

BEAUTY AND THE BEAST

by

RON KOSLOW

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5 CONTINUED:

MR. CHANDLER

Catherine...

CATHY

Hi Dad...

MR. CHANDLER

(into phone)

Hal, let me call you back.. I

(hangs up, to Cathy) Hal Sherwood's coming up from Atlanta tonight. Can you have dinner with us?

CATHY

(shakes her head) Tom's having a party for the architects of the new project. Another excuse to wine and dine the planning commission...

MR. CHANDLER

You can't miss that

CATHY

That's what Tom said...

MR. CHANDLER

(joking)

I used to be invited to these functions. I should've thought twice when I handed you over to our best client...

CATHY

You make it sound like a horse trade...

MR. CHANDLER

(winking)

More like a medieval marriage...

CATHY

You'd love to see me locked up safe and sound in one of his tall towers.

MR. CHANDLER

(smiles)

You'll have to admit he's quite a guy. You could do a lot worse than Tom McGrath...

CATHY

And have.

(CONTINUED)

5 CONTINUED: (2)

They laugh.

MR. CHANDLER

What about dinner tomorrow night?

CATHY

Let me get to my desk, check my
calendar...

She goes over and kisses the top of his head.

MR. CHANDLER

You just getting in?

CATHY

Had a late night, had some errands
to run...

(shrugs
apologetically)
Sue me...

MR. CHANDLER

Too late for that. I should've sued
you when you were five.

They both chuckle...

MR. CHANDLER

(concerned)

What's up with you? You're not enjoying the work? You
don't find it stimulating...?

CATHY

(carefully)

Dad, when I think of corporate law, 'stimulating' is not
a word that immediately pops into mind.

MR. CHANDLER

But when you get down to work, you're
a fine corporate lawyer.

CATHY

No, I'm the daughter of a fine corporate
lawyer...

Cathy smiles at her father as she heads off to her office...

CUT TO:

6 OMITTED

7 INT. RESTAURANT - NIGHT

A private party fills the elegant restaurant. An architectural model of a skyscraper and commercial complex is prominently displayed. At the center of the action, working the room, is TOM McGRATH, a sleekly attractive man in his early 40's - a dashing New York real estate titan... People seem to swirl around him, drawn by his power and charm.

FOLLOW Tom as he moves through the restaurant. He FINDS Cathy sitting at a far table, talking to an old COLLEGE FRIEND...

COLLEGE FRIEND

(teary-eyed)

I really thought my life was over.
I mean he was my life. He told me
to just pretend he was dead...

CATHY

(sympathetic)

Eve, I'm so sorry... Things'll turn
around.

TOM

(leaning over Cathy,
kissing her)

How you doing? You all right?

CATHY

Fine. Eve and I haven't seen each
other since college...

COLLEGE FRIEND

(to Tom)

We're just catching up...

TOM

Good...

(putting an arm
around Cathy)

I need to talk to you...

CATHY

(to College Friend)

Excuse us for a minute...

Tom leads her to an alcove...

TOM

(irritated)

What's with you?

(CONTINUED)

7 CONTINUED:

CATHY

What do you mean?

TOM

You've been sitting over there listening to her blubber, half the evening...

CATHY

She's going through a rough time.
We used to be good friends...

TOM

I know her. She's a lush. She was married to a lush.
She's a complete loser.

CATHY

Very compassionate...

TOM

Come on now, stick by me, there's
someone I want you to meet...

CATHY

Tom, I'm just not into it tonight,
I'm sorry...

TOM

I thought I could count on you...

CATHY

You can...

TOM

Maybe I expect too much...

CATHY

It's a party . - it's not brain surgery.

TOM

Look, I don't have time for this...

CATHY

And frankly, I don't like being told
who I can talk to...

TOM

Then use better judgement!

(CONTINUED)

7 CONTINUED: (2)

7

CATHY

(fuming)

All right, maybe I should call it a
night...

TOM

That's not an option...

CATHY

(moving off)

Oh, it's not?

Cathy gets her purse and, without turning back, walks out of the
restaurant...

CUT TO:

8 EXT. THIRD AVENUE - NIGHT

8

Cathy comes out of the restaurant and hurries to the corner to
hail a cab. A cab drives by.

CATHY

(raising a hand)

Taxi...! I

She's too late. A couple just ahead of her hops into the cab.
Another cab approaches...

CATHY

Taxi...!

The cab switches on its "Off Duty" sign.

CATHY

(muttering)

Great...

Now a STOCKY GUY in a bomber jacket saunters up...

STOCKY GUY

(smiling)

You're not having much luck. I'll
get you one...

(steps off the curb,
raises an arm,
whistles loudly)

I'm an expert...

Suddenly a van pulls around the corner, the door slides open.

(CONTINUED)

8 CONTINUED:

a

The Stocky Guy roughly shoves Cathy to the van door...

STOCKY GUY

Going home alone tonight, Carol?

CATHY

(startled)

Hey...! I

She tries to twist away but a pair of muscular arms reach out from within, grabbing her and violently yanking her into the vehicle. The Stocky Guy jumps in and the van takes off...

9 INT. VAN TRAVELING - NIGHT

9

As the DRIVER cruises up Third Avenue, Cathy struggles with the Stocky Guy and a heavily tattooed PUNK in the back of the darkened van...

CATHY

(yelling)

No!... Not... Stop!

They slam her against the floor, trying to subdue her...

STOCKY GUY

(to Cathy, hitting
her)

Know what happens to little girls
with big mouths..?

PUNK

(venomous)

You're gonna find out...

She kicks the Punk in the chest, scrambles to her feet and pounds on the back window of the van...

CATHY

(screaming through
the glass)

Help..!

10 ANGLE THROUGH THE GLASS

A car full of teenagers drives along in the next lane, laughing, grooving to the radio - oblivious...

(CONTINUED)

10 CONTINUED:

CATHY
 (pounding on the
 glass)

Help me!

11The two attackers drag her back down to the floor and
 begin to beat her into submission...

11.

DRIVER
 (calling back to
 them)
 About done with her?

They have her pinned down...

STOCKY GUY
 Just about...
 (to Cathy)
 Hey Carol, you gotta remember to keep
 your mouth shut from now on...

CATHY
 (gasping)
 I'm not...

The Punk hits her again...

'p

STOCKY GUY
 You're gonna remember - every time
 you look in the mirror...

The Stocky Guy pulls a straight razor out of his pocket. Cathy
 begins to fight with all her remaining strength...

STOCK GUY
 (yelling at Punk)
 Grab her hands!

The Punk restrains her hands...

CATHY'S POV - THE RAZOR

As it's raised over her face...

CUT TO:
 NIGHT

12 EXT. CENTRAL PARK . 96TH ST. DRIVE-THROUGH

The van is stopped at the side of the road. We see the two
 attackers dump Cathy's limp form in a clump of bushes. They run
 back to the van and it speeds off...

13 CLOSER ANGLE CATHY

She lies unconscious, near death, sprawled in the bushes. We can't see her face. Cars whiz by in the distance... And then, seemingly out of nowhere, A SHADOW FALLS ACROSS HER BODY... Now, the BROAD BACK of a patchwork-cloaked figure ENTERS FRAME. Cathy is scooped up, as if she were a child, and carried off, into the mist.

14 INT. STEAM TUNNELS - BELOW MANHATTAN - NIGHT

Carrying Cathy over his shoulder, the cloaked figure descends a ladder into a steam tunnel, part of the elaborate network of tunnels and caverns which run deep below Manhattan...

He carries her down a passageway to a lower level of connecting chambers... Steam escapes from the pipes, the walls sweat -- an occasional bare bulb throws eerie shadows down the tunnel... A train thunders overhead...

The cloaked figure moves quickly and surely along a narrow ledge, and then down another ladder... His face is hidden by a hood...

CUT TO:

15 INT. STEAM TUNNELS UNDERGROUND CHAMBERS

CAMERA PANS the room-size underground chamber -- very strange. Its dimensions and arched ceiling give the feeling of a medieval knight's quarters -- and yet it is filled with carefully selected cast-off items, the artifacts of our disposable culture. The furnishings -- lamps, table, cabinets -- have been found or ingeniously assembled from salvaged parts. One wall is covered with a mosaic of photos cut out from magazines -- photos of the great people of our time -- Einstein, Stravinsky, Ali, John Lennon. One gets the feeling that this chamber is charged with the spirit of the survivor full of undaunted goodness...

CAMERA HOLDS on Cathy, lying nestled in a bed fashioned of mattresses and blankets. Her head and face are bandaged, her eyes covered.

Sitting at the bedside is her cloaked rescuer. His face remains hidden from us. His name is VINCENT...

She wakes with a start...

(CONTINUED)

15 CONTINUED:

CATHY

(crying)

No...! No!

VINCENT'S VOICE

You're safe. You're safe, now...

His voice is the voice of pure emotion, pure heart...

CATHY

(frightened)

Where am I?

VINCENT

No one will hurt you. You're safe
here...

It's the kindest, gentlest voice she's ever heard...

CATHY

Am I in a hospital?

VINCENT

No, but you're going to be alright...

CATHY

Why aren't I in a hospital?

VINCENT

You were bleeding, there was no time...

CATHY

(distraught)

What did they do? Did they..?

(feels bandages
over her eyes)

My eyes..?

VINCENT

Your eyes were not hurt. We made
sure... Rest now.

She tries to get out of bed, but sinks back, too weak...

DISSOLVE:

ISA INT. VINCENT'S CHAMBER

As Cathy sleeps, we GLIMPSE Vincent's FATHER, an older man in professorial robes, examining her, checking her pulse... All the while, Vincent, his face still hidden, watches over her...

DISSOLVE:

153 INT. VINCENT'S CHAMBER

As Cathy awakens again, Vincent approaches...

CATHY
Who's here? Who are you?

VINCENT
Vincent...

CATHY
Vincent...?

VINCENT
My father and I treated your injuries. You have broken ribs. You need to be still...

CATHY
(pleading)
Where am I?

VINCENT
Where no one can hurt you...

CATHY
My face -- was it..?

VINCENT
Tell me your name...

CATHY
Catherine...

VINCENT
(softly)
Catherine... Try to rest. If you need anything I'll be close by. Don't be afraid. Please, don't be afraid...

CATHY
I'll try... I'll try...

(CONTINUED)

153 CONTINUED:

153

She drifts back to sleep. He draws the covers up around her and moves off, down an adjoining tunnel...

16 INT. STEAM TUNNELS

FOLLOW as Vincent, his face still hidden from us, hurries down a connecting tunnel... Moving with speed and agility, he descends a ladder to a lower platform, then leaps from that platform -- across what appears to be a steam-filled chasm -- to another ladder which he climbs...

17 INT. FATHER'S CHAMBER

17

Vincent enters a vault-like room, two-stories high. The walls are lined with books, floor to ceiling -- books of every description -- a vast library of the city's cast-off books. The room is lit by oil lamps. In a far corner, seated in a tattered, over-stuffed chair, we find Vincent's FATHER, reading a book...

Father's face and features are long and finely chiseled, and always in shadow -- like a face from El Greco. He has the appearance of a wise, sensitive man who has seen too many terrible things. He wears an Old Giant's baseball cap...

As Vincent comes in, Father looks extremely upset...

FATHER

(looking up)

Is she awake?

VINCENT

(nods)

She's very frightened...

FATHER

(hands him a bottle
of pills)Make sure she takes these -- to prevent
infection.

VINCENT

I'll make sure...

FATHER

(reproachfully)

I was saving them for an emergency, if something
happened to either of us...

(CONTINUED)

17 CONTINUED:

VINCENT

Father, this was an emergency -- she would have died...

FATHER

(angrily)

Do you know what they'd do to you if they caught you up there? Or found you down here? You've endangered all of us, but the risk for you is especially great. You'd probably die! How could you bring a stranger here?? To where we live??

VINCENT

How could I have turned my back on her and left her there..?

FATHER

(grudgingly)

Alright... Help her regain her strength. But the moment she's ready to leave, you must get her out -- arid Vincent, don't tell her anything...

VINCENT

Don't worry -- it won't be very long. She's already beginning to heal...

FATHER

(softening)

You have the soul of a doctor...

(smiles)

When I studied medicine they didn't admit Negroes or Jews...

(chuckles softly)

Vincent, I wonder what they would've done with you. Let's not even think about it...

CUT TO:

18 OMITTED

19 INT. VINCENT'S CHAMBER

Cathy is sitting up in bed, her head and eyes are still swathed in bandages. Vincent is feeding her.

(CONTINUED)

19 CONTINUED:

VINCENT

Do you like it?

CATHY

It's good stew...

(takes another
spoonful).Vincent, tell me .. where are we?
I'm going to keep asking...

VINCENT

Where do you think?

A train RUMBLES overhead...

CATHY

(figuring)

Somewhere there's an elevated train...
Brooklyn? Queens?

VINCENT

(troubled)

No, not Brooklyn or Queens...

CATHY

(starting to panic)

Am I still in New York?

VINCENT

I can't tell you...

CATHY

Why not?

VINCENT

I have to keep it as a secret.

CATHY

Why is it a secret?

VINCENT

Because many good people depend on
this place for safety.

CATHY

(sincere)

Vincent, I'll keep your secret...

A beat. He believes her...

(CONTINUED)

19 CONTINUED: (2)

We HEAR continuous METALLIC TAPPING SOUNDS in distinct rhythmic patterns. (These SOUNDS are omnipresent in the tunnels)

CATHY

And that tapping. It never stops.

VINCENT

It's people talking to each other, tapping on the master pipes...

CATHY

(intrigued)

You mean messages?

VINCENT

In code...

(listening)

'86th and Madison -- food... 34th and Seventh... danger...' First they give location, then condition -- danger, food, help, emergency. It's how we communicate...

CATHY

Please, tell me -- where are we?

VINCENT

(easing her fears)

We're below the city -- below the subways. There's a whole world of tunnels and chambers that most people don't even know exist. There are no maps to where we are -- it's a forgotten place. But it's warm and it's safe -- and we have all the room we need...

Cathy is listening intently, her mouth half-open in disbelief...

VINCENT

(continuing)

... So we live here. we try to live as well as we can, and we try to take care of each other. It's our city, down here...

CATHY

(blown away, a long
beat)

You're kidding... Aren't you?

(CONTINUED)

VINCENT
(softly)

No -- I'm not.

CATHY
(uncertain)
What are you doing down here? Why
are you here?

Vincent takes a deep breath. This is painful...

VINCENT
(haltingly)
...I was a baby -- abandoned, left
to die... Someone found me and brought me here -- to the
man who became my father.
(deep gratitude)
...He took me, he raised me - he taught me everything.
He named me Vincent... That's where I was found, near
the hospital -- St. Vincent's.

CATHY
(overwhelmed)
I - I don't know what to believe...

VINCENT
(gently)
It's all true...

She reaches out to touch his hand. Before he can pull it away,
her fingers touch his. She feels something gnarled and animal-
like. She tries to cover her astonishment...

VINCENT
(drawing back,
mortified)
I'll be back...

He moves off...

She lies there in a panic, unwilling to even consider the
possibilities...

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

20 INT. MR. CHANDLER'S OFFICE - DAY

Mr. Chandler and Tom McGrath appear worried and exhausted...

MR. CHANDLER

I don't want to think about what
could've happened...

Mr. Chandler's intercom buzzes. He moves to answer it.

MR. CHANDLER

(into phone)

Yes...? Send him in...

(to Tom)

John Herman's here. He's a first rate police officer --
Captain of Detectives. I asked him to supervise the
case.

TOM

I hear he's a good man...

21 CAPT. JOHN HERMAN, a big ruddy-faced bull of a man strides into
the office...

MR. CHANDLER

Jack! I'm glad to see you... Meet
Tom McGrath...

CAPT. HERMAN

(shaking hands)

Mr. Chandler... Mr. McGrath...

MR. CHANDLER

Jack, I'd like to know who leaked the
story to the papers...

CAPT. HERMAN

Hard to keep something like this quiet. A socialite's
missing for a week, her purse is found in the park...

TOM

(indicating
newspaper)We don't need these kinds of
headlines...

(CONTINUED)

21 CONTINUED:

21

INSERT - NEW YORK POST: "McGRATH'S GIRLFRIEND MISSING...
EAST SIDE DEB VANISHES."

BACK TO SCENE

MR. CHANDLER

Have your men come up with anything..?

CAPT. HERMAN

(shakes his head)

Not, yet...

(looking serious)

I just talked to the lab. I think you should know they
found some blood on the purse. It does match your
daughter's...

A beat -- as Mr. Chandler faces the gravity of the situation.

CAPT. HERMAN

Mr. Chandler, Mr. McGrath, I'll do everything I can to
find her -- that's a promise.

CUT TO:

22 INT. VINCENT'S CHAMBER

22

Cathy sits in a chair, alone. Her face is still bandaged. Now she
stands, feeling her way around the room. She bumps against a
small table, knocks over a stack of books. She feels her way back
to the chair, sits back down and begins to weep -- for all that's
happened to her.

REVERSE ANGLE VINCENT

He's standing, very still, in the doorway, watching her. We don't
know for how long. His face is still hidden.

CATHY

(choked)

I know you're there. You can come in. .

Vincent sits beside her, takes up a book...

VINCENT

(with compassion)

I'll read to you...

(CONTINUED)

22 CONTINUED:

22

CATHY

It won't help...

VINCENT

It might. We can finish 'Great Expectations.' Do you remember how it ends..?

CATHY

Vincent, I'm worried -- I'm frightened. -.

VINCENT

(empathic)

I can feel it...

CATHY

I can't stop thinking about what happened -- what they did to me...

(restless)

I don't know what to do...

VINCENT

You're getting your strength back.

CATHY

I know.

VINCENT

I'll make you some tea, the herb tea you liked...

CATHY

That sounds good.

He goes off...

She waits until he's well away -- and then she starts removing the bandages...

CUT TO:

23 INT. TUNNELS

23

Vincent stands at the fork of two cavernous tunnels talking to a small, tow-headed urchin named KIPPER.

(CONTINUED)

VINCENT

(pointing down tunnel)

Take this one three platforms down, then go right up the next tunnel to the first ladder, and start climbing...

KIPPER

(concentrating)

And that'll be Chinatown?

VINCENT

Unless you take the wrong tunnel.
If you do, it might be China...

KIPPER

No way, Vincent...

VINCENT

Wherever you end up, hurry back with the tea...

KIPPER

This one's gonna cost you...

Kipper picks up his "skate sled" -- a wooden sled with roller skates attached. He takes a running start then jumps on and speeds away, clattering down the tunnel...

CUT TO:

Cathy has removed her bandages. (Her face remains hidden from us). She rushes frantically around the room searching for a mirror, something to reflect her face... She can't seem to find anything suitable. She opens a crate of what appears to be junk, spare parts. She finds an old auto headlight, breaks the glass and holds the reflector up to her face...

CATHY'S POV - HER FACE

In the distorted reflection, Cathy SEES the jagged slashes which criss-cross her face like a grotesque road map. She gasps in shock. She stares at this tragically disfigured woman in the reflector suddenly realizing it's herself...

CATHY

(crying out)

Oh, God...! No...!

(CONTINUED)

24 CONTINUED: 24

VINCENT (0.5.)
Catherine..? What..?

She turns..

25 REVERSE ANGLE VINCENT

He stands in the doorway, his hood off, staring at us, straight-on. We SEE what can only be described as a beast-like man, a true grotesque, with a snout-like nose and mouth. He is powerfully built and utterly terrifying... But, a CLOSER LOOK reveals EYES full of compassion and embarrassment as he awkwardly tries to cover his face. Now he comes toward her...

VINCENT
(reaching out)
Catherine...

CATHY

She shrinks back in horror. This is beyond any nightmare. As he approaches her, she hurls the reflector at him. It glances off the side of his head, drawing blood. He stands there, frozen. She sinks down on the bed, shaking in shock. When she looks up again, he's gone. Now she collapses on the bed sobbing...

CUT TO:

26 INT. VINCENT'S CHAMBER

26

Cathy awakens... She's propped up on the bed. Vincent sits beside her, his face hidden by a make-shift mask. He puts a cool cloth to her head...

VINCENT
(softly)
It's time for you to go back...

CATHY
(reeling)
But how...? How did...?

VINCENT
I don't know how it happened. I have ideas... I'll never know. It happened, an accident, a mistake -- I was born. And I survived...

(CONTINUED)

26 CONTINUED:

26

She shakes her head -- speechless...

VINCENT

Are you ready to go?

CATHY
No...

VINCENT

It's time...

CATHY
(distraught)
Not like this... How can I go up there like this?

VINCENT
You must...

CATHY
(breaking down)
Tell me it's a nightmare. It didn't
happen, it can't be happening...

VINCENT
(from deep inside)
It's not a nightmare. It happened -- and you're alive.
Catherine, you survived. And what you endured will make
you stronger and better.

She gets up, turns away, shakes her head...

CATHY
(upset)
I don't have your strength.
(pacing off)
I don't know how to do it...

She leaves the chamber and moves off into one of the tunnels.
Vincent makes no move to stop her...

27 INT. TUNNELS

27

Cathy stands at the end of a tunnel, on a platform which juts
out over a steam-filled abyss.

She stares into the abyss, full of self-pity, struggling to pull
herself together. Now she looks up, as if she senses something,
she turns and looks back down the tunnel...

(CONTINUED)

27 CONTINUED:

27

REVERSE ANGLE . VINCENT

He stands some distance down the tunnel, watching over her. He makes no move, either toward her or away... He simply stands there, tall and with nobility...

She now walks to where he stands...

CATHY

I apologize... I was feeling very sorry
for myself.

He looks at her, speaking to her soul...

VINCENT

(with conviction)

Catherine, you have the strength -- you do.
(simply)

I know you...

She looks up at him, profoundly touched by his kindness. Carefully, she reaches out and pulls aside the cloth which covers his face. She smiles at him tenderly...

CUT TO:

28 INT. TUNNELS

'28

Vincent leads Cathy down a long, cavernous tunnel on their way back up...

CUT TO:

29 INT. TUNNELS

29

Holding her hand, he guides her along a section of pipe that they must "cat-walk" as steam swirls around them....

When they reach the end of the pipe, Vincent picks her up, cradling her in his arms, and leaps into a chasm of billowing steam...

They land on a platform several feet below and begin to make their way through a series of high chambers housing master pipes... Trains THUNDER overhead and, always, we HEAR the TAPPING SOUNDS...

30 AS Vincent and Cathy move through, we GLIMPSE some of 30
the other inhabitants of the "world below" (The feeling, down
below, is of a great expanse of uncharted or forgotten space,
allowing the inhabitants freedom and privacy)...

31 On a far platform, we SEE a FAMILY -- a mother, 31.
father and two small children, cooking a meal in an open
hearth... Some distance away, we SEE a group sewing clothing.

32 Vincent and Cathy cross a wooden bridge over a 32
stretch of "sealed up" subway track. We SEE a group of
kids, boys and girls, playing on a homemade hand car...

CUT TO:

33 INT. TUNNELS 33

Vincent, carrying Cathy, moves surefootedly along a narrow ledge
above a wall of cascading water... Still holding Cathy, he leaps
from the ledge to a ladder and effortlessly begins to climb...

CUT TO:

34 INT. TUNNELS

The tunnel narrows and becomes dark. They hurry along, crouched
over... Further down the tunnel is a faint light. As they
approach the light we SEE the tunnel ends at an iron grillwork
vent. Vincent puts his shoulder to the grill and in an incredible
exertion of force, moves it out of its cement casing. Light pours
in from above...

VINCENT

(indicating)

This is where you go out...

CATHY

(hesitant)

Where are we?

VINCENT

In the basement of your apartment
building.

CATHY

(laughs)

We are?

(CONTINUED)

34 CONTINUED:

Vincent nods...

A beat. A moment where both now realize they are about to go their separate ways -- a torrent of emotions... Sadness, gratitude, concern, even a kind of love...

CATHY

(eyes welling)

Vincent...

*

Vincent doesn't speak. He too is choked with emotions.

CATHY

Your secret is safe with me. I'd never betray your trust...

VINCENT

I know -- I knew that from the beginning. When you trusted me... Catherine, I had things to give, and they were meant to be given to you...

She reaches out for him, puts her arms around him and embraces him...

CATHY

What can I say to you..?

The tenderness of her embrace is a feeling he's never felt before, never even dreamed of. It's more than he can stand -- it's breaking his heart...

Suddenly we HEAR FOOTSTEPS through the vent in the basement. They both shrink back into the shadows of the tunnel... When the FOOTSTEPS FADE OFF, Cathy turns to Vincent .. but he's not there...

CATHY

(calling out)

Vincent... Vincent...!

He's gone.

We sense her sadness at losing him as she turns and climbs through the steam vent, back to her life...

CUT TO:

35 INT. OPERATING ROOM - DAY

(CONTINUED)

35 CONTINUED:

35

CLOSE ON CATHY

She's on the operating table. Her face has been prepped for plastic surgery -- marked with lines and notations. An oxygen mask is placed over her face...

DOCTOR'S VOICE

Cathy, I want you to start counting from ten, backwards...

CATHY

(through mask)

10... 9... 8...

35A CATHY'S POV - OPERATING TEAM

The doctors and nurses prepare to begin surgery. Everything's getting FUZZY...

CATHY

7... 6...

DISSOLVE:

CATHY'S DREAM

The following sequence should incorporate the surreal tone and jarringly subjective elements of the dream-state...

36 INT. CHARLES CHANDLER'S OFFICE - DAY

36

Cathy comes into her father's office, her face horribly scarred, her dress filthy and ragged... Mr. Chandler beams happily at her and, throughout the scene, carries on as if all is wonderful...

MR. CHANDLER

(buoyant)

Catherine! we were all guessing where you went. Was it Jamaica? Nassau?

CATHY

(unable to speak)

I -- I...

Throughout the dream sequence, she is unable to speak...

(CONTINUED)

36 CONTINUED:

35

MR. CHANDLER

Let's get some people together, have a party at the club, tonight. Who shall we invite? Make a list...

CATHY

(struggling)

No -- Dad -- I...

MR. CHANDLER

(getting up)

Have to run, I have a board meeting...

(handing her a wad
of money)

Buy yourself a new dress...

(giving her more)

Will this be enough? Take some more.

Here...

He reaches into a drawer and starts slapping down bundles of bills.

MR. CHANDLER

(now exiting)

See you later...

He dashes out, leaving her sitting at his big desk all alone...

FOLLOW as she gets up and exits the office, down the corridor...

37 OMITTED

37

38 EXT. THIRD AVENUE - NIGHT

38

She's rushing up Third, trying to get a taxi. A cab pulls up but she can't open the door, it's locked. She pounds on the window but the cab driver doesn't seem to notice. He just sits there... Someone taps her on the shoulder, she turns... It's the Stocky Guy in the bomber jacket...

STOCKY GUY

(smirking)

Not having much luck...

Cathy tries to scream but nothing comes out... She pounds furiously on the cab window. The cab drives off...

(CONTINUED)

STOCKY GUY
Need some help?

She starts running - into the arms of the Tatoood Punk...

TATOOED PUNK
You aren't having much luck...

She breaks away and runs -- up Third Avenue. Her attackers come after her, closing in. Nobody on the street seems to notice or care.

39 As the Tatoood Punk reaches out to grab her from behind, Cathy ducks and dashes through the doors of a restaurant... 39

40 INT. RESTAURANT - NIGHT 40

A party is in progress. The moment Cathy enters, everything stops. The place is filled with beautiful people. All turn to gape at her, at her scars, at her rags -- in icy silence.. -

In the center of the room, standing next to a towering architectural model is Tom McGrath. Beside him is a Beautiful woman. They are surrounded by admirers...

AS Cathy approaches Tom, walking the length of the room, the SNICKERING begins... At first very softly...

She reaches Tom, but he refuses to acknowledge her presence. He's talking to the Beautiful Woman...

TOM
(to Beautiful Woman)
I feel sorry for her. But what can I do? Life goes on...

The Beautiful Woman nods in agreement...

TOM
(continuing)
She was an interesting girl. I thought she had a lot of promise -- but she turned out to be a complete loser...
(to the crowd)
And you know how I feel about losers...

The SNICKERING continues...

*
(CONTINUED)

40 CONTINUED:

CATHY
 (with great effort)
 Tom...!

Tom and the Beautiful Woman glance briefly at her, then move off, smiling conspiratorially. Everyone in the restaurant is now SNICKERING...

The SNICKERING gets LOUDER, until it becomes a chorus of derisive LAUGHTER...

Cathy looks around, desperate -- trapped... Now she spots something through a side window...

41 ANGLE - OUT THE WINDOW

Standing outside, we SEE what appears to be the figure of a man. He peers into the restaurant, staring at Cathy through the glass. His eyes are filled with feeling, deep with empathy for her. It's Vincent. As their eyes lock...

DISSOLVE:

42INT. HOSPITAL ROOM - DAY

She comes out of the anesthetic, her face, once again, heavily bandaged. The SURGEON, a handsome older man, stands at her bedside.

CATHY
 (coming to)
 Vincent..?

SURGEON
 (reassuring)
 Cathy, it's Dr. Sanderly... It's all over.

CATHY
 (groggy)
 ... How'd it go?

SURGEON
 I think you'll be pleased.

CATHY
 (uncertain)
 ... Really?

(CONTINUED)

42 CONTINUED:

SURGEON

Cathy, it went very well. Not perfect, but better than expected. Let's see how it heals...

CATHY

Okay...

SURGEON

(exiting)

If there's anything I can do, let me know...

CATHY

(a beat, bitter sweet)

Could you read me the last chapter of 'Great Expectations?'

CUT TO:

43 INT. RESTAURANT POWDER ROOM - DAY

43

CLOSE ON CATHY

Her face appears in the powder room mirror. As she combs her hair we can SEE that her scars have been virtually removed. When she turns her head we SEE the one scar that could not be repaired. It runs down the right side of her face, just in front of her ear. With her hair down, it's almost completely hidden. She exits the powder room...

44 INT. FOUR SEASONS RESTAURANT - DAY

FOLLOW as Cathy moves through the elegant dining room to the table where she and her father are having lunch...

MR. CHANDLER

You look terrific. When do you think you'll be coming back to work?

CATHY

(a beat)

Dad, I'm not coming back. I've decided to leave the firm.

MR. CHANDLER

What are you talking about??

(CONTINUED)

44 CONTINUED.:

*

CATHY

I was never very good at corporate law, in fact I was a disaster..

MR. CHANDLER

Nonsense!

CATHY

Dad, thing's have changed...

MR. CHANDLER

How?? What's changed...?

CATHY

What happened, changed me. You've got to accept that...

MR. CHANDLER

How can I? You refuse to tell anybody what happened those days you were missing. Where were you?? Why won't you tell me?

CATHY

I'm not even sure myself, but that's not the point...

(takes a deep breath)

Once you become a victim it changes you. You see things differently. You see all the people being hurt and the lives being destroyed. I've got the skills to help. I want to be more involved -- maybe work in the D.A.'s office...

MR. CHANDLER

(upset)

Prosecuting criminals?! Catherine, that's ridiculous!

CATHY

Either help me or don't -- but don't call me ridiculous...

MR. CHANDLER

You're having some kind of reaction to what happened. You need more time...

CATHY

I know what I need -- I know what I'm doing...

(CONTINUED)

MR. CHANDLER

I'm not so sure, anymore...

CATHY

(from the heart)

Dad, I can't go back to the way it was.

(beat)

I need your encouragement...

MR. CHANDLER

(sadly musing)

You were always going to work with me -- you were always going to work at the firm. That wasn't a fantasy, was it?

CATHY

(smiles sympathetically)

No, Dad...

(quietly)

But things are different now...

CUT TO:

45 INT. DISTRICT ATTORNEY'S OFFICE - DAY

JOHN MORENO, New York's streetwise D.A., sits in his office conferring with a DEPUTY D.A. His desk is piled high with legal briefs and transcripts. The atmosphere in the office is harried. Through a glass window we can SEE the central work area of the D.A.'s office - a beehive of glass partitioned cubicles buzzing with deputy prosecutors and clerks moving at a frantic pace. Just outside this window we SEE Cathy Chandler waiting for her job interview...

D.A. MORENO

(reading Cathy's
resume)

Her credentials are excellent - Radcliffe, Columbia Law School. She really wants a job?

DEPUTY

She says so. Who knows?

(snide)

She's a rich guy's daughter, looking for something 'meaningful...' You remember, the one who disappeared for ten days -- McGrath's girlfriend...

(CONTINUED)

45 CONTINUED:

D.A. Z'IORENO

(hurriedly)

...Look, it's a pair of hands... it's a brain. We could use the help...

DEPUTY

(nods)

Where do you want to put her?

D.A. MORENO

Out in the field -- research, investigation, give her all the legwork. Throw everything at her. If she's any good we'll find out...

DEPUTY

Right...

46 The Deputy D.A. now goes to the office door, opens it and leans out, grinning at Cathy... 46

DEPUTY

(to Cathy)

Ms. Chandler -- District Attorney Moreno will see you now. Come on in...

CUT TO:

47 OMITTED 47

48EXT. TALL BUILDING - NIGHT 48

Vincent swiftly, gracefully, climbs the tower of a tall building... There he sits, perched, gazing out at the lights of the city surrounding him, the city he can never be a part of -- the city of the woman he can never know. He bows his head and looks utterly isolated, forlorn...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

48A EXT. ESTABLISHING SHOTS OF MANHATTAN

48A

As the sun rises and the city awakens.

49 INT. ISAAC STUBBS' ACADEMY OF STREETFIGHTING • DAY

Cathy stands in a shabby loft in a rundown old building on the lower east side. The floor is covered with mats. Various punching bags and practice dummies hang from the ceiling on chains. Nobody else appears to be around...

CATHY

(calling out)

Hello..!

No answer.

CATHY

(calling)

Anybody here..?

VOICE

(softly, from behind)

We know You are..

She jumps, spins around and finds ISAAC STUBBS standing inches behind her. He is a black man in his fifties, built like a fireplug with arms of coiled steel and a loveable smile...

ISAAC

(smiling)

Always know what's comin' up behind you. This time it's good news...

(holds out his hand)

I'm Isaac, Isaac Stubbs...

CATHY

Catherine Chandler...

ISAAC

And you want to learn to take care of yourself...

CATHY

That's right...

(CONTINUED)

49 CONTINUED:

ISAAC

(knowing)

Because something bad happened...

She nods.

ISAAC

And you don't want anything like that
to ever happen again...

CATHY

(resolved)

Never.

ISAAC

I believe you. But you still have
to prove it to me.

CATHY

I will.

ISAAC

I don't teach none of that oriental stuff -- no Kung
Foo, no egg foo yung. I'm from New York City, and what
I teach is New York City streetfighting, mean and
dirty. Only philosophy around here is, do whatever you
have to come out alive...(reaches down, deftly
takes Cathy's shoe)

You can beat a man to death with a shoe...

He whips Cathy's shoe across the head of a dummy, then drives the
heel into its temple...

ISAAC

It's not fancy, but it works -- if
you got the stomach.

CATHY

(determined)

When do we start?

ISAAC

(laughs)

What do you think we're doin'?

CUT TO:

50 INT. NEW YORK POLICE DEPT - COMPUTER DATA CENTER . DAY

Cathy moves through the N.Y.P.D. Data Center. She stops at a computer terminal where EDIE, a stylish young Puerto Rican operator is "interfacing" with the master data bank...

CATHY

Edie -- do you have those addresses, yet?

EDIE

(irritable)
Yeah, yeah, I got 'em.
(handing her a
printout)
Take 'em...

CATHY

Thanks, I appreciate it...

EDIE

(needling)
You should appreciate it. I'm doin'
all your work.

CATHY

Sorry, but the D.A.'s really got me
running. They're testing me...

EDIE

Who you kidding?! I know the way you uptown girls
operate. You swing in here, you shed a few tears for
humanity, and then you go shopping.

CATHY

That's not true...

EDIE

It's not, huh?
(looking at Cathy's
security pass)
Catherine Chandler..?

CATHY

Most people call me Cathy...

Edie starts punching computer keys...

EDIE

Let's check you out...

51 INSERT - THE TERMINAL DISPLAY SCREEN

Cathy's name and vital statistics appear on the screen...

Next, a summary of a police report under the heading, VICTIM - AGGRAVATED ASSAULT...

And then, a gruesome full face photo of Cathy and her scars taken before surgery...

52 BACK TO SCENE

52

EDIE
(stunned)

My God... Cathy, I'm sorry...

CATHY

Don't be...

(with a smile) *

That's an old picture..

Cathy moves off...

CUT TO:

53 INT. TUNNELS - VINCENT'S CHAMBER

Vincent sits in a corner, illuminated by the light of a candle. He looks tormented, alone, as he stares into the darkness... Now he looks down at something in his hands. MOVING IN, we SEE it's a book -- "Great Expectations."

CUT TO:

54 INT. CATHY'S BEDROOM - NIGHT

54

She sits at her dressing table -- her hair pulled back; her face washed clean. She stares into the mirror, looking very faraway - she thinking, she's wondering about Vincent...

CATHY

(whispers)

Vincent... Be well...

CUT TO:

55 INT. VINCENT'S CHAMBER

Vincent looks up -- as if he's heard her. Her WHISPER ECHOES through the darkness... His back straightens, he comes alive.

CUT TO:

56 INT. ISAAC STUBBS' STUDIO • DAY

CAMERA FOLLOWS Cathy and Isaac as they move about the loft.

ISAAC

(moves to a dummy,
demonstrates)

You do whatever you have to do.. You kick - you bite -- you gouge. You want to discourage a man? Bite his ear off, or his nose... Use what you got...

(moving to a table, picking up various articles,
demonstrating)

If you don't have a knife, use a bottle, or a glass -- a rolled-up magazine, anything...

(now moving toward her)

Go ahead! What you gonna do? Huh?

What you gonna do..?

She dashes around to the opposite side of the table, using it as a barrier between them. Then, as Isaac leaps over the table, Cathy tips it on its side, momentarily tripping him.

CATHY

(excited)

Gotcha!

ISAAC

(approving)

Alright...!

(suddenly bringing
her down by the throat)

But don't be standing around patting
yourself on the back. Finish the job
... or pump foot out of there...

CATHY

(from the floor)

You got a point there, Isaac...

(CONTINUED)

56 CONTINUED:

ISAAC
 (helping her up)
 Nice move, though...

Cathy smiles, pleased...

CUT TO:

57 INT. TUNNELS - FATHER'S CHAMBER

57

Vincent, looking anguished, moves about his Father's book lined chamber...

FATHER
 (firm)
 She's in her world, now.

VINCENT
 (frustrated)
 And I'm in mine.

FATHER

 And now you must forget her.

VINCENT
 (angrily)
 No! I won't forget her!

FATHER
 (admonishing)
 Every time you go above, you risk our world being taken from us. One glimpse of you and they'll stop at nothing to find you and destroy all of us...

VINCENT
 I would never endanger the rest.

FATHER
 Vincent, nothing I've taught you could prepare you for the world 'up there' -- the cruelty, the inhumanity, all the petty outrages...

VINCENT
 None of that is Catherine...

FATHER
 It can only bring you unhappiness...

(CONTINUED)

4n

57 CONTINUED:

VINCENT
(adamant)

Then I'll be unhappy -- but I can't
forget her. We're still connected...

Father shakes his head sadly...

VINCENT

She's part of me. I can feel what she's feeling,
I know what she's thinking -- when she's frightened,
when she's happy or sad...

FATHER

Vincent, your senses -- your empathic powers are
extraordinary. It's your gift. And these powers have
been ignited by the love you feel. But
don't let your act of kindness destroy you...

VINCENT

Maybe, I have no choice...

CUT TO:

58 EXT. MADISON AVE. - EVENING

59

CLOSE ON CATHY

As she's waiting to cross the street, she turns, looks around --
as if someone was standing beside her. But no-one's there...

CUT TO:

58A INT. TUNNELS

Vincent stands at the end of a long tunnel gazing up into a
sliver of light...

CUT TO:

59 INT. N.Y.P.D. COMPUTER DATA CENTER • DAY

Cathy comes over to Edie's computer terminal...

EDIE

(looking up)

What are you doin' here at six A.M.t? You should be just gittin' home from the discos...

CATHY

Sorry to disappoint you, Edie. I can't remember the last time I was in a disco.

EDIE

Tell me about it...

(patting terminal)

You know Biff here is the longest relationship I've had since sixth grade. Biff understands me...

CATHY

(chuckles)

It could be the wave of the future... Listen, I need some help it's a little tricky. A woman was attacked by mistake -- by three men. I want to find out if these men ever went after their intended victim, the woman they were out to get..

EDIE

Got the date of the mistaken attack?

CATHY

(without hesitating)

Last April 12...

Edie looks at her, knowing this is something special, something personal...

ED I E

... Aggravated Assault?

CATHY

(nods)

Aggravated Assault...

ED I E

(punching in the date)

I'll punch in for a list of all aggravated assaults -- against a woman -- by three men -- after April 12...

60 INSERT - TERMINAL SCREEN

A long list of pending cases starts appearing on the screen
-- well over a hundred...

EDIE (O.S.)
A lotta guys hittin' on a lotta women
out there...

61 BACK TO SCENE

EDIE
(turning to Cathy)
Got anything that could narrow it down
-- the make of a car -- the intended victim's name...?

Cathy stiffens...

62 FLASHBACK - CATHY'S ATTACK

The Stocky Guy and the Tatoood Punk have her pinned down...

STOCKY GUY
...Hey Carol, you gotta remember to keep your mouth
shut from now on...

63 BACK TO SCENE

Edie watches Cathy struggling with the memory...

CATHY
(shaken)
Try Carol...

Edie punches in the additional data...

64 INSERT . TERMINAL SCREEN

64

The computer factors in the new data, searches the list of cases
and locates three cases of aggravated assault with victims named
Carol...

EDIE (O.S.)
Okay, here are the 'Carols'...
(punching keys)
Now I'll punch into the files...

The statistics of the first case appear on the screen...

(CONTINUED)

64 CONTINUED:

64

CATHY

No, this Carol's 63. It's got to be
a woman in her 20's or 30's...

65 Edie brings up the next case file... The vital 55
statistics appear -- and then a picture of the victim: a young
black woman with a swollen jaw...

CATHY

Nope -- let's try the next...

66 The statistics of the next case appear: VICTIM - AGGRAVATED
ASSAULT: CAROL STABLER

CATHY (O.S.)

Close -- right age, right location...

Now Carol Stabler's picture appears on the screen. She's been
badly beaten about the face. Despite her bruises and lacerations
the resemblance to Cathy is striking.

67 BACK TO SCENE

Edie keeps looking from the picture on the screen to Cathy.

CATHY

(energized)

This may be it. Let's pull the file...

CUT TO:

68EXT. CATHY'S APARTMENT BUILDING

FIFTH AVE. - NIGHT

68

Cathy climbs out of a limo in front of her building. Tom McGrath
starts to climb out of the limo...

TOM

(to Cathy)

I'll walk you up...

CATHY

No, that's alright.

TOM

No. I'll walk you up.

(CONTINUED)

68 CONTINUED:

CATHY

You didn't hear anything I said tonight...

TOM

What? That your work's important to you? I can understand that. My work's important to me. That doesn't mean we can't see each other.

CATHY

Tom, things change...

TOM

I think your carrying this new seriousness a little too far.

CATHY

(smiling)

Now you miss the old flake...

TOM

Listen, we're not going to just be friends. That won't work, it's not enough.

CATHY

It'll have to be.

TOM

Cathy, knock it off. You're working too hard. Let's go to Paris this weekend -- on the Concord.

CATHY

Night, Tom...

She kisses his cheek. He holds on to her momentarily...

TOM

I'm not going to let you slip away. I won't let that happen...

CATHY

Good night...

She heads toward the building entrance. He climbs back into the limo and it pulls away...

As she is about to enter her building she suddenly stops, turns, looks around -- feeling a strange but familiar presence nearby... She shakes it off and moves on, into the building...

69 ANGLE • THE PARK, ACROSS THE STREET

MOVING IN on an area of dense foliage we DISTINGUISH VINCENT, hidden among the leaves, watching CATHY AND TOM, his heart in his throat...

CUT TO:

70 INT. ISAAC STUBBS' STUDIO DAY

70

This scene is a "free-for-all". CAMERA MOVES with Cathy and Isaac Stubbs as they grapple with each other -- kicking and clawing their way over the mats, careening off the walls... Isaac wears heavy pads and headgear. His objective is to subdue Cathy. Cathy may use all available means to stop him from doing so. She kicks, punches, claws and uses an assortment of impromptu weapons to prevent Isaac from getting a death grip on her. Isaac keeps coming at her, taunting her, pushing her to the limit and then beyond -- to the point where it becomes pure animal survival...

ISAAC

Alright, that's it...

She doesn't stop, she keeps tearing away at him, pumping adrenalin.

ISAAC

That's enough!

She stops. She stands there, panting, with a startled look, shocked that she was capable of going that far over the edge, with such ferocity...

ISAAC

(smiling)

Was that you? Did you do that??

Cathy, gasping for breath, can only nod... And then she starts to laugh in exhilaration...

CUT TO:

71 INT. TUNNELS • NIGHT

Vincent, on all fours, moves down a low, narrow passageway... At the end of the passage is a small steel door...

~o.

72 Vincent puts his shoulder to the door and shoves it open. He scrambles through into a larger space strung with cables and wires. He looks up... 72

VINCENT'S POV - ELEVATOR SHAFT

An elevator comes hurtling down the 20-story shaft -- stopping four feet from Vincent's head...

Vincent now quickly climbs a cable to a spot above the elevator car. As the car begins to rise, Vincent leaps onto its roof and ascends with it...

CUT TO:

73EXT. BUILDING - ROOFTOP NIGHT 73

Vincent emerges from the elevator shed on the roof of the building. The lights of Manhattan twinkle below... He walks along the parapet, at the edge of the roof. Then, reaching a spot, he leaps over the edge, disappearing...

CUT TO:

73A EXT. CAROL STABLER'S APARTMENT BUILDING - EVENING 73A

Cathy walks into the rundown apartment house.

CUT TO:

74INT. CAROL STABLER'S APARTMENT - HALLWAY - EVENING 74

Cathy stands in the musty hallway of a shabby Chelsea apartment house. She knocks on a door -- waits -- then knocks again...

VOICE

(through the door)

Who is it?

CATHY

Carol...

VOICE

What do you want?

CATHY

My name's Cathy Chandler. I'd like to talk to you...

(CONTINUED)

The door partially opens, still chain locked. Two frightened eyes stare out at Cathy. Through the space in the door we can SEE CAROL STABLER'S face. She bears a strong resemblance to Cathy. Carol, apparently, was not slashed, but one side of her face seems dead, as if she suffered nerve damage from her beating.

CAROL

What's this about? You a cop?

CATHY

I'm with the District Attorney's office...

She hands Carol a card, through the door...

CAROL

(upset)

I told you people to leave me alone!
You caused me enough trouble...

CATHY

This isn't official business...

CAROL

(angry)

Whatever it is, I got nothin' to say.
You can put me in jail, I don't care...

CATHY

(calmly)

Can I come in?

CAROL

No!

CATHY

Carol, you're not the only one they hurt...

CAROL

What are you talkin' about?

CATHY

They got you and me mixed up...

Cathy pulls back her hair, showing the scar along the side of her face...

(CONTINUED)

CATHY
(indicating)
... Carol, I think this was meant for
you.

Carol stands in the doorway, trembling, speechless...

CAROL
(shakes her head,
starts to cry)
Go away...

Carol closes the door. We can HEAR her sobbing on the other side.

CATHY
(talking to her,
through the door)
If you want to talk to somebody who knows how you feel
-- call. me. My home number's on the back of the
card...

Cathy stands there at the door, hearing the other woman weep,
fighting back her own tears...

CUT TO:

75INT. CATHY'S APARTMENT

NIGHT

75

Cathy comes into the bedroom in a nightgown. On her bed is a pile of legal briefs and case books. She slips under the covers, picks up a trial transcript and begins to read... She HEARS a strange sound. She looks around trying to identify it -- then, after a few beats, returns to her reading... She HEARS the sound again -- a CREAKING just outside her bedroom window...

She immediately turns off the light and gets a gun from the nightstand... Silently slipping out of bed, she edges along the wall to the window...

Just as she reaches the window, she spots a shadow moving outside on the fire escape. She throws open the window and takes aim...

CATHY
(yelling)
Hold it!

76 ANGLE - THE FIRE ESCAPE

Hidden in the shadows, crouched in a corner of the creaky old fire escape, we SEE a large form and TWO BURNING EYES..

CATHY

Don't move..!

Now she finds something resting on the window sill. It's an old book -- it's "Great Expectations."

CATHY

Vincent...!

She rushes out on the fire escape and embraces him.

CATHY

(weeping for joy)

It's really you...!

VINCENT

I didn't mean to frighten you. I'm sorry... -

CATHY

No, no, I'm so happy to see you...

VINCENT

(looking at her)

Your face...

(torn)

They fixed it...

CATHY

(awkward)

Yes... Come in...

VINCENT

(holding back)

No, I have to go, now...

CATHY

No, not yet...

VINCENT

I shouldn't have come here...

CATHY

(overwhelmed)

I'm glad you did.

VINCENT

I wanted to see you. There are things
I wanted to tell you...

(CONTINUED)

76 CONTINUED:

CATHY

Me too. There are so many things I
wanted to tell you...

VINCENT

I know...

CATHY

It's been hard, Vincent...

VINCENT

Yes...

CATHY

I'm learning to be strong...

VINCENT

I know -- Catherine, I feel the things
you're feeling, when you do.

CATHY

(unsure)

I don't know what...

VINCENT

You don't have to say anything. Just know it's true --
and that your pain is my pain. Sometimes almost as if
we're one...

She looks at him in wonder...

VINCENT

(painfully)

...But now, I have to begin to
forget...

CATHY

...Forget me?

VINCENT

No... I'll never forget you. But I must forget the
dream of being part of you.

CATHY

(choked)

Vincent...

(CONTINUED)

VINCENT

I came here because I wanted to know that you were well
-- and to see you one last time.

CATHY

I won't see you again..?

VINCENT

(quietly)

I've seen your world. There's no place for me in it...
I know what I am. Your world is filled with frightened
people. And I remind them of what they're most afraid
of...

CATHY

(nods)

Their own ignorance...

VINCENT

(shakes his head)

...Their aloneness.

CATHY

(a long beat)

...Yes.

Silence...

VINCENT

The man -- your friend...

CATHY

Tom...?

VINCENT

(hesitant)

Do you love him?

CATHY

No -- I don't love him.

VINCENT

(loving)

...Find someone to be part of,
Catherine... Be happy...

(backing away)

Good-bye...

He starts to go...

(CONTINUED)

76 CONTINUED: (3)

CATHY

(reaching out)

Wait... Not yet... There's still time,
it's still dark... Don't leave...

He turns back and looks at her, his firey beast-eyes full of
tears...

CUT TO:

77 EXT. CATHY'S BUILDING - FIRE ESCAPE - TWILIGHT LONG
SHOT

As night begins to fade and the sky goes purple, we SEE the
silhouettes of two figures huddled on the fire escape. As we
HEAR...

CATHY (V.O.)

(reading to Vincent)

'... And as the morning mists had risen long ago when I
first left the forge, so the evening mists were rising
now, and in all the broad expanse of tranquil light
they showed me, I saw no shadow of another parting from
her.'

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN.

78
thru
thru
86

OMITTED

87 INT. DISTRICT ATTORNEY'S OFFICE - DAY

87

Cathy enters the central work area. As she moves to her cubicle she's intercepted by a CLERK...

CLERK

Somebody's waiting for you...

CATHY

Who?

CLERK

(shrugs)

Wouldn't give her name.

Cathy approaches her cubicle and SEES Carol Stabler through the glass partition...

88 INT. CATHY'S CUBICLE

,88

Cathy enters... Carol looks haggard and nervous. She sips coffee from a plastic cup...

CATHY

Carol... I sure didn't expect to see you here.

CAROL

(awkward)

I couldn't stop thinking about what they did to you. I couldn't sleep... I think maybe I can help.

CATHY

That's great! Tell me what happened...

CAROL

(taking a swallow)

... I was working for this escort service, it's called Mayfair. They had a pretty good clientele. You know, businessmen from out of town...

(CONTINUED)

CATHY

(carefully)

You'd go out with them.

CAROL

Yeah, to dinner or a play. Whatever happened after that is between you and him...

CATHY

Right...

CAROL

But Mayfair is run by this guy, Marty Belmont, who's a real bad character, scarey. He started using the service to shake down the businessmen. Sometimes the girls would carry tape recorders; sometimes Marty'd take, you know, embarrassing pictures...

CATHY

So it was blackmail, extortion...

CAROL

(nods)

...That's what it was.

CATHY

How did you get into trouble?

CAROL

(tense)

They wanted me to set this guy up. I wouldn't go for it. He was a sweet guy. I wouldn't play along... Belmont got it into his head that I was going to spill everything to the cops. He's still worried... I'm just trying to get enough money to split New York...

CATHY

The men who attacked you, and me -- they were Belmont's men?

CAROL

Had to be.

(CONTINUED)

88 CONTINUED: (2)

38

CATHY

Let's go through the mug shots. We'll see if we can pool what we remember and pick out the guys who attacked us.

CUT TO:

89 INT. N.Y.P.D. COMPUTER DATA CENTER - DAY

89

Cathy and Carol sit with Edie at the computer terminal going through mug shots on the display screen.

89A INSERT . MUG SHOT OF MARTIN BELMONT

89A

He's a dark wiry man in his late 30's.

CAROL

That's Belmont. He's a real sleaze...

CATHY

(to Edie)

Alright, let's start looking for the stocky guy...

Edie starts punching in information...

CUT TO:

89B INT. COMPUTER DATA CENTER - LATER

89B

They've been looking for the stocky guy and are getting fatigued and a bit punchy...

90 INSERT - MUG SHOT OF A SCAREY GUY

90

CATHY

No, no...

CAROL

Much too fat...

EDIE

Too fat... Okay...

She punches in the adjustments.

91 INSERT ANOTHER SPOOKY MUG SHOT

91

CATHY

He wasn't bald...

CAROL

He had sort of short, fine hair.

Eddie punches in more data...

92 INSERT - ANOTHER WEIRD FACE APPEARS

CAROL

Holy Moly! What a weird lookin' guy...

EDIE

(giggling)

This is starting to remind me of all
my blind dates...

The women start to crack up. People at other terminals turn to
see what's going on...

CATHY

Come on girls, let's pull it together...

EDIE

Yeah, we got a lot more mugs to face...

She punches up another series of mug shots.

93 INSERT - THE STOCKY GUY'S MUG SHOT APPEARS

93

CATHY

(a beat)

...That's him!

CAROL

Yeah, it is. That's him...

EDIE

Bingo...

CUT TO:

94 INT. D.A.'S OFFICE

CATHY'S CUBICLE • EARLY EVENING

94

Cathy's talking on the phone. Through the glass partition we can
SEE Carol Stabler waiting in the reception area, looking
pensive...

(CONTINUED)

94 CONTINUED:

CATHY

(into phone)

I want to set wheels in motion for an arrest and search warrant to be issued tomorrow morning...

(pause)

Martin Belmont - - Mayfair Escort Service, 232 West 52nd...

(pause)

Fraud, extortion, aggravated assault

-- for starters... (pause)

I've got the affidavit of a witness...

(pause)

Thanks Joel...

She hangs up.

FOLLOW as she walks out to Carol in the reception area.

CATHY

(approaching)

It's all set. You're not going back to your apartment...

CAROL

Where am I going?

CATHY

(handing her a slip of paper)

A friend of mine is renovating a brownstone in the Village. There's not much in it, but it'll be a lot safer. Someone'll meet you with a key...

CAROL

What about all my stuff?

CATHY

We'll pick up your things, tomorrow. I'll bring whatever you need for tonight.

CAROL

(uncertain)

Okay...

(CONTINUED)

94 CONTINUED: (2)

94

CATHY
 (indicating Clerk)
 Larry'll give you a ride over. Call
 me as soon as you get there.

CAROL
 -- I guess there's no turning back, huh?

CATHY
 (serious)
 Carol, you're sure you understand what the risks are?
 Don't do it for me... Don't do anything that doesn't
 feel right.

CAROL
 I'm doing it for me. I can't live like this anymore.
 It's the first time I've felt good about myself in a
 long time...

Cathy embraces her and the clerk escorts Carol to the elevator..

CUT TO:

95 INT. CRIMINAL JUSTICE BUILDING - LOBBY - LATE AFTERNOON 95

As Carol and the Clerk move through the lobby of the building,
 CAMERA HOLDS on a guy hanging around the newsstand. As he tosses
 away his heavy metal magazine, we SEE that his arm is covered
 with tatoos. It's the Tatoood Punk... He follows Carol and the
 Clerk out of the building.

CUT TO:

96 OMITTED

97EXT. TOWNHOUSE . GREENWICH VILLAGE NIGHT 97

Cathy climbs out of a cab, her arms full of groceries. She
 'hurries up the front steps of the townhouse which is under
 renovation. She rings the bell, gets no answer... She uses her
 key to open the door.

98 INT. TOWNHOUSE - ENTRY - NIGHT

Cathy enters the dark, empty townhouse. Upstairs, she can HEAR the sound of the T.V... She starts to call out, then stops herself. Everything is very still -- it doesn't feel right. FOLLOW as she climbs the stairs...

99 INT. STEAM TUNNELS . FATHER'S CHAMBER - NIGHT 99

Vincent sits playing chess with his father. Suddenly his body stiffens...

CUT TO:

100 INT. TOWNHOUSE - SECOND FLOOR 100

She reaches the second floor landing and moves toward the bedroom...

THROUGH THE BEDROOM DOOR we can SEE the T.V. playing... MOVING CLOSER, by the light of the T.V., we can now SEE Carol Stabler -- sprawled on the floor, dead.

101 INT. BEDROOM

Cathy comes into the bedroom, kneels beside Carol's body...

CATHY

(shaking her)

Carol...?

(listening for a
heart beat)

Carol...

STOCKY GUY'S VOICE (O.S.)

Don't bother, she's dead...

Cathy looks up...

102 ANGLE - THE MEN 102

Standing in the shadows, against the bedroom wall, we FIND the Stocky Guy and Marty Belmont...

Now, blocking the doorway, we SEE the Tatoood Punk and the Driver...

MARTY BELMONT

...And so are you.

(CONTINUED)

102 CONTINUED:

102

As they move on her, Cathy, still in a crouch grabs the base of a pole lamp, yanks the cord and throws the room into semi-darkness. She swings the pole at the legs of the guys blocking the bedroom door, catching them across the knees. She then dives through their legs, rolling into the hallway. --

CUT TO:

103 VINCENT

He's dashing down a tunnel with incredible speed.. -

CUT TO:

104 INT. TOWNHOUSE - SECOND FLOOR - NIGHT

Cathy crouches in an empty room on the second floor. Her attackers have her trapped, cut off from the stairs. We can HEAR their VOICES and FOOTSTEPS in the hallway, just outside the door...

DRIVER'S VOICE (O.S.)
(moaning)
My leg..

STOCKY GUY'S VOICE (O.S.)
Shut up...

She scans the room for a weapon -- picks up a piece of two-by-four... As she returns to her spot by the door she finds a steam pipe running up one corner of the room. In frustration and desperation she bangs on the pipe with the two-by-four...

CUT TO:

105 VINCENT

He's at a fork in the tunnels. He hesitates -- and the BANGING starts ECHOING through one of the tunnels...

Vincent turns down the tunnel and reaches a place where it dead ends in a barricade of wood and concrete blocks. He madly tears into the barricade with the strength of ten men...

CUT TO:

106 INT. TOWNHOUSE

Cathy remains trapped in the room on the second floor, the attackers just outside the door. She looks around for a route of escape. She moves to check the window... Suddenly we SEE the Tattooed Punk appear on the window ledge. He kicks in the window and jumps into the room. Before he can reach her, Cathy picks up a tarp and throws it over him. She smashes him with the two-by-four, staggering him -- and then shoves him out the window. The men in the hall are now breaking the door down...

CUT TO:

107 VINCENT

107

He lies on his stomach, gripping the roof of a subway car AS IT HURTLES THROUGH THE DARKNESS...

CUT TO:

108 CATHY

108

As the men break the door down, she climbs out on the window ledge and makes her way to the window of the adjoining bedroom. The room is empty. FOLLOW as she jumps into the bedroom and rushes through, into the hallway. The Stocky Guy and Belmont now come out of the next room and go after her...

109 Cathy runs for the stairs, tripping over the injured Driver... She tumbles down the stairs... The two remaining attackers race down the stairs after her... 109

CUT TO:

110 VINCENT

110

He's on all fours, violently clawing his way through a narrow passage filled with debris...

CUT TO:

111 INT. TOWNHOUSE - LIVING ROOM

111].

As the Stocky Guy and Belmont move to corner her, she grabs a bottle of wine from the grocery bag. She brandishes it like a club, warding them off with animal intensity...

(CONTINUED)

111 CONTINUED:

As Belmont pulls his gun, Cathy hurls the bottle at him, striking him in the face. AS Belmont reels, the Stocky Guy comes down on Cathy...

112 ANGLE - ENTRY HALL

The door to the basement suddenly bursts open in a shower of splinters, and Vincent comes crashing through, a wild, snarling, terrifying beast...

113 REACTION SHOTS

As the Stocky Guy and Belmont face their living nightmare... Cathy gasps, beside herself...

VINCENT

rips into Cathy's attackers, tearing them to shreds, mauling them like rag dolls. His ferocity is something awesome and frightening. He doesn't stop until there's nothing left.

When it's over, he looks up at Cathy -- it's a look of exquisite vulnerability, almost shame...

VINCENT

(softly)

Come with me... Hurry...

He leads her to the basement...

114 INT. BASEMENT

114

The wall of the basement appears to have been broken through as if by a battering ram... Vincent leads her through this hole in the wall, into a passageway. -- and they disappear...

CUT TO:

115 INT. TOWNHOUSE - LIVING ROOM • NIGHT

115

Captain John Herman stands with several of his PATROLMEN, surveying the devastation in the townhouse...

PATROLMAN

Got any ideas?

(CONTINUED)

115 CONTINUED:

115

CAPT. HERMAN

(shakes his head)

No...

(looks down at
remains of Stocky
Guy and Belmont)These two look like they were mauled
by a lion...FOLLOW as Herman and his men MOVE THROUGH the splintered
basement door, down the stairs...

CAPT. HERMAN

There are some pretty strange things
going on in this city...Herman now discovers the hole in the basement wall and the
passageway...

CAPT. HERMAN

And, I hear, even stranger things going
on underneath it...(examining hole
in wall)I don't know what happened here, but
I'm going to find out.

CUT TO:

116 INT. TUNNELS

116

Vincent and Cathy stand in a cavernous chamber, at the foot of
a long ladder. Light streams in from above...

CATHY

I owe you everything -- everything...

VINCENT

You owe me nothing -- I'm part of you, Catherine. Just
as you're part of me... Wherever you go, wherever I
am... I'm with you...

Cathy gazes at him lovingly, this beautiful, noble beast-man...

VINCENT

(gently)

Good-bye...

(CONTINUED)

116 CONTINUED:

She puts her arms around him and rests her head on his chest...

CATHY

For now...

She then starts up the ladder... Half-way up she looks back to SEE...

VINCENT

He disappears down the tunnel .. back into the darkness...

CATHY

She turns now, looking up, and continues her climb .~ into the light...

FADE OUT.

END OF ACT FOUR

THE END