

BEAUTY AND THE BEAST

-Arabesque

(Formerly "Shooting Star")

Written by

Virginia Aldridge

Directed by

Thomas J. Wright

WITT/TBOMAS PRODUCTIONS  
956 N. Seward St.  
Hollywood, CA 90038  
(213) 46S-741S-Hollywood, CA  
(213) S83-1630-Vernon, CA

FIRST DRAFT  
February 1, 1989

BEAUTY AND THE BEAST

"Arabesque"

(Formerly "Shooting Star")

CHARACTERS

CATHERINE  
VINCENT  
YOUNG VINCENT  
FATHER

SAMANTHA  
MARY

JOE MAXWELL  
LISA CAMPBELL  
YOUNG LISA  
COLLIN HEMMINGS  
BETH  
JILL  
MARIE  
FRANK  
JOHN FARLEY  
LISA'S LAWYER  
REPORTER #1  
REPORTER #2

EXTRAS

DANCERS  
12 TUNNEL DENIZENS  
POLICEMEN  
ONLOOKERS

\* BOLDFACE TYPE INDICATES NEW CHARACTERS

CHARACTERS OMITTED:

PASCAL  
ZACH  
MRS. FIELDING  
SAM

BEAUTY AND THE BEAST

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INTERIOR

PLAZA HOTEL -  
Lisa's suite -  
Hallway -Stairs

LINCOLN CENTER  
-Observation chamber  
-Empty performance hall (STOCK)  
-Grated opening

THEATRE -Dressing  
room -Corridor -  
Backstage

MICROFILM ROOM

TUNNELS (N)  
-Central Park threshold -  
Brick tunnels  
-Drainage duct

WELL

GUEST CHAMBER

VINCENT'S CHAMBER

FATHER'S CHAMBER

GREAT HALL  
-Past and present

FURNITURE FACTORY

D.A.'S OFFICE

LINCOLN CENTER  
-Observation chamber  
-Swan Lake Ballet (STOCK)

EXTERIOR

CATHY'S BALCONY (N)

PLAZA HOTEL (N)  
-Establishing  
-Hotel window ledge  
-Fire escape  
-Alley

CENTRAL PARK (N)  
-Tunnel entrance  
-Street by park  
-Establishing shot (STOCK)

CATHY'S APARTMENT BLDG- (D)

SUBWAY TUNNEL (N)

INDUSTRIAL AREA (N)

COURTHOUSE (D)  
-Limo out front

STREETS (N) -  
Alley

\* BOLDFACE TYPE INDICATES NEW SETS

BEAUTY AND THE BEAST

"Arabesque"

ACT ONE

FADE IN:

1 EXT. THE PLAZA . NIGHT 1

A cloudless, cold evening under a sky sharp with stars. Few people brave the chill that invades the air. At the top of the wide steps, the hotel doors open and a woman in a black cape emerges into the night. This is LISA CAMPBELL. Over this:

VINCENT (V.O.)  
You darkness, that I come from,  
I love you more than all the  
fires/ that fence in the world,/

2 CLOSE LISA 2

Etherially beautiful, descending the stairs. She pauses and looks back up at the hotel, her long hair blowing about her face... eyes wide as a frightened deer that flees the lion. Seeing nothing, she pushes forward.

VINCENT (V. O.)  
for the fire makes / a circle of  
light for everyone,/

3 ANGLES 3

As Lisa hurries down the slick sidewalk, swallowed into the night.

VINCENT (V. O.)  
and then no one outside learns of  
you./

4 EXT. STREETS NIGHT

4

An alto sax is heard, faint and faraway, seeming to draw Lisa onward. Breathlessly, she turns a corner, stops dead in her tracks, listens . . . . Nothing except the sax. Nobody is following. She continues moving, this caped figure in the dark. Finally, around yet another corner, she comes upon CLARENCE, playing his lonely sax, to the lonely night-- case open before him

VINCENT (V. O.)

But the darkness pulls in  
everything:/

5 CLOSE LISA

5

With trembling hands and bowed head, she takes a sealed envelope from the folds of her cape and drops it into the case. Clarence doesn't miss a beat but his eyes widen ever so slightly . . . . as he watches her withdraw.

VINCENT (V.O.)

shapes and fires, animals and  
myself, /

6 RESUME

6

as Lisa quickly makes her way back towards the hotel.

VINCENT (V.O.)

how easily it gathers them! --/  
powers and people--/

7 WIDER ANGLE

7

Lisa hastens back along an alley. From the opposite side of the street, a shadowed figure of a man watches her.

8 SHADOWED MAN

8

Close on the intent face of COLLIN HEMMING (British). A well dressed, heavy set man, his shrewd eyes following her.

VINCENT (V.O.)

and it is possible a great  
energy /

CUT TO:

9 INT. VINCENT'S CHAMBER. NIGHT

9

Vincent sits in his chair, the book of poems open in his lap.

VINCENT'S VOICE  
is moving near me./ I have faith in  
nights.

As Vincent finishes reading the poem, Father enters.

FATHER

Vincent...

Vincent gazes up at Father, who seems troubled by some distant anguish.

VINCENT  
What is it, Father?

FATHER  
A message arrived for you tonight.  
From above.

Father draws the sealed envelope from his coat, passes it to Vincent. Vincent turns it over in his hands, examines his name written in a familiar cursive. He breaks the seal and pulls out the Plaza stationery. He reads the short note.

FATHER  
Is it...?

VINCENT  
Yes, Father.

FATHER  
What does she want?

VINCENT  
To see me.

FATHER  
When?

VINCENT  
Midnight.

FATHER  
She always did have a taste for  
the theatrical. I wish she'd  
leave us alone.

(CONTINUED)

9 CONTINUED:

9

VINCENT

I'm surprised she hasn't come  
sooner. I've wanted to see her.

He and Father exchange a significant look. Father nods resignedly and withdraws from the chamber. Vincent regards the note once again.

LISA (O.S.)

Come and see me at midnight. Our  
special place. Lisa.

Vincent eyes lift from the words as if seeing into a time long ago.

VINCENT

(softly)

Lisa...

DISSOLVE TO:

(FLASHBACK)

10 INT. GREAT HALL YOUNG VINCENT'S POV

10

Two decades ago. A single lantern hangs from the ceiling, sending shards of flickering light into the dark recesses of the hall. And young Lisa dances near, a vision of soft sensuality in her gossamer dress, which catches and holds the light, as she turns closer and closer... For a second she is still, and her full face turns toward us, flawless and alluring, but before we can drink it in, she moves away becoming beautiful motion again.

(END FLASHBACK)

DISSOLVE TO:

11 INT. TUNNELS - NIGHT

11

Moving with Vincent as he walks slowly through the tunnels heading toward the park entrance. His thoughts filled with the turmoil of reawakened memories of his teenage years. A voice enters his consciousness.

YOUNG LISA (OVER)

... I will dance for all the  
world. I will dance for kings. But  
I will be dancing only for you.

(CONTINUED)

11 CONTINUED: 11

The sweetness of these innocent words touches Vincent even now. The power and purity of first love. He moves PAST THE CAMERA, steering down a long tunnel.

CUT TO:

12 INT. LINCOLN CENTER - OBSERVATION CHAMBER NIGHT 12

Vincent arrives in this small chamber, hidden underneath the first balcony. Some old theater seats are stacked against one wall, and a thin rectangular grating runs along another near the ceiling. The chamber is empty, and after a beat, Vincent steps up to the grating, looks through it.

13 HIS POV (STOCK) 13

The empty performance hall. Rows of empty seat, and finally the empty stage.

14 RESUME VINCENT 14

As he pulls away from the grating... and begins to wait.

DISSOLVE TO:

15 LATER 15

Vincent is still waiting. A part of him idealizing this woman from the past. Yet an equal part remembering the pain and loss he also felt. And it is this second part that now impinges upon his memory. First come the sounds.

YOUNG VINCENT (OVER)

I must see her, Father.

FATHER (OVER)

She's gone.

DISSOLVE TO:

(FLASHBACK)

16 INT. FATHER'S CHAMBER DAY 16

A fifteen-year old Vincent, head bowed, youthful heart filled with guilt and recrimination, sits before Father. Who holds an equal measure of guilt in his own heart.

(CONTINUED)



16 CONTINUED:

16

VINCENT  
She can't be.

FATHER  
(gently)  
She went above with a helper. To  
a dance school.

VINCENT  
No.

FATHER  
It's best for her. It's what  
she's always dreamed of.

VINCENT  
(miserable)  
What have I done, Father?

After a harrowing, uncertain beat:

FATHER  
(denial)  
You've done nothing wrong,  
Vincent. Nothing.

(END OF FLASHBACK)

DISSOLVE TO:

17 INT. LINCOLN CENTER OBSERVATION CHAMBER NIGHT 17

Vincent's eyes refocus on the present. Lisa is long overdue,  
and Vincent pulls her note from his cloak -- wondering where  
she could be, and why after all these years she has chosen to  
see him again. He elects to continue waiting for her.

CUT TO:

18 EXT. CATHY'S BALCONY - NIGHT 18

Catherine looks at Vincent with concern. This message from  
the past has clearly affected him...

VINCENT  
A message in the night... It said so  
little -- and yet I could feel the  
urgency, her need.

(CONTINUED)

18 CONTINUED:

18

CATHY

But she never came...

VINCENT

No. It's almost as if I imagined it.

CATHY

There's a touring company here now. She might be with them...

(a beat)

Your memories must be strong.

VINCENT .

She left us so many years ago. We heard of her successes. Helpers would bring us news.

CATHY

I saw her dance once...

Vincent looks at her, waiting for more...

CATHY

It was truly inspired.

VINCENT

(nods, faraway)

... Yes.

CATHY

Did she leave the tunnels in order to dance..?

Vincent has no immediate response...

CATHY

To follow her dream..?

VINCENT

(a long, troubled beat)

That is not why she left -- although, it might have been a reason in time...

CATHY

Why did she leave?

VINCENT

(painful certainty)

... Because I loved her.

CUT TO:

19 INT. THEATRE - BACKSTAGE - NIGHT

19

Cathy makes her way through a bustle of post performance activity as dancers mill about on their way to the dressing rooms. They step over cables and around flats as stage hands break the sets and set up for the next day's performance. Two members of the Corps de Ballet, JILL and BETH, are approached by MARIE, the wardrobe mistress, carrying an armload of costumes. She's a blustery, gregarious, motherly sort.

MARIE

(to the dancers)

Come on girls, I need those costumes.

JILL

(to Marie indicating her costume)

Do you think you could take this in on the side?

MARIE

What? So you can split the seams next time you eat lunch? I'll be here till three in the morning just fixing the damage you did tonight.

She grabs Jill's skirt, holding up a tear in the material.

MARIE

No go on, both of you, get those costumes to wardrobe.

JILL

Okay, okay.

Jill and Beth saunter off.

MARIE

(to herself)

Honestly, you'd think I had nothing better to do.

Cathy catches Marie's attention.

CATHY

Excuse me. Can you tell me where Lisa Campbell's dressing room is?

Marie points down a side corridor.

(CONTINUED)

19 CONTINUED:

19

MARIE

Sure, honey. She's holding court  
right down there. Third door.

CATHY

Thanks.

20 INT. CORRIDOR - NIGHT

20

Cathy walks past the other dressing rooms as dancers in various stages of dress and undress come and go along with bits of their conversations. "That stage is like a rock, must be cement underneath." "I think I'm getting that solo in 'Sylphides.'" "Yeah, sure. You and everybody else Victor's dating." Cathy reaches Lisa's dressing room. The door is ajar.

21 INT. DRESSING ROOM - CATHY'S POV - NIGHT

21

As Cathy stands in the doorway she sees Lisa at her dressing table, surrounded by flowers. She's in a robe but still wearing her stage makeup. An elderly, dapper man, FRANK, hovers over her, admiring...

FRANK

I've seen you every time you've  
danced here.

LISA

Every time?

FRANK

As far as I know...

LISA

(playing with him)  
And which performance was your  
favorite?

FRANK

Without question: Giselle.  
December 23, 1978.

Lisa smiles at his ardor. Then, wistfully:

LISA

I was only twenty-two.

FRANK

May I say, you're just as  
beautiful now, Miss Campbell.

(CONTINUED)

21 CONTINUED:

21

LISA  
Lisa, please.

FRANK  
(reverently)  
Lisa...

LISA  
And thank you for the flowers.

FRANK  
(bowing)  
Thank you Miss Campbell.

As he graciously leaves...

CATHY  
May I come in?

LISA  
Please...

CATHY  
You danced wonderfully tonight.

LISA  
Do you come to the ballet often?

As Lisa takes her costume and hangs it on the rack.

CATHY  
As often as I can... Actually I'm  
here for a friend... a friend of  
both of ours.

LISA  
Oh?

CATHY  
Vincent...

The name hangs in the momentary stillness of the room, then  
Lisa slowly turns to Cathy.

LISA  
(guarded)  
Who?

CATHY  
(gently)  
You left a message... He waited  
for you. He was concerned...

(CONTINUED)

21 CONTINUED: (2)

21

LISA  
 (cautious)  
 Did he send you?

CATHY  
 I said I'd try to find you...  
 and see if everything was all  
 right.

Lisa says nothing. An awkward pause. Cathy realizes that Lisa would understandably be skeptical of her...

CATHY  
 Vincent cares for you very much.  
 Know that if you need him, he'll be  
 there for you.

Lisa begins to soften, but still reveals very little.

LISA  
 (hesitant)  
 Will... Will you see him?

CATHY  
 Yes.

LISA  
 Tell him, I'm sorry. I would have  
 come, if I could.  
 (then)  
 Are you a helper?

The door pushes open behind Cathy, and Collin silently steps in... unseen by Cathy, but visible to Lisa who immediately changes the tone of their conversation... glossing it over with charm and ease.

LISA  
 (lightly)  
 ... Everything is fine. I just  
 wanted to say hello while I'm  
 here...

Without missing a beat, over Cathy's shoulder.

LISA  
 Come in, Collin.

Cathy turns and sees Collin.

COLLIN  
 Mr. Forsythe is on the telephone  
 for you.

(CONTINUED)

LISA  
Tell Edward I'm visiting with an  
old and dear friend.

Lisa smiles as she makes the introductions.

LISA  
(to Collin)  
Collin, this is Cathy Chandler. We  
went to school together. Cathy,  
this is Collin Hemmings.

CATHY  
How do you do.

Collin regards Cathy with a level gaze. Then, more a quest for  
information than casual conversation...

COLLIN  
So you went to school together.  
Here in New York?

Cathy glances at Lisa fleetingly instantly sensing her  
tension. Then, to Collin...

CATHY  
Yes...

COLLIN  
Which school was that?

Lisa covers.

LISA  
Brookfield School of the Arts, of  
course.

Cathy smiles, keeping up the pretense while trying to sense the  
undercurrents.

CATHY  
(quickly, to both)  
Well you probably have plans and I  
don't want to keep you. I've got to  
be going anyway.

Cathy starts for the door.

LISA  
(to Cathy)  
Call me. We can have lunch before  
I go.

(CONTINUED)

21 CONTINUED: (4) 21

CATHY

That would be great. We can catch up.

(to Collin)

Nice to meet you, Mr. Hemmings.

Collin just nods as Cathy leaves.

CUT TO:

22 INT. CORRIDOR - NIGHT 22

Cathy closes the door behind her. She looks back at the dressing room, troubled, trying to decipher Lisa's behavior.

CUT TO:

23 INT. MICROFILM ROOM. DAY 23

CLOSE TERMINAL SCREEN. We SEE a news photo of Lisa dancing the lead in "Les Sylphides" with the Paris National Ballet. The caption reads: "Lisa Campbell enchants Paris."

The film blurs forward to a picture of Lisa on the arm of an Italian Count. The caption: "Will dancing's darling add a Count to her conquests?"

The images blur forward again and stop. The scroll moves down page 3 of a newspaper to a small review. "Lisa Campbell, in a less than inspired performance, disappointed this reviewer once again..."

Cut to a photo of Lisa on the arm of a distinguished looking man. The caption: "Lisa Campbell, here with London financier, Edward Forsythe, quits London Ballet. Replaced by rising young star."

24 INT. LISA'S HOTEL SUITE. NIGHT 24

A lavish suite, but Lisa seems imprisoned by it's very luxury. Although dressed for a party in a flowing dress (Mrs. Fielding's party), she paces restlessly, stopping only to look out the window into the dark night that hovers over Central Park. Her face mirrors her deeply troubled thoughts. She doesn't hear the knock at the door at first, only as it grows insistant does she turn to the door.

LISA

Yes?

(CONTINUED)



24 CONTINUED:

24

The door opens and Collin comes in. He stands near the door. Lisa smiles. Her face instantly a mask of charm.

LISA  
Yes, Collin. What is it?

COLLIN  
A change of plans. We're leaving for London tonight.

Lisa laughs, dismissing it.

LISA  
Don't be silly. I have three more performances this week.

COLLIN  
They've been cancelled.

LISA  
(disbelief)  
What do you mean? I didn't cancel anything? Who..?

COLLIN  
....I suggest you take it up with Mr. Forsythe when we get back to London.

Lisa tries to digest this.

LISA  
(with growing anxiety)  
But Why? Why would he do this? He knows how important this is to me.

She stops, regarding Collin suspiciously.

LISA  
What did you say to him?

COLLIN  
(slight smile)  
You overestimate me.

LISA  
(beat, then pointedly)  
Do I?

COLLIN  
I just do what I'm told. I suggest you do the same.

(CONTINUED)

24 CONTINUED: (2)

LISA

No! He can't do this to me.  
He doesn't own me.

Collin just smiles. Lisa looks away, out the window.

25 CLOSE LISA

23

As she stares into the park below, she gathers herself, her mind racing. Then her demeanor changes... 180 degrees. Chamelion-like, she now wears an expression of soft acceptance as she turns back to face Collin.

26 RESUME

26

LISA

Well, if I'm not going to dance, I  
suppose I might as well go back.  
(smiles)

It will be good to get home.

COLLIN

(impassive)

I'm glad you feel that way.

Lisa walks toward Collin with a gracious smile.

LISA

You will give me time to change  
and pack.

Collin is not taken in.

COLLIN

Of course...

(smiles)

I'll be waiting right outside.

He leaves, closing the door behind him. After he goes, Lisa's facade fades and she stands, paralyzed with indecision. Then as a sense of defeat washes over her, she crosses to the dresser, opens a drawer and starts taking out some clothes. As she glances across the room she notices the door to the adjoining room. A moment's hope as she sees escape. She drops the clothes and goes to the door. She tries to open it, but it's locked from the other side. She turns from the door in frustration, her mind racing. Momentum building. She has to get away. The window. She runs to it and pulls it open. The breeze sweeps in, washing over her like freedom. She looks out.

27 LISA'S POV 27

A narrow ledge and a three story drop... but there is a fire escape 25 feet away near the corner of the building.

28 RESUME SCENE 28

Lisa ducks back inside, trying to quiet the rising sense of panic that grows within her.

COLLIN {V.C.}  
 {from outside the door}  
 Five minutes.

Lisa startled, whirls about, but sees that the door is still closed. Catching her breath...

LISA  
 Yes...

29 CLOSE LISA 29

There is no time and there are no choices left. She soundlessly creeps out the window onto the ledge.

30 EXT. HOTEL WINDOW LEDGE. NIGHT 30

Lisa huddles on the ledge, fighting back her fear as she glances down at the long drop beneath her. Her breath coming in gasps, as she struggles to her feet. Her fingers dig into the bricks of the wall behind her as she inches along toward the fire escape, deftly balancing on the marginal footing. She edges forward, cringing as she HEARS Collin knocking at the door. The wind gusts about her, billowing her dress and hair. Almost a gothic image as she traverses the brick 'tower.'

31 EXT. FIRE ESCAPE. NIGHT 31

Lisa stretches her trembling fingers for the iron guard rail. From her room the SOUND of Collin's knocking grows louder, more insistent. Clutching the rail tightly, she leaps over. Without pause, she lunges toward the stairs.

CUT TO:

- 32 INT. HALLWAY OUTSIDE LISA'S ROOM NIGHT 32  
Collin stops knocking with the realization that Lisa is no longer in there. He bolts toward an adjacent exit landing, as we:  
CUT TO:
- 33 EXT. FIRE ESCAPE STAIRS 33  
As Lisa speeds downward. Lightly, her nimble feet a blur... a 'bourree'. Down one flight, two flights.  
CUT TO:
- 34 INT. HOTEL STAIRS 34  
As Collin takes the stairs three at a time, vaulting over the railing onto the next floor...  
CUT TO:
- 35 EXT. FIRE ESCAPE LOWER PLATFORM 35  
Lisa struggles to release the ladder that drops to the street, but it's rusted shut. Clutching the bottom of the grated platform, Lisa lowers herself over the edge.
- 36 EXT. ALLEY - NIGHT 36  
Lisa drops to the alley. Rolling as she lands, she bounds to her feet and races toward the street.
- 37 EXT. STREET BY PARK - NIGHT 37  
Lisa runs desperately into the street, dodging traffic as cars screech to a halt and swerve to miss her, horns blaring. Lisa runs into the park and disappears in the trees, just as:
- 38 COLLIN 38  
rounds the corner to the fire escape landing... but Lisa is nowhere in sight. He looks up, spitting mad, at the curtains billowing from Lisa's window.  
CUT TO:

- 39 EXT. PARK - NIGHT 39  
 Like a frightened gazelle, Lisa runs swiftly across the  
 grasses of the park.
- 40 EXT. PARK TUNNEL ENTRANCE. NIGHT 40  
 Lisa runs down the drainage duct and disappears inside...
- 41 INT. CENTRAL PARK THRESHOLD NIGHT 41  
 Lisa, breathless and frightened, runs to the barred gates.  
 She clutches them...
- LISA  
 Please... oh please be here...
- 42 ANGLE 42  
 as Vincent steps from the recesses of the tunnel.
- 43" LISA 43  
 Her face brims with relief as she sees Vincent. She runs  
 toward him, throwing herself into his arms.
- LISA  
 Vincent, Vincent...
- 44 ON VINCENT 44  
 His face registering ambivalence and caution, we:
- FADE OUT:

END OF ACT ONE

## ACT TWO

FADE IN:

45 INT. CENTRAL PARK THRESHOLD CONTINUOUS 45

Vincent withdraws from the embrace, while Lisa steps back wondering at his appearance.

LISA  
Let me look at you, Vincent!

VINCENT  
Hello, Lisa.

LISA  
You're changed.

VINCENT  
Yes, I have.

A long moment passes between them.

LISA  
You're my most special memory in  
all the world, and you're not happy  
to see me.

VINCENT  
That's not true.

Another silence.

LISA  
I'd forgotten how quiet you are...

VINCENT  
I was always listening to you.

LISA  
You're angry, I never came to  
visit.

VINCENT  
You had reasons... and we had word of  
you from time to time. And twice... I  
saw you dance.

LISA  
(touched)  
You did?

(CONTINUED)

45 CONTINUED:

45

VINCENT

You must have known I would come.

LISA

Tell me...

VINCENT

You were magical... You had become your dream.

LISA

Oh, Vincent. To hear that from you!

Vincent must will himself not to get swept up in her charm and enthusiasm.

VINCENT

(with difficulty)

Lisa... why are you here?

LISA

To see you. And Father, and everyone.

VINCENT

Fifteen years... Much has happened.

LISA

I know that.

VINCENT

Lisa... is there trouble in your life?

LISA

No, no, of course not.

And on her winning smile of reassurance, we

MATCH DISSOLVE TO:

46 CLOSE ON SAMANTHA

46

Her young face enthralled; her eyes aglow.

LISA (O.C.)

I even danced in Russia once...

CAMERA PULLS BACK, and we are:

47 INT. FATHER'S CHAMBER LATER

47

Father, Vincent, Mary, Samantha and a DOZEN TUNNEL DENIZENS are listening as Lisa charms with tales of her travels. Lisa does present an enticing picture with her beautiful dress and charming manner. Samantha is wide-eyed with wonder. Sitting close to Lisa, she soaks it all in, but Father is reserved, uneasy. Vincent sits somewhat apart from the others.

SAMANTHA

Russia?

LISA

With the Kirov -- oh, you should see the theater! Just to set foot on that stage... I've never seen anything so beautiful. Like dancing in a cathedral.

SAMANTHA

But you grew up here in the tunnels. How did you ever get to be a ballerina?

Lisa smiles wonderfully at Samantha's innocence.

LISA

I loved it here, Samantha. Without this place, I might never have danced. Father found me a teacher...

48 NEW ANGLE

48

MOVING IN ON VINCENT, his face growing soft with recall.

LISA (O.C.)

And Vincent took me to see my very first ballet...

DISSOLVE TO:

(FLASHBACK)

49 INT. TUNNELS NIGHT

49

A teenage Vincent leads a teenage Lisa down a long unfamiliar passage. She's full of excitement. He plays the chivalrous and proud suitor.

(CONTINUED)



49 CONTINUED:

49

YOUNG LISA

Where are we going? You've got to tell me. I hate surprises.

YOUNG VINCENT

Be patient. You'll see.

He leads her around a dank corner, her white dress whispering behind her.

CUT TO:

50 INT. OUTSIDE WELL SAME TIME

50

They arrive at a narrow passageway, where a gaping hole in the tunnel wall leads into utter blackness. Vincent regards Lisa for a beat before stepping through the hole into the base of a dark well. Lisa hesitates outside.

YOUNG VINCENT

Don't be afraid.

He reaches out to her.

YOUNG VINCENT

Here, take my hand.

Lisa grasps his hand and boldly steps:

51 INTO THE-WELL

51

They stand together in this close black space, looking up above them.

52 THEIR POV

52

A row of iron rungs bolted into the sweating wall leads up into the gloom.

53 RESUME SCENE

53

Vincent places a hand on the third rung.

YOUNG VINCENT

I'll go first. You follow.

And he begins to climb. Lisa watches his dark shape ascend into the darkness. After a while, she can only hear him, the gentle clink clink of heel against iron. Then silence.

(CONTINUED)

53 CONTINUED:

53

From way above comes a voice.

YOUNG VINCENT

Your turn.

Tentatively, Lisa reaches for the third rung, and with a deep breath starts climbing. CAMERA MOVES WITH HER as she lifts herself rung by rung up the curving wall. Three-quarters of the way up, she falters -- unable to continue.

YOUNG LISA

I'm scared.

YOUNG VINCENT

You're almost there. You can do it. Don't look down.

Lisa looks down at the bottom of the well, way below her. A vertigo swims in her head. Her grip loosens on the iron rung... and she's about to fall, when Vincent's strong hand thrusts into the frame, grabbing her arm, pulling her to safety.

Together, they sit on the ledge at the top of the well, breathing hard at their close call.

VINCENT

You're safe now.

(beat)

Should we go back?

Lisa peers over the edge back where they came from.

YOUNG LISA

I don't think so...

CUT TO:

54 INT. BRICK TUNNELS

54

Closer to the surface, Vincent and Lisa walk with greater care, more quietly. Up above them, there's a faint RUMBLE. But it's not a subway. Vincent puts up his hand to stop Lisa. He turns towards her, and motions for her to be still.

Together, they listen to the APPLAUSE from the theater above them. And then the first strands of the orchestra playing the overture to Swan Lake.

(CONTINUED)

54 CONTINUED:

S4

YOUNG LISA  
 (in wonder)  
 Vincent, listen.

YOUNG VINCENT

We must hurry.

And they run down the: tunnel...

CUT TO:

55 INT. LINCOLN CENTER OBSERVATION CHAMBER

SS

Vincent leads Lisa into the chamber. He pulls two boxes up against the wall, and together he and Lisa stand on the boxes and peer through the grating. After a moment, Lisa turns to look at Vincent, her face transformed by joy. She mouths the words: "Thank you." Vincent regards her with love. She turns back to the grating to watch the ballet. Vincent continues to watch her for a beat, and then also turns his head toward the performance.

56 THEIR POV

56

SWAN LAKE BALLET (STOCK)

The purity and grace of Swan Lake unfolds as Odete and Albrecht dance.

DISSOLVE TO:

S7 REVERSE ANGLE

57

Vincent's and Lisa's faces behind the grating, watching. Lisa is mesmerized, and so is Vincent.

APPLAUSE, CHEERS, BRAVOS, as

DISSOLVE TO:

58 THEIR POV THE BALLET

58

The dancers take their bows; flowers are brought from the wings to the ballerina who graciously accepts. Single roses are tossed at her feet.

DISSOLVE TO:

59 IN THE OBSERVATION CHAMBER

59

Enraptured, fiercely determined, Lisa turns to face Vincent.

YOUNG LISA

One day, I'm going to be out there too, Vincent. I will dance for all the world. I will dance for kings. But I will be dancing only for you.

ON Vincent's trusting and happy expression, we:

(END OF FLASHBACK)

MATCH DISSOLVE TO:

60 INT. FATHER'S CHAMBER CLOSE ON VINCENT NIGHT 60

As the recall fades and the present comes back into focus.

LISA (O.C.)

And that's when I knew...

61 NEW ANGLE LISA 61

as she turns from Samantha to regard Vincent.

LISA

Thanks to Vincent.

(to Samantha)

So you see, dreams begin right where you are, right now.

SAMANTHA

(shyly)

Will you show me to dance sometime...?

LISA

If that's what you want... assuming Father will allow me to stay for a while.

Father answers almost too quickly and politely for his enthusiasm to be genuine.

FATHER

Of course, you're welcome to... For as long as you wish. But I thought you were scheduled for more performances...

(CONTINUED)

61 CONTINUED:

61

LISA  
 (easy lie)  
 We closed early.

FATHER  
 Well, in that case, please...  
 stay...

LISA  
 Wonderful.

CUT TO:

62 INT. D .A. ' S OFFICE-- NIGHT

62

Cathy is putting in a late night as the office. Hunched over her desk, a case file open before her. Joe comes out of his office, briefcase in hand, a coat draped over his arm. He pauses in front of Cathy.

JOE  
 That's what I like to see: the  
 taxpayer's money hard at work.

CATHY  
 I never thought of that...  
 I pay my own salary.

She pretends to start packing up for the night.

JOE  
 Don't get any ideas.

CATHY  
 (smiling; opening her  
 file)  
 'Night, Joe.

JOE  
 Goodnight.

Joe starts away, then turns back.

JOE  
 Hey, were you the one asked me  
 about this guy -- Edward Forsythe?

CATHY  
 Yeah...

(CONTINUED)

62 CONTINUED:

62

JOE

I knew the name sounded familiar.  
Buddy of mine over at Justice  
mentioned him.

CATHY

And?

JOE

Some kind of international arms  
broker, I think. Kind of guy plays  
golf with Ollie North on the  
weekends.

(beat)

From what I hear, he's about to be  
indicted. Why'd you wanna know?

CATHY

Heard the name. I was curious.

Joe lingers for a beat. Then:

JOE

Okay... See you in the morning.

CATHY

Bye.

As Cathy digests the information, we

CUT TO:

63 INT. TUNNELS NIGHT

63

MOVING with Vincent and Lisa as they walk slowly towards the  
guest chamber.

LISA

I wonder how long it will take to  
outstay my welcome.

VINCENT

Why do you say that?

LISA

You don't have to hide anything from me,  
Vincent. Father hates me.

VINCENT

He doesn't hate you.

(CONTINUED)

63 CONTINUED:

63

LISA

He hates me. Or at least, he blames me.

VINCENT

Perhaps a part of him does...

LISA

Let's not talk about it.

VINCENT

Lisa... there are things you don't know.

LISA

Vincent, please.

VINCENT

A time in my life after you left-

LISA

I want to remember glad things.

VINCENT

Lisa...

LISA

I remember running through the tunnels as a girl. So dark. So fast. And I always ran towards the light, the blinding light...

VINCENT

You were so happy.

LISA

I was happy, wasn't I?

VINCENT

Yes... you were.

Lisa smiles and continues walking a few paces before stopping to face Vincent.

LISA

I'm suddenly tired.

VINCENT

The guest chamber is near...

(CONTINUED)

63 CONTINUED: (2)

63

LISA  
I can find my way. You needn't  
walk me any further.

Vincent begins to protest.

LISA  
Please... I'm fine.

A moment. Their eyes meet. Then Vincent steps back.

VINCENT  
As you wish... Goodnight.

Without a word, Lisa turns and hurries off down the tunnel. Vincent watches her disappear, before turning in the other direction.

64 INT. GUEST CHAMBER CONTINUOUS

64

Where Lisa enters and sits heavily on the bed, this solitary woman. Her mask slowly melts away, revealing her true distress and weariness. And finally she drops her head into her hands, as the first sob comes...

FADE OUT:

END OF ACT TWO



## ACT THREE

FADE IN:

65 EXT. CENTRAL PARK (STOCK) NIGHT 65  
to establish.

66 INT. CENTRAL PARK DRAINAGE DUCT NIGHT 66

Cathy tells Vincent of Lisa's involvement with Edward Forsythe. Vincent tells Cathy that Lisa has come below.

(DIALOGUE TO FOLLOW. APP. 2 1/2 PAGES)

DISSOLVE TO:

67 INT. FATHER'S CHAMBER NIGHT 67

Father paces, trying to restrain his anger over the news that Vincent has just brought.

VINCENT

We have a responsibility to her...

FATHER

To help her face her problems,  
yes. not to hide from them.

VINCENT

Father, she has no other place.

FATHER

She has the world...

VINCENT

But this is her home...

FATHER

(flashing)  
This was her home.

Father's looks away from Vincent's probing look, ashamed by his outburst.

FATHER

I'm sorry...

(CONTINUED)

67 CONTINUED:

67

VINCENT

Why, Father? Why do you still  
hold such anger toward Lisa?

FATHER

Vincent, don't...

VINCENT

Seventeen years, and nothing has  
changed since you sent her away.

FATHER

I never sent her away.

VINCENT -

But you did!

FATHER

No...

VINCENT

Just like Devin!

FATHER

(flashing)

I had to protect you, for God's  
sake! Don't you understand?

The velocity of their exchange has taken them to a new level of honesty... and the consequent pain is evident in Vincent's voice.

VINCENT

... Protect me?

FATHER

From their dreams...

VINCENT

But I shared those dreams.

FATHER

Yes... for a time. But dreams  
can't live in the imagination  
forever. They become hopes...  
possibilities.

Vincent softens with understanding. Father regards him, remembering with sad, tender emotion.

(CONTINUED)

67 CONTINUED: (2)

67

FATHER

I watched you... growing up beside  
Devin and Lisa and the others...  
dreaming dreams I knew you could  
never realize.

Vincent's eyes drop, and after a moment...

VINCENT

That must have been a heavy weight to  
bear...

FATHER

No, Vincent...

Father steps to Vincent... with both hands, tenderly raising  
Vincent's face to his.

FATHER

With the strength and courage you  
gave me... it was no burden at all.

As they regard one another with the realization that their  
fates are, as they always have been, inextricably bound, we...

DISSOLVE TO:

68 EXT. CATHY'S APARTMENT BUILDING DAY

68

LONG SHOT

Cathy exits her building, hails a cab... and as she enters the  
cab.

RACK FOCUS

to reveal that she's being watched from a late model Jaguar  
across the street. Inside it are Collin and a cohort, JOHN  
FARLEY -- who twists on the ignition and pulls away from  
the curb after Cathy.

CUT TO:

69 INT. GREAT HALL DAY 69

ANGLE STAIRCASE as Vincent slowly descends the stone steps and enters the dim, empty hall. He stands for a long, thoughtful moment at the foot of the stairs. A soft, warm light begins to appear on his face from some unseen source. Music eases in, haunting, lyrical ("Apollo" of "Meyerling" perhaps) as Vincent turns toward the light.

DISSOLVE TO:

(FLASHBACK)

70 INT. GREAT HALL 70

A single torch from a wall sconce sends flickering light against the rocky walls. Young Vincent stands at the foot of the stairs, watching Lisa as she dances... a vision of soft sensuality in her gossamer dress, lost in the music, in herself, in her fantasy. Then, Lisa sees him, their eyes locking for just a moment... as she continues to dance.

Yet her movements seem to beckon Vincent closer... and he cannot help but move toward her. Lisa dances near, resting her hand on Vincent's shoulder as she balances in an arabesque, and their eyes lock...

VINCENT

You are so beautiful...

He raises his hand to touch her, but Lisa turns away, moving behind him. Vincent turns, but she spins away from him again... back into the center of the light, her lithe silhouette casting graceful weaving shadows on the walls.

71 ANOTHER ANGLE 71

Entranced, almost beyond himself, Vincent moves closer to her... to the sensual image that entices... lures. She dances around him, brushing past, laughing gently. He turns his head as if to follow her sweet elusive scent.

Now Lisa turns and runs straight for Vincent, taking to the air just as she is upon him -- trusting him completely as Vincent lifts her high, her arms forming a graceful arch overhead. He holds her aloft for a long moment... then easing her slowly down as she lowers her arms around him. Their bodies are inches apart, pressed close. Lisa's bare shoulders glisten.

72 CLOSER

72

Their faces almost touching... as their lips brush... then brush again... then hold. The passions of youth rising... until Lisa suddenly pulls away and regards Vincent with a flicker of disgust: as if seeing his strange presence for the first time.

VINCENT

Lisa...?

(NOTE: over the following sequence, the music grows more strident, the angles sharper, the cuts quicker... surrealistic.)

73 LISA

73

Pulls away sharply, straining to free herself from his grasp.

74 VINCENT

74.

holds on, as if trying desperately to regain the sweet promise of only a moment ago, his eyes imploring her to stay.

75 LISA

75

shakes her head, struggling harder to get away.

LISA

No...

76 ANOTHER ANGLE

76

as she twists away violently within Vincent's grip, his fingers slice through the sheer fabric of her dress, into the delicate flesh of her shoulders and back. From the force of her efforts, Lisa falls to the ground with a scream. She pulls herself across the floor, away from Vincent, before getting to her feet again. Then she notices: touches the blood as it soaks into her dress: looks up at Vincent, her face reflecting a deeper horror as she backs away, and turns to run...

VINCENT

Lisa!

77 CLOSE VINCENT 77

starts after her when TWO HANDS ENTER FRAME, restraining him. Vincent wheels around, ready to strike...

78 HIS POV ECU FATHER 78

shouting over the whirling din in Vincent's head.

FATHER  
Vincent, stop it!  
(then)  
Stop it...

79 RESUME VINCENT 79

his face full of hurt and shame. His eyes fill with tears now. Father takes him into his arms, holding him as he sobs...and as the light from the past fades away.

(END OF FLASHBACK)

DISSOLVE TO:

80 INT. GREAT HALL THE PRESENT 80

CLOSE on Vincent, as he turns away from the painful memory... and reacts as he SEES:

81 LISA 81

standing near the staircase, her face full of the same stark and fearful images from a time long past.

82 ANOTHER ANGLE 82

as they regard one another, an aching silence between them, we:

FADE OUT

END OF ACT THREE

## ACT FOUR

FADE IN:

83 INT. GREAT HALL CONTINUOUS 83

As Vincent and Lisa regard one another across a bridge of silence. Then:

VINCENT

I know you're remembering too,  
despite the years. It's there... in  
both our hearts.

Lisa is reluctant to hear, but unable to leave.

LISA

Please don't...

AS Vincent approaches her...

VINCENT

For so long I couldn't forgive  
myself for what I did... for  
hurting you... driving you away.

LISA

Vincent...

Lisa shakes her head.

LISA

What happened between us was no  
one's fault. Don't you see? If I'd  
stayed any longer...  
(she breaks off,. then:)  
Even when I was a little girl, I  
knew that I would leave... someday.

VINCENT

Because you couldn't find  
happiness here...

LISA

Because wherever I am... wherever  
I've been... happiness was somewhere  
else.

A silence follows her tragic confession.

VINCENT

I'm sorry...

(CONTINUED)

LISA

Don't be.

Lisa shrugs, trying to spread the thin veil of a smile over the pain on her face.

LISA

I suppose it's my fate.

After a moment:

VINCENT

Perhaps we should try to forgive one another.

LISA

I'd like that. I really would.

Lisa and Vincent are very close now. Closer than they have been in seventeen years. It's a moment where it seems anything can happen. Then:

VINCENT

I know you are in danger, that you're afraid... hiding.

Lisa looks away.

VINCENT

Let me help you...

LISA

It's not true.

VINCENT

Lisa...

Vincent fights his growing frustration.

LISA

I don't need your help. I don't need anyone's help. I'm fine.

VINCENT

Please, you must trust me...

He moves to face her, but she does not look up at him.

VINCENT

(softly)  
... as you once did.

(CONTINUED)



83 CONTINUED: (2)

83

But Lisa feels only her past memories and present troubles closing in, suffocating. Unable to face either one, she turns away from him.

LISA  
Leave me alone...

She starts toward the stairs, and Vincent takes a few steps after her, when he turns suddenly, and the CAMERA ZOOMS IN ON HIS FACE.

CATHY (OVER)  
What is this?!

SMASH CUT TO:

84 EXT. D.A.'S OFFICE NIGHT

84

Collin has come up beside Cathy on the busy street, wrapped his arm around her shoulder with one hand, the other hand pressing a gun concealed by a folded newspaper into her side.

CATHY  
Let go of me!

Cathy struggles in his grip, but he jams the point of the gun into her ribs with a quiet, but ominous smile.

COLLIN  
(very dry)  
Come, let's go for a drive, shall we?

As he shoves her sharply toward the curb, into the idling Jaguar, which screeches away from the curb into traffic.

CUT TO:

85 EXT. SUBWAY TUNNEL VINCENT

85

riding atop a subway car, hurtling through the darkness.

CUT TO:

86 EXT. INDUSTRIAL AREA NIGHT 86

A creeping mist rises from the rain slicked asphalt. The Jaguar pulls to a quick stop, and the driver door opens. John gets out and opens the back door, jerking Cathy violently from the car. Collin follows, shutting the door behind, following Cathy and John into an empty furniture factory.

CUT TO:

87 INT. TUNNELS NIGHT 87

Vincent powers through the tunnels...

CUT TO:

88 INT. FURNITURE FACTORY NIGHT 88

Moonlight spills in through the grimy skylights. As the CAMERA MOVES amid the hulking silhouettes of heavy duty machinery, and the thousands of unfinished chairs and tables waiting to be finished...

CATHY (O.S.)  
(emphatic)  
I don't know where she -

Then the sound of a violent SLAP! as the CAMERA TURNS the corner, FINDING Cathy as she tries to catch her fall against the wall. John moves to prop her up again... but Cathy comes up hard with a backhand, which John dodges expertly -- but just barely -- catching her from behind and shoving her hard to the ground.

COLLIN  
(to John)  
Pick her up...

John lifts Cathy up. She leans heavily against the wall, breathless and bruised, blood trickling from her nose and from the corner of her mouth.

COLLIN  
Now tell me...  
(then)  
Where's Lisa?

CATHY  
I don't know.

COLLIN  
Wrong answer.

(CONTINUED)

88 CONTINUED: 88

John unleashes a powerful blow across her face And as she staggers and tries to regain her footing.

COLLIN

Let's try again, shall we?

CUT .TO:

89 EXT. ALLEY NIGHT 89

Vincent running...

CUT TO:

90 INT. FURNITURE FACTORY NIGHT 90

CLOSE SPOT as John swings a crow bar into a heavy oak table leg, breaking it neatly in two, collapsing the table corner-first.

COLLIN

You see, it's just that easy with a human leg. Easier, really. John's done it a thousand times. And you wouldn't be the first woman.

Cathy stares at Collin in defiant silence. Collin's lips twist into a thin, crooked smile. John brings back the crow bar... when a SHATTERING OF GLASS calls their attention upward.

91 THEIR POV (SLIGHT OVERCRANK) - VINCENT 91

flying down from a skylight in a shower of shards.

92 RESUME SCENE 92

Vincent unleashes an unearthly roar as he gashes open the front of John's chest. John falls in a lifeless heap as Vincent turns to Collin, who grabs Cathy from behind, pinning her close with his gun in her neck. Vincent stops cold. It's a standoff. Collin backs away, staring at Vincent with abject fear... and Vincent continues toward him, staring him down. A tense standoff.

93 CLOSER 93

Collin's gun hand starts to shake. He's losing his nerve. In a sudden panic, he straightens his arm, aims the gun at Vincent -- and in a single motion, Cathy grabs his wrist, ducks under the arm, twists the gun toward Collin just as it FIRES!

94 COLLIN AND CATHY 94

facing one another for a suspended moment, before Collin sinks to the ground, dead, still clutching the gun.

95 ANOTHER ANGLE 95

Vincent steps to Cathy, sweeping her into his arms, holding her close...

DISSOLVE TO:

96 INT. GUEST CHAMBER NIGHT 96

As Lisa explains, she can scarcely look Vincent in the eye. Her tone is cool, matter-of-fact...

LISA

One of the most useful things I've learned living above is knowing when to leave.

VINCENT

Then that's what you've decided...

LISA

I think it's time.  
(then, flip)  
You'll tell Father for me, won't you?

Vincent tries to curb his rising hurt and anger.

VINCENT

Where will you go?

LISA

South America. Buenos Aires, actually. I know some people there.

VINCENT

So you intend to forsake your obligation to the law...

(CONTINUED)

Lisa regards Vincent point blank.

LISA  
(pure ice)  
I intend to survive.  
Is that so awful?

VINCENT  
(exploding)  
Catherine nearly died tonight  
because of your selfishness! And I  
almost lost the one person who means  
everything to me!

The power of Vincent's emotion overwhelms Lisa. She tries to get past Vincent, but he stops her. She doesn't look at him.

LISA  
Let me go...

VINCENT  
(powerful)  
No! This time you will listen... and  
you will hear me!

LISA  
You're frightening me...

VINCENT  
You have only yourself to fear.  
Your cowardice. You surround  
yourself with illusion... but  
illusions fade.

Lisa still averts her face. Tears begin to well inside, but Vincent is unrelenting.

VINCENT  
When you can no longer dance to  
enchant the world, what will you  
do? Will you cling to whoever  
will have you?! Is that all  
you're worth?

Lisa wipes at the tears she can no longer contain as she backs away, sitting on the bed. Vincent's rage is tempered by her anguish, his tone softens...

(CONTINUED)

96 CONTINUED: (2

96

VINCENT

Beyond the chaos of dreams lies  
a world rich with possibilities...  
but only if you first acknowledge  
the pain you're feeling.

(then)

Because without that pain... we  
can never truly know happiness.

Lisa's tears are quieting as she listens, although she  
still cannot look at Vincent.

VINCENT

There is much I would change if I  
could, but... we must accept the  
past and learn to grow beyond it.

Lisa looks down in silence. A moment as Vincent moves  
slowly to her side.

VINCENT

(softly)

Listen to your heart. It will tell  
you what you need to know.

He touches her shoulder gently. This time Lisa does not  
pull away, but turns slightly toward the softness of his  
touch. A beat as they both feel this moment of gentle  
healing.

VINCENT

(a whisper)

I will always believe in you.

Then Vincent leaves her. Lisa looks up and watches him  
go... her gaze lingering long after he is gone.

DISSOLVE TO:

97 EXT. COURTHOUSE DAY

97

A throng of people mill about the front steps -- reporters,  
police, onlookers. Cathy is among them. "Think she'll show?"  
"She's already late." "No one's seen her for days." Then, a  
limo approaches and pulls to the curb. Instantly the moment  
comes alive as reporters surround the car with cameras,  
microphones. "It's her." "There she is."

98 ANGLE LIMO

98

The back door opens and a suited man gets out: Lisa's LAWYER. He turns and extends his hand to Lisa, who steps to the curb beside him. She wears a tasteful black suit and smiles charmingly for the cameras as her lawyer tries to shield her and get her to the steps.

REPORTER #1

Miss Campbell, where have you been?,

Lisa smiles, shakes her head.

LISA

I'm sorry...

REPORTER #2

What's your relationship to Edward Forsythe?

REPORTER #1

What are you going to say in there?

LAWYER

Miss Campbell has no comment at this time.

99 ANGLE CATHY

99

watching from the steps, very pleased as she backs away from the crush.

100 RESUME

100

Lisa and her lawyer start up the steps as two uniformed policemen clear a path. Lisa glances over and sees Cathy...

101 CATHY

101

a brief smile of recognition... approval.

102 TO SCENE

102

Lisa holds Cathy's look for a fleeting moment... until her lawyer hustles her up the steps and inside. The reporters follow. The onlookers begin to drift away.

103 CATHY

103

We HOLD on Cathy's warm smile as the moment's drama plays out. Vincent's soft voice fills the space, as we:

DISSOLVE TO:

104 EXT. CATHY'S BALCONY NIGHT

104

(DIALOGUE TO FOLLOW. APP. 2 PAGES.)

FADE OUT.

THE END