

Beauty and the Beast

Everything is Everything

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Directed by Victor Lobl

EXTERIOR DAY

Catherine is walking down a crowded city sidewalk studying a document. She walks up to her parked car and searches in her bag for the key. Finding it she unlocks the door and gets in. She looks in her rearview mirror as she turns the car on. As she begins to drive off she hears a thud and a voice screams:

TONY

Stop! Stop the car! My leg! Help!

Catherine puts the car in park, leaps out and rushes to the back of it. She sees a young boy lying in the street clutching his leg.

TONY

Stop! My leg!

CATHERINE

My God, I didn't see you. I'm sorry. Are you all right?

TONY

My leg, I think it's broken.

CATHERINE

All right, now be still now, I'm going to help you

She turns to the people who have gathered around them.

CATHERINE

Would somebody please call for an ambulance?

TONY

No, no ambulance. It hurts.

CATHERINE

Is it just your leg?

(Tony nods)

All right, can you make it to the car? I'll drive you to the hospital.

TONY

No, no hospital. Just don't touch me, lady!

CATHERINE

All right! What's your name?

TONY

Tony. T-Tony Ramos.

CATHERINE

OK, Tony, I want you to tell me where you live so I can call your family, at least...

TONY

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

CATHERINE

I can't do that. You're hurt, you need help.

(Stands and turns to onlookers)

Would somebody please call an ambulance?

While her head is turned to the crowd, Tony takes her wallet out of her bag and runs off.

CATHERINE

(Startled)

Wait a minute!

(She takes off after him)

Come back here. Hey!

She continues to chase him down the street, but gives up as he darts away down an alley.

CUT TO:

INTERIOR TUNNELS

Vincent and the children are in his chamber. He is having them read from Romeo and Juliet. Vincent is sitting on his bed.

KIPPER

(Reading)

'...is as thin of substance as the air and more in... in...'

VINCENT

'Inconstant.'

KIPPER

'...inconstant than the wind, who even now the frozen...'

VINCENT

(Getting up and walking over to Kipper)

'Frozen bosom...'

KIPPER

(Exasperated)

This is boring, Vincent. Why can't we read Treasure Island?

While Vincent replies, Father enters the chamber

VINCENT

You find the words boring because you're merely reading them. You must feel them, Kipper. Words are nothing but cold and lifeless things. You must use your mind (*touches Kipper's head*) and your heart (*touches Kipper's chest*) to interpret them.

FATHER

You see, Kipper, the playwright depends upon his actor to breathe life into his words, to give them life with his passion.

VINCENT

Perhaps an illustration is in order. Kipper, you play Benvolio.

(Launches into the play)

'Peace, peace, Mercutio, peace! Thou talkst of nothing. '

He moves to a chair and signals a youngster to move out of it, then sits.

FATHER

'True, I talk of dreams, which are the children of an idle brain, begot of nothing but vain fantasy which is as thin of substance as the air and more inconstant than the wind, who woos, even now, the frozen bosom of the north, and being angered, puffs away from thence, turning his face to the dew-dropping south.'

Kipper is entranced by the two men and misses his cue until Father nods at him.

KIPPER

Oh...

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

Father pats Kipper's shoulder.

VINCENT

'I fear too early, for my mind misgives some consequence yet hanging in the stars shall bitterly begin his fearful moment with this night's revels and expire the term of a despised life closed in my breast by some vile forfeit of untimely death. But he that hath the steerage of my course, direct my sail.

(he stands up)

On, lusty gentlemen!

The children who have been listening begin to applaud.

FATHER

(To Kipper)

This is the best part: here we take a bow.

Father, Kipper and Vincent take a bow as the children applaud.

FATHER

And again.

(They take another bow)

You were so good.

(To Kipper, as Vincent pats Kipper's head)

Wasn't he good?

(To the audience)

CUT TO:

CRIMINAL COURTS BUILDING - INTERIOR DAY

Catherine bursts through the office door into the common area, Joe starts to speak to her but she just blows past him.

JOE

How went the deposition?

CATHERINE

That grubby little weasel... If I ever get my hands on him again

(Pushes past Joe)

JOE

That good, huh?

CATHERINE

(Going to her desk)

I have to cancel all my credit cards before he charges me to bankruptcy.

JOE

You got mugged?

CATHERINE

I was conned by a kid no more than 11 years old. He's lying in the gutter crying. I thought I ran over him. Then as soon as I get out to help him, he grabs my wallet... and runs.

JOE

(Smiling)

Welcome to New York.

CATHERINE

(Getting on the phone)

Yes, my name is Catherine Chandler. My credit cards were stolen. I have to cancel them...

(Exasperated)

Yes, I'll hold.

(To Joe)

I am going to find that kid, Joe.

JOE

Oh I wouldn't bet the family jewels on it!

CUT TO:
THE RAMOS AUTO REPAIR SHOP - EXTERIOR DAY

Tony is talking to an older man.

TONY

I want to see him; you can't stop me. I want to see my Grandfather.

VIC

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

TONY

I gotta tell him what happened.

VIC

Look, he know... he knows. It don't change nothing, you understand? You're dead, marime, banished. Now get out!

TONY

You framed my father. When Grandpa finds out what you did...

VIC

Look, what's done is done. It can never be changed. Now you get out of here!

TONY

(Yelling up at the window)

Grandma, Grandpa, it's me!

VIC

Nobody wants you; get out!

TONY

You framed my father and I'm gonna prove it, I got proof right here.

(Holds up a piece of paper)

When Grandpa sees this, he'll know what you did.

VIC

What proof?

TONY

I'll be back and *you'll* be marime!

VIC

Hey, I don't want to see you around here no more. Go back to Chicago.

(Chases Tony off the premises)

JOE

What if somebody listens to him, Vic?

VIC

He's dead.

Tony's Grandmother had been watching from the window.

CUT TO:

A BEDROOM in the living quarters above the auto repair shop - INTERIOR DAY

MILO

Eva, what...what was all the shouting?

EVA

Just a boy. Here... take your medicine.

Milo is lying in bed; she fills a spoon with a liquid and gives it to him.

CUT TO:

CATHERINE'S APARTMENT - INTERIOR NIGHT

Catherine comes in, plops down on her couch, removes her shoes and rubs her feet. There's a knock on the door and she goes to answer it.

CATHERINE

Hello.

She opens the door, still on the security chain, to see Tony standing there.

TONY

Hi, lady.

CATHERINE

You!

Catherine closes the door briefly to take the chain off, then opens it again.

TONY

Yeah. I found your wallet on the street. Guess it must have fallen out of your purse.

(Boldly walks past her into the apartment and looks around)

Nice place. You must do all right.

CATHERINE

Where is my wallet?

TONY

I don't suppose there's a reward?

(Looks at her face)

That's okay.

(Hands her the wallet)

I just want you to know I feel real sorry for what I did. You're such a pretty lady, it made me

feel bad.

CATHERINE

Oh, try again.

TONY

It's true.

CATHERINE

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

TONY

Well you should carry cash.

(Sits down on the couch)

That's what I do.

CATHERINE

Yeah, I know. Mine!

TONY

Hey I had to eat.

CATHERINE

And what else do you do when you're not staging phony accidents?

TONY

Said I was sorry. Gotta admit, it was a pretty good act.

CATHERINE

Go!

TONY

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

CATHERINE

Oh, don't try the orphan bit. It doesn't work.

TONY

(Begins to cry)

It's true. My parents were killed in a car accident. I came all the way here from Chicago to find my Grandfather, but he doesn't want me. He won't even see me!

CATHERINE

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

TONY

I'm dead.

CATHERINE

(Exasperated)

Aww...that's it. Hit the road!

Catherine grabs Tony to pull him up.

TONY

Wait. Okay, it sounds weird, but I'm a Gypsy, lady, and when the Kris says you're marime, you're dead...

(Catherine rolls her eyes)

banished forever.

CATHERINE

Gypsy? Is this another con?

TONY

My Grandfather's King of the Gypsies. My father was gonna be the next king, but my uncle set him up, framed him at the Kris. Well, that's a Gypsy trial. They banished us all. My uncle's gonna pay for what he did. I've got proof.

CATHERINE

What proof?

(Tony doesn't meet her eyes)

What proof?!

TONY

Uh...forget about it. Maybe this is all just a con, huh? Look, let me sleep here tonight and then I'm out of your life.

CATHERINE

You can trust me, you know.

TONY

I trust nobody.

He starts for the door, then turns back to her, the bravado gone and with tears in his eyes.

TONY

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

CATHERINE

(Stares at him, assessing)

My lucky day. Look, I'll make a deal with you. Tonight you can sleep on the couch, but tomorrow morning I want the whole story.

(Tony nods)

And now, a bath.

TONY

No, no woman gives me a bath.

She marches him toward her bathroom.

CATHERINE

Wrong! I am not having my couch all covered with dirt.

Catherine pushes Tony into the bathroom and turns on the light.

CATHERINE

Now off with it.

(Starts to undress him)

TONY

No...no, I can do it myself!

CATHERINE

Okay, but I want results.

(She gives him a knowing look)

Use the soap. Don't steal it.

She leaves and Tony gets undressed. He has a piece of paper taped to his side. He peels it off and puts it in his jacket pocket.

In the living room, Catherine is on the couch reading a magazine. A smile plays across her lips as Tony's singing and sounds of splashing drift from the bathroom.

DISSOLVE TO:

CATHERINE'S BEDROOM - NIGHT

Catherine is sleeping.

CATHERINE'S LIVING ROOM - NIGHT

Tony lies on the couch. He's not asleep. He gets up, and tiptoes toward Catherine's bedroom.

CATHERINE'S BEDROOM - NIGHT

Tony makes his way inside, he finds what he wants, a jewelry box. He opens it... Catherine wakes up.

CATHERINE

What are you doing?

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

CATHERINE

Tony...Tony, don't!

Tony bolts for the front door with Catherine close behind. He swings open the door just as she grabs for him, but only manages to get hold of a chain around his neck. It breaks loose and Tony races down the hall.

CATHERINE

Tony!

She can't catch him. She sighs, then looks at the chain and the attached medallion in her hand; it's obviously very old.

CUT TO:

INTERIOR TUNNELS

There is a violin concert being held in Father's study. Many of the tunnel dwellers are there enjoying the music. Vincent and Catherine are sitting together. She is distracted, staring at Tony's medallion. Vincent notices.

VINCENT

(Whispers)

What concerns you so?

CATHERINE

(Whispers while examining the medallion)

A boy. He claims to be a Gypsy.

(Looks at Vincent)

He's lied to me, he stole from me and yet I can't help caring about him and feeling that somehow he wants my help.

Vincent stands up and takes her hand, leading her to his chamber. He examines the medallion.

VINCENT

It's very old. It talks of tradition.

CATHERINE

It's all I have to go on. I don't now how much of his story I believe, but his pain is very real.

VINCENT

(Giving back the medallion)

He's touched you deeply.

CATHERINE

I suppose he has. If I could just find him and talk to him....

VINCENT

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

CUT TO:

Street with shops - EXTERIOR DAY

As Catherine walks to the shop that is run by the Gypsy helper, a young black-haired woman is talking to a customer.

MARIA

I'll take 25 for it. Not a penny less.

(Completes the transaction as Catherine approaches her)

Something I can show you?

CATHERINE

Are you Maria?

MARIA

I don't know you.

CATHERINE

Vincent said you might be able to help me.

MARIA

(Nods)

Come with me.

(Takes Catherine into the shop and calls out to a man inside)

Watch the front, Sal.

Sal steps outside.

CATHERINE

Tony is just a boy. He has no one. How could his Grandfather abandon him like that?

MARIA

In Milo's eyes his grandson no longer exists. It was a judgment of the Kris.

CATHERINE

Well, couldn't Milo call a new Kris to hear Tony out?

MARIA

You don't understand our ways. Tony's father stole from his own family. That can never be forgiven.

CATHERINE

A boy's entire future is at stake here.

MARIA

What's done is done.

(Looks away as if ending the conversation)

CATHERINE

Maybe if I talk to Milo, I....

MARIA

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

CATHERINE

It's worth a try.

MARIA

(Stares Catherine down; Catherine turns to leave)

I'll give you the address, okay? Just be careful. Vic's a bad one. If he thinks you're trying to help Tony...

CATHERINE

If you hear from Tony, will you give me a call?

(Hands Maria her card)

MARIA

Yeah.

CATHERINE

Thank you.

CUT TO:

AUTO REPAIR SHOP - EXTERIOR DAY

Catherine pulls her car into the Ramos shop parking lot. There are two men with their heads under the raised hood of a car, Vic is one of them. He notices Catherine and walks over to her as she gets out.

VIC

You got a problem there, pretty lady?

CATHERINE

I don't know, it just started making this funny noise and I'm late for an appointment.

VIC

What kinda noise it making?

CATHERINE

A sort of a grinding noise? And then bam! Bam! Bam! And then more grinding.

VIC

Grinding, yeah, that sounds bad. Hey, pop the hood. Let me take a look at it.

She does as he asks and he raises the hood, looking over the engine, tugging at things.

CATHERINE

Well, can you fix it?

VIC

Ahh... lady, this looks bad, real bad.

CATHERINE

Damn it! Do you have a phone so I can call my hairdresser?

VIC

Is it a local call?

CATHERINE

Yeah.

VIC

We got one inside to the left.

CATHERINE

Thanks.

Vic watches her as she goes into the shop. Inside, Catherine looks around to make sure no one's paying attention to her, then goes upstairs to the living quarters. She knocks on the door twice. Tony's grandmother Eva opens it.

CATHERINE

Mrs. Ramos? Eva Ramos?

(The old woman nods)

My name is Catherine Chandler. I'm a friend of your grandson Tony's.

(Eva begins to shut the door, but Catherine holds it open)

Please, listen to me. Tony needs you and his Grandfather right now. Don't you care what happens to him?

EVA

I have no grandson. Go.

CATHERINE

Just listen to me. Let me talk to your husband. Tony says he has proof of his father's innocence. Just hear him out.

MILO

(Calls from the bedroom)

Eva?

Eva begins to cry and shuts the door. As Catherine turns to go, the door opens again.

EVA

I love him. Tell him!

VIC

(From below)

Lady? Lady!

EVA

Go!

(Closes the door)

Catherine hurriedly goes down the stairs.

VIC

What were you doing up there?

CATHERINE

Trying to find the phone. He charges me if I don't show up for my appointment. How's my car?

VIC

It's a time bomb, lady. Transmission's shot, the belts are bad, the alternator is gone. Now, we're talking hundreds just to put it right. You know what your best bet is? Call a cab, you leave it here, you come pick it up next week, huh?

CATHERINE

I'll chance it, thanks.

She leaves.

CUT TO:

CATHERINE'S APARTMENT - INTERIOR

When she enters her apartment she picks up the mail from the floor and is startled to see Tony sitting on the couch.

CATHERINE

How did you get in?

TONY

(Holds up a slim piece of metal)

Gypsy pass key. I came for my medallion.

CATHERINE

Where is my jewelry?

TONY

I hocked it.

CATHERINE

Well, I hocked your medallion.

She sits on the couch opposite Tony and begins to open the mail.

TONY

I don't believe you.

CATHERINE

Would I lie to someone like you?

TONY

(Becoming agitated and standing up)

You don't understand! My father gave me that medallion before he died. It's all I have left of him!

(Sits down again)

If it's gone...
(Begins to cry)
I've lost everything.

Catherine is stunned by his outburst. She goes to her purse where she has kept the medallion and gives it to him. Tony smiles as he takes it.

CATHERINE

It was your grandfather's?

He nods, then reaches into his pocket and gives her back the jewelry he had taken. She smiles as she takes it.

TONY

Now we're even, lady.

CATHERINE

The name is Catherine.

He smiles, putting the medallion back on. He lifts it up, looking at it happily.

LATER THAT NIGHT

Tony is tucked up on the couch, flipping through the pages of a book. Catherine comes in from the kitchen with a glass of milk, which she sets down on the table. She joins him on the couch, slipping under the blanket. Tony puts the book on the table.

CATHERINE

Do you like Kipling?

TONY

I don't know him.

CATHERINE

(Laughs and picks up the book)

Why don't you read one to me anyway.

She hands him the book and smiles expectantly. He holds the book upside down and stares at the pages a moment. Catherine watches, concerned.

TONY

My eyes are too tired.

(Puts the book down)

CATHERINE

You can't read, can you, Tony?

TONY

So what!

CATHERINE

So, how do you get through school?

TONY

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

CATHERINE

Well, books are wonderful things. They teach you, they give you new ideas.

TONY

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

CATHERINE

(Picks up the book)

My father used to read me to sleep with this book.

TONY

No TV, huh?

CATHERINE

(Smiling, she opens the book and reads)

'In the high and far off times the elephant, oh, best beloved, had no trunk. He had only a blackish, bulgy nose as big as a boot that he could wriggle about from side to side. But he couldn't pick things up with it. But there was one elephant, a new elephant, an elephant's child, who was full of satiable curiosity, and that means he asked ever so many questions...'

Tony settles himself, his eyelids growing heavy as Catherine continues reading... We see that Vincent is on the balcony, listening.

CATHERINE

'...And he lived in Africa, and he filled all Africa with his 'satiable curiosities. He asked his tall aunt, the ostrich...

(Vincent continues to listen)

...And ever since that day, oh best beloved, all the elephants you will ever see, besides all those that you won't, have trunks precisely like the trunk of the 'satiable elephants child.'

Tony is now fast asleep; she smiles down at him, puts the book on the table, and arranges the blanket over him. Vincent taps lightly on the glass of the door and she goes to him, looking over her shoulder to ensure Tony is still asleep.

THE TERRACE - NIGHT

VINCENT

How beautifully you read.

CATHERINE

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

VINCENT

Maria helped you find him?

CATHERINE

He picked the lock on my front door.

(She laughs lightly)

Beneath the bravado is a very frightened little boy. I can't imagine what his life is like. When I was his age, my big decisions were what dresses to wear. Maria helped me find his grandparents. They won't see him.

VINCENT

How can their hearts be so hardened?

CATHERINE

If I could just talk to his Grandfather, have him call a new Kris for Tony... If they won't take him back into the family, I'll have to turn Tony over to child welfare for foster placement. I'm afraid that would just break his spirit.

VINCENT

Then his Grandfather must be convinced.

FADE TO:

MILO RAMOS' BEDROOM - INTERIOR NIGHT

Milo awakens to see Vincent; he sits up, startled.

MILO

You a ghost?

VINCENT

Do not fear. I mean you no harm.

MILO

Then leave me in peace.

(Shouts)

Vic...Eva!

VINCENT

Please... listen to me.

MILO

Who are you?

VINCENT

Someone who cares about your grandson. He needs you, yet you turn him away.

MILO

I-I have no grandson.

VINCENT

Yes, but Tony has a grandfather. He's a brave boy. He's come a long way...alone and at great risk.

MILO

It was the judgment of the Kris. He's dead to us.

VINCENT

Is he dead in your heart?

MILO

It... was the judgment, the law.

VINCENT

Is there no room in your law for compassion? Must the child be condemned for the deeds of the father? Tony wants only to prove that a great wrong has been done. You are the King of the Gypsies. Call a new trial; let him speak.

MILO

It is dangerous to change what has been done to the dead.

VINCENT

(Leaning onto the bed)

You have a chance to give a boy back his life.

MILO

If the outcome is the same, I will lose everything.

VINCENT

If Tony can change the judgment, you'll have your grandson back. Can there be a greater treasure?

FADE OUT:

CATHERINE'S APARTMENT - INTERIOR DAY

Catherine is just coming out of her bedroom, dressed for work.

CATHERINE

Tony!

TONY

(Coming out of the kitchen with a tray)

What's the problem?

CATHERINE

I smell smoke.

TONY

Yeah, well the bread caught fire; same with the bacon, and while I was dealing with that, the eggs went up.

(Sets the tray down on the coffee table)

Come on, eat.

CATHERINE

You made me breakfast.

TONY

You need some meat on your bones, you're too skinny. Got some coffee here, some oatmeal....

CATHERINE

(Tries the coffee and makes a face)

Oh....

TONY

(Laughing)

Gypsy coffee. Strong, huh?

CATHERINE

Strong.

TONY

Eat before it sets.

(Begins eating)

CATHERINE

(Tries a spoonful)

Delicious!

TONY

(Smiles)

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

CATHERINE

You must miss her terribly.

TONY

Still with me in here.

(Touches his chest with a fist)

Papa, too. I take care of myself. Being alone makes you tough.

CATHERINE

Well, sometimes tough doesn't make loneliness go away. I lost my mother when I was very young and I still cry for her sometimes.

TONY

Yeah?

CATHERINE

Yeah.

TONY

(Laughs sadly)

Well, so do I. Anyway... I like that story.

CATHERINE

Me too.

(Looks at her watch)

Oh, Lord, I'm gonna be late.

TONY

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

CATHERINE

Oh, no, you don't. I want you here where I can keep an eye on you. You stay right here until I come home.

TONY

(Looks around the room)

You trust me here alone with all your stuff? I mean, I could clean you out!

CATHERINE

Well, friends don't steal from each Other, and we are friends, right?

TONY

(Stunned)

Yeah.

CATHERINE

Okay.

(Leans in to kiss him)

TONY

(Pulls back, raising a hand to ward her off)

Don't go wild on me here.

She straightens and heads for the door.

CATHERINE

Lock the door after me.

(Unlocks door)

If you need me, my phone number's by the phone in the kitchen.

(Smiles and leaves)

CUT TO:

VINCENT'S CHAMBER - INTERIOR TUNNELS

Vincent is sitting in his chair lost in thought. Father comes in with a map in his hand.

FATHER

Vincent, Mouse tells me we have problems with one of our entry points in Chelsea.
(Opens a map and looks at Vincent)
It looks like you haven't slept. Did you go Above last night?

VINCENT

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

FATHER

Ah, yes, the Gypsy boy you spoke of.

VINCENT

He's only a child and yet they judge him as a man, as if he had committed the crime his father is accused of. A boy, rejected by his own flesh and blood for the sake of a tradition.

FATHER

The law and tradition is the only permanence in a Gypsy's life. They are a people without a country and they depend upon their laws and their traditions to maintain their culture.

VINCENT

Yes, but the cost, Father. The old man grieves for his lost grandson, yet he feels bound to uphold this heartless law, a law which already cost him his son.

(Sighs)

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

FATHER

Well, I'm glad you made your plea, and perhaps your words will be enough to make him change his mind.

CUT TO:

THE RAMOS GARAGE - EXTERIOR DAY

Vic is working on a car with Eva enters and calls to him

EVA

(Excited)

Vic! Vic!

VIC

(Takes off his mask)

What, mama?

EVA

Something wonderful has happened! Your father is calling a new Kris for Tony.

(Walks back to doorway)

JOE

A new Kris? Vic, what if the kid can prove something?

VIC

The kid can't prove nothing, Aw, the old man must be getting senile.

Vic hurries up the stairs to talk to his father.

**CUT TO:
GARAGE'S PARKING LOT - EXTERIOR DAY**

Tony is slipping between the parked cars. He picks up some small stones and throws them at the windows of the living quarters.

TONY

(In a loud whisper)

Grandma! Grandma! Grandma!

VIC

You shoulda stayed dead, huh, kid?

(Grabs Tony from behind, covers his mouth and drags him toward the building)

Shut up!

He throws Tony into a supply room, grabs him again and shakes him.

VIC

Now, where is it? Where's the letter?

TONY

(While Vic searches him)

What letter? What letter? What am I, a postman?

VIC

Where is it? Where is it, I said?

TONY

Someplace you'll never get it.

Vic takes Tony's bag, looking through it, then throwing it to the floor when he can't find the letter.

VIC

It won't do you no good now, 'cause you got your new Kris but you ain't gonna be there for it, you understand? You're a loser, kid; you're a loser just like your old man.

He leaves the supply room locking Tony in. Tony bangs and kicks ineffectually at the door.

**CUT TO:
INTERIOR MARIA'S SHOP**

Maria is on the phone.

MARIA

Catherine Chandler, please.

CUT TO:
D.A.'S OFFICE - CATHY'S DESK

The telephone rings

CATHERINE
(Answering phone)
Catherine Chandler.

We intercut Maria at her shop during the conversation.

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

CATHERINE
Don't worry he's safe and sound.

MARIA
Oh, thank God.

CATHERINE
What is it, Maria? What's happened?

MARIA
It's some kind of a miracle. Nothing like this ever happened before. It's all over the streets. Milo's called a new Kris for Tony.

CATHERINE
Oh, that's wonderful!

MARIA
Tonight, eight o'clock, at the social Hall, 86th and Wilbur.
(Catherine write the information down)
He's got to be there!

CATHERINE
We will be there.

MARIA
And watch your back, Cathy. If Vic's got something to lose, he'll do anything to stop Tony from showing up.

CATHERINE
We'll be careful. Thank you, Maria.

MARIA
(Smiling)
Okay, bye.

Joe approaches Catherine's desk

JOE

Hey, Radcliffe, be a hero? Help me with these Martin briefs?

CATHERINE

(Grabbing her things to leave)

Oh, I'm sorry, Joe. First thing in the morning, I promise.

JOE

Hey, what's the big emergency?

CATHERINE

I have got to give a little boy some very good news.

CUT TO:

Catherine's apartment - INTERIOR NIGHT

CATHERINE

(Enters and looks around)

Tony! Tony?

(Continues searching but Tony's not there)

(To herself)

Vic!

She runs out of the apartment.

CUT TO:

THE RAMOS GARAGE YARD - EXTERIOR NIGHT

Catherine tries the gate to the parking lot, but it's locked. She throws her jacket over the barbed wire on the top of the fence and climbs over. As she walks deeper into the lot, two dogs chase her. She tries opening the doors of the parked cars and finds one that's unlocked. Quickly she gets inside and slams the door. The dogs throw themselves at the window, cracking it. Suddenly, she hears a roar and sees Vincent leap down from the roof of the building. The dogs turn to him and Vincent stares them down. Catherine gets out of the car and hugs him, then they hurry to the buildings, calling out for Tony.

CATHERINE

Tony! Tony!

CUT TO:

Interior storage room

TONY

I'm in here... in here.

CUT TO:

GARAGE YARD

Catherine and Vincent follow his distant voice and move to the door of the room Tony's locked in

CUT TO:
Interior storage room

TONY
Help me, Catherine!

CATHERINE
(Through the door)
Tony, stand back from the door. We're gonna get you out.

TONY
Okay, okay!

Vincent breaks through the door. Tony stares at him, shocked.

CATHERINE
It's all right, Tony, Vincent is a friend of mine.

VINCENT
Catherine's told me much about you.

TONY
I-I've never s-seen anyone like you before.

VINCENT
There's never been anyone like me before.

CATHERINE
Listen, your Grandfather has called a new Kris, but we have to hurry.

VINCENT
There's a- an entry not far from here. We can travel faster below ground.

CUT TO:
The hall where the Kris is being held - INTERIOR NIGHT

Vic, Milo and Eva are talking as Gypsies begin to file into the room.

VIC
Papa, please, you still have time to stop this.

MILO
The boy will have his chance to speak.

VIC
He's too cowardly to show himself.

MILO

He's not a coward.

**CUT TO:
INTERIOR TUNNEL**

Vincent is Catherine and Tony run down a tunnel. Tony falls.

TONY

I can't make it. I'm too tired!

**CUT TO:
INTERIOR SOCIAL HALL**

MILO

Tony will be here. He has not come all this way to... to run and hide.

VIC

Their laughter... their laughter's gonna burn in your ears, Papa. Now stop this!

**CUT TO:
INTERIOR TUNNELS**

Vincent is carrying Tony piggy-back through the tunnels. Both he and Catherine are running.

**CUT TO:
INTERIOR SOCIAL HALL**

EVA

He must come. He must!

MILO

We wait. Sit down, Eva, sit down.

A GYPSY

It's a curse on all of us!

ANOTHER GYPSY

The dead should be left buried.

VIC

It's time to start, Papa. What are you waiting for?

MANY GYPSIES

(Random cries)

Let's go! Come on! Get it over with! What are we waiting for?

MILO

Quiet! Quiet down, quiet down.

(Everyone quiets down)

My friends, we call this Kris to consider the case of Tony Ramos, but he is late. We will give him a few more minutes.

JOE

Why wait for the dead? No! I say, what's done is done.

VIC

Right!

OLD WOMAN GYPSY

I say we wait, let the boy have a chance to speak.

VIC

Shut up! You shut up! Nobody cares what you got to say, woman!

A general argument ensues.

CUT TO:

INTERIOR TUNNEL

Vincent stops by a ladder.

CATHERINE

Is this the way?

Catherine begins climbing. Vincent lowers Tony to the ground and bends down to talk to him face to face.

VINCENT

The truth makes you strong.

(Puts his hand on Tony's shoulder)

Go now.

Tony follows Catherine up the ladder.

CUT TO:

INTERIOR SOCIAL HALL

A close-up on a pocket watch shows time has passed.

A MALE GYPSY

Come on, how long are we gonna wait? Milo, where is this kid?

VIC

Papa, how long do we gotta wait? How long? Come on!

Milo is sitting at a table with three other older Gypsy men.

MILO

Quiet. Quiet down! I have no choice.

I must declare this Kris...

Tony and Catherine come through the door. Vic stands and stares in surprise.

MILO

(Standing)

Come forward, Tony Ramos.

As Tony passes his Grandmother, she hugs him, then he continues on to stand before his Grandfather, glancing at Vic briefly.

MILO

Do not be afraid.

(Stares at Tony kindly. Vic sits.)

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

TONY

I don't lie. And my father didn't lie. He lies!

(Points to Vic)

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

VIC

(Laughing)

Ha! Children got such wild stories, huh?

TONY

(Facing Vic)

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

VIC

Oh, oh! I'm condemned by a ghost, huh?! I'm condemned.... Does this Kris take the word of a boy, a marime, over mine? I call for a verdict, now.

There is general shouting.

GYPSY WOMAN'S VOICE

Let the boy talk.

A MALE GYPSY

Will you shut up?

MILO

(To Tony)

Your word is not enough for the verdict. You must have proof.

VIC

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

TONY

I have proof...a letter.

MILO

Where is the letter?

TONY

(Pointing to Catherine)

She has it.

CATHERINE

Tony, I don't have any letter!

TONY

In your purse. I put it there last night. I knew Vic would try and get it away from me.

VIC

Aw, she can't be heard here. She's gaijen. She's not even supposed to be here!

MILO

Come forward, please.

VIC

She's got no right here.

CATHERINE

(Whispering to Tony)

Where's the letter?

(Searches her purse)

TONY

The side pocket; the one with the zipper.

Catherine finds a piece of paper and pulls it out. Tony takes it from her.

TONY

My father gave me this letter. He told me on his deathbed to bring it here, to clear his name and to punish the guilty.

(Begins to "read")

'Dear Eric,

I am writing you this letter because I am afraid for my life. Me and Vic stole the money from the body shop and we split it up. *(Vic turns to glance at Joe)*

We put some of the stuff in your house so that you'd get blamed. Now I think Vic's gonna kill me for my share of the loot.'

VIC

(Turning behind him to Joe)

Fool!

JOE

I didn't write no letter, Vic. You said nobody could prove nothing.

VIC
No!

Vic tries to hit Joe. Men in the crowd hold him back.

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

MILO
Tony, let me read the letter.

Tony hands the paper to his Grandfather. Milo opens it, looks it over and stares at Vic and then Eva.

MILO
Vic, come forward and read the letter which has condemned you.

Vic shakes off the hands of the men who were holding him and walks to his father. Tony moves away to stand by Catherine. Vic looks at the paper, which has nothing but scribbles on it.

VIC
No, no, it's nothing. It's just marks!

TONY
(Looking up at Catherine)
I read pretty good, huh?

VIC
No!

The men at the table with Milo point their thumbs down.

MILO
You were my son. Now you are no more.

VIC
No!

MILO
Now you walk in death.

The others in the room turn their backs on Vic and leave as he speaks.

VIC
No, please, Papa. No! No, Papa, please don't do this. No!

CUT TO:

LATER

The room is empty of the crowd. Tony hugs his Grandmother, then walks over to Milo.

TONY

Grandpa...I have something for you.

(Takes off the medallion)

You gave this to my father. He gave it to me and now I give it to you, so you have something to remember him by.

(Puts the medallion over Milo's head. They hug.)

MILO

And one day you will give it to your son, eh, Tony?

As Catherine turns to leave, Tony calls out.

TONY

Hey, lady.

(Walks over to her, smiling)

I owe ya...and a Gypsy never forgets.

(They hug)

Thank Vincent for me, huh?

CATHERINE

I will. Maybe I'll see you around, huh?

TONY

Count on it.

Tony walks back to his grandparents. They hug as Catherine smiles, then leaves.

CUT TO: INTERIOR TUNNEL

Catherine climbs back down the ladder to Vincent, who is waiting for her.

VINCENT

It went well.

CATHERINE

Tony has a family again.

VINCENT

Good.

CATHERINE

I think he stole a piece of my heart.

VINCENT

And you will always keep a part of his.

You helped him find his way home again, Catherine. No one could ever give a child a better gift.

CATHERINE

It came from both of us.

Vincent pulls her toward him with an arm around her neck and hugs her. Hand in hand they walk down the tunnel to home.

THE END