled back into the cottage.

INT. COTTAGE

10

Aretha smiles and starts to hum a modern tune. She goes down a stairway to the lower level. The kitchen is old and beautiful. On the walls are garlic strands, drying cheeses, octopus skins, herbs, flowers....

EXT. WHITE-PEBBLED BEACH

11

As Phillip, happy to be alive, strides across the beach, followed by his happy Dog.

PHILLIP

It's all here, Dog. Beauty,
inspiration, magic and serenity.

STAIRS UP FROM COVE TO COTTAGE

12

As Phillip takes the steps two at a time.

PHILLIP

Not to mention silence, amazement,
intimacy and enchantment.

By now Phillip reaches the doorway of the cottage and is met by Aretha. He kisses her on the cheek.

PHILLIP

Let's get cracking, kiddo.
We've got a busy day. We have a
lot of work to do on the theatre.

Aretha prevents Phillip from taking another step and rubs up against him.

ARETHA

How about some work on my theatre?

PHILLIP

Let's see how the day goes.

(CONTINUED)

CONTINUED:

12 Cont.

ARETHA

I've forgotton what it's
like to be sad after sex.

They go through the cottage and out onto the front terrace. There, under the shade of an olive tree, a table is set for breakfast. Dog barks happily at the pet Black goat. Phillip washes his face in a bowl of water. It's all very beautiful and rustic. Until we HEAR the SOUND OF PUNK MUSIC. It comes from a Cassette carried by MIRANDA, who has just stepped out onto the terrace. She is fifteen, pretty, spunky, wears blue-jean cut-offs, zories, a halter and almost always carries her cassette player.

MIRANDA

Morning, Dad...Morning, Aretha.

PHILLIP

(can't stand the music)
I had the dream again. Could you
please lower that, honey?
(she lowers it)
I had the dream again.

MIRANDA

(munching a piece of bread)
I dreamt I was eating a Snow Cone
at a Billy Joel concert.

PHILLIP

I want you to have a good
breakfast. We have a lot of work
to do today.

MIRANDA

I'll meet you after my swim.

He goes to kiss her, but Miranda is already gone. Dog sprints after her.

By now, Aretha is pouring coffee.

PHILLIP

What's with her?

ARETHA

She's become a woman.
Or haven't you noticed?

Phillip bites into a piece of bread and thinks about what Aretha has just said. The Black goat baas. Phillip tosses the goat a piece of bread. Goat munches bread.

(CONTINUED)

CONTINUED:

EXT. BEACH.....CASSETTE PLAYER ON ROCKS (SOUND: MUSIC) 13

Miranda, naked now, dives into the sea. She jumps up and down like a dolphin, her movements syncopated to the rhythm of the music.

ANGLE ON BUSH 14

Hold on bush for a moment. Then bush moves about five feet. It's magical. Then Bush moves again. CAMERA MOVES TIGHT TO BUSH. We see enormous eyes, filled with desire. We HEAR grunts and sighs. This is Kalibanos.

KALIBANOS

Ooooo....perfecto...some body....

WATER - MIRANDA 15

As she comes to the waters edge, stretching for a moment to dry her hair in the sun.

BUSH 16

As it scurries closer to the water. You can feel the bushes' passion by the pace it moves. It's clear now that Kalibanos has fashioned this portable bush to spy on Miranda.

ANGLE ON EYES 17

KALIBANOS

Come on, baby. Let Kalibanos woo your poo.

ANGLE ON DOG 18

sniffing at a wing-tipped cordovan shoe. CAMERA MOVES UP FROM shoe and we SEE all of KALIBANOS. A Mediterranean-type. Thin, needs a shave. Wears an odd assortment of American-style clothes and some of his own things. Bermuda shorts, no socks, Hawaiian shirt, a wristwatch on both hands, a small visored hat that says Guide on the brim. The dog attacks him.

KALIBANOS

(jumping away from dog)

You dog....I kill you...I eat you.

ANGLE ON MIRANDA 19

looks up and sees Kalibanos. She's angry.

(CONTINUED)

CONTINUED:

MIRANDA

Get him, Dog!...I told you
not to spy!

19 Cont.

ANGLE ON KALIBANOS

20

A figure on the horizon chased by the tiny dog.

EXT. SLOPE NEAR FIELD - CLOSE ON KALIBANOS

21

really afraid of the dog...running...right into Phillip.
Kalibanos falls down. He is truly afraid of Phillip.

KALIBANOS

Hey, Boss...Sorry. Scusa,
scusa. Kalibanos kiss your feet.

He kisses Phillip's foot again and again.

PHILLIP

Stop it!

KALIBANOS

Kalibanos run because he
saw scorpion. Hey, Boss,
you better wear shoes...I got
a good deal on shoes, Boss.
Italian loafers...smuggle...I
sell you cheap.

PHILLIP

Were you spying on Miranda?

KALIBANOS

No. Not Kalibanos. He respect
the Boss' daughter.

PHILLIP

(he means this)

If you touch her, I'll kill you.

The men look at each other. Kalibanos drops his act for a
split second. Phillip understands and smiles.

KALIBANOS

Later we go fishing. We catcha
some eight legs, Boss.

(CONTINUED)

CONTINUED:

21 Cont.

PHILLIP
And don't call me Boss.

KALIBANOS
(back to his act;
voice drops an octave)
Sure thing Boss!

Kalibanos salutes and hurries away...Phillip picks up the dog.

EXT. FIELDS

22

Crimson flowers. Light just coloring the meadow. Phillip talks to Dog as they stroll.

PHILLIP
Isn't this place...so perfect?
Man in his element. Harmony.
Balance. You know what Lao Tse
said, don't you? 'Nature. And
it speaks true, why not man?'

Dog begins to yelp. He sees a white goat. Phillip puts down Dog. Dog chases after goat.

(NOTE: CAMERA MOVES CLOSER AND CLOSER TO Phillip. As it does so: Sounds of a city are heard. Horns, taxis....till we are CLOSE ON Phillip.)

CUT TO:

EXT./INT. TAXI (NEW YORK CITY) - NIGHT

23

FIRST FLASHBACK. Phillip, wearing a tuxedo, in rear of cab. Miranda, fourteen, sits in the middle. On other side is ANTONIA, Phillip's wife, a lovely looking woman of about forty-two.

PHILLIP
I don't like New Year's Eve parties.

ANTONIA
You say that every year and ten
minutes after we get there you're
the one who doesn't want to leave.

PHILLIP
Those are parties with people
we know.

(CONTINUED)

CONTINUED:

23 Cont.

ANTONIA

Everyone living will be at
this party.

PHILLIP

It'll be noisy and pretentious and
very, very nervous.

ANTONIA

Phillip. We are noisy and
pretentious and very, very nervous.

MIRANDA

Will you two quit it, please?

Silence.

PHILLIP

...We could have watched
Guy Lombardo on television.

ANTONIA

Guy Lombardo is dead.

PHILLIP

(surprised)
Really?

She nods.

PHILLIP

That's sad.

MIRANDA

Who was Guy Lombardo?

PHILLIP

A man who made your father
feel nice once a year.

The Cabbie smiles.

INT. NEW YORK TOWNHOUSE

24

Incredible mob. Disco, sexy, everyone in New York is there.
Woody and Barishnikov are seen. Mailer is flirting with
Bella Abzug. Kissinger is laughing at something Gore Vidal
has just said. Phillip and Antonia are in the food line.
Miranda is ogling the celebrities.

(CONTINUED)

CONTINUED:

9.

24 Cont.

MIRANDA

I just saw John Travolta.

PHILLIP

Who's that?

MIRANDA

John Travolta!

PHILLIP

Give him my best.

ANTONIA

Here comes Alonzo..

PHILLIP

A perfect way to end the year.

ANTONIA

(for the first time
really pissed)

Enough, Phillip.

ALONZO is sixty. Incredible energy. Citizen Kane and Dino, with Howard Hughes' hypochondria. With him is GABRIELLE something, a totally gorgeous French starlet who is coming out of whatever she is wearing. Nearby are Harry and Sebastian who we'll later know as Alonzo's lawyer and doctor.

ALONZO

Antonia. Phillip. Welcome
to my home.

(kisses them)

Happy New Year, my friends.

GABRIELLE

(French accent)

In seven minutes is Happy New
Year.

ALONZO

This is Gabrielle. We met an
hour ago and we are already in
love.

PHILLIP

Gabrielle. Alonzo. This is
my daughter, Miranda.

ALONZO

Bellissima.

He reaches to kiss Miranda on the cheek, but she pulls away.

(CONTINUED)

CONTINUED:

24 Cont.

ANTONIA

They don't like to be kissed
at her age.

ALONZO

I understand. I have only a
son. But all he wants to do is
kiss. Well, Phillip. You are happy?

PHILLIP

I'm hoping next year will be more fun.

ALONZO

(to Gabrielle)

Phillip is a moody man. But he is
a genius, so all is forgiven.

PHILLIP

I ain't no genius, boss.

ALONZO

(to Gabrielle)

You know the Alonzo building?

GABRIELLE

Of course.

ALONZO

Phillip designed it.

GABRIELLE

Oh...I love architects.

Suddenly Miranda screams.

MIRANDA

Dolly Parton. Dolly Parton!!
There's Dolly Parton!

PHILLIP

Who is Dolly Parton?

MIRANDA

Dad! You've got to be kidding.

ALONZO

Come Gabrielle. We say hello
to Dolly Parton.

(to Phillip)

Don't forget. We fly to
Atlantic City on Thursday.

(CONTINUED)

CONTINUED:

Alonzo and Gabrielle move off.

24 Cont

MIRANDA
Can I go with you?

PHILLIP
(dreaming)
Where?

MIRANDA
Atlantic City.

ANTONIA
There's nothing for you
to do there. You're too young
to gamble and too old to have
a baby-sitter.

MIRANDA
I could catch the shows.
The Bee Gees are there.

PHILLIP
I'm afraid to ask who the
Bee Gees are.

Suddenly, the horns begin... "Happy New Year" is heard everywhere.
The band strikes up Auld Lang Syne.... Everyone begins kissing
everyone else. Antonia kisses Phillip.

ANTONIA
Happy New Year, darling.

PHILLIP
What???

ANTONIA
(has to shout)
Happy New Year!!!

Phillip sighs, smiles and holds Antonia tight. He sees
Miranda watching and is just about to reach to kiss her, too,
when a young guy in a tux reaches over and kisses Miranda.
She shoves him away with all the energy of adolescence.

MIRANDA
Watch who you're grabbing,
Mister!

The young fellow holds up his hands as if to say "I'm sorry."
He turns to Antonia and Kisses her. Phillip puts arm around
Miranda and smiles.

(CONTINUED)

CONTINUED:

12.

PHILLIP
Happy New Year, kid.

24 Cont.

CAMERA MOVES IN TIGHT ON Phillip. Anguish.

CUT TO:

EXT. YACHT

25

THUNDER. Lightning in the sky.

A yacht.

Yacht pounded by gigantic waves.

Huge storm.

Miranda screaming. Her face is under water.

26

She is drowning.

SUDDENLY IT IS ANTONIA DROWNING. CAMERA MOVES TIGHTER AND
TIGHTER INTO water.

27

INT. PHILLIP'S BEDROOM - NEW YORK APARTMENT - DAWN

28

As he sits up, startled...awakes from the dream. Antonia,
lying next to Phillip, wakes up too. She sees the look on
his face.

ANTONIA

A nightmare?

PHILLIP

Yeah...A wet dream, you might
say. Lots of water...You were
there, somewhere..

ANTONIA

(deadpan)

What was I wearing?

INT. PHILLIP'S APARTMENT - BATHROOM

29

He goes into the bathroom.

Phillip is in the adjoining bathroom by now.

PHILLIP

(calls)

You were on a yacht. Then
you were drowning.

ANTONIA

(calls)

Bring me a glass of water, please.

(CONTINUED)

CONTINUED:

13.

Phillip looks into the mirror as he fills a glass of water. He stares at his own image. Squints. Sees a white hair on his chest. Plucks it out. He winces. 29 Cont.

BEDROOM

Phillip hands the glass of water to Antonia. She drinks it.

ANTONIA

I had a long talk with a producer at the party.

PHILLIP

Who?

ANTONIA

You wouldn't know him. Terry Bloomfield. He asked me if I wanted to act again.

PHILLIP

And?

ANTONIA

I think I do. It's a play.

PHILLIP

That would be nice.

ANTONIA

I'm picking up a script tomorrow.

PHILLIP

Great.

ANTONIA

Fidel Castro.

PHILLIP

Good...What?

ANTONIA

Have you heard one word I said?

PHILLIP

Yeah. Fidel Castro wants you to do a play and you're picking up a script tomorrow.

She tosses what's left of the glass of water at Phillip.

ANTONIA

You're full of shit, Zorba!

(CONTINUED)

CONTINUED:

14.

29 Cont.

PHILLIP

I heard everything!
Terry Bloomfield! The producer!

He grabs her. They roll over. He pins her. He kisses her.
She kisses him back. They hold each other.

PHILLIP

I'm sorry.

ANTONIA

This is a big thing for
me. I'm nervous.

PHILLIP

We're all nervous.

ANTONIA

Aside from the fact that you're
crazy, why are you nervous?

PHILLIP

Because I am now a very old person.

ANTONIA

(suddenly)
And me?

PHILLIP

You're very, very beautiful.

ANTONIA

Thank you. You're pretty
cute yourself, even for an
old guy...I have to pee.

She get up and goes to the bathroom.

PHILLIP

(to himself)
All we do is go to the
bathroom.

QUICK CUT TO:

EXT. OUTSKIRTS OF ATLANTIC CITY CONSTRUCTION SITE - DAY 30

Phillip and Alonzo, wearing hard hats, going up the construction
elevator...We see Atlantic City in the distance....Work going
on around them.

ALONZO

Every floor named after a
Roman Emperor. Every suite named
after a Roman poet.

(CONTINUED)

PHILLIP
(with sarcasm)
What? No Gods?

ALONZO
Perfetto! Perfetto! We
name the floors after the
Gods and the suites after
the Emperors. You are a
genius, Phillip.

PHILLIP
That's why you pay me the
big bucks, Boss.

ALONZO
But you are becoming a
bitter bastard. Peevish.
Childish. Silly.

PHILLIP
I agree.

Elevator stops. They get off and take in the view.

ALONZO
You're a typical American, Phillip.
You want to stay a boy. Impossible.
Also, stupid. Boys don't have half
the fun we have. Boys are nervous.
They don't know who they are yet.
The future is all they think about.
They are mostly broke. And they
make love in the back of very small
sports cars.
(sneezes)
Son-of-a-bitch. I'm catching a cold.

PHILLIP
Gods don't catch cold.

The elevator, which has gone down, comes back up with
MACKENZIE, the site foreman, a ruddy man in his fifties.

MACKENZIE
'Morning Mr. Alonzo. 'Morning Phil.

PHILLIP
Looking good, MacKenzie. Any
problems?

MACKENZIE
Pretty much on schedule.

ALONZO

Will we make our date?

30 Cont.

MACKENZIE

We'll try.

ALONZO

Try is weak. I want to
hear the croupiers by the
New Year.

MACKENZIE

Long as we don't get labor
problems we've got a shot.

ALONZO

Hey, MacKenzie. Is always
labor problems.

Phillip has moved away and stares off....We see the hotels,
the casinos...In the b.g. we hear Alonzo and MacKenzie
discussing the labor problems...Phillip looks down. It's
a long way. Suddenly we SEE:

EXT. BUILDING - OPTICAL SHOT

31

Phillip falling down and down and down....

CUT BACK TO:

EXT. BUILDING - ANGLE ON PHILLIP

32

on top of the site, watching himself fall in his daydream.
He shudders. We HEAR a sneeze. It's Alonzo

ALONZO

Let's go. I think I got
pneumonia.

PHILLIP

I think I'm going to quit.

CUT TO:

INT. LOBBY - ATLANTIC CITY HOTEL

33

Alonzo, Phillip and Harry Gondorf, Alonzo's folksy, sixtyish
attorney hurrying through the lobby. Alonzo has
dark glasses on and holds a silk handkerchief over his mouth
and nose. He is sneezing and talking. Lounge music....
gamblers...the usual Atlantic City.

(CONTINUED)

ALONZO

Tell him what I'll do to
him, Harry, if he quits.

HARRY

(very affable)

Sue you. Make it impossible for
you to work anywhere else.
Probably send some goons around
to break your kneecaps. Live
up to your contract, Phillip.

PHILLIP

Screw my contract.

ALONZO

Is a boy!

(sneezes)

Turn down the air-conditioning!

HARRY

(to a Guard)

Turn it down.

GUARD

(almost salutes)

Yes sir.

INT. LOUNGE - ATLANTIC CITY HOTEL

34

They enter the lounge. A chubby middle-aged comedian is
doing his turn. His name is ARNIE TRINC. We hear his jokes
as the trio sits.

PHILLIP

Write it off as a mid-life crisis.
I don't feel like building any
more slums.

ALONZO

It will be the most fantastic
casino ever built and you know
it, Phillip.

PHILLIP

Do you want me to beg?

ALONZO

A contract is a contract.
Is a moral obligation.
(sneezes)

Turna down the air-conditioning!!!

(CONTINUED)

TRINC

Well, as I live and breathe,
ladies and gentlemen, it's
our founding godfather, Alberto
Alonzo, the man who mixed olive
oil and heroin and came up with
a greasy spoon.

No laughs from the fifteen or twenty-odd patrons.

TRINC

Greasy spoon. Heroin. Spoon.
Olive oil. Fix...speaking
of elephants, did you hear about
the guy who crossed a hooker with
an elephant? He's got a 2000-pound
blonde who puts out for peanuts.

Alonzo roars with laughter. His is the only laugh. His
laugh turns into a raucous cough. But he finds Trinc funny,
funny, funny.

TRINC

(hums the Godfather
theme)
They're playing our song, Alonzo.

ALONZO

(to Harry)
I don't know why, but he makes
me laugh. Buy his contract.

HARRY

For how long?

ALONZO

For life.
(gets up)
Laughter is never cheap.
(to Phillip)
Live up to your contract.

PHILLIP

Or else?

ALONZO

Or else.

Drummer plays a drum roll as the trio exits. Bang. Bang.

(CONTINUED)

CONTINUED:

19.

EXT. INT. LEAR LET - DAY

35

Alonzo's private jet. The usual fancy accessories, but there is a certain Mediterranean feeling in the decor. DR. SEBASTIAN, an attractive, dark-haired man in his mid-forties, is taking Alonzo's blood pressure. Sebastian is homosexual and wears a toupee.

ALONZO

Well?

SEBASTIAN

Pressure is a little high, but nothing dangerous. You may have the beginning of a slight cold. But, really, you're fine.

ALONZO

I'm fine, eh? Then why do I feel so lousy?

SEBASTIAN

Sixty hard years. I'm not a magician.

ALONZO

I wish the hell you were a doctor.

Alonzo pushes a button on the arm of his chair causing the oxygen mask device to fall down. He begins to suck up oxygen as Sebastian leaves and walks up the aisle. Phillip, Harry and Trinc are having a drink.

HARRY

Dr. Theo Sebastian, meet Arnie Trinc.

They shake hands.

TRINC

You make him cry. I make him laugh.

SEBASTIAN

How are you, Phillip?

PHILLIP

Drinking too much, smoking too much, and generally feeling tense.

SEBASTIAN

Sounds just like me.

(CONTINUED)

CONTINUED:

20.

35 Cont.

PHILLIP

How long have you been his
doctor?

SEBASTIAN

This is the end of my five-
year contract.

PHILLIP

Are you going to renew?

SEBASTIAN

My stethoscope says no, but
my bank account says probably
yes. I have expensive fantasies.

PHILLIP

And you, Harry?

HARRY

I'm on for life.

TRINC

Same as me, Harry. You know the
definition of Jewish foreplay?
...Two hours of begging.

Phillip smiles, the others don't. He gets up to refill his
drink.

TRINC

This is not an easy plane....

ALONZO

(calls)

Hey, genius. Grab a seat.

Phillip sits next to Alonzo.

ALONZO

You having trouble at home?

PHILLIP

Why?

ALONZO

When a man as smart as you
is jumpy, it's usually got something
to do with his bedroom.

PHILLIP

My bedroom is fine.

(CONTINUED)

CONTINUED:

35 Cont.

ALONZO

She getting the headaches?

PHILLIP

(laughs)

No. I'm getting the headaches.

ALONZO

Maybe you need something very young. Not that your wife isn't a beautiful woman. She is. But sometimes a man needs new flesh.

PHILLIP

You have a wonderful way with language.

ALONZO

I talk straight!

PHILLIP

You do have the energy.
How the hell do you do it?

ALONZO

I know that every second I have may be my last. So I'm in one big hurry.

PHILLIP

Don't you ever get the urge to just relax? Hang out with your boy?

ALONZO

That's what Christmas is for.

Trinc walks by.

TRINC

Did you hear about the Polish strip tease joint?...Put it on... put it on.

Alonzo starts to laugh...then cough...

ALONZO

(coughing, laughing)

Crazy son-of-a-bitch makes me laugh...

(to Phillip)

Hey, genius. Remind me to talk to you about my mausoleum.

(CONTINUED)

CONTINUED:

35 Cont.

Phillip takes in the "mausoleum" bit and finishes his drink.

INT. PHILLIP'S BEDROOM - NEW YORK - DAWN

36

He sits bolt upright. Has had another dream. (maybe we see the yacht, the storm, for a moment.) He gets up, careful not to wake Antonia.

EXT. TERRACE DAWN

37

As Phillip comes out. First light. He goes to his telescope, a fancy affair. (Same telescope we saw earlier on the island). He looks through the scope.

POV

38

Architectural details of various surrounding buildings. TOWER. WINDOW. TERRACE. PENTHOUSE GARDEN. Then scope comes to rest on a PIGEON. Follows pigeon as it struts.

PHILLIP

(v.o.)

Even the pigeons are nervous.

TERRACE

39

As Miranda comes out, yawning. Phillip turns away from the telescope.

PHILLIP

Hi, honey.

MIRANDA

What are you looking at?

PHILLIP

A pigeon. I woke you up, didn't I?

MIRANDA

No. I couldn't sleep, either. Maybe I should take valium.

PHILLIP

Out of the question.

(CONTINUED)

CONTINUED:

INT. APARTMENT

40

As they come in from the terrace and make their way to the kitchen.

MIRANDA

Why not?

PHILLIP

Sshhh!

(whispers)

Valium isn't good for you.

MIRANDA

You use it.

PHILLIP

How's school?

KITCHEN

41

She gets milk and chocolate cookies.

MIRANDA

Exceptionally boring. Except for basketball.

PHILLIP

I've got to see you play.

MIRANDA

There's a game Thursday. Against Uni. They're good. All black and seven feet tall.

PHILLIP

(smiles)

Is that a bit of prejudice?

MIRANDA

Hell, no. It's the truth.

PHILLIP

Are you having a good time, kid?

MIRANDA

You're extremely philosophical for this early in the morning.

(CONTINUED)

CONTINUED:

Antonia comes in.

ANTONIA

What's the matter?

MIRANDA

We couldn't sleep

ANTONIA

....Does anyone want some
breakfast?

MIRANDA

I'm going back to sleep.
If I'm not up by seven, would
you wake me?

ANTONIA

Please.

MIRANDA

Please.

She exits with a handful of Oreos and some milk.

ANTONIA

Are you okay?

PHILLIP

I want to quit. I want
to get out.

ANTONIA

What do you want to do
instead?

PHILLIP

Dream...Wander.

ANTONIA

I want to work. You want
to wander.

(CONTINUED)

CONTINUED:

41 Cont.

PHILLIP
Bad timing.

ANTONIA
(scrambling eggs)
If you really want to quit,
then you should quit.

PHILLIP
Ah. But if I quit, then I really
have no more excuses, do I?

ANTONIA
Phil? Are you not in love with me?

PHILLIP
What the hell has love got to
do with it?

ANTONIA
I'm asking you if you care about
what happens to me. To us. Not
just to you.

PHILLIP
I don't need any guilt.

ANTONIA
You haven't answered my question.

PHILLIP
I care. I want to see you happy.
Working. Feeling good. I care.
But most of the time, I don't
really give a shit about anything.

ANTONIA
Anything but yourself, you mean.

PHILLIP
Yeah, that's what I mean.

Miranda comes back.

MIRANDA
Sssshhh. You'll wake the kid.
oops. I am the kid.

PHILLIP
Sorry.

He suddenly starts to cry. He walks out.

(CONTINUED)

CONTINUED:

41 Cont.

MIRANDA
 (really upset,
 almost embarrassed)
 Why is he crying?

Antonia is sad. For once, Miranda has nothing to say.

INT. HOSPITAL EXAM ROOM

42

Phillip is on the treadmill, jogging....Tubes attached to his arms. Blood pressure sleeve on the other arm...Male nurse, bearded DOCTOR....Machinery...This is the thalium heart test. Looks scary. Doctor is calling out blood pressure figures. Female nurse writes them down...lots of calling, etc. Phillip looks worried.

PHILLIP
 Is that good or bad?

DOCTOR
 Pretty good.

PHILLIP
 What do you mean, pretty good.

DOCTOR
 So far you've got a great heart,
 Mr. Portman.

PHILLIP
 (panting, smiles)
 Call me Phil.

DOCTOR
 If you get tired, just say so.

PHILLIP
 I could go for another hour.

DOCTOR
 (smiles)
 We want you alive.

Phillip stops immediately.

PHILLIP
 Is something wrong?

DOCTOR
 Keep jogging. Nothing's wrong.

(CONTINUED)

CONTINUED:

42 Cont.

PHILLIP

(jogging)

What does it mean when you
lose your sense of humor?

DOCTOR

I work with the heart, Mr. Portman.
Not the brain.

PHILLIP

(smiles)

You don't happen to have a
cigarette, do you, Doc?

DOCTOR

(calls out)

One-eighty over one-twenty....

A NURSE comes into the room.

NURSE

There's an emergency phone
call for Mr. Portman.

Phillip stops jogging.

DOCTOR

(to the Nurse)

Put the call through...
Don't stop jogging.

Phillip resumes jogging. The Nurse hands the phone to
Phillip, talks as he jogs.

PHILLIP

Yes?....Hello, Harry. No,
it's just a routine checkup...
When?....

It's obviously bad news.

PHILLIP

I'll fly out in the morning.

He hands the phone back to the Nurse. Phillip stops jogging.

DOCTOR

Bad news?

PHILLIP

(panting)

Yeah. A fellow named MacKenzie
just died of a heart attack.

(CONTINUED)

CONTINUED:

DOCTOR
I'm sorry.

PHILLIP
So was he.

Phillip exits, lighting up a cigarette.

AERIAL VIEW OF ATLANTIC CITY - DAY

43

Seen from a helicopter....revealing Phillip sitting in the copter.

EXT. - LANDING PORT

44

As the copter comes down. Harry Gondorf stands next to a long, black limo. He waves to Phillip.

ANGLE ON LIMO

45

As Phillip gets in and sits next to Harry.

FUNERAL PROCESSION

46

Down an Atlantic City street.

INT. LIMO

47

As it moves.

HARRY
Did you know him well?

PHILLIP
Not really. I liked him. A classy man. No bullshit. One of those guys who don't talk a lot who you can trust.

HARRY
He'll be tough to replace, won't he?

PHILLIP
You never stop working for Alonzo, do you?

HARRY
That's not fair.

PHILLIP
Do you?

(CONTINUED)

CONTINUED:

47 Cont.

HARRY

No. I guess not.

PHILLIP

What's he got on you?

HARRY

Not a thing.

The limo stops. They get out.

EXT. CEMETERY - DAY

48.

A small group of mourners. Harry and Phillip walk towards them.

HARRY

Tell you something, Phil.
The gangsters are everywhere.
Business, sports, government.
At least with Alonzo, it's out in
the open.

PHILLIP

...Maybe I'll go to an island
and watch the sun come up.

HARRY

The gangsters are on the islands,
too.

INT. PHILLIP'S APARTMENT - NIGHT (RAINING)

49

A party working nicely. Antonia and seven or eight show
business friends. (TERRY BLOOMFIELD, the Producer)....Drinks,
music, laughter...Miranda, in her p.j.'s, watching TV in one
corner of the room.

TERRY

I like Pinter. I like
Shakespeare. But I don't
want to produce either one.

WOMAN

Safe is not always smart, Terry.

TERRY

Safe? Hey, kid. I'm the
man who did back-to-back Brechts
at the Phoenix.

(CONTINUED)

CONTINUED:

49 Cont.

ANTONIA

Why don't you want to do a Pinter then?

TERRY

I'd rather read him than see him.

ANTONIA

I'd rather see him than read him.

MIRANDA

I saw a Pinter on PBS. It was boring.

ANTONIA

You should be in bed, Miranda.

MIRANDA

Soon as "Dallas" is over.

Phillip comes into the room, carrying a small overnight bag. He is surprised at the party. He is drunk.

PHILLIP

Ah. A party. What are we celebrating?

He heads for the sideboard and mixes a drink.

ANTONIA

Hi, Phillip. You're early.

PHILLIP

One of those quickie funerals.

ANTONIA

Are you drunk?

(CONTINUED)

CONTINUED:

PHILLIP
Working on it.

Thunder is heard.

PHILLIP
Ah! The Gods are angry.

TERRY
I'm Terry Bloomfield.

They shake hands.

PHILLIP
Ah! The producer.

ANTONIA
I think we'd better call
it a night.

PHILLIP
(sings)
"Let's call the whole thing off...."

MIRANDA
I think you're drunk, Dad.

By now, the others are saying good-bye...embarrassed.

PHILLIP
What is the kid doing up at
this hour?

MIRANDA .
It's early, Dad.

Lightning is seen.

PHILLIP
What the hell is the kid doing
at a goddamned show business party?

ANTONIA
Stop it, Phil!

A lot of hasty good-nights as the others exit.

ANTONIA
That was really disgusting.

PHILLIP
I don't want the kid....

(CONTINUED)

CONTINUED:

MIRANDA
I'm not the kid! Kids are goats.

PHILLIP
Go to sleep.

MIRANDA
I'm not tired!

ANTONIA
You're the one who should go
to bed.

PHILLIP
Decadence!

Thunder. Lightning.

INT. APARTMENT

50

PHILLIP
(at the window,
to the lightning)
Tell it like it is, baby!

Antonia walks out.

MIRANDA
You're really drunk

PHILLIP
...I think your mother is angry.

He exits.

INT. PHILLIP'S NEW YORK APARTMENT.

51

Antonia is getting undressed. Phillip comes in.

PHILLIP
Sorry.

ANTONIA
So am I.

PHILLIP
I want to get out of New York.

ANTONIA
I don't.

(CONTINUED)

CONTINUED:

51 Cont

He takes his shirt off and shows her his chest.

PHILLIP

Problem is, I found a white hair. I plucked it out, but it's going to grow right back.

ANTONIA

Problem is, you've become a whiner. And a drinker. And you won't go for help.

PHILLIP

Help.

He kisses her. She sighs.

ANTONIA

I wish I could.

PHILLIP

So?

ANTONIA

I don't know....

He lies down on the bed, suddenly asleep. Antonia cries.
SOUND: THUNDER.

EXT. - NEW YORK -- NIGHT

52

As the lightning illuminates the sky for a moment.

CUT TO:

EXT. - QUEENS (N.Y.) -- MORNING

53

This is the Greek section in Astoria. Shops opening for the day. Obviously a Greek neighborhood. Phillip and his father strolling. His Father is about seventy. He is cheerful and in good shape. Phillip looks like his father.

PHILLIP

...No, no. Not a small argument. A major catastrophe.

FATHER

A major catastrophe?....

PHILLIP

A marriage breaker.

(CONTINUED)

CONTINUED:

FATHER

Your mother and I argued all the time. But only for pleasure. Small things. To buy a car or not? Why didn't I go to church more often? Too many backgammon games with the boys.

They go into a coffee shop.

INT. GREEK COFFEE SHOP

54

Phillip his Father and the Owner exchange greetings in Greek.

They order some coffee and pastry.

FATHER

(to Owner)

My boy had a fight with his wife.

OWNER

Did you hit her?

PHILLIP

No.

OWNER

Then is not a fight.

ANGLE ON TABLE

55

As Phillip and Father sit. Father smiles at Phillip.

FATHER

You look like goat shit.

PHILLIP

...Do you think of yourself as old?

FATHER

It's relative. If I'm with Miranda I know I'm old because she's just a little girl. If I'm with Nick Pappadopolous, I feel like a spring chicken. Nick is pushing eighty.

(CONTINUED)

CONTINUED:

PHILLIP

And when you're with me?

FATHER

I feel like father. Not old, not young. Just...well, here's my son, Phillip. How is he? Is he making a living? Why doesn't he visit the old man more often? Poppa stuff.....

PHILLIP

You're never confused?

The coffee and pastries are served.

FATHER

I'm always confused. Always. I remember yesterday better than today. But that's life. Life is problems....life is joys...life is joke...Hey, did you hear this one? What is Jewish foreplay?

PHILLIP

Two hours of begging.

FATHER

(disappointed)
Pappadopolous told me that joke. I thought it was new...So you're in trouble, eh, kid?

PHILLIP

Yeah. The money and the power don't mean a thing.

FATHER

And the family?

PHILLIP

Tense. Antonia wants to work again. And Miranda watches us argue.

FATHER

You got girlfriend?

PHILLIP

No.

(CONTINUED)

CONTINUED:

36.

55 Cont

FATHER
She got boyfriend?

PHILLIP
No.

FATHER
Then wait it out. Marriage
is like baseball. It's a long season.

PHILLIP
You're a funny man, Pop.

FATHER
Take a vacation. Go to Greece.
Watch the grapes grow.

PHILLIP
...Did you hear the one about
the Polish strip tease joint?

FATHER
"Put it on..put it on..."

PHILLIP
Pappadopolous?

FATHER
No. Johnny Carson

END FLASHBACK.

CUT TO:

EXT. ISLAND - BACK IN THE CRIMSON FIELDS

56

Phillip, lying down now, smiles at the memory of his father's
joke. Phillip rises and calls to the Dog.

PHILLIP
Come on, Dog. Time to get
to work.

Dog races across the field.-----

EXT. THEATRE SITE

CLOSE on Phillip's rendering of the Theatre. A wonderful drawing that shows a small Greek amphitheatre, but added to it are modern touches that would make the theatre work in our cities.

PULL BACK

from Drawing and we see the reality...the work in progress. Hillside location, trees.... all in a beautiful valley near the sea. About ten rows of proposed seats are laid out in a semi-circle of upright branches tied together with coloured bits of string. Below, at the bottom, a circular area meant to be the stage. At the bottom, a pillar of local stone is being erected. Phillip and his cohorts have erected a platform that enclosed the pillar. The stones are lifted up to it by a home-made pulley. A burro pulls the pulley and delivers the stones to Phillip who stands astride the platform. Kalibanos urges the burro on. Aretha and Miranda are pounding a stake into place at the top of the hill. Aretha sings "I'll Take Manhattan." It is obvious that this is a daily ritual.

It is very hot. The burro suddenly stops moving and pees. Kalibanos takes the yoke from the burro and holds it while the beast pauses. It is a very long pause. Kalibanos looks at one of his watches to time the peeing. Now the burro finishes but he won't budge. Kalibanos yanks a load of stones up himself, taking the burro's place.

PHILLIP

(unloading a pile of stones)
Give the beast a rest.

KALIBANOS

What about give this beast
a rest?

PHILLIP

Kalibanos!

Kalibanos curses the burro, who seems to smile at him. Kalibanos yanks the pulley back to get another heap of stones.

PHILLIP

We're doing good work. Excellent
work.

MIRANDA

(to Aretha)
Did you ever bleach your hair?

(CONTINUED)

CONTINUED:

57 Cont

ARETHA

Oh, sure. I was a redhead
once for three or four months.
Why?

MIRANDA

I was thinking about beauty
parlors.

ARETHA

I used to work in a beauty parlor.

MIRANDA

What did you do?

ARETHA

I was a manicurist. Almost
as boring as this is.

PHILLIP

(pats a stone into place)
Looking good!

MIRANDA

When did you have your first affair?

ARETHA

(carrying a large stone)
In high school. With the star
of the basketball team. His
name was Sherman. He was about
ten feet tall. He was very
handsome but his conversation
was limited to words like "dribble"
and "jump shot".

MIRANDA

....I think I may die a virgin.

Aretha laughs. Kalibanos stops walking.

KALIBANOS

...Hey Boss. Time for a fig
break, eh?

PHILLIP

(looks up at the sun)
A few more minutes.

KALIBANOS

Maybe tourist boat come. Who
the hell going to show the
tourists the caves?

(CONTINUED)

CONTINUED:

ARETHA

Hey Prometheus. When did we
get to this island?

KALIBANOS

(first counts twelve
months in Greek)
....I figure about twelve full
moons.

ARETHA

And how many other tourists
have there been?

KALIBANOS

The fat English lady who
look for ruins and the Arab
who look for oil.

MIRANDA

What she's saying is it isn't
likely there'll be any tourists
today.

PHILLIP

We're not tourists anymore.

ARETHA

We're day laborers.

PHILLIP

We're learning to live like
humans.

MIRANDA

Humans go to the movies. Humans
eat candy. Humans get a piece
of the action.

PHILLIP

"Piece of the action?" Where'd
you get that talk?

MIRANDA

I heard it on T.V. In the bad
old days.

PHILLIP

Well, thank Dionysius, there's
no such crap on our island!

(CONTINUED)

CONTINUED:

ARETHA

No. We've got goats, sheep,
fish and one walking sex-fiend.

(points at Kalibanos)

I should have opened a boutique
in Tel Aviy.

PHILLIP

You can grab the next boat out!

ARETHA

There is no next boat!

PHILLIP

Kalibanos will run you over.

ARETHA

I'd be pregnant before we docked.

Kalibanos takes out a wooden flute and begins to play while
they argue. It's a charming melody.

PHILLIP

All you have on your mind
is sex.

ARETHA

Six months is a long time to
do without!

PHILLIP

(shouts)

I'm consciously practicing celibacy!

ARETHA

You're loony tunes!!!!

They stop shouting at each other as the melody of Kalibanos'
flute takes over. It is beautiful. Kalibanos does a
little dance step, and the others begin to clap hands to
the beat, then join in the dance.

KALIBANOS

(improvising)

"Looney tunas,
looney tunas...
Goats and sheep and
octopipi...."

OTHERS join in and repeat the above verse.

(CONTINUED)

CONTINUED:

Kalibanos finishes with a flourish and all applaud.

ARETHA

...No doubt about it. We are bonkers.

She exits. Phillip follows.

PHILLIP

(going after her)
But wasn't that beautiful?
Wasn't that a moment you'd never experience anywhere else on this polluted globe?

They disappear....Kalibanos plays them off on his flute.

MIRANDA

That was pretty neat.

KALIBANOS

Hey, kid...I got surprise.

MIRANDA

No thanks.

KALIBANOS

Is good surprise...Is secret.

MIRANDA

What's the secret?

KALIBANOS

You promise me not to tell Boss?

MIRANDA

I promise.

KALIBANOS

Spit three times an' turn around.

Miranda spits three times and turns around.

KALIBANOS

....I got T.V. in my cave.

MIRANDA

I don't believe you.

(CONTINUED)

CONTINUED:

57 Cont

KALIBANOS

I trade four goats.....including
my dear Alexander...to Marco from
the Sicily...Marco big smuggler...
Cigarettes...whiskey...T.V.

MIRANDA

Show me.

She leads the way. Kalibanos watches her rear wiggle in front of him. He smacks his lips and grunts.

INT. KALIBANOS CAVE - MIRANDA'S P.O.V.

58

as Kalibanos and Miranda enter.

Stalactites, walls decorated with ancient porno and octopus skins. Illumination is by torches on the wall and some light from the entrance. Kalibanos' wardrobe, (which was once Phillip's) hangs on pegs on the walls of the cave. A twelve-inch portable Sony sits on a small table.

MIRANDA

Wow!...Does it work?

KALIBANOS

Sure thing, pretty baby!....
Have a fig while I fixa the
aerial.

He tosses her some figs. He runs a strange-looking aerial out of the cave.

EXT. CAVE

59

as Kalibanos runs the aerial up the side of the tree. He scampers down and runs back into the cave.

INT. CAVE

60

He runs to the set and clicks it on. Miranda is google-eyed. FLICKS and NOISE from the set. Finally the SOUND clears up and a picture begins to form. SOUND is the THEME SONG from BONANZA. The picture is faint and snowy, but it is a dubbed version of Bonanza.

KALIBANOS

Cowboy.

(CONTINUED)

CONTINUED:

MIRANDA

Incredible.

Her eyes wide and her blouse partly open. Kalibanos looks at her breasts, the dark nipples. He grunts.

KALIBANOS

Some show, eh?...Kalibanos is good guy, eh?...You like Kalibanos?

MIRANDA

Have a fig.

She tosses him a fig. He savours it.

KALIBANOS

...I would eat you like the fig.

He sucks the fig and devours it. Miranda turns from the T.V.

MIRANDA

Can't you ever stop?

Kalibanos looks hurt....almost a child.

KALIBANOS

You are sweet flower. I know you are only kid. But Kalibanos only kid, too.

MIRANDA

You're not a kid. And the truth of the matter is neither am I.

KALIBANOS

I want to touch...to kiss...to balanga you with my bonijoni....

MIRANDA

You mean sex?

KALIBANOS

Mean love. Amore....Hello!

He is suddenly the shy little boy on his first date. He takes her hand. Miranda feels strange...awkward...she lets him hold her hand.

KALIBANOS

So soft...like bird feather...

(CONTINUED)

CONTINUED:

He lifts her hand to his lips. She closes her eyes. He kisses her hand. Her eyes stay closed, almost in an invitation for him to go further. His other hand goes to her thigh. Then up her side to her breast.

KALIBANOS

Paradiso.

He kisses her on the neck. Her eyes open wide. She is shocked for a moment and then, as he tries to kiss her on the lips, she hits him smack on the nose. Kalibanos falls down.

MIRANDA

You asked for it, pervert.

She starts out of the cave.

KALIBANOS

(tough again)

Beat it, kid!

She exits...he rubs his nose...he turns and watches the tube... cowboys flicker and speak Italian.

EXT. PATHWAY UP FROM CAVE AREA

61

rocky...crag. Miranda is upset. Something has touched her and it was more than Kalibanos' lips. She climbs up the path.

MIRANDA

I know I'm not a kid anymore.
How can you still be a kid when
you bleed? Oh, that was a great
day in island history when I got
my first period. Aretha's right.
We're all bonkers...I think I
want to leave.

She stops to catch her breath. CAMERA MOVES INTO TIGHT CLOSEUP as she speaks.

MIRANDA

I want a T.V. Guide...A rootbeer
float. A Billy Joel album...tight
levis...high heels...bubble gum, a
cheeseburger and a frozen daiquiri.

CAMERA TIGHT ON Miranda.

CUT TO:

CONTINUED:

SECOND FLASHBACK:

EXT. NEW YORK CITY PARK -- DAY

62

Miranda and Phillip are jogging.

PHILLIP

...Frozen daiquiris are too sweet
and they make you dizzy.

MIRANDA

It's the principle of the thing.
I don't really want a frozen
daiquiri. I tasted one once and
I almost barfed. But I'm not free
to do what I want. You are. Mom
is. I'm not.

They are walking now.

PHILLIP

We're not free. We're just older.

MIRANDA

You can do what you want.

PHILLIP

Not really. I dream of things
that I don't do.

MIRANDA

Like what? Besides quitting your
job.

PHILLIP

But my job is part of what I am.
It's not that simple.

MIRANDA

School sucks. But I can't quit.
It's not that simple for me, either.

PHILLIP

Slow down...

MIRANDA

You think it's fun always
asking for money?

(CONTINUED)

CONTINUED:

62 Cont

PHILLIP

Tough

MIRANDA

Kids have no economic base.
We're practically hostages.

They are out of the park now, walking the streets.

PHILLIP

I think you watch too much
television.

Phillip suddenly stops. He sees something that shocks him. Miranda sees the expression on his face and turns to look at what he has seen.

THEIR P.O.V.

63

Antonia in a striking red dress is escorted to a waiting limo by Alonzo. He laughs. She smiles. He kisses her hand as she gets into the limo.

ANGLE ON MIRANDA AND PHILLIP

64

stunned...Miranda grows up at this moment.

ANGLE ON LIMO

65

pulls away.

INT. MIRANDA'S BEDROOM -- LATE DAY

66

Walls decorated with posters of concerts, movies...Miranda opens the door of the bedroom just a crack to peek into the living room.

HER P.O.V.

67

Antonia and Phillip. He is drinking.

PHILLIP

Why not an affair with that
Terry Bloomfield? Why Alonzo?

(CONTINUED)

CONTINUED:

ANTONIA
I didn't plan it.

PHILLIP
He's a scorpion.

ANTONIA
I'm not in love with him.

PHILLIP
He uses people like Kleenex.

ANTONIA
Then that'll be my problem,
won't it.

PHILLIP
You want a divorce?

ANTONIA
I want freedom.

Miranda comes into the room.

MIRANDA
If you're not in love with him,
then how can you see him?

ANTONIA
Were you listening to us?

MIRANDA
Yeah.

PHILLIP
She may as well hear it all.

ANTONIA
Honey. I'm sad that you have
to be in the middle of all this.

MIRANDA
Can't you go see a marriage counselor?

PHILLIP
Yeah. Why don't we go see a shrink?

ANTONIA
I don't want to live with you
anymore, Phillip. And I don't
really think you're interested
in me.

(CONTINUED)

CONTINUED:

67 Cont.

MIRANDA

He loves you.

ANTONIA

Maybe. But he's not interested
in me.

PHILLIP

And Alonzo is?

ANTONIA

I think so.

MIRANDA

I'm not going to live with
you and that creep.

ANTONIA

I'm not living with him. I'm
just seeing him.

MIRANDA

Are you sleeping with him?

ANTONIA

That's none of your business!

MIRANDA

He's about a hundred years old.

Antonia goes to Miranda and puts her arms around her.
Miranda tries to break away, but Antonia holds her.

ANTONIA

I love you, honey.

They are both crying now.

MIRANDA

If you love me, stay with Daddy.

He goes to the two of them and puts his arm around Miranda.

PHILLIP

It's my fault, kid. Truly. It is.
The old man wants to wander.

MIRANDA

You're not old.

(CONTINUED)

CONTINUED:

67 Cont.

PHILLIP

No. I think your Mother is right.
Time has come to move on.

MIRANDA

What about me?

PHILLIP

...You are loved.

MIRANDA

What are you going to do?

PHILLIP

Wander.

ANTONIA

Where?

PHILLIP

Greece, I guess.

MIRANDA

Get back to your roots and
that sort of thing?

PHILLIP

(smiles)

No. I just need a destination.

(laughs)

What a way to break a contract.

Trade your wife for your job.

ANTONIA

That's not fair.

PHILLIP

Ah! But it's true.

Antonia gets up:

ANTONIA

When are you going?

PHILLIP

Now...Tomorrow.

MIRANDA

Me too.

PHILLIP

I don't think....

(CONTINUED)

CONTINUED:

67 Con

ANTONIA

Take her, Phillip.

MIRANDA

It's summer vacation. Take me.

ANTONIA

But only for the summer.

END FLASHBACK.

EXT. ISLAND - ANGLE ON PATH NEAR COVE -- DAY

68

Miranda walking. Aretha is coming down the path, carrying the laundry.

ARETHA

Hi. Keep me company. I'm going to the laundromat.

MIRANDA

Kalibanos kissed me.

ARETHA

What did you do?

MIRANDA

I decked him...He's got a T.V. in his cave.

ARETHA

It might be worth a kiss to watch a little T.V.

They are by the water's edge now. They pound the clothes and wash them in the old way....

MIRANDA

We've got to convince Pop to go.

ARETHA

I don't think we can.

MIRANDA

He's a little crazy, isn't he?

ARETHA

Sometimes he is and sometimes he isn't. Mostly he is... But, then again, hon', I'm nuts too.

(CONTINUED)

CONTINUED:

68 Cont.

MIRANDA

Then why don't you go?

ARETHA

Folie à deux.

MIRANDA

Explain.

ARETHA

A French expression, my dear.
 One person is nutty and the
 partner catches the nuttiness.
 So they're both nutty...Folie a deux.

MIRANDA

Is there such a thing as
 folie a three...a trois?

ARETHA

(laughs)

There is now...How did I get here?

CAMERA MOVES INTO A CLOSEUP OF Aretha, seeing her reflection in
 the water as she pounds the laundry on the white stones.

CUT TO:

FLASHBACK:

EXT. HIGHWAY - GREECE -- DAY

69

Near the beaches of Piraeus. Aretha, wearing Khaki shorts
 and a halter is hitchhiking. A small pack is on her back
 and a straw hat shades her face. A Humber convertible, blue
 and dented, pulls to a stop. Phillip and Miranda are in the
 front seats.

PHILLIP

Where you going?

ARETHA

Athens...Or, if that's not
 convenient, Brooklyn.

PHILLIP

Hop in.

She does.

MOVING SHOT

70

Aretha in the backseat.

PHILLIP

Phillip Portman. This is
my daughter, Miranda.

ARETHA

Aretha Gold.

MIRANDA

Aretha???

ARETHA

My mother is one your your
very liberal pretty much socialist
types. We had a colored
cleaning woman named...

MIRANDA

....Aretha.

ARETHA

...Who my mother loved, so she
named me after her.

(to Phillip)

Divorced?

PHILLIP

Separated. How can you tell?

ARETHA

It's on you face. Are you
the famous architect Phillip
Portman?

MIRANDA

(laughs)

He sure is.

ARETHA

Let's grab a bite to eat and
I'll tell you my life story.

CUT TO:

EXT/INT - ATHENS CAFE -- DAY

71

Miranda is window shopping at a record store next to the cafe. Aretha and Phillip are finishing sandwiches. They're sitting at a table outside.

ARETHA

...My first husband was an Israeli I met in the Museum of Modern Art. He dragged me off to Tel-Aviv. He was gorgeous. A Talmudic scholar with two-foot eye lashes who taught swimming for a living. Which is impossible in Israel because Jews don't think they can float. Also, he was crazy about his mother and just maybe a little queer. In any case, that didn't work. Then I married this Greek psychiatrist who I met in Jerusalem. He flew me to Athens and we set up house-keeping. Trouble is, I was his only patient. The Greeks don't much go for head-shrinking. Also, he was a male chauvinist pig who took five hour coffee breaks every day. In any case, that didn't work either. So here I am. Do I talk a lot?

PHILLIP

You....

ARETHA

I also do a fair imitation of Peggy Lee.

(does it)

So I'm getting singing jobs to pay my way back.

PHILLIP

Back to New York?

ARETHA

Unless I fall in love with you. Which is a distinct possibility.

PHILLIP

That would be a mistake. I'm right in the middle of a nervous breakdown.

(CONTINUED)

CONTINUED:

71 Cont.

ARETHA

Who'd she run off with?

PHILLIP

She didn't exactly run.

ARETHA

You're in a lot of pain.

PHILLIP

So are you.

ARETHA

Of. course. Can I ask you something?

PHILLIP

Sure.

ARETHA

Do you like me, or am I getting hot on my own?

PHILLIP

What do I do about Miranda?

She tosses him a key.

ARETHA

I finish work at two A.M.
 (scribbles something on
 a napkin)
 Here's my address.
 (calls as she gets up)
 'Bye, Miranda!

Aretha is gone.

CUT TO:

INT. ARETHA'S APARTMENT - ATHENS -- NIGHT

72

One room. Lit by candle. Phillip is naked under the covers. He is petting Aretha's grey dog. Door opens and Aretha comes in. She sees him on the bed and is surprised for a split second.

(CONTINUED)

CONTINUED:

72 Cont.

ARETHA

Hi...I see you met "Dog"...
You comfy?

He laughs.

PHILLIP

This was your idea.

ARETHA

You're not wierd about positions
or leather or anything?

PHILLIP

Aside from screaming and
yelling and nibbling -- nope.
Come on. I want to see the
nipples. I'm a nervous wreck.

She gets into bed...her bravura gone...they kiss...again...
again...

ARETHA

Promise me one thing.

PHILLIP

(taking her dress off)
What?

ARETHA

Don't get serious on me.

She blows out the candle and they start to make love. It is
intense and serious. Dog yelps.

CUT TO:

INT. NIGHTCLUB - ATHENS -- NIGHT

73

Corny, tourist club. Lots of Japanese tourists taking snapshots.
Phillip is at the bar. He is happy. Aretha is finishing a
number on stage. She is good in a rough and funny way.
Applause. Greek MC urges on the applause.

ARETHA

Thank you. Thank you very
much. Any requests...?
"I'm Turning Japanese"?.....

VOICE FROM REAR

"Volare".

Phillip turns to see who the voice belongs to.

(CONTINUED)

CONTINUED:

73 Cont.

ANGLE ON DOORWAY

74

It is Alonzo and Antonia. Accompanied by Harry, Sebastian and Trinc.

ARETHA

"Volare"?...That went
out with I forget his name.

ALONZO

Sing it, please.

WIDE ANGLE

75

As Aretha goes into "Volare", the entourage sits at a table and orders champagne. Phillip joins them. He is surprised and angry. Antonia is happy to see him.

PHILLIP

This is not a nice surprise

ANTONIA

Hello, Phil.

ALONZO

Be nice. We come as friends.

HARRY

Good to see you, Phil.

SEBASTAIN

I think you've lost some
weight.

TRINC

I worked a club like this
once. They paid me two hundred
drachmas a week. Trouble is,
the club was in Kansas City.

Alonzo smiles.

PHILLIP

Same old gang.

ANTONIA

Where's Miranda?

PHILLIP

Sleeping. How did you
know I was here?

(CONTINUED)

CONTINUED:

ALONZO

We know everything. Including
the singer.

ANTONIA

Stop it!

Alonzo is quiet.

ANTONIA

We have to talk, Phillip.

PHILLIP

He listens to you, doesn't
he? You must be satisfying him.

ALONZO

Still a boy.

ANTONIA

I want Miranda to come home
with me.

PHILLIP

Where's home?

ANTONIA

The apartment. For now.

PHILLIP

Does he live there, too?

ALONZO

I spend time there. Phillip,
I am honest with you. I love
Antonia. I want her to be
happy. She wants her child back.

ANTONIA

Summer is almost over.

PHILLIP

Why don't we ask Miranda
what she wants?

He applauds as the number ends. They all applaud. Aretha
joins them. A Greek bellydancer takes her place.

ARETHA

Hi.

(CONTINUED)

CONTINUED:

PHILLIP

Aretha Gold, this is...

ARETHA

Your wife, her new guy,
the lawyer, the doctor and
the comedian.

ALONZO

(laughs)

Anytime you looking for a
job, call me, Miss Gold. I
can always use a fortune teller.

ARETHA

That's what they all say.

ANTONIA

We made a deal, Phil.

PHILLIP

I'll see you tomorrow.

He gets up to go. So does Aretha.

ARETHA

(to Antonia)

You look like Miranda.

ANTONIA

Thank you. I like the
way you sing.

ARETHA

I like the way you look.

ANTONIA

(smiles)

That's what they all say.

ALONZO

Don't run out on us, Phillip.

PHILLIP

Or else?

ALONZO

Hey, Genius. I haven't had a
cold in two months. I sleep
like a baby. My blood pressure
is one-thirty over eighty-five.
All because Antonia makes me
happy. So, please. You make
her happy, too.

(CONTINUED)

PHILLIP
(angry, loud)
I don't like threats!

ALONZO
...Those weren't threats.
You'll know when I threaten
you.

ANTONIA
I'll see you in the morning
Phil.

PHILLIP and Aretha exit. By now Trinc is dancing belly to belly with the bellydancer. Alonzo can't help chuckling.

DISSOLVE TO:

INT. KITCHEN - (PHIL'S APARTMENT) - ATHENS

76

Aretha carries a tray of coffee, milk and rolls. She goes out of the kitchen and up a stairway to the roof.

EXT. ROOF - ATHENS -- DAWN

77

As Aretha carries the tray to Phillip and Miranda. They have a little breakfast set-up, chairs and table. The view is wondrous. Miranda has obviously been crying. Phillip pours a coffee.

ARETHA
So. What's the verdict?

PHILLIP
Time to get out. Cities don't work anymore. They find you everywhere.

ARETHA
I know the islands.

PHILLIP
This is not your problem

ARETHA
Who asked you?

PHILLIP
I can't make another commitment now.

CONTINUED:

77 Cont.

ARETHA

Why should you be different
than every guy over thirty?

PHILLIP

I have nightmares.

ARETHA

Have 'em on an island.
Some place sweet where we
can be self-sufficient.
Where no one will look for you.

PHILLIP

...Miranda?

ARETHA

She can come.

MIRANDA

I want to go. I want to be
with you.

PHILLIP

I want you to go. But it
may be wrong. I don't know
for how long. You won't see
your mother. I don't know
about school.

MIRANDA

You can teach me.

PHILLIP

True.

MIRANDA

I'll miss Mom, but I don't
want to live with that man.

PHILLIP

We can fish and plant and
learn to live naturally.

ARETHA

Sounds almost as good as a
weekend at EST.

PHILLIP

And if it's no good we can always
come back.

(CONTINUED)

CONTINUED:

77 Cont

MIRANDA

Right.

PHILLIP

Are you sure, kid?

MIRANDA

I'm sure.

PHILLIP

Let's find an island.

MIRANDA

Can we buy some magazines
for the trip?

CUT TO:

EXT. SEA AND ISLAND - DAY

78

An OLD MAN holds the tiller of this ancient launch. Phillip, Miranda, and Aretha sit, shading their eyes against the sun. Their bags and some cartons and crates fill the rest of the launch. A telescope sticks out of one carton. Two goats stand up. Dog barks at them.

FULL SHOT

79

As launch approaches an island. It's a small village of mostly abandoned stone houses. A few unseaworthy boats bounce in the surf. The island itself is lovely...rugged.

ANGLE ON LAUNCH

80

OLD MAN

Not many people here...maybe
four...five...some goats...sheep.

MIRANDA

Where are the people?

OLD MAN

Everybody go to Australia....
Switzerland...look for jobs...
very poor here....

PHILLIP

We can easily rebuild one of
those cottages..

(CONTINUED)

CONTINUED:

62.

ARETHA
It's beautiful.

80 Cont.

PHILLIP
It's paradise.

A piercing SCREAM is HEARD.

ANGLE ON ISLAND

81

The figure of Kalibanos is seen running to the old dock.
He is shouting, screaming...jumping. His goats are with
him.

ANGLE ON LAUNCH

82

OLD MAN
That's Kalibanos!

ANGLE ON ISLAND

. 83

As the boat pulls up to the shore. Kalibanos hopping,
shouting.....

KALIBANOS
Me Kalibanos! Me Kalibanos!

Phillip gets out of the boat.

PHILLIP
Me, Phillipo!!!!

KALIBANOS
(bows)
Me big guy on Island. Presidente
Guide. Want to see dirty pictures
in cave?

ARETHA
We're looking for a condominium
with a Northern exposure.

By now they are all helping to unload the boxes and luggage.

PHILLIP
(to Old Man)
Does he have a wife?

(CONTINUED)

CONTINUED:

83 Cont.

OLD MAN

(sneers)

He lives with the goats.

KALIBANOS

Beatrice. That's my lovely
goat...Hey, Boss. You gotta
cigarette?

Aretha tosses him a pack.

KALIBANOS

Thanks. Hey, Boss. How much
you want for sun glass?

PHILLIP

Be my guest.

Gives him the glasses. Kalibanos puts the glasses on and
lights up a cigarette. He postures....

KALIBANOS

Kalibanos some fancy guy, eh?

Everything is unloaded now. The Old Man gets back into
the launch.

OLD MAN

I come by once a month. Raise
the flag if you want me to stop.

PHILLIP

(pays him)

Thank you.

Kalibanos and the Old Man have a heated exchange in their
language.

PHILLIP

What's the problem?

OLD MAN

He is a donkey brain! He
doesn't understand why you have
two women and he has none.

KALIBANOS

(puts carton on his back)

At your service, Boss.

END FLASHBACK

CUT TO:

ARETHA'S REFLECTION IN WATER....COVE

84

PULL BACK

Miranda is laying clothes out to dry on the white pebbles.

ARETHA

Just don't fall for an
 architect who's into celibacy.
 (shouts up to the stone cottage)
 We're tired of being prisoners!
 (to Miranda)
 Did you ever think of our typical
 day? ...Bake the bread, feed
 the goat, sweep the floors...

MIRANDA

Wash the clothes, press the
 olives....

ARETHA

Squeeze the grapes!

MIRANDA

(shouts up to cottage)
 Build the theatre!

ARETHA

(shouts)
 Wash the windows!

We see Phillip step out onto the terrace.

PHILLIP

(shouts)
 I'm taking a nap!

ARETHA

We're tired of being
 prisoners!!!

PHILLIP

(shouts down)
 Tough shit!

Aretha and Miranda can't help laughing. Phillip looks down.
 Smiles. Turns and goes back to his room.

(CONTINUED)

CONTINUED:

ANGLE ON COVE

85

Aretha and Miranda are hysterical at what Phillip has said... They run into the water, splashing and swimming.... "tough shit", they exclaim to each other....

DISSOLVE TO:

EXT. - OLIVE TREE

86

CAMERA PANS DOWN from hot sun to tree.... Miranda sits in the shade, a mirror propped on some rocks in front of her. She is putting on make-up. She wears Aretha's nightclub outfit.

CLOSE-UP

87

Miranda in mirror. She looks twenty-five. A Vogue model. She makes sexy, funny faces to the mirror.

ANGLE ON TREE

88

Miranda, satisfied with how she looks, turns on her cassette. MUSIC: "TANGO" (Peggy Lee Album).... Haunting, sexy music. Now, Miranda dances with herself, pretending she has a partner.

ANGLE ON PATH

89

Phillip, strolling, hears music. He walks on till he can see the olive tree.

HIS P.O.V.

90

Miranda dancing the tango.

PHILLIP doesn't recognize her for a moment... Perhaps she looks like Antonia.

PHILLIP
(to himself)
Miranda?

(CONTINUED)

CONTINUED:

ANGLE ON TREE

91

Miranda spots Phillip. She is embarrassed and quickly stops dancing. She turns the music off.

MIRANDA

Hi.

PHILLIP

I thought you were your mother.

MIRANDA

Mom is beautiful. I'm ugly.

PHILLIP

I don't like all that make-up,
but you ain't ugly, kiddo.

MIRANDA

Don't call me kiddo, please.

Phillip turns the "Tango" music back on.

PHILLIP

Come. Dance with me.

He reaches for Miranda but she shoves him away. She turns the music off again.

MIRANDA

Not funny!

PHILLIP

Why are you angry with me?

MIRANDA

I hate it here! I'm bored!

PHILLIP

Do you want to live with
your mother?

MIRANDA

Not as long as she lives
with creepo.

PHILLIP

You're in paradise. You're
learning things here you'd
never get a chance to know
about.

(CONTINUED)

CONTINUED:

91 Cont.

MIRANDA

Can I be honest with you?

PHILLIP

Of course.

MIRANDA

You have a very severe case
of "folie a deux"!

Miranda picks up her things and exits. She's close to tears.
Phillip is baffled.

EXT. FIELD

92

Kalibanos is lying in the field with his goats. He talks
to one of them.

KALIBANOS

What you thinking, Beatrice?
You think of eat grass? Eat
tin can?

He pats Beatrice and she baas to him.

KALIBANOS

You think of love? Amore?
Hey, Beatrice, you love other
goat or you love Kalibanos?

Beatrice baas again and again.

KALIBANOS

Ah. Sweet Beatrice wants
music, eh?

Kalibanos picks up his flute and plays a beautiful melody
to Beatrice.

WIDE SHOT

93

Kalibanos playing and now dancing for the goats. It is lovely,
The goats seem to almost dance themselves.

P.O.V. OF TELESCOPE

94

Kalibanos playing, dancing.

EXT. COTTAGE - ANGLE ON PHILLIP

95

on terrace, watching through telescope. He is enchanted, almost jealous of Kalibanos. He turns from the telescope and walks into the house, the SOUND of the flute still heard. Later, we hear Kalibanos singing acappella.

INT. COTTAGE

96

as Phillip enters. He goes right to work on a model he is building, a model of the theatre. The mock-up is made of improvised materials, but it is good. Dog is lapping water from a bowl. House is a wonderful mixture of earth, real, modern sci-fi-ish touches.

Strands of garlic, grapes....an earthenware stove...and, of course, windows opening out to the sea.

PHILLIP

Nothing out there, Dog. Of course, that's not really true. The dolphins are out there. The squid. Starfish. But we like to use the phrase 'nothing out there' when we talk about the sea. Semantics! If you were out there and somebody saw you they'd say 'there's a dog out there.'

Aretha is seen out the window hanging the clothes up to dry.

PHILLIP

You think the fish are watching us, Dog?

Dog barks.

PHILLIP

Damn right they're watching us. And they are probably saying, 'look at the wierdo talking to his dog.'

ARETHA

And look at the zoftig Jewish broad!

Phillip waves to Aretha.

(CONTINUED)

CONTINUED:

96 Cont.

PHILLIP

Hello there.

ARETHA

Do you like me today?

PHILLIP

You're a wonderful girl
even if you do have a one-
track mind.

She has come in by now.

ARETHA

Do I detect affection?

PHILLIP

You do.

ARETHA

Wow.

She puts her arms around him. He holds her affectionately.

PHILLIP

But not carnal affection.

ARETHA

(holds him tighter)
Phil...This is getting too
complicated even for me.
Neurotic is a word I could
always handle. But now we're
dealing with crazy.

He pats her on the head and lies down on the bed. Through
the following she gives him an expert massage, part of
their daily ritual.

PHILLIP

Aretha.

ARETHA

Yeah?

PHILLIP

Have you had a good time
so far?

(CONTINUED)

CONTINUED:

96 Cont.

ARETHA

'So far' was a long time ago.
What started as an adventure
has turned into a life sentence
...You've got a lot of tension
in the neck, boobie.

PHILLIP

I'm worried about the theatre.

ARETHA

Oh, we have to complete
construction before Euripides
finishes his new play?

PHILLIP

...Lower, please...I can't
explain myself any better. I'm
afraid I don't have the smart
words anymore. But I like it.

ARETHA

Maybe I'm kidding myself.
Maybe the big question is would
I be a happy girl if I was
getting it regular, as my
friend Phyllis used to say.
Maybe the sex is just a red
herring.

(pounds his back with
tremendous energy)

Maybe what I really want is a
regular guy and a couple of
kids and a manicure once a
week.

PHILLIP

(she's hurting him)
Ouch!!

ARETHA

When we get back I'm going
to ask my therapist for a refund.

Phillip sits up and laughs.

PHILLIP

You've got the humor, girl.

(CONTINUED)

CONTINUED:

ARETHA

It's running out, boy. Fast-like, if you know what I mean.

PHILLIP

(he does)

I may be here forever....

ARETHA

It's getting kind of sick for the kid.

He looks at her.

ARETHA

Kalibanos made a pass this morning.....He kissed her.

Phillip leaps up, possessed, angry. He smacks the hanging bells, causing them to RING OUT. The Dog yelps.

INT. BEDROOM

97

as Miranda hears the bells, waking from her midday nap.

EXT. FIELD

98

Kalibanos hears the bells. He is frightened.

EXT. HILLSIDE

99

Phillip running, chased by the dog.

EXT. PATH

100

Kalibanos running.

KALIBANOS

Bad bongolongo bells! Boss is angry!....

ANGLE ON KALIBANOS

101

Terror...CAMERA TRACKING CLOSER AND CLOSER to his face as he runs.

CUT TO:

FLASHBACK:

EXT. OLD WALL - DAY

102

Using a brush and whitewash, Kalibanos prints his name on the side of the wall. Phillip makes him say the letters as he prints them. Kalibanos is successful. Phillip takes off his Hawaiian shirt and gives it to Kalibanos who puts it on.

KALIBANOS

Now Kalibanos is tourist.

INT. CAVE

103

Kalibanos plays the flute. Phillip dances a step that Kalibanos has taught him. It's a strange sight in the eerie light. Now Phillip takes the flute and plays it. Kalibanos dances, clapping his approval.....

KALIBANOS

You good music man, Boss.

PHILLIP

You're a good teacher,
Kalibanos.END FLASHBACK.

ANGLE ON KALIBANOS

104

running.

EXT. DOCK AND SEA (ISLAND)

105

Kalibanos running towards small fishing boat. Phillip and dog running to the boat, too.

ANGLE ON BOAT

106

as Kalibanos jumps in...But Phillip is there before he can row away.

PHILLIP

Where are you going?

KALIBANOS

Big fish out there, Boss.
Good time to catch eight legs.

Phillip and dog get into boat.

(CONTINUED)

CONTINUED:

107 Cont

PHILLIP

Good. I'll go with you.

KALIBANOS

Pretty dangerous today, Boss.

PHILLIP

Row.

KALIBANOS

(rowing)

Son-of-a-bitch storm coming,
Boss.

PHILLIP

Is that why you're afraid?

KALIBANOS

Yes, sir.

PHILLIP

Looks like a beautiful day
to me. What do you think, Dog?

Dog barks.

KALIBANOS

Dog don't know shit about
weather.

PHILLIP

Remember I taught you not
to lie?

KALIBANOS

Lie is bad.

PHILLIP

Right. Now. What did you
do to Miranda this morning?

KALIBANOS

Watch her swim...Look at
her melones.

PHILLIP

What did you do after that?
Later?

KALIBANOS

....Okay. So I show her my T.V.

(CONTINUED)

CONTINUED:

107 Con

PHILLIP

Your what?

KALIBANOS

Twelve-inch Sony, Boss. Black
and white. But good for cowboy
show.

PHILLIP

Did you touch her?

KALIBANOS

No, sir.

PHILLIP

(wild)
Lies!

KALIBANOS

Only hold her hand. Like friend.
(takes Phillip's hand;
demonstrates)
Hello, Miranda. Hello.

PHILLIP

Then what?

KALIBANOS

(sees the anger,
can't lie)
Then kiss once. Is beautiful.

Phillip lifts Kalibanos up and throws him into the sea.
Kalibanos panics, tries to get back to the boat, but Phillip
smacks at his hands with an oar every time he gets close to
the boat.

KALIBANOS

Help me, Boss. Fish eat me.

PHILLIP

She's a child!

KALIBANOS

No child. Is a woman.
Looka yourself.

PHILLIP

I was your friend. I helped
you!

(CONTINUED)

CONTINUED:

107 Cont.

KALIBANOS

I was Presidente before you
show up!

PHILLIP

You were ignorant and superstitious.

KALIBANOS

(weakening)

I drown, Boss.

PHILLIP

I taught you to write and count
and fix pump and read the stars.

KALIBANOS

(gasping)

I show you the olive and the
figs and the sweet water. I
give you my back and now you drown
me because my bonijoni dance in my
pants.

PHILLIP

She is my daughter!!!!

KALIBANOS

(starting to go under)

Soon she want the bonijoni in
her....Soon she dance in the
night for amore...With who?....
You?...You the pap...Only me!
Only Kalibanos....

(goes under; a moment;
comes up again)

I thought you were big God.
But God no drown Kalibanos.

He goes under, but this time doesn't come up...Phillip leaps
into the sea.

EXT. SEA - UNDERWATER SHOT

108

Phillip finds Kalibanos and helps him rise to the surface.

EXT. SEA SURFACE

109

as they pop up, Kalibanos gasping for breath....Phillip hauls
him back to the boat.

(CONTINUED)

CONTINUED:

109 Cont

KALIBANOS

You God, Boss.

PHILLIP

I'm a monkey. Same as you.

SOUND OF A BOAT HORN IS HEARD.

They both turn to see where the sound comes from. Way in the distance we see a yacht.

EXT. YACHT ON SEA - THEIR P.O.V. - LONG SHOT

110

Difficult to make out detail because of the heavy sun.

EXT. YACHT - DAY

111

A magnificent ship. Stewards on deck preparing for a sumptuous lunch. Teak. Champagne, crystal....FREDDIE ALONZO is looking through binoculars. He is sixteen, blond, curly hair, a handsome boy....DOLORES, A gorgeous starlet, is lolling in a deck chair. She wears a bikini and sits next to Harry Gondorf and Antonia. Arnie Trinc is sipping champagne. Arnie wears a too-tight white captain's jacket and a hat to match.

FREDDIE

(looking through
binoculars)

A couple of natives are
taking a dip.

TRINC

(takes a deep breath)
Smell that air!....Pittsburgh...

FREDDIE

Wish there was some surf.

TRINC

Surf? You'd only get bored...
Surfboard....

FREDDIE

Pretty corny, Mr. Trinc.

TRINC

Bet your old man laughs at it.

FREDDIE

A dollar.

(CONTINUED)

CONTINUED:

ANGLE ON DECK CHAIRS

112

DOLORES

I look around at the sea and
I wonder... "What is man's destiny?"
It's all a deep mystery, like the
sea....How sad.

ANTONIA

Such deep thoughts....What time
is it, Harry?

HARRY

Time for lunch.

ANTONIA

I hope he feels better. He had
a bad night.

HARRY

Sorry...How are you?

ANTONIA

Strange....

HARRY

Strange is better than middling.

ANTONIA

I don't know what I'm doing here.

DOLORES

Just enjoy yourself. Go with
the moment.

ANTONIA

Dolores, I wish that stuff would
work for me. It doesn't.

DOLORES

It didn't work for me either.
Until Werner.

ANTONIA

(gets up)
Why don't we eat?

INT. YACHT - ANGLE BELOW DECK CABIN

113

Dr. Sebastian, looking very natty in a trendy boat outfit, is pushing J.R. in a wheelchair.

SEBASTIAN

You'd be better off walking.

ALONZO

My feet hurt.

SEBASTIAN

Then swim.

ALONZO

(putting Noxzema on
from a jar)

You're my doctor, not my nurse.

SEBASTIAN

(smiles)

Sometimes I wish it was the
other way around.

EXT. YACHT - TOP SIDE

114

as the wheelchair comes INTO VIEW.

ANTIONIA

Good morning. How do you feel?

Sebastian wheels Alonzo to a spot next to Antonia.

ALONZO

How do I feel? I got a knife
in my colon. My head feels
like a brain tumor. Planter's
warts on both feet and I haven't
taken a good crap in a week.
Other than that, I'm perfect.

Antonia gets up, angry, and leaves the table. Alonzo gets up and follows her.

SEBASTIAN

At least he's walking.

ANGLE ON ANTONIA AND ALONZO

115

ALONZO

Sorry. Forgive me, Antonia.

(CONTINUED)

CONTINUED:

ANTONIA

If you're sick, I'm sorry. But
don't talk to me like that. I'm
not part of the entourage.

ALONZO

Be happy, please.

ANTONIA

Maybe we've had enough.

ALONZO

You and me?

ANTONIA

The trip. Everything...I don't
know.

ALONZO

This is Freddy's holiday.

ANTONIA

I'm right on the edge.

ALONZO

(takes her hand)
A new leaf. Starting now.

They stroll back to the table.

ANGLE ON TABLE

116

FREDDIE

I miss Malibu.

DOLORES

I prefer Venice. You can
rollerskate and bicycle.
And you're nearer to the
people.

FREDDIE

'Morning, Dad. How are you?

ALONZO

Wonderful. Wonderful. I
feel like a million dollars.

TRINC

Ah, but that's peanuts to you.

Alonzo chuckles.

(CONTINUED)

CONTINUED:

116 Cont.

TRINC

Hey, did you hear about the kid who wanted to surf? But there's no waves. So this other kid tells him he's bored. He's surfboard.

Alonzo roars with laughter. He is the only one to laugh, of course. Freddie hands a dollar to Trinc. Sebastian spots a very handsome sailor and winks to him. The sailor turns away, embarrassed. Sebastian sees that Trinc has seen the exchange. Sebastian shrugs.

TRINC

C'est la vie.

FREDDIE

I'm going to do some scuba diving.

ALONZO

Be careful. The water is tricky in these islands.

A sudden breeze stirs the ship....Trinc's hat flies off and blows into the water.

TRINC

Hat overboard!

ANGLE ON TRINC'S CAP

117

Water is a bit choppy

EXT. DOCK - PEBBLE BEACH

118

Miranda and Aretha peel potatoes.

MIRANDA

Aretha?

ARETHA

Yes, darling girl?

MIRANDA

What does it feel like when a man touches you?

ARETHA

I've forgotton.

MIRANDA

Does your heart sort of beat faster?

(CONTINUED)

CONTINUED:

ARETHA

It goes a mile a minute
with Mr. Right.

MIRANDA

And do you feel almost dizzy?

ARETHA

Like you could faint.

MIRANDA

When Kalibanos touched me,
kissed me...I...my heart
was pounding.

Aretha puts her arm around Miranda.

ARETHA

First dates are always the
worst.

MIRANDA

I mean it.

ARETHA

....It really is time to go.

Phillip and Kalibanos walk up, both wet.

PHILLIP

He won't bother you again.

MIRANDA

Is Kalibanos all right?

PHILLIP

We went for a swim.

MIRANDA

It was my fault as much as his.
I let him touch me.

PHILLIP

(angry)
Why?

MIRANDA

I don't know why.

Miranda exits.

PHILLIP

...What the hell is going on
around here?

(CONTINUED)

(CONTINUED)

ARETHA
Fantasy Island doesn't work.

PHILLIP
Women!

ARETHA
Men!

PHILLIP
Sex!

ARETHA
(screams)
What is it you're looking for?

PHILLIP
(screams)
Peace! Order!

ARETHA
It's in your head.

PHILLIP
We're here, aren't we?
This is real, isn't it?

ARETHA
Cook your own potatoes.

She dumps the potatoes on the ground.

EXT. ROCKY COVE

119

Miranda dives into the water and swims.

EXT. SEA - UNDERWATER SHOT

120

Miranda swimming...we see a figure coming towards her. She sees the figure. It comes closer. It is Freddie, wearing scuba equipment. They come close to each other. They stare. They surface.

EXT. SEA

121

As they pop up...Miranda is frightened for a moment. Freddie takes his mask off. He just stares at her. She is speechless.

(CONTINUED)

CONTINUED:

FREDDIE
...Me Freddie.

MIRANDA
...Me Miranda.

FREDDIE
Me, from boat.

MIRANDA
Me from island.

They swim towards the shore.

FREDDIE
You speak good English....

MIRANDA
Me learn from tourists.

FREDDIE
Me...I'm sixteen. Sixteen
years old. You?

MIRANDA
Have fifteen years.

FREDDIE
You're beautiful.

MIRANDA
Me ugly.

Freddie laughs.

FREDDIE
No way. You're real neat.

Now they walk ashore. He takes his equipment off. Miranda puts her hand to her heart to feel it. It is pounding.

FREDDIE
You okay?

MIRANDA
Me okay.

FREDDIE
Boy, what I wouldn't give
for a big Hermosa Beach taco
burrito right now.

(CONTINUED)

CONTINUED:

121 Cont.

MIRANDA
 (drops the act)
 With a root-beer float.

FREDDIE
 ...Are you putting me on?

MIRANDA
 Yeah. I'm American.

FREDDIE
 What are you doing here?

MIRANDA
 I live here.

FREDDIE
 Oh...You into some kind of
 commune?

They are strolling now.

MIRANDA
 It's a long story...Is Punk
 still big in the States?

EXT. YACHT

122

A launch is being lowered into the water. Two sailors in the launch, along with Antonia, Alonzo, Harry, Dolores, Sebastian and Trinc. Picnic baskets, champagne in buckets... a festive mood dominated by Alonzo's attempt at good cheer.

ALONZO
 Today, I swim. We surprise
 Freddie.

TRINC
 (wearing a ladies'
 hat now)
 Hey, Alonzo. I talked to
 Dr. Sebastian. Your health
 is great. He's touching up
 your X-rays.

Alonzo laughs.

DOLORES
 (smiles, she likes Trinc)
 That's the oldest joke in the
 world, Arnie.

(CONTINUED)

CONTINUED:

122 Cont

TRINC
I think I stole it
from myself.

He blows her a kiss.

ALONZO
(to Antonia)
It's a beautiful island,
isn't it?

ANTONIA
Very beautiful. It looks
like a dream.

ALONZO
Used to be pirates here.
Strange and powerful warriors.

ANTONIA
Like you?

ALONZO
...Have I lost you?

At this moment the boat touches water and rocks back and forth. Trinc staggers. Sebastian turn pale.

SEBASTIAN
It's getting rough.

SAILOR
It is a bit choppy, Mr. Alonzo.

ALONZO
Come on. Start the launch.
(laughs)
We are pirates!

EXT. ISLAND SHORE

123

Kalibanos running up toward the house. He has seen the tourists getting into the launch.

EXT. SKY

124

Clouds have formed.

INT. HOUSE

125

as Kalibanos runs in. Phillip is meditating. Aretha is sleeping.

KALIBANOS

Boss, Boss! Plenty tourists come to island. Chance to make big bucks.

PHILLIP

(opens his eyes)
Tourists?

KALIBANOS

From big boat. Come now in small boat.

Phillip gets up.

EXT. TELESCOPE AREA - HOUSE

126

Phillip and Kalibanos. Phillip goes to the telescope and peers through it.

KALIBANOS

Sell them starfish, eight-foot skin, show them pictures in cave.

EXT. SEA NEAR SHORE - P.O.V. OF TELESCOPE

127

The launch moving towards the shore.

EXT. TELESCOPE AREA - HOUSE - ANGLE ON PHILLIP

128

not sure he can believe what he sees.

EXT. SEA NEAR SHORE - P.O.V. SHOT

129

Closer now...Sebastian, Trinc, Harry, Alonzo....Antonia!

EXT. TELESCOPE AREA - HOUSE - ANGLE ON PHILLIP

130

understands.

PHILLIP

.....My dream.

EXT. TERRACE

Phillip is angry.

PHILLIP

They found us!

Aretha comes out.

ARETHA

Who found us?
(she looks thru scope)
Hallelujah!

Phillip paces back and forth, then in circles, working up some tremendous energy within him. He looks at the sky.

PHILLIP

Show me the magic. Show me
the magic.

ARETHA

Don't be meshugina!

A sudden gust of wind blows the bells back and forth. The sky darkens. Phillip laughs. He waves his arms to the heavens. Kalibanos is really scared. The banners wave wildly.

PHILLIP

Come on. Give us a storm.

He races into the house.

INT. HOUSE

As Phillip, constantly repeating "Show me the Magic" runs through the house, down the stairs...closing the windows against the fierce wind that is now blowing. Glass shatters. Things fly off the walls.

WINDOW

Phillip tries to close the shutter. Outside we see the sky turning wild.

EXT. COTTAGE

Ground level. Front entrance. As Phillip runs out. Now, the sky is truly wild and beautiful. Phillip stops and looks up to the heavens. He smiles as if to say "I did it."

EXT. WIDE ANGLE FROM THE PEBBLE BEACH

135

See it all. Phillip and the cottage. The sky purple and yellow. Wind raging. Phillip races up the outside stairs towards the terrace.

TERRACE

136

Kalibanos stands at the top of the stairs. As Phillip runs up towards him...

KALIBANOS

You God, Boss! Sure thing!....

The sky behind Kalibanos is illuminated by lightning. Dog howls.

EXT. LAUNCH

137

Big wave tosses the boat high in the air. Bucket of champagne goes overboard. The group is frightened.

TRINC

Are we insured?

ALONZO

Take us back to the yacht!

SAILOR

We're better off making for shore, sir....Lifejackets, everybody.

ALONZO

Get us in then.

It begins to rain. Sebastian reaches for his toupée. Everyone is putting on lifejackets.

DOLORES

Is this our destiny? To be drowned in a magic storm?

ALONZO

I can't breath.

Sebastian takes his pulse.

(CONTINUED)

CONTINUED:

137 Cont

SEBASTIAN

You're okay.

ALONZO

Give me a shot.

TRINC

I'll take sloppy seconds.

ALONZO

Where is Freddie? Where
is my boy?

EXT. ISLAND

138

Freddie and Miranda running along the shore. Rain is pouring down. Sky is black.

EXT. TERRACE

139

Phillip is dancing in the rain. Dog is wild. Kalibanos is on his knees, bowing to Phillip. Aretha is at the telescope.

ARETHA

Phil! We've got to help
them!

PHILLIP

They wanted a storm. I
gave them one.

ARETHA

You're nuts!

PHILLIP

I gave them a storm!

KALIBANOS

Boss made storm!

Aretha picks up the Dog and stands in the bedroom doorway for protection. Kalibanos crawls over and joins her.

ARETHA

This is insane.

PHILLIP

I made the storm and I can
stop it.

(CONTINUED)

CONTINUED:

As if in immediate response, the wind blows Phillip up against the wall. Bells fly loose.

PHILLIP

Stop it!

The telescope is torn free by the wind and flies away.

PHILLIP

Stop it, I said!

Now the banners overhead crash down on Phillips, Aretha and Kalibanos. They are all on their hands and knees. Even Phillip is frightened. Dog hides. Kalibanos wails like a wolf.

KALIBANOS

Boss no God. Only God God.

ARETHA

You're telling me?

PHILLIP

Miranda?????

Kalibanos crawls away....Phillip and Aretha run down toward the sea.

EXT. LAUNCH

140

Trinc stands at the prow of the boat. He is trying to make the others laugh....He imitates Charles Laughton.

TRINC

Mister Christian!!!!

He is blown overboard.

ANGLE ON WATER

141

Trinc waving desperately.

ANGLE ON LAUNCH

142

Sebastian leaps in to save Trinc.

EXT. SHORE - ANGLE ON FREDDIE AND MIRANDA

143

MIRANDA

The boat is heading towards
the cove.

FREDDIE

Wish I had my board!

EXT. ANOTHER PART OF THE SHORE

144

Kalibanos running....He spots some debris from the launch.
Two bottles of champagne and a jar of Noxema. He scoops
them up and runs.

EXT. LAUNCH

145

capsizes. All overboard.

EXT. SEA

146

Harry swimming for Alonzo

ANGLE ON ANTONIA

147

swimming toward shore.

ANGLE ON DOLORES

148

One of the sailors helping her.

DOLORES

What a profound experience.

EXT. SHORE

149

Phillip and Aretha running. He stops. Sees something.

HIS P.O.V.

150

Miranda and Freddie under thatched roof of a beach hut.

EXT. SHORE - HUT

151

Phillip and Aretha join. Miranda and Freddie. Phillip
hugs Miranda.

(CONTINUED)

CONTINUED:

151 Cont

PHILLIP

Where the hell did he come
from?

MIRANDA

The boat...This is Freddie,
this is my dad.

Freddie leaps into the water. So does Miranda. Phillip
looks at the sky.

EXT. SKY.

152

starting to clear...the rain begins to stop...magically the
clouds disappear. and the sun can be seen.

EXT. SHORE - ANGLE ON PHILLIP

153

trying to figure out the mystery...Can't....Leaps into the
water.

INT. CAVE.

154

Goats baaing...afraid...Kalibanos drinking champagne. Puts
it down. Opens the jar of Noxzema. Sniffs at it. The booze
and the smell are getting him high. He dips a finger into
the jar and comes up with a scoop of cream. He sniffs it, then
slowly, licks it. He likes it.

Kalibanos plops the rest of the scoop into his mouth. He
swigs some champagne and gargles it. He swallows....His
mouth begins to burn...He pants wildly....

EXT. SHORE

155

Dog barking. Dog sniffs the air. Looks up to the heavens.

EXT. SKY.

156

Sun beginning to break through.

EXT. SEA.

157

calmer now...Aretha reaches Alonzo, who is gasping for dear life.

ARETHA

Hi. Remember me?... Don't
panic. My second husband was
a lifeguard.

(CONTINUED)

CONTINUED:

157 Cont.

ALONZO

My boy...Where is my boy????

He faints.

EXT. BEACH

158

Miranda and Freddie reach Dolores and help her onto the shore.

DOLORES

...It's a miracle...I'm
going to write a book about it.

EXT. SEA

159

Phillip swimming for Antonia. The sea is calm again.

ANGLE ON ANTONIA

160

who sees Phillip. Can't believe it.

ANGLE ON PHILLIP AND ANTONIA

161

as he reaches her.

ANTONIA

Phillip?

She's still not sure it's him.

PHILLIP

Yeah. It's me.

ANTONIA

Where is Miranda?

PHILLIP

She's okay. How did you
find us?

ANTONIA

I really don't know.

She collapses.

INT. CAVE

162

Kalibanos eats some more Noxzema and chases it down with another swig of champagne. He is crazy drunk. He hears a noise at the mouth of the cave. He runs to the wall and hides in the octopus skin.

ANGLE ON MOUTH OF CAVE

163

Sebastian and Trinc enter, soaked...disoriented. As they enter:

TRINC

(looks around)

Talk about urban renewal.

Sebastian's toupee is half-off. He rips it off his head and wrings the water out of it.

SEBASTIAN

They said you could swim in it.

ANGLE ON KALIBANOS

164

His huge eyes peering out of the octopus skin. He has seen the hairpiece come off and it frightens him. He pants loudly.

ANGLE ON SEBASTIAN AND TRINC

165

Hear the panting. They grab each other in fear.

TRINC

Something's in heat.

SEBASTIAN

It could be a vampire bat.

Panting is louder. Sebastian takes a torch off the wall and holds it up to see better. They see the quivering octopus skin. they are scared shitless. Kalibanos sees that they are scared and begins to dance.

TRINC

It's a fish in drag.

Kalibanos pants wildly.

(CONTINUED)

CONTINUED:

165 Cont.

TRINC

Smells like a cough-drop
factory.

SEBASTIAN

I think he's a bandido.

Kalibanos throws off the skin and reveals himself proudly.

KALIBANOS

Bandido!.....

SEBASTIAN

(hands up)

You can have anything you want.

Kalibanos grabs the toupee and put is on.

TRINC

(hands up)

We're from the boat. Yachto-o.
Storm-o.

SEBASTIAN

Wrecko...sink-o.

KALIBANOS

Kalibanos!

Points to himself.

TRINC

Vino...lasagna...Ferrari...
Volare...

Trinc begins to sing "Volare"....Kalibanos likes it...applauds.

KALIBANOS

Pretty good, Boss.

TRINC

English.

SEBASTIAN

He's kind of attractive in
a rough and tumble way.

KALIBANOS

Kalibanos sing, too.

(CONTINUED)

CONTINUED:

165 Cont

He hums the theme song from Bonanza.

TRINC

Not bad.

Kalibanos gets the other bottle of champagne and uncorks it.

KALIBANOS

Drink good stuff, Boss...Then
Kalibanos show you dirty pictures.

Kalibanos holds up the torch to one wall and we see
pornographic cave drawings.

SEBASTIAN

(takes a swig of champagne)
My God. It looks like
Hugh Hefner's living room.

EXT. SKY

166

Last faint light.

PAN DOWN TO:

EXT. PATH - WIDE SHOT

167

We see a strange procession walking up the beach.

CLOSER ANGLE

168

Miranda and Freddie lead the way. The two Sailors have
formed a chair with their arms and they carry Alonzo, who is
awake, but silent. Aretha and Harry follow with Dolores
between them. Phillip and Antonia bring up the rear.
Miranda exchanges looks with Antonia during the following:

DOLORES

....I feel like Adam and Eve.
This is the beginning..Oh, Harry.
Wouldn't it be wonderful if we
stayed here forever?...We'd
find ways to shelter ourselves
from the elements. We could start
an ideal society. No wars, no
poverty...No traffic jams...

(CONTINUED)

CONTINUED:

168 Cont

HARRY

As a matter of fact, this spot
might make a good Club Med.

DOLORES

But that would ruin it.

HARRY

Put in a decent harbor. Set up
a marina. Half a dozen good,
solid restaurants. An olympic-
size pool.

ALONZO

Shut up, Harry!

PHILLIP

Say what you want, Harry.

Harry doesn't know what to do.

PHILLIP

(with authority)

You're free to say what you
want. Alonzo is not the master
of this island.

HARRY

Who's the boss here?

PHILLIP

Could you get along without a
boss?

HARRY

Probably not. I like taking
orders.

ARETHA

Then you're in the right place.

HARRY

Are you the big guy here, Phil?

PHILLIP

Let's rest.

The group stops. The darkness is really coming on them now.

(CONTINUED)

CONTINUED:

168 Cont.

PHILLIP

Aretha, Go up to the house
and start a fire.

ARETHA

Yes, Master.

FREDDIE

Can I help?

ARETHA

Ask the boss. I just work here.

PHILLIP

(to Freddie)
Sure. Go with her.

MIRANDA

I'll go, too.

PHILLIP

No. You stay with us.

MIRANDA

I'm going.

Aretha, Freddie and Miranda go up the hill.

BEACH CAVE

169

As the enter and sit.

ANTONIA

There seems to be some question
of authority on this island.

PHILLIP

(shouts)
Get some food on!
(to Antonia)
She's growing up.

ANTONIA

She's grown already, from what
I can see. Did she...? Did
she talk about me?

PHILLIP

Truthfully?...No.

(CONTINUED)

CONTINUED:

169 Cont.

ANTONIA
Does she hate me?

PHILLIP
Ask her yourself.

ALONZO
Do you hate us, Phillip?

PHILLIP
Yes. But I haven't really
given it much thought.

ANTONIA
I don't believe you.

PHILLIP
Conscious thought.

ALONZO
What the hell have you been
doing then?

PHILLIP
Waiting for you, I guess.
(shouts to the darkness)
Kalibanos!!....

ALONZO
Who is Kalibanos?

PHILLIS
Your long lost ancestor.
(calls)
Kalibanos!!

INT. PHILLIP'S HOUSE - ANGLE ON TORCH

170

as Aretha lights it and then lights a kerosene lantern that
Miranda holds. Freddie lights another lantern. They hear
the echo of Phillip shouting for Kalibanos.

Aretha starts a fire. They all help and begin to prepare a
meal.

FREDDIE
Best I ever surfed was
the pipeline in Honolulu.

MIRANDA
I've never been in Hawaii.

(CONTINUED)

CONTINUED:

170 Cont.

FREDDIE

I went to school there for half a term. Didn't do much studying, so my old man shipped me to this military academy in Vermont.

ARETHA

It's really tough to find a decent school these days.

FREDDIE

I would've gone to public school. But my old man wouldn't let me.

MIRANDA

Why not?

FREDDIE

I guess he doesn't really want me around full-time.

MIRANDA

What about my mother?

FREDDIE

Antonia?....She's nice.

MIRANDA

No.. I mean, did she want you around full-time?

FREDDIE

She likes me. But my old man is the chief honcho.

MIRANDA

Did she talk about me?

FREDDIE

All the time.

MIRANDA

What did she say?

FREDDIE

A lot of love stuff...she didn't tell me you were beautiful.

MIRANDA

Shut up, please.

(CONTINUED)

CONTINUED:

170 Cont

FREDDIE

Did I say something wrong?

Aretha looks at Miranda. She smiles. Miranda sees her smiling and looks away.

ARETHA

I'm putting the bread on. Go hang some lanterns.

She exits.

MIRANDA

....Sorry I said shut up.

FREDDIE

All I said is you're beautiful.

MIRANDA

I'm not exactly beautiful. Besides, I'm a virgin.

EXT. TERRACE

171

as they hang lanterns. The pet Black goat is still tied to his tree.

FREDDIE

I've had two affairs. one long and one short. The long one was with a girl in Vermont. It lasted two days.

MIRANDA

Was she a virgin?

FREDDIE

Naw. She was about nineteen. The short one was in Hawaii.

MIRANDA

How long did that last?

FREDDIE

About ten minutes. Her Dad caught us.

MIRANDA

I've never been in love.

(CONTINUED)

CONTINUED:

FREDDIE

They say it makes the world
go 'round.

Now half a dozen lanterns illuminate the terrace. Silence... They look at each other. Ever so slowly, they move toward each other. Freddie puts a finger on Miranda's brow and runs the finger down her nose and to her lips. She does the same to him.

MIRANDA

I know what comes next, but
I'm scared.

Freddie kisses her, ever so gently. She returns the kiss. Their arms do not touch their bodies. Only lips. The kiss is very long. Finally:

MIRANDA

(breathless)

I'm not on the pill, so I
guess that's all there is.

Freddie takes her in his arms and kisses her.

EXT. PATHWAY

172.

The group is closer to the house now. We see the lanterns illuminating the terrace.

ANGLE ON ANTONIA AND PHILLIP

173

walking ahead of the group.

ANTONIA

I can't imagine you here
for a year.

PHILLIP

It's been very productive.

ANTONIA

No pain?

PHILLIP

Pure pleasure!

ANTONIA

I don't believe you.

(CONTINUED)

CONTINUED:

173 Con

PHILLIP

Who the hell cares what you believe or don't believe?

ANTONIA

Why are you so damned angry if there was no pain?

PHILLIP

I found paradise. Now it's just another slum.

ANTONIA

You've lost none of your pride.

PHILLIP

I did the best I could.

ANTONIA

Only for yourself.

PHILLIP

The same as you then.

ANTONIA

Always blame the other.

PHILLIP

I was empty.

ANTONIA

What the hell was I then?

PHILLIP

What did you want from me?

ANTONIA

Sacrifice.

He looks at her, angry and full of himself. He races up the steps to the cottage.

PHILLIP

Time for sacrifice!

(CONTINUED)

CONTINUED:

EXT/INT. COTTAGE

174.

Phillip runs through the house, past Miranda and Freddie... into the kitchen area where he finds a large knife...past Aretha who doesn't know what the hell is going on...out to the back of the house....to the olive tree....the Black goat is still tied to the tree...Phillip cuts the rope with the knife and carries the yelping goat out to the front of the house. All are assembled now, their faces lit by the light of the lanterns. First stars are seen in the heavens.

PHILLIP

Your lives were saved. It was a miracle. The law is: you honor a miracle with a sacrifice.

GROUP

175

Stare in disbelief at Phillip.

PHILLIP

176

Holds the knife to the neck of the goat.

GROUP

177

Miranda moves to Antonia. Even Alonzo is stunned.

ANTONIA

Don't Phil.

PHILLIP

178

Phillip

You wanted a sacrifice..

GROUP

179

They react as we HEAR the SOUND of the goat bleating.

WIDE ANGLE

180

The group and Phillip.... Not a move, not a sound...then Phillip goes into the cottage with the dead goat.

DISSOLVE TO:

EXT. COTTAGE. -- NIGHT

181

CLOSE ON Miranda's cassette....

PULL BACK

As Dolores presses the button. The music is the "TANGO"
Miranda played under the tree....Dolores dances with one of
the sailors.....Her dance takes us to Miranda who goes to
Antonia.

ANTONIA

Can I kiss you?

MIRANDA

Only if I can kiss you back.

Aretha passes by and leads us to another area of the terrace
where Phillip is turning the goat over a fire. Aretha puts
her arms around him, holding him from behind.

ARETHA

Time to forgive.

PHILLIP

(turns to her, smiles)

Are you my teacher or my pupil?

ARETHA

I'm just a nice Jewish girl
from the Bronx who is destined
to roam the earth in search of
Mister Nice.

Dolores and Sailor dance by us and we GO WITH THEM leading us
to:

ANGLE ON ALONZO AND FREDDIE

182

ALONZO

Freddie?

FREDDIE

Yeah, Pop?

ALONZO

Would you be angry with
me if I kissed you?

FREDDIE

I don't think so.

(CONTINUED)

CONTINUED:

183

Alonzo holds Freddie and kisses him. Freddie sees Miranda watching him. He smiles.

FREDDIE

Excuse me, Dad.

Freddie goes to Miranda and they dance to the beat of the Tango. Their move takes us to Aretha and Phillip.

ARETHA

Looks like Roseland on a slow night.

We GO WITH ARETHA to Alonzo.

184

ARETHA

Care to trip the light fantastic?

ALONZO

Thank you for saving my life.

ARETHA

(as they tango)
Let me tell you the story of my life. My first husband.....

WE MOVE WITH THEM TO ANTONIA AND PHILLIP

185

They look at each other and without a word begin to dance.

PHILLIP

So.

ANTONIA

Hello, Phillip.

PHILLIP

You're beautiful.

ANTONIA

I'm just a year older.

PHILLIP

I love you.

ANTONIA

I know.

PHILLIP

Forgive me.

(CONTINUED)

CONTINUED:

ANTONIA

Okay.

PHILLIP

Just like that?

ANTONIA

I love you.

Suddenly the sound of drunken singing is heard.

PATHWAY TO HOUSE

186

Trinc, Kalibanos and Sebastian stagger up the steps. They carry the champagne bottles. Kalibanos has his flute.

TRIO

(singing)

May old acquaintance be forgot

Be forgot

Be forgot

Fish and goats and boats and booze

Is what we got

Is what we got

ANGLE ON TERRACE

187

As the trio staggers in....Kalibanos sees the others dancing.

KALIBANOS

Hey, Boss! Is party. Big
celebrate. Sorry. You no
boss. You God. God make
storm. God stop storm.

Dolores and the Sailor dance by....Kalibanos does a double-take to end all double-takes. He follows them and pats the Sailor on the shoulder.

KALIBANOS

(Very sweet)

May I cut in?

Kalibanos and Dolores tango...right past Harry and Trinc who are dancing together by now....

HARRY

Don't get any ideas, Arnie.

(CONTINUED)

CONTINUED:

TRINC

Speaking of Noxema, did
you hear the one about....

SEBASTIAN and the other Sailor dance right by us....We GO
WITH THEM....

SEBASTIAN

You have magic feet.

SAILOR

(in Greek)

Thank you.

SEBASTIAN

Would you be angry with
me if I kissed you?

SAILOR

(in Greek)

Thank you.

Sebastian kisses the Sailor and twirls him around in a fancy
tango dip....which leads us back to Dolores and Kalibanos.

ANGLE ON DOLORES AND KALIBANOS

188

dancing close....you can feel the heat.

KALIBANOS

I am Kalibanos.

DOLORES

I am Dolores.

KALIBANOS

I love your melones.

DOLORES

Thank you.

KALIBANOS

(husky voiced with
sexuality)

And your bumba.

DOLORES

You're so strong, so beautifully
primitive...What's a bumba?

(CONTINUED)

CONTINUED:

188 Cont

Kalibanos answers her question by squeezing the cheeks of her ass. She giggles.

DOLORES

You have charisma.

KALIBANOS

My charisma is growing like
a mountain flower in spring time.

DOLORES

And you're a poet.

KALIBANOS

I am a singer.

PHILLIP

(dancing past Kalibanos)
Kalibanos.

KALIBANOS

Yes, Boss?

PHILLIP

Forgive me.

KALIBANOS

For what, Boss?

PHILLIP

Just forgive me.

KALIBANOS

Sure thing, boss.

Kalibanos separates himself from Dolores and begins to sing and then to dance.

KALIBANOS

(sings)

Twelve full moons we on this island
Twelve full moons we on this place
We fish and swim and squeeze the grape
And all we see is same old face
We baa like goat
We chirp like bird
Baaa
(whistle)
Baaa.

Kalibanos whistles.

(CONTINUED)

CONTINUED:

188 Cont.

He picks up the flute and plays a wild solo. The others repeat the chorus Kalibanos has just improvised, Kalibanos leading them.

ALL

Twelve full moons we on this island
 Twelve full moons we on this place
 We fish and swim and squeeze the grape
 And all we see is same old face
 We baa like goat
 (they all "baa")
 We chirp like bird
 (they all "chirp")
 Baa
 Chirp
 Baa
 Chirp

ANGLE ON PHILLIP

189

Watching them make fools of themselves....He smiles...He picks up the flute and begins to play.....

CAMERA MOVING TIGHTER AND TIGHTER TO PHILLIP.

THEN PAN UP TO BLACK SKY....

DISSOLVE TO:

EXT. ISLAND FROM SEA - FIRST LIGHT -- DAWN

190

Mist slowly rising and revealing the island...We are MOVING AWAY FROM the land....

EXT. SEA NEAR ISLAND - CLOSE ON FACE OF OLD MAN

191

The same Old Man who brought them to the island.

OLD MAN

The sea is full of islands.
 You can take your pick. Simos.
 Paros. Anafi. Santorini.

CAMERA PANS TO others on small boat.

Phillip....Miranda....Antonia.

(CONTINUED)

CONTINUED:

OLD MAN
 (voice over)
 Milos, Serifos, Icaria...Patmos,
 Rhodos....

ANGLE ON BOAT

192

They are all looking at the island.

OLD MAN
 Andros, Hios, Lesbos, Limnos....

PHILLIP
 I'll take Manhattan.

ANGLE ON ANTONIA

193

She smiles.

OLD MAN
 (voice over)
 There is Skiros, Alonissos,
 Skiathos, Samothraki....

ANGLE ON MIRANDA

194

Sees something and is delighted.

HER P.O.V.

195

Freddie, in scuba gear, pops up from beneath sea and swims to boat.

ANGLE ON FREDDIE

196

FREDDIE
 You never gave me your
 phone number.

ANGLE ON BOAT

197

MIRANDA
 Uh...Area code 212...
 565...uh...

PHILLIP
 565-449..uh it's either
 nine seven or nine nine.

(CONTINUED)

CONTINUED:

197 Cont.

ANTONIA
565-4499

ANGLE ON FREDDIE

198

FREDDIE
565-4499. I'll call you.

He disappears beneath the sea.

ANGLE ON BOAT

199

Miranda smiles.

ANTONIA
.....I'm dreaming.

PHILLIP
I know.

ANGLE ON PHILLIP

200

Stares at the island.

ISLAND - P.O.V. SHOT

201

Island DISAPPEARING FROM VIEW...ever so slowly...almost
fading away...SCREEN TURNING WHITER AND WHITER....till there
is nothing.

FADE OUT.

THE END