

"G R A V I T A T I O N"

Screen Play

by

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Producer: Jan Van Eyck Academie

FINAL VERSION

Released as..... GRAVITATION on May 12, 2011

Screen Play by Adrian Alecu

CAST OF CHARACTERS

In the order of their appearance

HENRY.....The Man from the Capital. A thirty years old Man. The steep rounded slope of his shoulders makes his body seem almost conical -- no broader than it is thick and keeps his clothes from fitting very well.

KENNY.....The musician. An forty four afro-american mANN. He has very athletic body and a deep voice with a New Yorker accent.

CARLAANN's secretary. A lanky, girl of thirty-two or thirty-three, with a shiny boyish face bright, unspoiled.

ANNThe gouvernator of the city. A very elegant lady, she look like Lady Diana.

MIKE.....A middle sixties old mANN. Striking face Small of stature Dressed in a jacket. Always with a cigarette in his mouth.

TONY.....A middle fifty years old man, kind of man with long hair, somewhere between craftsmen and hippy. A very hustle and bustle man.

VERNOM.....Plump, middle-aged, in well fitting clothes. He has the ingratiating-yet-

slightly-skeptical mANNER of the
professional host.

INSPECTOR TOM MONSEN....A policeman INSPECTOR, quite tall,
blond, solidly built. Resembles
(look's like) with Puttin. He's about
few years past forty. His eyes are
hard as pebbles and so deliberate as
to make their focus seem a matter of
mechanics, something only to avoid.

BITS

WOMAN by KENNY.....A middle- aged lady.

WOMAN by Arab shop

MAN by Arab shop

WOMAN concierge architecture house

DETECTIVE 1

DETECTIVE 2

Drunk man

Drunk woman

WORKER african in typography

SOLDAT african in Airport

Children 1

Children 2

Children 3

FADE IN:

CLOSE SHOT - ON A DESK - A NEWSPAPER (front page)

INT. NEWS PAPER ON DESK (front page).

A newspaper frontpage. There are a headline about 'the music festival' just started. We listen the Radio.

RADIO:

Not long ago I was asked to express my opinion as to the musical value of broadcasting. I replied that, to my mind, television, radio or even internet has a bad influence on art: that it destroys all the soul and true significance of music. Since then many people have appeared and surprised that, disliking wireless so intensely, I should lend myself to recording for the television or radio, as though the two were, in some mysterious way, intimately connected. I have no hesitation in saying that modern piano recordings do the pianist complete justice. Speaking from personal experience, I feel that my records can only help to increase my prestige as an artist. Otherwiese we have to use the radio to make know for more people our compositions, our music and not finally our culture.

(<http://www.gramophone.net/ArchiveExplorer/View/88>)

1. EXT. ENTRANCE TO AIRPORT - NIGHT

Small buildings suggest the set of the airport. Location details: palm, picture street Africa.

HENRY comes out from the Airport. KENNY are waiting of him. They greet each other and go in the by car. There are two African solders and a salesman. We listen the radio news.

INT. TAXI

During the trip their faces are illuminated by the glow of a fire. HENRY looks out of the rear window.

2. EXT. ON THE OUTSKITRS - NIGHT

On the outskirts somewhere outside of the city. Somewhere outside the city an older couple is staring into the distance. It seems as if they are watching a fireworks display. They are both slightly drunk and they hardly move.

In actuality it is a burning house that they are watching. A man comes running past followed by two detectives in pursuit. The suspect wears black clothes. The camera follows the running man.

2. EXT. HOUSE BURNING - NIGHT

A house is burning and a fireman wearing a gas mask passes through the picture. An airplane lands and moves slowly on the landing strip under the lights of the airport. It's night and windy.

Another picture.

Many elegantly dressed and relatively older people start form a reception after a concert. Another picture.

Three men are working in a big hall. There is much dust and it is dimly lit. One of them yells to the other.

Another picture. A voice-over starts.

The same three workers are in a room sitting on a bed and talk to one another. Their chests are bare.

One of them lies on the bed.

Another picture.

WORKER

... he's come back here and to be honest I'm not quite clear why.

I do not know who sent him here, and especially why. No one comes here voluntarily. As I know him he is not the type who put the questions. Now he is here, free from all the thoughts which in the capital someone can get crazy, faraway from the trust-full landscape who can make one to believe than he is protected ,lost in the hard pillows of the same hotel the same room for him as last year..."

3. INT. IN THE MARKET HALL - NIGHT

RUNNING MAN
DETECTIVE 1
DETECTIVE 2
BUTCHER 1
BUTCHER 2

A market hall: A group of butchers are working. There is a pig head and various animal parts are on the table. In a corner there is one TV and on this television a woman is being interviewed (ANN).

REPORTER

What can you tell us about the explosion yesterday evening? Do you have any suspects or leads? What information have you gathered about this incident?... Miss ANNE?

GOVERNOR

At the moment I can't say anything about it. It's too early and as long as we have no clear evidence we can't make any conclusions about the incident. As for conspiracy theories, you all very well know that we've been engaged in containing the criminal organization that is operating within our protectorate.

REPORTER

Whatever we call this... let's say... `Attack` could have any

kind of impact for the Music festival has just started? Are there any new security measures being taken to safeguard the festival?

GOVERNOR

Well now that's a very good question. There is nothing that can disrupt the tradition of our Music Festival- accidental or criminal. And moreover, I'd like to take this opportunity with all of us gathered here, to ANNOUNCE the founding plans for a new music hall right here in our town.

3a. INT. TAILOR - NIGHT

An Tailor Lady, (east europe old woman - greek - Hamburg). ANN is by a Taylor Lady. We watch it from outside, from the street: paparazzi perspective/ Hand camera.

4. INT. BEHIND THE MUSIC HALL

KENNY with a gas mask on his face is cleaning the tubes of the organ. It is very loud there. KENNY sees HENRY and stops his activity. Taking his mask off he says:

KENNY

I tried to get you on the phone.
Where've you been? Making (some)
plans (for tonight)...

KENNY goes down and fills two glasses with drink. He gives a glass to HENRY.

KENNY

There'll be a ceremony in the
Town Hall tonight. I think (for you)
it's more than a duty than a
pleasure. Isn't it? People
will be there to talk and
to see each other. You never know
who could turn up, maybe some you
wouldn't expect to see there.

HENRY

As a child I wish to be a thief.
I think I'll take a walk in the
city before, (just to) think/ing
things over. I guess I'll be
meeting you all there.

KENNY

(Have you been to) the editorial
office? Did you meet MIKE?

HENRY

(No,) I'll do that. He is an someone
who never avoid the conflict.
And he write all of them.

KENNY

Maybe you shouldn't go there today.
Why don't you just come with me
and you and I can enjoy this
pretty little evening
in the Town Hall? We can have
a couple of drinks, and maybe
even find some interesting people.
Who knows?

HENRY

I figured you'd want to see me
before I come here... I guess
the nights aren't too chilly yet.
And it's still nice enough to think
things could changed.

KENNY

O HENRY, please stop with this
young girl way of talking.
You still don't believe in this quatsch.

5a. EXT. IN TYPOGRAPHY - NIGHT

HENRY

CHILD 1

CHILD 2

CHILD 3

In front of a factory-like hall (first picture - intro) , HENRY goes through the big hall up to one small office.

5. INT. IN TYPOGRAPHY - NIGHT

HENRY

MIKE

KENNY (off)

It seems I've got to take care
of this man first...

In a big factory-like hall (first picture - intro) , HENRY goes through the big hall up to one small office. It is the editor's office; we see work desk and paper. There he meets with MIKE. MIKE is listening to radio as HENRY comes into his office.

RADIO

"We are all responsible for the
well-being of our city.
All that has taken place up till now,
only gives us more responsibility,
in our private and public lives,
to do our duty- to explain what
has happened to all of us here today..

MIKE

That's it! Man on the boat...
The blast burnt his house.
It's about time! I didn't expect
to see anyone else here today.

HENRY

I supposed there are someone
telling you about a fellow named HENRY
Seargent.

MIKE

(impatiently)

What for?

HENRY

Yes, what for? I was trying to
find out if you are still here.

MIKE

(shortly)

Yes.

MIKE looks at HENRY with surprised, small eyes. He lights an
cigarette.

Anyway, how about this music,
I mean this whole concert that's
just beginning ... Bad business.
I think so. But I'm glad that here.

HENRY

Actually I wanted to invite you
to that last concert. I know
classical music is not just your bag,
but think of it as a formality
between us. I'll be there.

MIKE goes toward the mouth of the desk and open a paper envelope.

MIKE

That's what I mean. Bad enough HENRY.
Bad enough.

HENRY

Yeah. This year there's a lot

going on, much more to do.
They've invited twice as many
participants as last time.
There were a lot of changes
to the whole program, which means
that now I have to listen to a
whole lot more music.

MIKE

Maybe too much? Be careful!
(HENRY laughs.)

HENRY

What kind of worries do you care?

MIKE

For me a day of this costs around
a buck, a buck fifty. It goes fast.
And I need words for print. Not music!

(He has a show to the radio).

MIKE begins to unroll a large sheet of paper, so that HENRY can
see what it is. It's an architecture plan of a building.

MIKE

I'll be there. I've got to see what
your up to when your not here.

HENRY doesn't say anything and doesn't show any emotion.

MIKE

In your age I was not nearly as...serious
as you. Maybe that's the difference
between us. I'm always very busy
you know, and I've got to
fight with all them outside but
I never miss a chance to laugh...
but what am I talking about,
you know me just as well anyone.

HENRY

I know only your CV.

MIKE

Are you sure of that? (smiling),
You're a good boy HENRY. Look!

Take this and give me a hand
with the report: Old House Explodes
in Town Square. The construction workers
clearing away the rubble found
a bomb there. Did you hear about that?

HENRY

Yeah, I'll do it...

MIKE

Turn the dump upside-down if you
want. What do you think about it?

HENRY doesn't say anything. He gazes at a stack of notes. MIKE
rewinds the tape and listens to the report again.

HENRY

The explosion... you mean like a bomb?

MIKE

Yes.

HENRY

I don't know anything about

MIKE

There's a man in town, a kind of bomb specialist,
they call him the 'Artist'. I guess he collects all
deactivated bombs... some kind of art. Listen,
HENRY I want you (to) go and talk to him. Just
the facts, no stories no exaggerations.
I just want to see what he knows about
yesterday night. Last time they
held our press passes. My people can't move freely
in there anymore. I tell you HENRY things
are changing here. So what do you say?
Will you go and talk to this guy for me?
You can still move freely. Of course,
there are some from the federal
department but you don't have to care about.

HENRY

Yeah, I'll do it.

MIKE

Be reasonable, HENRY. This music

tonight could be nice but...
I don't like this... (pause)
What are you around for?
(He puts his hands on the desk
and throw everything away)
Tell me or get out!
(he rises)

HENRY
Why do you say that?

MIKE
(his voice thin and tremulous)
I can't treat you that way, HENRY.
It ain't right. You're strong. You're brave.
You can give me some of that strength
and courage, surely. We got our work to do.
Sorry, can't tell you that. When I think about
my first wife, I can say she was a lot like you.
She always wanted to know everything. (She)
never (wanted to) miss a damn thing.

HENRY leaves.

6. EXT. AT THE RUINS - NIGHT

ANN

CARLA

REPORTER 1

REPORTER 2

It's raining. On a small hill a press conference is being held. A few Photographers and TV reporters are around and an elegantly dressed woman, Governor ANNe, is speaking to the press. Press Conference (Photo)

ANN
Even if we are far away from Europe
we still are Europeans, we carry
on its great cultural traditions.
Right from the beginning, when I
started my mandate as Governor

I took great care to see to the wellbeing of our festival. As you (everybody) all know I come from a family, which not only loves music, but also a family that lives music. I know that my family was not alone in this regard; we all love this music. Each one of us can be proud that with our passion and determination we have been able to organize such a fine event and reserve for our city an honorable place in the history of European culture. To continue to play a part in this tradition, long into the future, we need a new music hall. This music hall will be a cultural embassy and sanctuary in this part of the world. We need one and we will build one, together, right here in this very place.

7a. EXT. IN FRONT OF THE CITY HALL - NIGHT

Outside on the steps of the Town Hall is a young woman with a child in her arms. They are of Indian decent. People walk past.
(Photo)

7b. INT. IN THE CITY HALL
(big hall)

In the great room of the City Hall there is a banquet. Governor ANNE is in attendance. Around are other well-dressed men.

7. INT. CITY HALL
(small room)

KENNY
CARLA
HENRY

In another room close to the big Banquet hall there is a table furnished with armchairs. Shelves full of books line the walls. The room looks as a mix between a library and archive. CARLA and KENNY are in this room. CARLA is reading a book. KENNY looks over her shoulder at the same a book.

CARLA

Help me, Mr.Lipinsky! I need help.
What's that?

KENNY

It is that one of this first editions?

CARLA

I don't know. Any way it's a nice
(one)book. I want to learn how far
things gone; the live of the written
text.

KENNY

Why did you want to know.
I thought you were only impressed
by first editions.

CARLA

Yes, But I've never been a collector.
It is the mistakes from the first
edition that I'm interesting in.
And they are only in the first
edition. After there are caught
and disappear. Disappear.

KENNY

You better don't say that.

CARLA

Sometimes these mistakes can tell
more about the intention of the
author than whole of the text
that they rest in. There are great
difference between the first edition
and the second. Maybe it's the same
difference as the difference
between the nightly and daily
editions of a newspaper.

KENNY

Nobody reads the nightly edition.

HENRY enters in the room with a glass in his hand.

KENNY

Another few hours, a concert,

few empty glasses, and so long.
That's life... I was afraid than
we'd get someone new in this year.
I don't like the idea of having
another superior. In the army
I had enough trouble with what
they call "insubordination".

CARLA

But this was a nice couple of hours...
(She looks at HENRY)

Isn't all this formality a kind of
routine for you Mr. Lipinski?
All these concerts, these people,
these nice dresses, these drinks...

KENNY

No, not at all. When I came here,
I didn't even tell my family before
leaving. But I was happy to leave
that music school behind me.
Now it seems to be It somewhere
so faraway. Yes I left them
(the family) twenty years ago
without to saying a word.
And now those missing words are
haunting me.

KENNY turn to HENRY picks up a book and say's:

KENNY

In the Victoria Passage there was
also a bookseller. Did you know him?

CARLA

No not really.

KENNY

He was a good man, good at what he did.
I was very sad when I heard what
happened. I knew that small shop,
with all its books, very well.
It was packed full, very tight
and you couldn't move through
the place without knocking something over.
Anyway all that... made it harder
to believe. He had brought most

of his books from Europe .(but he had) books in all languages. It's no wonder that of so many races came there.(He looks at HENRY) Do you know this place? In the newspaper they're saying now that the fire was caused by a cigarette. Did you read it?

CARLA

No, I don't have time for the newspaper.

Car horn. KENNY goes to the window.

KENNY

This must be my taxi. Excuse me, can I drop you off somewhere?

CARLA

Thanks but no thanks.

KENNY

Well it was a nice surprise to meet you here Miss Brown... And, if I ever want to buy a good book I'll turn to you... we can have a visit and you can tell me about these first editions of yours...

CARLA

Don't miss your taxi Mr. Lipinski.

In the mean time HENRY leaves the building. The camera follows close behind him.

8. EXT. ON THE ROAD - NIGHT

Its dark out and through the streetlights one can see a thick fog. A car travels in through the night. We see HENRY, he walk on the empty street. Another picture we see a human sielouette how he pass an train track.

HENRY

It was MIKE, who sends me word you want to see me. Is that true?

CARLA

Yes, that's true. I hear that the smart guy from the Capital is back in town. Do you remember me?

HENRY

You are CARLA , you went to the college and there you met me. You come here and work for the culture department in City Hall.

CARLA

I'm here just for your sake. We have time but don't go to far back in the time. It's not useful.

HENRY

For my sake? You are talking about you? I thought you'd come for me.

CARLA

Just look at me.

HENRY

I watch you and I remember many faces. What will be your next step?

HENRY

The usual one.

CARLA

I didn't know there was a usual one.

HENRY

Oh yes. It comes complete with a diagram of the lecture 'Architecture for Human Interaction' if you still can remember. You're higher than a kite on your legs...

CARLA

You tickle me.

HENRY

I always believe that your background will never allow you to mix romance and business... You set the world on fire.

CARLA

It's everything that I desire.
Can I be the one you use?

HENRY

Yes you are, take my dreams.

CARLA

Now you have to be quiet.

9. INT. CARLA'S HOME - NIGHT
(there is dreaming)

A room with a bed, two people are sleeping; a television is on and it's dark. We can't see more than a silhouette and its not very clear.

9b. INT. ON THE UNIVERSITY FLOOR -

On the ground floor of the school, students in uniform are listlessly waiting.

10. INT. IN THE UNIVERSITY AUDITORIUM
Professor
Student

In a university Auditorium students listen the Professor Lecture. (Photo) The auditorium is illuminated like a stage with a single spotlight on the professor.

PROFESSOR

... we learned already in school that all potentials exist simultaneously. This Quantum particle, that we have been observing, exists from minus to plus infinity, in any condition (state) at any moment. And we learn, by way of this mysterious process that I have just mentioned, of the "The observer effect"- a principal of quantum physics. Here I invite anyone interested and worthy of the challenge to read this book. (he shows one book) . This is the process by which a possibility becomes a reality. It is this

that we learn in school. (pause)
In Ramtha's model coming down to reality is not a sin. It was a conscious choice. We made unknown known in all other levels in which we have been. The Ramtha's model has seven levels, which correspond to the seven levels of the light spectrum. Ramtha's reality model says that there are seven levels of reality. And since we had been at one point, one with the father, one with God, as Jesus say's. Since that moment we started our descent, our involution, we regress until we arrive to this plan.

Few students stand . One of the students ask the Professor:

.....monologue could be better.....

STUDENT

May I ask,if there is, as the newspapers infer, a certain ah -- relationship between that what Mr. Serphen really claim, like: he can invent a planet...

PROFESSOR

(interrupts)

Which newspaper are you talking about?
I am prepared to explain that next time.
Is there anything else?

The student follows the professor but we didn't hear anymore.

INT. THE WORKERS HOUSING - NIGHT

CARLA

WORKER 1

CARLA is on TV screen, she talks with a man. It is a sort of confession, but really she is speaking of herself to herself in a conversational tone. This is the collective living space of the street workers. Its a small room with a weak light and a bed. There is a man lying on the bed.

WORKER

He meet MIKE again? I suppose
I have the right to ask...

CARLA

There is much more talk about.
I'm not sure why he does it.
Maybe its because they speak the same
language. It's seems we can't have
the same friends, even if all of them
we are all from Europe.

WORKER

Did you ask him?

CARLA

No, and I don't intent to. I'm tired.
Sometimes I wonder if you really
understand.

WORKER

Me -- or you?

CARLA

I think I'll try to meet MIKE
tomorrow again... every day
is another day.

WORKER

Oh please, wake-up from the weekend
stop it with these childish arguments...
You are no longer a little girl.
Please be a little more careful
how you talk to MIKE. Use your
intelligence or maybe more your
sensitivity. The world is wearing on you,
you're getting dull, and you're
not getting any prettier.

CARLA

Maybe its just better if I go.
I don't like being referred to as babe,
or addressed as baby. --- You know today
I begged him to meet me in his office.
I waited an hour without word, it was
horrible... Waiting. Waiting and waiting...
After all it was MIKE's idea in the first

place for me to meet HENRY. And when he finally arrived all he had to say was that HENRY's just come to the city- that I should go and meet him.

WORKER

can't we go over this tomorrow, when you're feeling more like yourself? People are talking about what happened there yesterday. Even if you have to wait in the freezing cold again tomorrow, you should meet him in his office... especially if you would really like to see him again. He could be the same, you don't have to trust him, you have to see it like that.

CARLA

What's it to be... to be another... I can't remember...

WORKER

No, you are not. Keep right on taking my advice and we'll get somewhere.

CARLA

You say the word, and I'm on my way...

12.a/b INT. THE BUMPER CARS AND DANCE HALL - NIGHT

CARLA
HENRY

CARLA and HENRY enjoy each other. We have a sort of poetic pictures. We see HENRY and CARLA riding bumper cars at a fair. They kiss. (preferably in the picture only the bumper car to avoid the more problematic picture of the fun-fair). Another picture / as simultaneous, we see people /folks/ dancing.

HENRY

CARLA's and HENRY's story of the last year continue. continued. That's the story.

CARLA

I think you're drunk.

HENRY
How careful should I be?
Just drunk enough.
Did I do something wrong?

12. EXT. ON THE STREET - NIGHT

HENRY
INVALID
DETECTIVE
POLICEMAN
WOMAN'S ON WINDOW
TAXIDRIVER

On one street an invalid in a wheelchair. A sort of cart, moved by hand. He smokes. TAXI DRIVERS wait in front their cars, two ladies watch from a window. a quite silent atmosphere. HENRY asks a TAXI DRIVER. A policeman comes to HENRY and they go together.

/ we watch all these from a far perspective --/

13 a/b. EXT. POLICE STATION / POLICE CAGE - NIGHT

HENRY
Detective 1
Prisoner

The Policeman goes with HENRY through a labyrinth of a cage. There are one or two people inside. He comes into a room where there are more observation screens (TV) and a policeman who watch them. There is a park / we go to the next picture (In Park with the INSPECTOR)

13. EXT. THE PARK WITH THE INSPECTOR - DAY

HENRY
INSPECTOR
DETECTIVE 1
DETECTIVE 2
Detective 3

In a park four men are waiting. It's cold. Wind and even snow.

The INSPECTOR, a tall men has a small chess game in his hand and plays it with his self. Three other men are standing around him. One of them read a book.

INSPECTOR

Thank you for comming Mr. Seargent
I'm INSPECTOR Swensson and
I would like to talk with you
about a few things. Just a routine check
on something. Maybe you can help us.
You're working for the Universe
(a newspaper), aren't you?

HENRY

Not really?

INSPECTOR

Hm? But what do you want from
'the Artist'?

HENRY

I don't know who you are talking about.

INSPECTOR

Mister TONY Olers, the big Bomb technician...
that's where you are going?

HENRY

Yes that's true. I don't know him, but
I still want to talk with him.

INSPECTOR

Can you play chess?

HENRY

I suppose I don't have time to play?

INSPECTOR

Look Mister...

HENRY

Sergeant. HENRY Sergeant.

(The INSPECTOR sets the figures on the small chess game on his hand while he speaks.)

INSPECTOR

Look Mister Sergeant, at the moment

I can not allow a journalist to get information about people who we are watching. Especially one of 'Universu', we have a lot of trouble with them. We are from the Homicide Squad - we work hard to get more material to stop this bastard. I suppose you don't want to talk about the game from Sunday with the Artist? Which color do you want?

(The INSPECTOR puts the pieces on the chessboard, he changes his tone.)

We have been watching him (Bomb specialist) for a long time, and even though we have for a few days taken out of the game by arresting him, he still only speaks crazy stuff. No one can take him seriously; not even himself. Maybe it's his strategy. I don't know, nothing he has told us is useful. No. There are a few who have died, and he is still free in his workshop and gets a lot of money for his scrap metal. They call him and he's there.

HENRY

Didn't he find one yesterday?

INSPECTOR

Yes, but a little bit too late. Even so that saved his reputation. But I tell you, his days are numbered. We have a lot of evidence. There must be something rotten in his life. Allow me to give you advice: keep away from him... if you don't want to spend more time than you like here... and let me know if you get something from him.

HENRY

I have no reason to lie to you INSPECTOR. Don't worry, if I get something from him, I will tell you. Everything will be published; Universu as you know. Your move (for chess).

INSPECTOR

You can find me in Hotel Globus. I will be there. Have you been there?

HENRY

No, I have never been there.

INSPECTOR

You should come, they have bier and blonde girls there. Your hands haven't trembled like this since you have been coming here. I think you must go now, you're cold.

The policeman put HENRY in his car and left.

14. IN THE PASSAGE

KENNY

CARLA

Man barell organ

Passant 1, 2, 3

Police

Ladys ON WINDOW

We are in a small covered city street. Light is low. We see CARLA how she walks. There are other people around which sell and buy things. We follow CARLA from far to Close-Up -- and from her head to her arm. A man's Hand keeps her arm. It's KENNY's voice:

KENNY

See what the lady did.

CARLA

...and the Lord tends to you both these days!

She takes KENNY's hand off.

KENNY

You better not sing that song.

CARLA

Why?

KENNY

Cause we're too far from our Lord,
and perhaps no one can reach him here.
Too far. But please come, I would like
to show you something.

KENNY takes CARLA on her Arm and goes a few meters away. They stop in front of a man who plays on a barrel organ. On his organ are few books. KENNY takes one and shows it to CARLA .

KENNY

There was. (KENNY points behind the man with the barrel organ) And now here are the rest. (He points to the barrel organ. There are a few books)

CARLA

I know.
(She takes a book from the barrel organ)

KENNY

Shall I tell you the little story of the burning book shop - a true story, how they confiscated most of the books, so long as the case is not resolved.

CARLA

Is that a tale of Good and Evil?

KENNY

These things happen... look this one, you can recognize it by the stamp. -- Is that a first edition?

CARLA look inside of the book.

CARLA

No, that is rather a self-printed or ... I CANNOT really tell in which language it is written.

CARLA put the book down and takes another one.

KENNY

He was a good man who went out of his way to bring a words of cheer to people who wanted to know... He got a lot of books from abroad, and also his clients came from there. He doesn't trust the mail. You wrote to him what you needed and after a few weeks you got it... But I told you, I didn't know him very well. He was engaged in too many things. And just between us... you would never tell anyone how well befriended you were with that kind of guy.

Two police men in uniform come and we hear the whistle. The man with the barrel organ takes takes the books from the hands of the people in a rush and leaves. Also KENNY leaves without saying

anything.

INT. ANN'S OFFICE - NIGHT

ANN

VERNOM

CARLA

Door open and CARLA come in. She put few folder and documents on the desk. There we also can see a book similar with the book from the passage. CARLA say to ANNs.

CARLA

This is all we have Miss. I'm so disappointed! But this is all. I try to searrc in our archive, and that's all about it. I remember there was a nice text I formulated for your speech at the Girls College. It was splendid, for all of the audience was like a hart-broken. I couldn't found it any more. Did you know something about Miss ANN?

VERNOM

How long have you know her?

ANN

A little over two years. She helps me.

Vernom

(laughing) Like what? Entartrainin?

ANN

No, she's one of my theoretical consultants. Anything what need to have a nice formulations.

VERNOM

Do you pay Miss Braun a salary?

16. INT. WORKSHOP ARTIST - INT.

It could be in a Big Hall or also it could start on a scrapyard.

HENRY

TONY

In a studio, a hall, where great metal sculptures can be seen, a man (55) works with metal. Welding , Flex. He is suspended from the ceiling. When HENRY comes in a big and heavy chain flies close to him; he must move fast to avoid the danger.

TONY

Stay where you are! What department are you from?

HENRY

I'm not from the police. I've been...

TONY

No dirty tricks!?

HENRY

No' I'm from... Universu.

TONY

What do you want to know?

HENRY

Whatever you can tell me about yesterday.

TONY

Wait a second.

TONY comes down from his hanging position. HENRY tries to help him. It looks like in the circus when the trapeze artist comes down. TONY wears heavy worker clothes. He goes toward a table. Takes a cigarette. HENRY follows him. TONY takes from a shelf a book and opens it.

TONY

If the fire, I mean the wind came from another direction than there would have been a few more burning houses. Not far from there were other explosions waiting to happen, just imagine - or better not.

HENRY

Are you talking about the attack from yesterday?

TONY

What attack, there wasn't an attack. It was just another bomb like many

others here in the center.
A UXO, a British 38 cm. From the
(independency) war. When they left,
they bombed all the city. It was cheaper
than to bring the bombs home.

HENRY

Are you not afraid?

TONY

Why are you here? For me or for the bombs?

TONY

Look, most of them are the same model (type):
British 38 cm. Which means about 25 pounds in
weight. You can have a look.

HENRY looks in the book with interest

HENRY

It seems then here... are one... two... three

TONY

Five years.

HENRY

Yes.

TONY

Unexamined Information. That means the
informations are not first hand, but
you can trust them. It is true what you
see there.

TONY takes a pencil and writes on a paper a kind of geometrical
formula.

TONY

It is not really difficult to calculate
(to find out) where is the next bomb,
if you know the flying parameters
of the escadrille at the time of return?
The first four have been at a 6 / 7/6
flying intervals and after the fourth
they used a 7/9/7 interval. There was
no time to lose anymore. All of them
on an angle of 2.35 W. And there is London.

HENRY

Did you proof this formula?

TONY laugh.

TONY (angrily)

All right, I'm a liar. I'm a circus character altogether. Why don't you check on that?

HENRY

I'm sorry, maybe I'm not the right one to ask you questions.

TONY

Okay then. That's fine. (Suddenly - a change of mood) I'm not angry at you, ask me anything you want.

HENRY

It seems you spent a lot of time doing this research. I wonder why you don't make it public? It could avoid a lot of damage?

TONY

I gave them this book five years ago. Just when I began to see that there is a strong mathematical relationship between the bombs and their positions in this city. I warned them, a million times I warned them... You have to ask Mister VERNOM what he did with my research. They spied me. They are always on my back. They come in and out here, when they like. I can't concentrate anymore. They play a strange game with me...

HENRY

(show to the book)
May I have this for a while?

TONY

If you want...

TONY

Put on his welding helmet, gloves and climbs on a ladder and sits

on a swing; like in a circus. HENRY pulls down on a rope. TONY start to weld again. Strong light.

TONY

(screaming)

I hate them! I hate them for what they do to me. Do you follow me?

HENRY

Yes I follow you.

HENRY is now also up on a swing and we see him in the intermittent light how he is swinging. In the background is TONY, welding and flexing, and there (in the background) are projected pictures of 'the city'. Camera swings lightly.

HENRY

(off)

Why is TONY such a liar? What's in his mind? Is he just a blowhard or...? In the book I found an extensive account of all such things that have fallen from the sky for more than thirty years. I could not believe that this crazy man could execute such an impeccable account. The calculations were based on geometrical and mathematical formulas. I traveled through the city to see it myself... It seems that TONY knew what he was doing... I could see traces of the bombs everywhere that he had predicted. I have to go to Mister Vernom. I'm on the way...

KENNY

(off)

But Mister Sergeant, don't forgot that Sunday is the opening concert and you are not ready with your report. I hope you're not letting yourself be influenced by the charm these mysterious story tellers...

HENRY

(off)

A heavy case... This triggers in me a considerable internal panic. But I don't know why. He understands a lot about fire...

KENNY

Sure. But don't forget, they aren't much good unless the threat of death is behind them. You know what I mean?

17. INT. EXT TAXI / STREET - NIGHT

HENRY

TAXI DRIVER

HENRY is in a taxi; he talks with the TAXI DRIVER

TAXI DRIVER

I'm losing track. Every time when I have to come here, there's a headline case. We'll be lucky if there isn't a lot more. It's quite hot what he does there... all those explosives... I don't want to be a part of an accident, death by an explosion. That's a attitude, sir, that calls for a clear judgment; because you know ?

HENRY

No, go ahead then.

TAXI DRIVER

Maybe in the heat of action, and here we have at the moment a lot of action, men are likely to forget where or better what he did before to come here... I wish he would be put back in jail. It is better for him and it's better for... I don't like his business and I don't like to think about how he's always around... bombs. Mister, I've seen a lot of human misery in my job. I never understand where some people start to go wrong.

HENRY

Why 'back'?

TAXI DRIVER

By Gad, mister, he is a character! He is a terrorist. He has a family before he came here, a wife, a child. He spent more years behind bars and then he lost it all. That's why he is here. Now they leave

him alone and he starts to tinker
around with this. We ' re suffering
from a perpetual crime wave.

15. INT. ANN'S OFFICE - NIGHT

.....

15b. INT. CARLA 'S HOME - NIGHT

CARLA

HENRY

HENRY is in CARLA's home. CARLA is sitting on the sofa. HENRY gets
up from from his chair, walks around behind CARLA's chair. He
whispers for his self. CARLA doesn't pay any attention.

HENRY

I wonder if I can figure out the mathematical
formulas in time... I have to; even
if it is just a little.

CARLA

How much is a little?

HENRY

Not more than your little.

CARLA

What are you doing it for?

HENRY

You can see more in the next evening paper.
It will be out soon. MIKE is waiting for it,
and I'll call him. But at first I want
to see someone.

CARLA

I don't like that HENRY.

19. INT. ARCHITECTURE HOUSE & ON THE RUINE - NIGHT

HENRY

VERNOM

SHOES CLEANER (african).

HENRY is behind a panel of glass (like the observer counter of a underground car park). There is a man watching more screens. On one of the TV screens we can see a man (Venom) coming to the camera, in a long corridor.

VERNOM

(in TV screen)

There are other tourist attractions.
For the very few tourists who come here.
And you will be one of the first. Even if you
have to wipe your shoes after...

A construction site. It's rain and strong wind. HENRY goes behind
VERNOM. There is mud and rain and wind; it's hard to walk.

VERNOM

That's not all, he has a more than
only a consultant position. We call
him The Artist, and he comes any time
we need him and we let him do what he
needs to do. He's great at what he does.
He has great fantasy. I appreciate him
for that. As a former priest I have a lot
of understanding for metaphysic. I like him.
He's like a dog, without experience
at being a crook. When he speaks it's always
as if he's telling you a secret. He likes
the metaphor. Furthermore, he advocates
a brilliant theory of intuition...
You can trust me, I know him well.

HENRY

but yesterday his approach was quite good...

VERNOM

That's worse. What do you mean when you said, '
his approach'? ... Do you think we can
lead our institute by random theories?
His theories are like a chemical reaction.
You've got to catch it through details,
in the early hours, before he starts to drink.
Than you can understand better his world.

HENRY

Why do you think so?

VERNOM

Because when he's drunk he think he's cured.
Cured from his sickness of life, and
of loosing things which every one looses
during their life. He always expects the worst.
A man who never wipes his feet before enters
a house and doesn't even stop to smoke.

HENRY

He told me he gave you a book, one of his
statistics? Did you have it any more?

VERNOM is going faster. Here we need an acting, which broke the
situation.

VERNOM

Take care, you are coming very close to things
you don't understand. I would let sleeping
dogs lie. There are people who want too much
from you.

HENRY

What would you like to hear about it?

HENRY stops and tries to clean his face from the rain water. He
has dirty hands and his face become dirty. VERNOM goes further and
doesn't look in back. (A dramatic moment, expressed through the
stormy weather.)

VERNOM

(sarcastic)

I wonder if you will start to question
everyone who knew Mister TONY OHLEM.
I know him from the old days. He was always
a pain... Have a nice time here. --
And anyway if you work more don't forgot
to earn your salary Mister!

HENRY turns back.

20. INT. KENNY'S HOME -NIGHT

KENNY

HENRY

SERVICE WOMAN

In a great hall KENNY sit on a stool and washes his feet. A woman

takes at first the small basin where KENNY cleans his feet and brings a pot full of hot water from a stove and comes to KENNY. She pours the half water in the small basin. He swears under his breath because the water is too hot. KENNY shaves his face in a great room. KENNY hears HENRY's voice:

HENRY

Open the door! It's me HENRY. Open the door!

KENNY goes out of the room (or looks out of the window) sees HENRY and throws him the key.

KENNY

You look like you have a spot of trouble,
-- a spot of trouble

HENRY

I'm not sure. I guess I need... but please
go ahead with your bath.

KENNY

Fingerprints?

HENRY

Nothing like that. Half prints, quarter prints,
nothing helpful. There is one I have to talk with.

KENNY

But mister Sergeant what kind of business are you
running at the moment? It seems like you
are getting distracted..

HENRY

I don't run any business... I'm just looking
around... (Smiles smugly) there is a Book
with some interesting information. A very clear
statistic about the bombs and the explosions
in this city. I will write about it in the tailing
report.

KENNY

But how can this book help you... or the tailing
report, anyway? -- Mister Sergeant why don't
you defend yourself, why do you listen to
all those people that can't do it themselves,
so they ask you? That doesn't have anything
to do with music?

HENRY

I met a man they call him 'the artist'.
Do you know him? Somewhere close to the
Globus Hotel. A taxi-driver brought me back...
and now I'm here.

KENNY

This Globus Hotel is the dump where all...
-- but there are shady doorways to rest in.
For men who are not in a hurry. This place
has become much more dangerous than it was
few year ago.

HENRY

Just confidential, maybe when I cannot
sleep I can buy my pills from there.

KENNY turn his face very close to HENRY's face:

KENNY

Do you know, as long as this administration's
in office there are much more than half of the
population of this city that are suffering from
perpetual insomnia and all of them used to go
to the Globus Hotel to get their medicine;
there are not other ways to got it. Keep it
confidential, please, will'ya? ---

HENRY is going on the steps/ or street (? depend of the
location /?) and KENNY says loud;

KENNY

Remember HENRY, we have to be on sunday at
the concert.

HENRY

I'll be there.

21. INT. CITY, CITY HALL & EDITORIAL OFFICE - NIGHT

HENRY

CARLA

ANN

HENRY has a telephone call (imaginary) with CARLA . CARLA is
in the City hall. We see CARLA in her environment -- her job in
the city hall and there is the Governor lady. --

HENRY

A man who knows the formula of the explosions,
but there is nobody who trusts this person.
He has the knowledge to prevent them, but
they use him only clean up. Why? --
I'll put everything in this paper and it
voseems there are other questions to ask.
All the explosions in the city.

CARLA

(a telephone voice)

You have another question HENRY?
I know that you are not a man that's
easily discouraged when you want something.

HENRY(a telephone voice)

Yes I will but this is just another part of me.
I feel a kind of inner illness when
I realize that something is being hidden...
I get this attack... This is the unexpected route;
only a few steps more and it could be finished.
I remember I was just a child when I lost myself
for the first time

CARLA (a telephone voice)

I remember... we were together. HENRY, let's move
from here. Together. Will you?

HENRY(a telephone voice)

Let me get something clear. I need a little time
for my work, just a little.

CARLA(a telephone voice)

Yes I still can wait, there is not much choice
for me. How little?

HENRY(a telephone voice)

This new assignment will require from me to think
trough the architect's cartography process.
A choice, which will keep me permanently on
the trace of events.

MIKE (a telephone voice)

The history of events... (?) HENRY. It sounds like
you're on to something.

HENRY(a telephone voice)

And I'll go further. Is the office open?

CARLA (a telephone voice)
Do you know what the time is?

MIKE
You can go in.

HENRY (a telephone voice)
I have to write the first report: I have to understand the cartography of the buildings by the chronology of the explosions. TONY looks like a broken bottle, which still has enough in it to make you drunk if you drink it. That's all it's a part of an older report, you showed me. Do you remember it?

22. INT.EDITORIAL OFFICE - NIGHT

HENRY

We see HENRY in the editorial office.

MIKE
Yes HENRY, I remember. I think I've got it. Wait a minute. You can find it on my desk.

HENRY
Who lives in this house?

MIKE (slow deep voice)
Workers with overnight staying permission. It was a public house. I wondered if they would get any permission after that. They are local people from all around and they hope to be a part of this evil we have all around. You can feel it, in the air, in your mind, even this sound it's evil... They don't care, they just want to be here and to dream about this 'here' ... (Maybe we got pictures with people who could live there?! --)

The telephone call is finished and we listen to the end sound of a telephone :peeeep... -- We see HENRY in the EDITORIAL OFFICE reading his report. There is silence and HENRY seems to hear something. He turns

the light off and goes.

The 'pieeep' sound fades out. Silence.

23b. INT. HENRY'S ROOM - NIGHT

HENRY

We see a telephone. The telephone bell.

MIKE (telephone voice)

Somebody call me, a cop -- one of my men
told me that they arrested TONY.

HENRY

This is the next step of closing the gates.
But why?

MIKE

He didn't know why. ---

HENRY

Dupa atSomebody's been in my room. I wonder
if it could be some of the people from Hotel Globus.
I wonder!

MIKE

HENRY maybe it ' s better if we stop it now.
This girl CARLA you know her?

HENRY

Yes I know her.

MIKE

She want to talk with you. She was here.
People want to move if they can.
Please don't try to reconstruct the way it happened.
Just talk with her. -- When will be the concert?

HENRY

Sunday... I will talk with her.

24. EXT. ENTRANCE ARCHITECTURE HOUSE

HENRY

PORTER LADY

POLICEMAN
PHOTOGRAPHER
DETECTIVE 1
DETECTIVE 2

HENRY goes inside the building. A light shines on an ambulance. A photographer/reporter/policeman is there. A few people. The porter, an old woman looks at HENRY.

PORTER LADY

You know mister I like to see you. You know my name is Martha and you are HENRY. What is your impression?

HENRY

I see police lights. When you tell me that, are you trying to make one of us?

PORTER LADY

Don't be foolish, you know why I'm here.

Behind him are the two men from the beginning of the film. They go after HENRY. They follow him. / Begin of the following moment./ HENRY goes through a narrow passageway. There is nobody around and one of the men who follows him shoots with a gun at him. HENRY begins to run around the corner. / Following/

We listen to classic music and interviews with auditors from a classic music festival (description of the music, --:'the most important and the most difficult thing for a conductor when it comes to such a symphony is to be able to control all the themes of the work, six themes which have a cyclic repetition. Their exposure begins right in the opening and evolves along the whole symphony. During the first part, I find the second thematic group of the exposition to be very original, as it evokes the color and the ethos of music -which is truly beautiful! As a whole, the symphony is fantastic and, I repeat, extremely complex.")

26a. EXT. THE STREET & ARAB SHOP - NIGHT

HENRY

26. INT. ARAB SHOP - NIGHT

HENRY walks on the street and he stops short because he sees two people who follow him. He goes further and faster. He goes in a passage and into a shop. It is a very oriental shop. There is a sound and wind. Arabic men in oriental cloth are seating and smoke Shisha. HENRY is going slowly through the shop.

HENRY (on his mind)

It can not be true. It's all those pills.
That's a good joke. That's funny, that's
very funny.

There is another one coming in the shop. HENRY panics and wheels around to face the new one; in the process knocking over a shelf. There is a lot of mess and dust. The wife of the Arab comes slowly.

ARAB WOMAN

I'm gonna clean up this mess. It seems the
minds are working wrong mister... working wrong.

HENRY tries to hide himself-behind a shelf. He watches the door. The lady shows HENRY a hidden door in back of the shop.

HENRY

I'm sorry, -- my mind's, yes a man's mind.
I feel I have to pay somehow.
I hope you understand me.

Woman

We don't need it. You always try to give us
something, something what we not really need.
We know you from the television, where you
tell us about your music. We don't need it.
You got scared.

HENRY

I'm all right now. It's only what my upbringing
tells me to do. I think I'm drifting...

Woman

Take a look at yourself. Maybe is better to
leave this place.

HENRY

I couldn't have slept more than a few minutes.
Maybe it's my own fault for being in whatever trouble...
But what can they prove against me?

Woman

We don't like to know about your business mister.

I haven't seen anything...

(She looks to the Arabic man who smokes Schischa. The man in the same silent way to HENRY:)

ARABIC MAN

No, we don't like it. No.

Woman

Please no questions, go over here.

She shows HENRY another door.

27. EXT. STREET / TELEPHONE CELL - NIGHT

HENRY goes on the street / and looks back to see if someone follows him. He goes to a telephone cell. He calls CARLA .

HENRY

I'm in behind the market. They lost me.

CARLA

Did you talk with MIKE?

HENRY

No.

CARLA

Wait, I'll be there...

28. EXT. ON THE STREET - NIGHT

INSPECTOR

DETECTIVE 1

DETECTIVE 2

The INSPECTOR is talking with the two men who follow and shoot at HENRY. Police lights . Classic music.

28a. INT.CARLA 'S ROOM & CITY HALL - NIGHT

CARLA

ANN

VERNOM

CARLA is in her room and goes inside her memory - she remembers when she found on the Governor's desk a similar book like the one

she found in the passage by the barrel organ player and later by HENRY. She is in City hall and the governor lady talk with VERNOM about the necessity of the new music hall in the center, in the place of city hall nr.1 and that is the house, which exploded. CARLA recognizes in her memory the book.

ANN

Mister VERNOM we really need this place. Our city needs this building, and this building has to be there. There are no reasons to search for another place. It has to be in the center of our city. For our prestigious festival my woman's intuition tells me that this is the best place. You can understand what I mean. It is our obligation to promote our culture and therefore we need the best conditions. Please, resolve this case. I trust you.

29. EXT. IN THE CITY & CAR - NIGHT

CARLA

HENRY

We see (from far) CARLA how she its stopped by the police. She have to show her documents to the policeman.

CARLA picks up HENRY with the car from the city. We see him coming out of a shop through big lit windows. Outside is darkness.

HENRY

You mean at home.

CARLA

It is too dangerous HENRY. That's what I mean, even if you think you are strong enough, here they have other rules. She is too much trouble and there is nothing to stop her if she wants something... Get out of here. I've never seen her not follow through with something.

HENRY

It seem like that.

CARLA

I'll take you to the station. You will take the train over the boarder. You'll get out at xxx I hope they didn't inform the border police.

There you will take a room in the hotel xx
to rest and after you will fly back.
In the capital you can get a return permit
for me if you want?

HENRY

Yes, I do. You are a darling.

CARLA

Do you want me a little?

30a. EXT. RAILWAY STATION - NIGHT

CARLA

HENRY

HENRY gets out of CARLA 's car. He goes in the railway station.
There are a few minority ethnic people. CARLA 's car left the
station. HENRY stays on the platform for a while, he watches the
train go. (time) Then he takes a bus back to the city.

31. INT. KENNY'S HOUSE - NIGHT

KENNY

HENRY

CARLA

HENRY is in Kenys room. He drinks alcohol and smoke. KENNY is in
front of him.

KENNY

Don't you want to ask your boss first what
you should do? Are you ready to make the first
affirmation as an official, about all of that
what you just told me about?

HENRY

O no, I have to meet MIKE. I will go to the
editorial office; I'll prepare the report,
give it to the printers and tomorrow before
the final concert will be public. It's my
obligation to MIKE... They will be informing
everyone in the news about what is going here.
That's the plan. You begin to trust now?

KENNY

I haven't said I didn't. You are surely the most headstrong individual I have ever met. I shouldn't think it would be necessary to remind you that you have to talk to the audience just at the opening of the concert evening.

HENRY

Yes I know. I don't want to think about speaking to the audience now. There is something different for me, another guilty feeling.

KENNY

Guilty about what? You can't expect someone to talk about you like a victim.

The door bell rings. CARLA is coming in.

HENRY

Why are you here?

CARLA

Why I'm here? You've come back!
Why? I'm trying not to let that worry me.
Is that a part of the story HENRY?

HENRY

That may be, I guess the story has to be written, and that's why I'm here. I found the connection between the explosion and TONY's bombs statistic book. Your ANN manipulates everything. That's also a part of the story.

CARLA

But you are in danger HENRY.

HENRY

Why are you afraid? About me or about you?
I know that you want to leave here.
Please excuse me, I have to go.

CARLA

You have to go! You know what, you are a bastard!

INT. EDITORIAL OFFICE - NIGH

We see HENRY in the editorial office and in the Typography.

33. EXT. MUSIC HALL - NIGHT

HENRY

CARLA

KENNY

ANN

DETECTIVE 1

DETECTIVE 2

INSPECTOR

Outside and inside the music hall. There are more people (close camera). We listen to classical music and interviews with auditors.

The INSPECTOR is also there like also the Governor. CARLA saw the police INSPECTOR and goes to KENNY.

She asks him something. And she goes. We see simultaneous CARLA she is searching for HENRY, the two men from the police (they search also for HENRY), KENNY (he searches also for HENRY) and we see at last how HENRY comes in to the crowd. There are visual suspensions to this searching. At last when CARLA sees HENRY she tries to get his attention and jumps in front of him. At the same moment the policemen also see HENRY and shoot. CARLA dies.