SONATA Synopsis

As the shy, quiet daughter of a widowed Italian immigrant maid, Laura Tesoro suffers the isolation of a sheltered and solitary upbringing in suburban Pittsburgh. An accomplished violinist, she communicates through her music. At Carnegie Mellon University, she studies languages and music and dreams of performing one day. Although employed at a downtown travel agency, she has never traveled anywhere herself. But when her mother dies suddenly of a stroke in the winter of 1956, Laura discovers that the father she thought was dead may still be living. A strong-willed neighbor named Helene Thompson encourages her to return to her roots.

When she arrives in her parents’ hometown of Riva Del Garda, Trent, Italy—a picturesque town located at the northern tip of Lake Garda—she is in awe of the high Dolomites, the magnificent lake, and the quaint cobblestone streets so opposed to what she knew in Pittsburgh. Even more intriguing, however, is her first encounter with her estranged father, Domenico, whom she finds engaged in the curious task of building a barrier wall of rocks and stones separating his Villa property from the lake. She observes a weary old man beaten down by life and killing himself with this task.

Meanwhile, Agostino Listner, a young Austrian by adoption, transports and delivers supplies for the wall. He is smitten with Laura and supports her endeavors to participate in a music festival at the University of Trent. However, once Laura reveals her identity to Domenico and learns of the accidental crime that tore their family apart twenty years before, she struggles to separate herself from her father’s guilt and pain. Upon hearing of Laura’s music gift, Domenico realizes that he must help her embrace the next movement of her life.
Screenplay Setting and Time

Time Frame: 1936-1956

Setting: The story begins in Pittsburgh, PA and moves to Riva del Garda, Trent, Italy. 
Riva del Garda is a picturesque town located at the northern tip of Lake Garda, the largest of the Italian lakes, about 70 km long and 6 km wide. The town sits at the base of the Dolomite Mountains. The area on the north borders Switzerland and Austria. During World War II, it was occupied by the German forces until its “liberation” by the American and English armies.

Screenplay Characters

List of Characters

1. DR. DOMENICO SIRELLI (Father) *
2. CLARA TESORO (Mother) 
3. LAURA TESORO (Daughter) *
4. BENEDETTO SIRELLI (Son) 
5. HELEN THOMPSON (Older Woman) 
6. AGOSTINO LISTNER (Austrian Youth) *
7. DR. MARCO FAVOLA (Father’s Friend) *

Descriptions of Characters

1. DOMENICO: late 50’s. A retired physician who used to work at the TB Hospital with his friend from youth, Marco. A man beaten down by life. Suffers from emphysema and the remnants of TB due to a fall through the ice on a frozen lake when he was a young man in medical school (1916). He is left-handed and has a whip scar on his hand from being whipped at school. He committed an accidental crime for which he carries guilt and shame at the consequences. This accidental crime happens on the lake behind his villa during a boat ride he takes with his six year old son. The wind picks up over the mountains, a squall comes up, the boat capsizes in the gust, and the little boy drowns. His guilt over the tragedy is compounded by the fact that in using his left hand he made the mistake of pulling the rope holding the main sail tight instead of loosening it. As a result of the tragedy, Domenico’s wife who is pregnant with their second child, leaves him. Now, twenty years later, as his health fadcs, he has lost his purpose in life. He desires to end his life. However, before he dies, he has engaged himself in the task of building a barrier wall of rocks and stones separating his property from the lake, in memorial to his lost son and the child he never met. Features: green eyes, spectacles, black hair, olive skin, beautiful hands, left-handed, wears suspenders.

2. CLARA: early 50’s. An attractive woman; simple (she does not match her husband in education) though intelligent, sweet though subject to dark moods, hardworking house woman. She loves her daughter but she is reluctant to show her affection because of the previous loss she has endured. Met Domenico at the TB Hospital where they were both young patients. They married. She gave birth to their son and raised him until the accidental crime claimed his life six years later. Devastated, she leaves her husband while pregnant with their second child and goes to Milan where her daughter is born. She finds
work as a maid to an American woman writer. Three years later, through their relationship with the American woman, Clara and her little girl are able to get passage to the U.S. just before the war. She lies to her daughter about her father, telling her that he died of TB before she was born. She desires to keep her daughter protected, sheltered, and innocent. She also desires that her daughter never learn of her father’s accidental crime and its consequences. She dies suddenly of a stroke, leaving her daughter alone to discover the truth. Features: pretty youthful face, dark eyes, long black hair fixed up in braids, fair skin.

3. LAURA: 20 years old. A lovely young girl who looks younger than 20. She is an accomplished violinist, she plays the violin her father bought for her lost brother, although she does not know it. She thinks the violin belonged to her father when he was young, and when she plays it, she feels like she is communicating with him. An extremely shy and quiet girl, she is an observer, thoughtful and sensitive. She lives a solitary existence. She has a strong spirit and spiritual sense. At university, she studies languages. Humble, compassionate, though can be quietly stubborn and resilient. She has been sheltered. She works at a Travel Agency but she has never been anywhere herself. She is fascinated by little children. She is often sick with colds and stomach maladies. She suffers the absence of her father, especially because of the emotional distance she feels from her mother. She is shocked by her mother’s sudden death—a side-effect is insomnia. While going through her mother’s things, she finds an old clipping from an Italian newspaper (amongst other such belongings) announcing the appointment of her father as the director of TB Hospital in her parents’ hometown. This clipping, which her mother kept during the three years they were in Milan, reveals that her father was indeed living during that time. This discovery invests her with the desire to go to Italy to find the father she never met and discover the truth that her mother has kept from her. Features: petite, delicate, hazel eyes, glasses, curly dark brown hair, musician hands, left-handed.

4. BENEDETTO: Laura’s older brother, a beautiful little boy of six. He drowns during the boat accident/crime in the lake behind his family’s villa.

5. HELENE: late 60’s. An American writer. Her mother was Italian (Milanese) and her father was Austrian. Brought up in New York. She is independent, strong, intelligent, educated, a no-nonsense woman who speaks her mind, is direct, and tells the truth. She successfully infiltrated the male-dominated writing circles. She loved a man once but never married and has no children. Helene was living in Milan doing research and writing for one of her books when she hired Clara as a maid. She helps secure passage to the U.S. for Clara and her little girl just at the onset of the war. She takes Laura under her wing once her mother dies. She encourages Laura to return to her roots. Features: thick gray hair, blue eyes, high-cheek bones, elegant, wears lots of jewelry, ink stained hands, talks with a high-class New York accent, has a small dog which she takes everywhere.

6. AGOSTINO: late 20’s. He was born in Italy to Italian parents but he was adopted by a German couple and raised in Austria. He was schooled at home by his adoptive parents, the Listeners, who are both educators/philosophers. He has come to this place every summer since he was a little boy, on vacation with his parents. Has always been attached to the mountains and the lakes here. He now attends university in Trent and pursues studies in Art (painting, sculpture). He transports and delivers supplies from
the mountains and the town to Domenico for the stone wall. He is immediately drawn to Laura. Features: brown hair, blue eyes, boyish face, manly build.

7. MARCO: mid 60’s. Domenico’s childhood friend. A distinguished physician who currently runs the TB Hospital. He often travels to other cities and towns to care for patients. He was with Domenico throughout his ice accident; during his illness, he tutored him toward completing his medical degree. He stood by Domenico through his loss and through the war. He monitors Domenico’s health. He married for the first time only five years ago to a lady, Sofia, thirty years his junior. They have an infant daughter, Julietta. His family is the picture of what Domenico lost. Features: short, elf-like ears, gray hair, soft voice.
Screenplay Structure: SONATA, by Natalia Lauren Fiore
Part One

Points to Establish:

*Pittsburgh, 1956, deep winter.
*Italian-American Family life: Mother’s job as a maid; the women at the Funeral Home.
*Domenico’s fall through the ice in boyhood through Laura’s imagination.
*Laura’s solitary, isolated life—her attachment to her violin, her emotional distance from her mother, her shyness, youth, and fragility, her observant nature, her job at the Travel Agency, her language studies at school.
*The sudden death of Laura’s mother from a stroke and its impact on Laura (how alone Laura is; her inability to sleep).
*Laura’s discovery of an Italian newspaper clipping in mother’s belongings and what secret it holds.
*Laura’s relationship with Helene Thompson—both are artists (Helene-writer, Laura-musician); Helene’s memory of Laura with her mother in Milan; Helene’s advice to Laura about going to Italy.

Locations for Part One:

*Lake in Alps (Davos, Switzerland)
*Laura’s House (Homewood Area of Pittsburgh)
*Other Houses in Homewood (where mother works)
*Travel Agency (Fifth Ave. Downtown Pittsburgh, near courthouse and jailhouse)
*University (Carnegie Mellon)
*Pittsburgh Street Car (Names/ Numbers of Streetcars: Frankstown 88 and 87; Hamilton Ave. 76; Lincoln Ave. 82)
*Funeral Place (Febbraro’s)
*Helene’s House; Helene’s Car
*The Syria Mosque
*Pittsburgh International Airport

Scenes:

Davos, Switzerland (Lake in Alps) Winter 1918
CREDITS (Dream) A group of young men skate on the frozen lake. They fool around as friends, throwing snow balls at each other and having athletic competitions. VIOLIN SONATA PLAYS. One of the young men is the central figure of the group of friends—the one that catches our notice. He is left-handed and left-footed (He has a whip scar on his left hand). In a competitive spirit, he separates himself from the group, skating to another part of the lake. The ice is thin, and he falls through.

Homewood, Pittsburgh (Laura’s House—upstairs room) Winter 1956
A woman calls “LAURA.” Laura, 20, plays the violin. She opens her eyes and stops playing. She packs her violin in its case and leaves her room with it.

Laura’s House (Kitchen)
Laura finds her mother arranging flowers at the table. CLARA, 53, instructs Laura to leave her instrument.
Febbraro Funeral Home (123 Meadow St.)
Laura sits in a chair next to her mother, holding the flowers and a prayer book. Laura observes the rows of Italian women dressed all in black praying with rosaries for the man in the coffin. At a signal, Laura follows her mother up to the coffin, where they offer the flowers. She takes a prayer card that identifies the man (a steel mill worker) and the date of his death. She places it with the other cards in her prayer book.

Carnegie Mellon University (Music School)
Laura walks outside, passing benches covered with snow. She stops in front of a bulletin board. Her focus is on a poster that announces a Music Festival at the University of Trent, Italy. As Laura studies it for a while, a music student handing out free tickets to the Pittsburgh Symphony interrupts her. She takes two tickets and continues to her destination.

House in Homewood—Helene’s House (The Study)
Clara, in work clothing, enters the book room with her cleaning supplies. She goes to the desk and switches on the radio, tuning it to an Italian Station. She begins ordering the piles of papers on the desk and dusting the furniture.

Travel Agency (Downtown Pittsburgh)
Laura sits behind a typewriter, copying travel itinerary. She is intrigued by the interaction of another young woman and her father, who arrives to take her for a birthday dinner.

Pittsburgh Street Car
Laura studies a German language book on the way home.

Laura’s House (Kitchen)
Clara and Laura cook dinner together and listen to the radio.

Laura’s House (Sitting Room)
Clara sleeps. Laura takes her mother’s sewing, covers her with a blanket, and turns off the lamp.

Our Lady Help of Christian Catholic Church
Clara and Laura go to mass and communion.

Carnegie Mellon Practice Room (Music School)
Laura plays her violin. The music carries to…

Davos, Switzerland (Lake in Alps)
…where a young man slips through the ice.

House in Homewood—Helene’s House (The Study and Beyond)
A mop is submerged in a bucket of water. Clara, apron clad, mops the wood floor. At intervals, she rewets the mop, being careful not to step where she has just cleaned.

Carnegie Mellon University (Music School)
Laura passes the bulletin board with the Trent Music Festival announcement, this time from the opposite direction. She glances at it, but continues on her way. Sound of typewriter…
Travel Agency (Downtown Pittsburgh)
Laura works at the typewriter. Her employer interrupts her to give the pay slip for a month’s work. Her employer advises her to go home before the weather worsens.

Laura’s House (Kitchen)
Clara brings in a basket of frozen clothing that had been hanging on the line outside. She unties her apron, hangs it up, and sits at the table near a row of cupboards.

Pittsburgh Street Car
Laura curls up with her violin and rests her head against the window. She watches the snowy, dreary city pass by her as the car travels. Suddenly, the car jerks to a stop. Laura’s head hits against the window. She looks outside, and can just barely make out the cemetery tombs across the street. After a while, passengers abandon their seats. Laura retrieves a flashlight from her bag.

Pittsburgh Road
Laura walks home. She carries her violin and the flashlight to guide her through the snow.

Laura’s House (Kitchen)
Laura arrives home several hours late, soaked and shivering. She takes out her pay slip for her mother, who she finds asleep at the table. Upon moving closer, Laura realizes that Clara will not wake up. In shock, Laura drops the pay slip and flashlight.

(Several Days Pass)

House in Homewood—Helene’s House
Helene Thompson, 66, arrives home with suitcases. She looks into her bedroom and smiles.

Laura’s House
Helene rings the doorbell. Laura answers the door in a listless state. Helene asks after Clara, alarmed.

Febbraro Funeral Home (123 Meadow Street)
Helene leads Laura past a row of Italian women dressed all in black praying with rosaries to the front where Laura offers flowers. She takes a prayer card for her mother and places it separately from the other prayer cards in her prayer book.

Our Lady Help of Christian Catholic Church
Helene and Laura attend the service.

Helene’s House (The Study)
Helene shows Laura how her mother ordered the room. She recalls the time they spent in Milan. Laura says she has to go home.
Laura’s House (Kitchen)
Laura envisions her mother lifeless in the chair next to the row of cupboards. Once the image fades, she observes the full laundry basket, her mother’s abandoned apron, the flashlight, and the pay slip on the floor. Laura picks up the flashlight and the pay slip and puts on her mother’s apron.

Laura’s House (Sitting Room)
Laura orders the blankets and pillows on her mother’s chair. She dusts the radio with a cloth.

Laura’s House (Stairwell and Beyond)
Laura mops the wood floor.

Laura’s House (Laura’s Room Upstairs)
Laura puts her clothes away, fixes her bed, and wipes her violin.

Laura’s House (Mother’s Room Downstairs)
This room is tidy. Laura places her mother’s clothes on the bed. She goes through her mother’s belongings until she finds an envelope addressed to Clara with a return address from Riva, Italy. Inside the envelope is a newspaper clipping about Laura’s father. Laura is visibly overwhelmed by its contents. Over this, Helene...

Helene’s House (The Study)
...reads the newspaper clipping aloud. She discusses its contents and implications with Laura. She suggests the address is where her father may live and she introduces the idea that Laura should return to Italy—to her roots.

Laura’s House (Mother’s Room)
Laura counts her Travel Agency pay slips and looks at the balance in her mother’s savings account book. She returns the envelope with the newspaper clipping to where she discovered it and shuts the drawer.

Helene’s House (The Study)
Helene observes that Laura is “too easily intimidated.” She encourages Laura to overcome her reservations and reluctance. Laura listens to Helene’s lecture with her her hand under her chin, thinking in a female version of Rodin’s The Thinker.

The Syria Mosque (Concert Hall—Oakland area of Pittsburgh)
Laura attends the Pittsburgh Symphony concert she got free tickets for at school. Here, she encounters once again the father-daughter she had observed at the Travel Agency. The music of the symphony carries to...

Laura’s House (Mother’s Room)
...where she retrieves the addressed envelope with the newspaper clipping inside and puts it in her violin case.

Helene’s House (Front Door)
It is early morning. Laura asks Helene to help her catch up in German so that she can take her exams and prepare for Italy.
Helene’s House (The Study)
Helene gives Laura a German lesson. They become distracted when Helene maps out a tentative travel itinerary for Laura. She offers to assist Laura with the costs. Laura tells Helene she wants to visit the house in Milan where she was born.

Carnegie Mellon University (Music School)
Laura returns to school. She passes the music festival announcement for a third time.

Federal Office (Downtown Pittsburgh)
Laura fills out a passport renewal application.

Travel Agency (Downtown Pittsburgh)
Laura returns to work. She researches books and pamphlets about travel to Italy—Milan and Trent. She makes her own travel arrangements.

Helene’s Car
Helene drives Laura to the airport. She insists that Laura write to her often, even though she will be traveling herself to consult with publishers about her book.

Pittsburgh International Airport
Laura stands in line at the check-in counter with her violin case and a small suitcase. The travel agent refers to her as a “little girl” and asks whether she is traveling alone. Laura gives the travel agent her passport and ticket.
Screenplay Structure
Part Two

Locations for Part Two:

* Airplane
* Milan Airport
* Milan Taxi
* Milan House/Pensione
* Bus (from Milan to Trent)
* The Astoria Hotel (Riva del Garda, Trent)
* Ospedale degli Angeli (Arco)
* Agostino’s Truck
* Villa Italia (Riva del Garda, Trent)
* University of Trent
* Villa Favola (Arco)
* Lake Restaurant
* Castle Restaurant
* New York Hotel Room

Scenes:

Airplane Cabin
Laura boards the airplane with other passengers. She insists on keeping her violin case with her on her lap. A gentleman sits next to her and asks her if she’s scared of flying.

Airplane Cabin
A couple of hours later, Laura refuses food because of her delicate stomach.

Airplane Cabin
Morning Daylight. Out the window, Laura envisions the clouds as snow around a clear lake.

Milan Airport
Laura de-boards the plane. She walks through the Milan Airport in awe of the new, foreign environment of the people speaking Italian.

Milan Taxi
Laura travels, with address in hand, from the airport to the Milan House where she lived with her mother and Helene until she was three.

Milan House
Laura discovers that it is now a pensione. Laura asks for a room.

Milan House/Pensione
Laura puts down her suitcase and her violin case. She collapses on the bed and has her first sleep after traveling to the country of her birth. She dreams...

(Dream Sequence)

Train (1939)
Laura, at age three, sits with her violin case in her lap next to her mother.
Laura’s House (Kitchen; three months earlier)
...Clara dead at the kitchen table.

Davos, Switzerland (Winter, 1918)
...A young man slips through the ice.

Syria Mosque (Concert Hall; some weeks earlier)
A father and daughter attend the concert. Dream symphony music carries to...

Ferry Boat (Lake Garda; the future in Laura’s subconscious imagination)
Laura and her father (how she envisions him) together on the Lake Garda ferry boat.

(End of Dream Sequence)

Bus (from Milan to Trent)
Laura travels by bus on the bumpy, jagged roads and through the dark tunnels along the coast of Lake Garda. The ride causes an upset stomach and she vomits.

The Astoria Hotel (Riva del Garda, Trent)
Laura arrives at the hotel that Helene has paid for and settles into her room. She retrieves the envelope with the newspaper clipping from the violin case and hides her violin under the bed.

Riva del Garda, Trent
Laura walks, with envelope in hand, through the town. She is in awe of the strident contrast to what she knew in Pittsburgh and saw of Milan. Here, there are high Dolomites, the magnificent Lake, and the quaint narrow cobblestone streets.

Ospedale degli Angeli (Arco)
After some reluctance and uncertainty (during which she hears Helene say she is “too easily intimidated”), Laura enters the hospital. In the room before her, she sees a distinguished gentleman in a white coat with a stethoscope around his neck, obviously a physician. He speaks to a nurse, who refers to him as “Signor Direttore.” She tucks the envelope with the newspaper clipping into her bag and observes him for a long time. The doctor, sensing her stare, turns and asks her if he can help her. Here, Agostino, a young man of 26, comes in to drop off supplies for the hospital. He calls the distinguished gentleman Dottore Favola. Laura realizes that this man is not her father. She asks for directions to Viale delle Magnolie (the street indicated on the envelope return address). Marco tells her that it is a half a mile away. When she starts to walk out, Agostino offers to drive her in his little fiat truck. She, at first, refuses remembering her nauseating bus ride. But Agostino insists.

Agostino’s Fiat Truck
Agostino drives Laura from the Ospedale to Viale delle Magnolie. Agostino asks her name and where she is from but Laura gives little information. She is too shy and nervous to speak. Agostino speaks about his job and that he is going to make a delivery here later. She gets out at Viale delle Magnolie.

Viale delle Magnolie
Laura pulls the envelope with the newspaper clipping from her purse and sees from the number that the Villa is at the corner. She walks up the entranceway.
Agostino’s Fiat Truck
Agostino observes Laura through the rear-view mirror as he pulls away.

Villa Italia (Riva del Garda, Trent)
Laura knocks on the door and waits. There is no answer. She turns to leave, but hears a man’s voice coming from the back of the grounds. She follows the voice to the back where there is a beautiful park. VIOLIN SONATA PLAYS. At the end of the park, a man constructs a wall of stone that separates the Villa grounds from the shoreline of the lake. He uses his left hand which has a whip scar on it. He looks to be around 60 and seems beaten down by life. He talks as if to Agostino, until he sees Laura. He inquires abruptly as to her business. Laura pauses, unable to find words at first. Finally, she asks directions to the Castle. He tells her to follow the Mountain Road. Laura leaves as if in the direction of the castle. She watches Domenico from a distance. She remains there for a long time. She observes Agostino return later to deliver supplies and cargo for Domenico...

Villa Italia (later)
Agostino returns to deliver supplies and cargo for Domenico. He inquires about the girl who visited the Villa earlier in the day. Agostino recounts how he gave her a lift from the Ospedale. Domenico tells him she only asked for directions; she’s only an American tourist.

The Astoria Hotel (Laura’s Room)
Back in her room, Laura assists the Hotel Housekeeping, picking up on her role from home. Agostino arrives in the midst of this. He asks if they can walk out in the garden. She returns the envelope with the newspaper clipping to her violin case before joining Agostino.

The Astoria Hotel (The Garden)
Laura walks with Agostino in the garden. She stops at a familiar announcement of the Trent Music Festival. She asks Agostino if he knows anything about it. Agostino talks with her about Domenico. Laura gives him the excuse that she thought that Villa was the Castle. Agostino relates his own personal situation of adoption.

Helene’s House (The Study)
Helene receives a letter from Laura who writes of Agostino—an Austrian, like Helene. She expresses her fears about revealing her identity to her father.

The Astoria Hotel (Laura’s Room)
Laura plays her violin (Beethoven’s violin sonata). The music carries to...

University of Trent
...where Laura auditions for the festival. Laura shows signs of extreme nervousness and physical distress. The judges tell her they will let her know in several days.

Villa Italia
Domenico works on the stone wall. Laura watches him from a distance.

The Astoria Hotel (Laura’s Room)
Laura retrieves the envelope with the newspaper clipping. She spends all night awake, thinking.
Villa Italia (The Next Day)
Domenico works on the stone wall. He sees Laura and asks her again about her business. Without an invitation, Laura joins Domenico in placing the rocks for the stone wall. Domenico is surprised at first, but continues his work in silence.

Villa Italia (Later)
Agostino unloads his cargo and encounters Domenico and Laura working on the stone wall together. He leaves them alone.

Villa Italia (Evening)
As Laura leaves, Domenico breaks the silence. He recognizes Laura as Clara’s little girl. He asks her how she found him. Laura gives him the envelope with the newspaper clipping.

Ospedale degli Angeli
Domenico visits Marco to confront him about the newspaper clipping.

Villa Italia
Laura arrives to help Domenico with the stone wall. She reveals that her mother told her he was dead. Domenico confirms that he did not know about her and that the envelope was sent by his friend, Marco. She then describes her dreams of him skating on the lake and of them together on the ferry boat. Domenico becomes silent at this. He experiences flashes of his traumatic history with the lake. Laura takes his silence as a response of rejection. She leaves.

University of Trent
Laura sees a posting that she has been selected to perform in the festival. She shows mixed feelings—excitement, nervousness, ambivalence.

Ospedale degli Angeli
Laura visits Marco to ask questions about her father. He invites her to his Villa for the discussion...

Villa Favola (Arco)
Laura is introduced to Marco’s wife, Sophia, 35, and infant daughter, Giulietta. Laura admires the lovely family. She plays with Giulietta. Marco recounts details about his friend, Domenico—the fall through the ice, the illness, Clara, the envelope he sent to her, and the War.

Riva Market
Laura encounters Agostino making deliveries at the Market. He tells her he knows she is Domenico’s daughter. Then, he congratulates her on her acceptance into the Festival and asks if he can take her out to celebrate.

Astoria Hotel (Laura’s Room)
Laura sits on her bed, thinking. She picks up her prayer missal. In between on set of pages in the middle of the books, she finds a small sheet on Dating she got in high school. She reviews the sheet, described in a letter to Helene over...

Restaurant (near Lake)
Laura and Agostino at dinner.

Cinema
Laura and Agostino see East of Eden (1955) with Italian Subtitles.
Astoria Hotel (Laura's Room)
A return to Laura on her bed with her prayer missal. In between another set of pages, she finds her mother's prayer card...

Mountain Road
Laura and Agostino climb up the steep mountain road to the Hapsburg Castle.

Castle Restaurant
Laura and Agostino have lunch. They walk around the Castle grounds. They sit on a bench overlooking the lake. Laura sits in her thinker pose. Laura has her first kiss.

New York Hotel Room
Helene is in New York to see publishers. Helene receives the second letter from Laura.

Villa Italia (Back grounds)
Laura returns to the Villa with her mother's prayer card. Domenico is not working at the stone wall. Laura goes inside.

Villa Italia (Hallway)
Laura finds Domenico standing at the window in his study, looking out at the lake. She tells him that Clara is dead and leaves him the prayer card. As she turns to leave, Domenico speaks about his past:

(Flashback Scenes with voice-over)

Davos, Switzerland Winter 1918
Domenico falls through the ice.

Train (from Davos to Trent)
Domenico lies very ill, with fever, frost bite, and coughing up blood. A nun accompanies him on the train.

Ospedale degli Angeli (several years later)
Marco takes a photograph of Domenico returning to health. Clara watches as the picture is taken.

The Duomo Church
Domenico and Clara get married.

Villa Italia Spring 1932
Domenico and Clara with their two year old son, Benedetto, playing near the lake.

(Back to Present)

Villa Italia (The Study)
Laura questions the existence of her brother. She asks where he is...

(Flashback Scenes with voice-over)

Villa Italia Winter 1935
Benedetto, at age 5, plays the violin.
Lake Garda 1936
Domenico takes Benedetto sailing for his sixth birthday. An unexpected squall/storm comes up over the mountains. Because of his left-handness, Domenico makes a mistake in the steering and balancing of the sailing rig. The boy is thrown overboard. Domenico is unable to save him.

Villa Italia 1936
Clara, unknowingly pregnant, leaves with her suitcase.

(Back to Present)

Villa Italia (The Study)
Domenico tells Laura he is building the stone wall as a penance and a tribute for his son’s death.

Astoria Hotel (Laura’s Room)
Laura studies her violin. She finds her brother’s initials. She puts it carefully back in the case, closes the case, and stows it under her bed. She cries.
Screenplay Structure
Part Three

Locations for Part Three:

*Villa Italia
*University of Trent Concert Hall
*Mountain Road
*Ospedale degli Angeli
*Ferry Boat Station
*Ferry Boat on Lake Garda
*Astoria Hotel
*Carnegie Mellon University
*Syria Mosque

Villa Italia
Laura and Domenico work on the stone wall. Domenico asks what happened to Clara and Laura after they left Riva and what Laura’s life has been like. Laura tells him about living with Helene in Milan and about her relationship with her mother.

Villa Italia (The Study)
Laura falls asleep looking at an album of photographs of Domenico, Clara, and Benedetto. Domenico covers her with a blanket and watches her sleep.

University of Trent Concert Hall
Preparations are under way for the Festival.

Mountain Road
Agostino catches up with Laura who is walking along the Road. He talks about the Festival preparations and asks if she will invite Domenico. Laura reveals that she has decided not to perform in the Festival. They argue over it.

Ospedale degli Angeli
Agostino visits Marco to persuade him to talk to Domenico about Laura’s decision.

Villa Italia
Agostino and Marco tell Domenico about Laura’s violin playing and her acceptance into the Festival. Domenico realizes he has to do something to change her mind.

Fairy Boat Station
Domenico buys tickets for a ferry boat ride.

Villa Italia
Laura arrives to help with the stone wall. Domenico instructs her to leave the stones and come with him.

Ferry Boat on Lake Garda
Laura opens her eyes and finds herself on the ferry boat with Domenico, just like in her dream. Domenico talks to her about her violin and encourages her to participate in the Festival.
Villa Italia (Evening)
Agostino, Marco and his family join Domenico and Laura for dinner.

Astoria Hotel
Laura dresses for the Festival. Agostino arrives to take her in his truck.

Villa Italia
Domenico dresses for the Festival. He leaves.

University of Trent Concert Hall (Back Stage)
Laura warms up on her violin. She is nervous but calms somewhat when she sees her brother’s initials.

University of Trent Concert Hall (Auditorium)
Marco and Agostino look out for Domenico, who hasn’t shown up yet.

Riva Market
Domenico stops at the market to buy flowers and chocolate for Laura. Clouds start forming over the mountains. Domenico gets wet from rain as he continues to the concert hall.

University of Trent Concert Hall (Auditorium)
Domenico arrives soaked and shivering. He finds a seat just as the festival commences.

Concert Hall (Stage)
Laura performs the Beethoven Violin Sonata.

Concert Hall (Back Stage)
Domenico meets Laura after she performs. He gives her the chocolate and a flower that did not get wet. He kisses her hand.

Villa Italia
Agostino arrives for his normal delivery. He finds Domenico unwell.

Astoria Hotel (Laura’s Room)
Early morning. The phone rings. Marco tells Laura her father is in the Hospital.

Ospedali degli Angeli
Laura sits with Domenico and promises to finish the wall. Domenico, with Laura by his side, dies after three days.

Villa Italia
Laura and Agostino work on the stone wall together. Laura tells him that when they finish the wall, she will return to the U.S. and she wants him to become the caretaker of the Villa.

(Pittsburgh, Some Months Later)

Carnegie Mellon University (Music School)
On the bulletin board, a poster announces the winners of the Pittsburgh Symphony Music Competition. It lists Laura as first place winner.
Syria Mosque
Laura performs with the Pittsburgh Symphony. Helene sits in the audience. Agostino comes in and joins Helene. The music carries to...

Ferry Boat on Lake Garda
Laura rides the ferry boat with her father.
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- The Unbearable Lightness of Being
Thesis Prospectus: *What Wakes Us*

*What Wakes Us* had its origin rather simply. If I had to trace it back, I should say that this collection began in late 2000 when I began writing poetry in earnest. At that time, I would look out my window and craft "sonnet" after "sonnet" (they each had fourteen lines—that's where the similarity ended) filled with fairly lush imagery and a deeply alliterative rhythm. Why? I can't quite say for sure. Certainly, no one coming to the present volume would see any traces of these poems here. But they are there. The resonances of those early poems remain and have informed the work found in the manuscript. In a sense, those early sonnets were descriptions of ideas and events that might have been enough to wake me from sleep. The work I have written since then has expanded that idea without my even knowing it: perhaps every poem I write has that sensibility about it. Beyond that, some of the ideas and events in this volume might even serve to wake us from our sleepwalking lives; to do what all good poetry should arguably do: startle us awake.

This volume simply began, then, as a collection of poems. As I built a critical mass of material and began to think about how these poems spoke to one another, the underlying thread became clearer and clearer. Consciously or no, these poems detail in some strange ways, what wakes us. Perhaps not overtly, perhaps not even in a sense we
are immediately aware of, but ultimately, my hope is that they are enough to advance us beyond our current fairly somnabulently states.

To that end, the collection has been formatted and structured very explicitly. The first section, “Then,” presents poems in what I call “fractured form.” This form is meant to convey a sense of time past. Our memories of the past are always a bit fractured—not fragmented, which to me implies a patchwork assemblage that is never quite finished—but rather, pieces cobbled together, remembered truly or not, reconstructed and reordered as we might prefer it. Ultimately, always just a little out of our immediate grasp. To convey this, I utilize the very notion of the poetic form, skewing syntax around the page, using the white space as part of the poetic field. I subscribe to Alice Fulton’s thought when she writes, “Poems are linguistic models of the world’s working” (Fulton, 477). I think the line endings are substantial visual and aural cues to that. To that end, I agree with something Charles Bernstein advocates: “I’m attracted to the idea of lines being a primarily visual feature of the poem—it’s a modest way of designing (or arranging) how the page looks—one more dynamic of the poem’s multilayered ecosystem.” I intend little grammatical and syntactical difficulty here, but the very form on the page can cause fits and starts for the reader—much like memory itself.

The “fractured form” leads to the “Now” section. Here the form tends toward the long-lines favored by “Ultra-talkers” like David Kirby and Barbara Hamby, Denise Duhamel and Mark Halliday. Even these contemporary poets had their ultra-talk forbears in the long lines of Allen Ginsberg and, before him, Walt Whitman. The poems in this section typically “reside” in the present time and the form is designed to convey the give-and-take of daily contemporary life. The long lines (15-20 syllables) are typically offset
by shorter lines (8-10 syllables) mirroring the back and forth of conversation. The tone in these poems is often meant to be light, and the form tends toward the more “traditional” left-justified poems familiar to readers. Nevertheless, they still veer away from the more standard, short-lined lyric form. Denise Levertov describes the effects of such a usage of form when she writes:

[1]n poems one has the opportunity not only, as in expressive prose, to depart from the syntactic norm, but to make manifest, by an intrinsic structural means, the interplay or counterpoint of process and completion—in other words, to present the dynamics of perception along with its arrival at full expression. The line-break is a form of punctuation additional to the punctuation that forms part of the logic of completed thoughts. Line-breaks—
together with intelligent use of indentation and other devices of scoring—represent a peculiarly poetic, a-logical, parallel (not competitive) punctuation.

Not as jarring as the fractured form, but still enough, perhaps, to startle the reader awake.

These long-lined poems morph into the prose poems in the third and final section, “Later.” These pieces are the most ethereal and imagistic. The very form is meant to convey an “image postcard” devoid—to some extent—of poetic “artifice.” The boxy shape is meant to mirror a photograph, and many of the poems “live” in an indeterminate, and oftentimes conditional, future. The prose poem form is meant to remove the layer of meaning obtained from standard poetic lines for the reader, leaving him only the imagery and language to garner meaning from. In some sense, this is how I envision the future—
we have a vague notion, but the actual “form”—if we can call it that—of the future is
unknown to us beyond a receding line. To that end, I actually imagine the prose poem form not as the lack of poetic lines, but actually as one continuous line, stretching out. Quite literally, taking the long-line form of the preceding section to the limit of its boundaries. Russell Edson, who I would call the “Godfather of the prose poem,” has a quirky little essay in which he explains this idea at some length. Like all things Edson, it is hard, sometimes, to puzzle out, but one of his ideas in particular, I think, bears some repeating. He writes:

A good prose poem is a statement that seeks sanity whilst its author Teeters on the edge of the abyss. The language will be simple, the images so direct, that oftentimes the reader will be torn with recognitions inside himself long before he is conscious of what is happening to him. Regular poetry, even when it is quite empty of content, the deep psychic material, can manage with its ornaments of song and shape to be dimensional; which is to say, the ability to define space, which is necessary to all the arts. Such a regular poem may seem the near “perfect object,” albeit a beautiful box with nothing in it. Which is good enough; anything brought out of the abyss is to be honored. But is it good enough?! Isn’t static predictability just rather boring? As to the dimensional quality of art, we mean depth, volume, in a word, shape; substance with a texture of parts that define shape and durance. In the prose poem this sense of dimension is given by humor. The prose poem that does not have some sense of the funny is flat and uninformed, and has no more life than a shopping list. I don’t mean the banal, high-schoolish snickering that one sees so often in so-called prose poems, but the humor of the deep, uncomfortable metaphor.
I strive to actively use the prose poem form to convey, specifically, “the deep, uncomfortable metaphor.” What lies ahead of us, in our futures is uncertain, and, as such, uncomfortable. This is not a negative, *per se*, we must learn to live our lives with some feelings of discomfort. If a poem can prepare us for that discomfort, while simultaneously trying to offer comfort through some sense of sympathy, more the better.

To that end, *What Wakes Us* intends to offer meaning to readers on multiple levels. Each poem is meant to resonate with a reader, to evoke a response through the ideas presented. I strive for clarity of writing—though clarity should not be mistaken for easiness—and I hope the instances are rare when a reader does not know what the words of the poem are trying to convey. Another layer of meaning evolves from the particular form of the poem being read. My hope is that a reader is willing to invest herself in a second or third read of a piece to try to puzzle out the additional meaning brought to bear from the form. How the poem is working on the field of the page is meant to layer additional meaning and complexity to the language and syntax used.

Layers of meaning, forms of existence, states of being: these are fundamental facts of our daily lives. They are the things that make us unique individuals and bind us in community as humans. We have to acknowledge that we exist in multiple states at all times. In her essay, “Of Free, Formal, and Fractal Verse,” Alice Fulton writes:

> Physicist N. David Mermin summed up [Niels] Bohr’s antirealist position by stating, “We now know that moon is demonstrably not there when nobody looks.” Perhaps popular literature and culture have made people aware of this and other quantum theories,
such as the view that reality consists of a steadily increasing
number of parallel universes; that consciousness creates reality;
or that the world is twofold, consisting of potentials and
actualities. Heisenberg’s uncertainty principle, is certainly well
known. A truly engaged and contemporary poetry must reflect this
knowledge. As a body of literature it might synthesize such disparate
theories into a comprehensive metaphor for the way the world
appears to us today.

The only difference is one’s current perspective. A change in that perspective, this
manuscript suggests, might be enough to wake us; to startle us from sleep.
Erik K. Mortenson  
10 February 2009

Bibliography—What Wakes Us


Borderline Inappropriate: Stories, Essays, Absurdities shows you exactly where the mind of humor writer David Holub is not afraid to go.

With humor as his only defense, Holub visits the dusty, overlooked corners of the human condition with a comedic voice that is dry yet appreciative, gentle and witty yet oddly earnest. Through his stories, essays and absurdities, Holub uses an irreverent voice to fight the Sisyphean existence in a modern world, scrutinizing why we do the things we do.

Written in three parts, Holub presents the world from his imagination, the world as he sees it, and a world that is so whimsical and whacky, twelve states have banned its existence.

In Part I, “Stories,” Holub touches on themes of self-consciousness, self-realization, and life as performance. With a heavy dose of quirkiness, he creates worlds full of coincidences and misunderstandings that have profound implications. His characters – ranging from hopefully cynical to hopelessly naïve – tend to be outsiders looking for acceptance, understanding or, if nothing else, solid ground to walk on, but are never fully aware of how others see them. Through his characters, he examines the darker areas of humanity, finding truth in bitterness, wisdom in regret, where success is achieved by making it to the next day more enlightened, more aware.

In Part II, “Essays,” nothing in David Holub’s world is too mundane to put under a microscope. The conversations of strangers are never too ho-hum or unworthy to
eavesdrop upon and scrutinize. There are no insignificant destinations or household items. In his world where anything can be turned laugh-out-loud funny, everyday pieces of apparel have a place in his heart and sacred cows have a place on his grill.

And in Part III, “Absurdities,” throw out the rules and hop on the id-wagon. In this world, reason is out as the monologues of madmen meander through commencement speeches and letters of resignation. Absurd and unbalanced voices confuse bears with wives, give advice to birds or just plain talk to no one in particular.

Through his observations and angst-ridden journeys – both real and imagined -- Holub salvages bits of wisdom and truth as he copes in absurd, ridiculous worlds overflowing with hilarity.
SYNOPSIS OF STORIES, ESSAYS, ABSURDITIES

Stories

“A Hard Laugh”

Hollis and Stuart offer allegorical alternating narratives on their individual quests to find funniness. Hollis, who was born without the use of certain muscles in his face, wants to smile, but physically can’t, no matter which sitcoms or movies he watches. Stuart, a bitter cynic, is a purveyor of comedy but seems to hate most of it. As they both come to terms with their senses of humor, their paths cross in a most unexpected way.

“Grocer”

A chronicle of the life of scheming grocery store mogul Robert “Farmer Bob” Spencer, who couples a folksy persona with manipulative selling tactics to build a transformative grocery store chain.

“Mechanical Bull”

After curiously stumbling into an authentic Texas honky tonk, a tourist looking for a photo-op rides a mechanical bull against his will, which jars him awake from his sleepy life.

“A Tour de Force”

An amateur playwright spends his days and evening at a city park, performing his work as he writes it. After finding opposition to his work from park-goers, the playwright decides that he will be heard, even if it means committing the unthinkable.

“Timothy, Party of One”
After finding his favorite Chinese restaurant inexplicably crowded, Timothy grumbles his way past the johnny-come-latelys only to find that he has more to do with the surge of diners than he could have imagined.

**Essays**

"Beer Festival"

An invitation to a beer festival creates an opportunity for Holub to examine his past, from his religious de-wakening to his ever-shifting views on alcohol consumption. After deciding to dabble in public inebriation, he finds that who you are and who you want to be aren’t always the same.

"Fear and Clowns"

When considering why clowns are so scary, our hero determines that being chased by a street-performing clown through the streets of Monterrey, Mexico is as frightening as it gets.

"The Luck of the Color Blind"

Life is full of hazards when you struggle to distinguish certain colors: flashing red stoplights that appear yellow, mismatched clothes and toting a lunch bag to work that is “little girl purple.”

"Trashes to Trashes"

As they fly freely in the wind and clog our trees and sewers, plastic grocery bags have become the latest unfashionable form of litter. But perhaps what we need is more litter in our faces, not less. How else will we learn our lesson with trash?

"You’re Nobody Till Somebody Loves You"
What really makes Vegas go around aren't the Penn and Tellers or Rita Rudners, it's the faceless Cirque du Soleil marionette artists, mall acrobats and Sammy Davis Jr. impersonators.

"If it looks like a duck and quacks like a duck, it's probably a cliché"

Everyone loves clichés. Unfortunately, most lag behind the times as the once-revered utterances become incomprehensible at best, and insensitive at worst. Fortunately, simple updates and tweaks could change all that.

"Between Us"

Hearing one side of a colleague's incessant, combative, argumentative phone calls with his wife, which invariably end with him being hung up on, creates intrigue and reflection on co-workers in general.

"On Shoes" (The Shoe Guy)

Thirty pairs of shoes and the knack of studying the shoes of everyone you know, qualifies you as a shoe guy. And as one who loves shoes, there's always that one pair that's not about where you're going but where you've been.

"Second Shift Citizen"

If you think you prefer a Monday through Friday, 9 to 5 job like everyone else in the world, you're wrong.

"On Haircuts"

Ungodly waits, a tortuous haircut history, procrastination, and forced proximity to a stranger are just a few reasons to avoid getting a haircut.

"On 'Carmmunication'"
Whether it's alerting another driver of a flat tire or pulling up beside a driver you just flipped off, most communication that takes place from behind the wheel is an invitation for awkwardness.

"On women's bathrooms"

The rumor of fresh flowers in the women's bathroom at work demonstrate the differences between the sexes, which is basically that men are disgusting slobs and women aren't.

"On Pipes"

Replaced on the hipness scale by cigars, pipes are currently quite uncool and have the sex appeal of a drifter urinating in public. But that didn't stop one person from taking up the pipe.

Absurdities

"A Word to the Graduates"

A commencement speaker releases lions into the audience in an effort to welcome graduates to the "real world."

"Things to Consider Before Waking a Sleeping Bear."

Bears may look friendly and from time to time sing to you; you might even be married to a bear. But usually it's just best to leave them alone.

"The Thing About You Birds"

A one-way chat with a bird covers relationships, work, societal expectations and a botched job interview.

"Fakiness"
What is real when we surround ourselves with fake cheese, fake leather, fake plants, fake news and fake mortgages?

"Mistakes Were Made."

After a product recall causes a stock crash and mass layoff, a chief executive looks back at how it all went wrong as he leaves office.
BIBLIOGRAPHY


Day after day, Edgar Kushter goes to the same custodial job, cleans the same stalls, eats the same lunches, and goes back to his old dingy apartment. He is a man bogged down by the quagmire of routine and his declining life. Haunted by his tragic past, he lurks in the shadowy edges of life; avoiding any social connections. He avoids his distant family who has come to settle the family estate with the promise of a hefty inheritance. His only friend is Locke a homeless philosopher who keeps him company in the park.

One night while sleepwalking through the same routine, Kushter's soul slips from his body unnoticed. His soul takes the bodily form of a mysterious stranger, who begins a violent rampage across the city. His first victim: Locke. Rather than face his family, his menial job, and his dingy apartment, Kushter leaves it all to find the killer, setting out on a journey to find what remains of his lost soul.

So begins Hinterland, a novel of suspense, mystery, and the search for lost faith in an urban wasteland. Reminiscent of *The Death of Vishnu* by Manil Suri and Salman Rushdie's *Midnight Children*, this story is an amalgam of murder, magical realism, and a metaphysical mediation on
the discovery of personal faith.

Kushter’s journey is intertwined with a cast of characters: Maribell is a young Puerto Rican girl who moves into the apartment across the hall from Kushter, hiding from her husband who is being released from prison. She is caught up in Locke’s murder where she meets the beautiful and reclusive Barnacle Girl, Locke’s guardian. Kuster’s sister, Elizabeth, hoping to confront Kushter with the darkest secret from his past, is instead caught in the rampage of the stranger. As a giant hurricane approaches the coastal city, the fates of all collide in a gripping finale.

ABOUT THE AUTHOR

Ron Samul is a novelist, journalist, online publisher, and master’s candidate at Western Connecticut State University MFA in Professional Writing. He writes for the Library Journal, Northeast Boxing News, Inquiring News – New England’s Largest African American Newspaper, and publishes Miranda Literary Magazine. His historical novel The Staff was a semi-finalist in the Mid-List Press 1998 First Series Award for the Novel.

SUMMARY

Edgar Kushter, a janitor at the Kepler Institute of Science, is a man bogged down in the quagmire of routine and his declining life. Having just lost his elderly mother, he is ignoring his sister Elizabeth who has come to the city to settle the family estate. One night, while he is going to work, his soul slips from his body unnoticed. His soul takes the bodily form of a mysterious stranger, who begins a violent rampage across the city. He is a young, strong, somewhat handsome man intent on killing the woman that destroyed Kushter’s life: his sister Elizabeth. But the stranger’s first victim is Locke, the homeless philosopher who enjoys debating Kushter in the park to pass the time. The
stranger attacks him, wanting to know about Kushter and where he can find Elizabeth. Kushter takes Locke and his guardian, the beautiful and reclusive Barnacle Girl, to the roof of the science building to see the statues of angels adorning the church across the street and talk about the stranger that attacked Locke in the park. The stranger is watching them.

The next night, the stranger lures Locke into the park and kills him, and Kushter sets off to find the killer, unaware that he is searching for his own soul. Caught up in the murder is Kushter’s neighbor, Maribell Ramos who has recently moved into the apartment directly across the hall from Kushter, hiding from her husband who will soon be released from prison for killing her mother. Maribell consoles the Barnacle Girl and they eventually fall in love. Knowing that her husband, Kyle, will eventually track her down, Maribell begins carrying her gun. She becomes suicidal waiting for her husband to return and kill her. When that fails, she decides to kill her husband.

Elizabeth and Earl Murray arrive in the city to settle her dead mother’s estate and to face her brother for the first time in forty years, after he raped her high school friend and made her watch. She wants to face her deranged brother and learn the truth about what made him do it. They try to reach him by phone, at his job, and eventually at his home. He is gone.

Kushter’s deranged soul meets a hooker on the street. When they go back to the room and he undresses, she is surprised that he has been castrated and she laughs at him. He beats her to near death. His sexual frustration fuels his rage to kill Elizabeth for betraying him as a teenager. The stranger goes back to Kushter’s apartment to find him, but there is no one there. He uses the apartment while he searches for Elizabeth and the pretty Barnacle Girl, his next sexual conquest.

The Barnacle Girl happens to find the stranger one morning and follows him. When she is caught alone in an ally with him, they struggle. When she reaches for his arm, her hand passes through him. She gets away, and runs back to the marina. She doesn’t know what to believe.
Kushter is pulled in by the police and asked about the murder of Locke and the recent death of the prostitute, who just died in the hospital. The police suspect that Locke and Kushter were fighting over the Barnacle Girl, and accuse him of killing both Locke and the prostitute. But with no evidence, they release him, and he continues his search.

The Barnacle Girl, who has fallen love with Maribell, goes to see her at her apartment. After Maribell shoots at her through the door, the Barnacle Girl manages to get in and disarm her only. She realizes that she is sick and moves her to the marina. When Maribell and the Barnacle Girl are leaving the building they run into Maribell’s husband, Kyle Ramos. Maribell tries to open fire, but the Barnacle Girl holds her back.

A hurricane is brewing and it’s slowly tracking toward the city. Preparations are underway. Maribell and the Barnacle Girl settle into a room above the warehouse. The Barnacle Girl decides to convince Kushter to kill Maribell’s husband, by telling him that Kyle killed Locke even though she knows it isn’t true.

The stranger draws closer to finding Elizabeth at the hotel. Maribell and the Barnacle Girl realize that the childhood picture they took from Kushter’s apartment is that of the killer on the loose. The stranger is almost caught by the police in a prostitution sting, but is helped by Kyle Ramos. They team up and go to the hotel to kill Elizabeth, but Kushter has been tailing them. When Kushter draws his pistol, he shoots through the stranger and incidentally kills Kyle Ramos. The stranger flees into the hotel and finds Elizabeth’s room. When he barges in to attack her, he fights with Earl and knocks him unconscious. Elizabeth isn’t there. As the stranger disappears on an elevator going down, Elizabeth appears on the elevator coming up.

The Barnacle Girl helps haul boats and prepare for the storm. She read about Kyle’s death: knowing Maribell is free.
Kushter uses his sister as bait to lure the stranger closer. He promises to meet her at the science building. The storm is quickly approaching. When the Barnacle Girl comes back to the marina, Maribell asks her if she put Kushter up to killing her husband. She admits she did. They argue. As the storm rages, Barnacle Girl goes to the end of the dock to assist a sailboat. Maribell chases her out and they try to save the people on the sailboat. The boat breaks free. A coal barge smashes through the dock and they are trapped. They lash each other to the dock and hope the surge doesn’t kill them both.

As the storm is easing up, Kushter takes Elizabeth to the rooftop to lure the stranger closer. The stranger arrives and threatens to kill Elizabeth. Kushter pleads with him that he never wanted Elizabeth dead. He explains to Elizabeth that after she was sent away and Kushter’s father found out about the rape; he castrated him with a knife and left him for dead. Their mother always felt responsible for the failure of Edgar Kushter.

The stranger tries to stab Elizabeth. Kushter steps in and they both go over the side of the building and merge as one in the street below.
Bibliography


