

BEAUTY AND THE BEAST

"A Fair and Perfect Knight"

Written by  
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Directed by  
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(Goldenrod)  
(Green)  
(Yellow)

FIRST DRAFT  
November 7, 1988  
November 4, 1988  
November 2, 1988

(Pink)

November 1, 1988

(Blue)

November 1, 1988

October 31, 1988

ACT ONE

FADE IN:

1 INT. VINCENT'S CHAMBER - DAY

As a strange VOICE gently intones words from Shakespeare's "Henry IV," camera PANS over books, maps and other artifacts of learning which fill this gracious place...

VOICE (O.S.)

'... thou makest me sad, and  
makest me sin in envy that my Lord  
Northumberland should be the  
father to so blest a son-- a son  
who is the theme of honor's  
tongue...'

It's a classroom situation where we FIND ZACH, GEOFFREY, SAMANTHA, BROOKE (a clear-eyed teenage tunnel girl) and several other CHILDREN listening.

2 MICHAEL

A grown child of the tunnels, now 20, recites the words of this speech as if it bears on him with a terrible, personal weight...

The young man is a prized pupil, teaching assistant, and friend of Vincent's, who idolizes his mentor unabashedly.

MICHAEL

'... O that it could be proved  
that some night-tripping fairy  
had exchanged in cradle-clothes  
our children where they lay...  
Then would I have his Harry and  
he mine.'

Michael looks up from the aged volume he's reading.

MICHAEL

It's a very moving speech...

ZACH

(unconvinced)  
It didn't make me sad.

MICHAEL

Something about it troubled you,  
Zach?

SAMANTHA

(agreeing)  
You said the king loved his son.  
So how come he wants to trade  
Harry for someone else?

MICHAEL

The king was a leader of men,  
Samantha. He bore an obligation  
he knew was greater sometimes than  
what he owed his flesh and  
blood...  
(sadly)  
The obligation to his people.

BROOKE

But what about love, Michael?  
Vincent always says love is more  
important than anything...

MICHAEL

It's true... but none of us lives  
in a world made up only of loved  
ones..

Vincent and Father appear now at the door. They stop to  
let Michael finish before entering...

MICHAEL

... Harry's father loved him, but  
he knew one day Harry would have  
to lead a nation. He never really  
wanted to trade his son away --  
he just wanted Harry to be better  
prepared for his destiny...

Vincent and father watch the children ponder this for a  
beat, then father clears his throat.

FATHER

Excuse us. May we interrupt for  
a moment..?

MICHAEL

Of course. Come in...

VINCENT

We have some wonderful news to  
share...

BROOKE

Really..? What?

Vincent produces a piece of paper and hands it to

Michael...

VINCENT

... This just came from Catherine.

As Michael reads it...

FATHER

(to the class)  
... Because Michael scored so highly on his scholastic aptitude test, Brayfield College has agreed to waive their usual application requirements and admit him into the freshman class for the winter term...

They all look up at Michael. He appears stunned... Vincent now embraces him.

VINCENT

I'm very proud of you... It's an auspicious beginning.

Michael smiles despite himself...

Brooke now jumps up and wraps her arms around Michael's neck...

BROOKE

It's terrific, Michael... But I just can't picture it here without you.

Michael nods somewhat sadly...

MICHAEL

I know...

Now everyone chimes in with congratulations. Father shakes Michael's hand, immensely proud...

FATHER

It's quite an honor... You do us all very proud.

MICHAEL

Thank you. Father...

Michael smiles uneasily. It's clear he has misgivings. Vincent takes note of this as we:

DISSOLVE TO:

3 INT. WHISPERING GALLERY - DAY

FINDING Michael, sitting in deep contemplation at the edge of a foot bridge. VOICES filter down to him, and he cocks his head to hear certain of them better, as if listening for something in particular... PULL BACK to reveal Vincent sitting beside him...

MICHAEL

(quietly)  
All the voices -- they sound like  
what's going on inside my head...

VINCENT

You're apprehensive about  
leaving..?

MICHAEL

(torn)  
I know it's a great opportunity.  
(shakes his head)  
I just don't know...

VINCENT

Tell me -- tell me what you're  
feeling...

MICHAEL

I'm just not sure about it. This  
is my home... I've been happy  
here.

VINCENT

You're part of us, Michael -- you  
always will be. Wherever you  
go...

VINCENT

(from the heart)  
And there are times when we must  
go -- when great possibilities  
cannot in good faith be denied.  
The world above has much to offer  
you -- gifts of imagination and  
learning. And you have the mind  
and the heart to cherish those  
gifts. You're on the brink of  
a wonderous adventure...

Vincent clasps Michael's shoulder, warmly...

VINCENT

(continuing, a beat)  
... But every adventure must begin  
in farewell...

MICHAEL

(sadly)

Some adventures don't end happily...

VINCENT

All we can do is proceed with the faith that they will.

MICHAEL

It's not even the unknown that worries me. It's what I know is up there.

VINCENT

You're thinking of your old life, above...

MICHAEL

It wasn't so long ago, I swore I'd never go back.

VINCENT

That was seven years ago, Michael. It was the oath of a child...

MICHAEL

I still feel the pain. I still remember where it came from.

VINCENT

But this time you won't be alone. Catherine will be there -- you'll have friends. And all of us, wishing you well -- waiting to hear your tales...

MICHAEL

(painfully)  
... I want to do it for you.

VINCENT

No... This must be for you. It's your journey, Michael.

Michael looks at Vincent, his eyes full of trepidation and doubt...

DISSOLVE TO:

4 EXT. CATHY'S BALCONY - NIGHT

Vincent looks out over the city, sharing his concerns about this with CATHY...

VINCENT

... Perhaps I've done him a disservice.

CATHY

By encouraging him to embrace his future?

VINCENT

By assuming it was what he wanted.

CATHY

Vincent, he's come this far because of his desire, because you believed in him.

VINCENT

I always believed Michael would want this opportunity.

CATHY

(tenderly)  
... you dreamed he would have what you couldn't have.

Vincent acknowledges this, touched by her understanding...

CATHY

(continuing)  
It's a little frightening when dreams finally come true...

VINCENT

(moved)  
Yes...  
(a beat)  
We mustn't forget how Michael came to us -- the loss he suffered.

CATHY

His mother's death..?

VINCENT

(nods)  
... And his father's rejection.

CATHY

Was he abandoned?

VINCENT

We only know that when we found Michael wandering the streets, he begged us not to contact his father. He would only say the man didn't want him.

CATHY

He lost both parents...

VINCENT

He lost his sense of hope...  
Michael blames not only his father

but a world that would leave  
a child alone, in grief.

CATHY

Then Michael must come back to  
that world -- to face those  
disappointments -- to make his  
peace.

VINCENT

(concerned)  
Yes...

CATHY

You know I'll do everything to help him.

VINCENT

He'll need a friend...

CATHY

Don't worry, Vincent. Michael  
comes above with a great advantage  
over almost everyone else up here...

He looks at her...

CATHY

(smiling reassuringly)  
He has your faith in him.

CUT TO:

5-6 OMITTED

7 INT. MICHAEL'S CHAMBER - DAY

MARY and Brooke fuss over Michael, helping him pack and  
disagreeing about what his school wardrobe should be.  
Father stands nearby, holding a stodgy brown suit he can't  
see why Michael wouldn't want.

FATHER

Honestly, I don't see what's wrong  
with this.  
(to Brooke)  
Didn't I hear you girls chattering  
something about nostalgia in the  
fashions today? Old styles coming  
back again?

BROOKE

Not that old, rather.

MICHAEL

(joking)  
Maybe that's what I need.  
The distinguished look...

Brooke is pulling a slightly worn blue seersucker suit coat off Michael and replacing it with a rattier black jacket with padded shoulders (all of it obviously found clothing).

MARY

(objecting)  
What are you doing, Brooke? That thing is hideous!

missing scene 7

MICHAEL

Thank you, Samantha. The first thing I'll write in it is a letter to you.

SAMANTHA

Don't forget...

MICHAEL

I won't... I promise.

The little girl gets choked up. Michael gets a little misty himself. Brooke comes over and stands him up. She is brave with her feelings...

BROOKE

Now listen to me Michael. There are some very pretty girls up top who'll act friendly to you, but that doesn't mean they like you the way we do... if you take my advice, you won't even talk to them.

MICHAEL

(playful but kind)  
Girls as pretty as you, Brooke?  
I can't believe it.

She blushes deeply. Other in the chamber chuckle. Michael gives her a brotherly embrace...

DISSOLVE TO:

8 OMITTED

8A INT. MICHAEL'S CHAMBER - LATER

Everyone has left except Michael and Father. They sit on Michael's bed sharing a close moment...

MICHAEL

... I can't help thinking -- no matter what I find up there, it can't possibly match the beauty

of our world here... So what am I to gain?

FATHER

Knowledge, Michael. Knowledge of the world, of yourself, of the many paths that lie ahead of you.

MICHAEL

(shakes his head)  
But if the price I have to pay for that knowledge is to live in that world up there...

FATHER

You may grow to love it.

MICHAEL

But you tell us all the time how dangerous it is up there. All the cruelty and inhumanity...

Father looks a bit guilty, realizing he's been unfair on the subject.

FATHER

... If I've spoken only of the limitations, I haven't been fair... The world above is also filled with beauty and great joys...  
(reminiscing)  
I remember going away to college -- my first day, on my own, in New York... It was a clear, cool autumn afternoon. It was magical... I saw Van Gogh's sunflowers at the Metropolitan Museum -- then, walked through the park where a man on an apple crate sang the entire score of "La Traviata"... I found myself walking down Broadway, swept up in the Saturday evening crowds. I was under a spell. I remember being drawn into a dance hall where they were playing Dixieland jazz. It was Louis Armstrong... I'll never forget that day. It opened the door to a new world of experience -- a new way of seeing things...

A moment of silence. Michael absorbs all this, then looks at Father and nods appreciatively...

FATHER

(fighting his own  
emotions)  
I'm not going to say goodbye,  
Michael... Just, savor every  
moment...  
(embracing him)  
God speed...

as they embrace...

DISSOLVE TO:

9 INT. CATHY'S SUB-BASEMENT - ANGLE DOWN TUNNEL - NIGHT

Vincent and Michael approach the threshold point  
together...

MICHAEL  
This is where she lives?

VINCENT  
Right above us...

MICHAEL  
Do I go up to meet her?

VINCENT  
No..

Michael stops short as he sees approaching from the  
darkness

10 A SILHOUETTED FIGURE

with the familiar soft hair and slender shape of  
Catherine... and she steps into a shaft of light, revealing  
herself with a gentle, welcoming smile...

CATHY  
Hello...

Michael reacts, his breath slightly taken. Vincent notes  
this. A beat.

VINCENT  
  
Catherine... you remember  
Michael...

CATHY  
  
(remarking)  
of course...  
(offering her hand)  
Welcome, Michael...

MICHAEL  
(nervous; takes the

hand)  
I'm very grateful to you for  
everything.

CATHY

I'm happy to be able to do it.

An awkward moment or two. Vincent clasps Michael's arm.

MICHAEL

(to Vincent)  
How can I thank you?

VINCENT

You already have...

Michael looks through the threshold and keeps holding  
Vincent's hand for a long beat.

VINCENT

(emotional)  
I will miss you, Michael...

They embrace... This is the hardest goodbye of all. After  
a beat, Cathy intervenes, taking Michael by the shoulder.

VINCENT

Go now... the world awaits you...

Michael steps through the doorway and walks toward the  
light. Catherine gives Vincent a last look and turns to  
follow... She puts a hand on Michael's arm to guide him  
and they disappear together into the light...

Vincent watches this, then turns and walks away, suddenly  
very alone...

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

11 INT. CATHY'S LIVING ROOM - NIGHT

Cathy leads Michael into her dark apartment and switches  
on the light. Michael reacts to the surroundings -- it's  
a stark contrast to the tunnels, but it also reminds him  
of a place he used to live in. Cathy carries one of his  
bags over to the couch and drops it there.

CATHY

(smiling)

Make yourself at home... I don't have a guest room, but that couch happens to be great for sleeping...

MICHAEL

(a bit uncomfortable)  
Thanks -- it's fine...

He casts his eyes about the place...

MICHAEL

(continuing)  
It's nice...

CATHY

(sensing)  
Michael, if there's something you want to do, someplace you want to go -- or if you want to be left alone -- just tell me... alright? I want you to feel comfortable here...

MICHAEL

Alright...  
(beat, loosening up)

It's been a long time since I've been anywhere like this...

CATHY

I thought we could go out and get something to eat.

MICHAEL

That sounds good...

CATHY

Great. Let me get my coat...

She leaves. He looks around, notices the balcony doors and moves to them. we FOLLOW to share his POV as he opens the doors, REVEALING:

12 - 13 OMITTED

14 EXT. CATHY'S BALCONY - NIGHT - NEW YORK NIGHTSCAPE

Shimmering millions of lights wash over the balcony wall...

15 REVERSE - MICHAEL

can't possibly resist a tiny gasp of wonder, It's beautiful. He moves slowly to the edge, revealing for himself and us the expanding view...

16 CATHY

appears at the door behind him. She watches him a beat, letting him enjoy the view undisturbed...

CATHY

It's something, isn't it?

MICHAEL

(despite himself)  
It is...

CATHY

You must have missed it...  
(off his silence)  
At least a little...

MICHAEL

(shakes his head against  
the idea)  
There's a lot of ugliness behind  
those lights, too...

CATHY

(shrugs)  
Maybe... but to me they always  
promised something... hope, I  
guess...

MICHAEL

(reflecting)  
Vincent says something like that,  
too... but I don't know...

Michael looks away. She sees this needs to be taken slowly. A long beat.

CATHY

Why don't we take a walk...?

Michael smiles bravely, as a peace offering.

MICHAEL

Okay.

DISSOLVE TO:

17 INT. RESTAURANT - NIGHT

Michael and Cathy sit at a table for two near the window of this New York bistro. He watches her somewhat warily, but his defenses seem to be flagging more and more...

CATHY

(smiling at him)  
... Suddenly you're above --  
sitting in a restaurant, trying  
to decide what to order. This

must all seem pretty strange,  
Michael...

MICHAEL

(nods)  
... Strange and familiar. I used  
to live not far from here. There  
used to be a toy store down this  
block. My mother used to take  
me to it...

CATHY

After dinner we can walk by, see  
if it's still there...

MICHAEL

(uncertain)  
That's okay...

Michael is distracted momentarily by the appearance of a  
miserable-looking PANHANDLER outside, who passes in front  
of their window as he works the street -- with little  
success...

CATHY

... in New York, your memories  
become a part of everyday life,  
whether you like it or not. My  
high school sweetheart broke up  
with me on a corner two blocks  
down...

MICHAEL

(smiles)  
I'll bet he's sorry.  
(seeing the Panhandler  
again)  
Catherine... why doesn't anybody  
help him?

Cathy notices the Panhandler.

18 HER POV - PANHANDLER

being ignored by all PASSERSBY...

19 BACK TO SCENE

CATHY

It's a terrible problem...

Just now the WAITER brings their food. During the  
following, as she speaks of the problem, Michael keeps  
looking back and forth between the well-dressed PATRONS  
surrounding him, the frustrated Panhandler outside, and his  
own expensive meal...

CATHY

There are so many like him, it  
just overwhelms people -- it makes  
you feel like there's nothing  
any one person could possibly  
do to make a difference--

Suddenly Michael takes his plate and stands up.

CATHY

Michael... what are you--  
Michael heads for the door, ignoring looks from patrons, waiters,  
and the manager...

20 THROUGH THE GLASS

we watch Michael approach the Panhandler with the food.  
At first the man refuses it, but Michael persist ,  
following and entreating him. Finally the man stops. A  
barrier is broken. Michael helps him sit, spreads a napkin  
over his lap and places the plate there. The man looks  
up at Michael, real gratitude in his eyes. Michael smiles.

21 CATHY

throughout this, reacting very moved...

22 MANAGER

Not so impressed. He starts for the door. As Michael  
tries to re-enter, the Manager restrains him with a hand  
on his arm.

MANAGER

What the hell are you doing? I've  
got enough problems keeping them  
away from the door. The food is  
for paying customers...

Cathy now arrives, pulls the manager's hand from Michael's  
arm and addresses him discreetly but firmly. Michael  
watches her with growing admiration...

CATHY

He was trying to do something  
decent. Can you understand that?  
Now, would you let us get back  
to our meal?

MANAGER

He's embarrassed my patrons. I'm  
not running a soup line here.  
I'm sorry...

CATHY

(cutting)  
An act of generosity embarrasses

your patrons? I don't think I  
want to be counted among them.

She stuffs some bills into his hand, grabs their coats from  
a rack and steers Michael out the door. The manager looks  
at the money, perhaps a little ashamed...

CUT TO:

23 EXT. STREET - NIGHT - CONTINUOUS

Cathy and Michael stalk away from the restaurant  
wordlessly. After a few paces she starts to shake her head  
and a big grin breaks over her face. He sees this, but he  
isn't sure what it means.

CATHY

I can't believe you did that...

MICHAEL

I'm sorry if I embarrassed you--

CATHY

Are you kidding? That was  
wonderful! I wish I had that much  
nerve...

MICHAEL

I couldn't help myself...

CATHY

(smiles)  
... Vincent would have done the  
same thing.

She stops at a hot dog vendor's cart and holds up two  
fingers. As she pays for the dogs another panhandler  
appears ahead of them. They see him and Cathy hands  
Michael his hot dog with a look.

CATHY

Now you hold onto this hot dog,  
Michael. I'm not buying you three  
dinners tonight...

He smiles at her with deep appreciation, but doesn't laugh.  
He's beginning to feel a new and much bigger  
emotion...

DISSOLVE TO:

23A INT. CATHY'S APARTMENT - NIGHT

Michael lies in the darkness on the couch, now made up as a  
bed. Catherine has drawn the sliding French doors that  
separate the living room and bedroom.

23B ANGLE - THROUGH THE LOUVERS

We can SEE her shadow moving about as she prepares for bed... Michael lies there watching the shadow play, HEARING the rustle of her robe, with a look of enchantment...

DISSOLVE TO:

24 INT. D.A.'S OFFICE - DAY

Cathy sits at her desk catching up on some paperwork.

25 ACROSS THE ROOM

Michael approaches, looking around, being told where to find her...

26 WITH CATHY

MICHAEL (O.S.)

Hi.

She looks up and smiles.

CATHY

Hi. How's your day going?

MICHAEL

(enthused)

Great. I went to the Metropolitan. I wanted to see Van Gogh's sunflowers.

CATHY

Only Van Gogh could paint a sunflower that makes your heart pound.

MICHAEL

That museum is mind-boggling.

CATHY

I know. I usually get lost in the Egyptian section...

MICHAEL

Do you still want to go to lunch?

CATHY

Sure. I'm just finishing up...

NOW Joe comes up holding a bound deposition... He's too intent to immediately notice Michael.

JOE

(agitated)

Hey Radcliffe, I'm looking at this

deposition you took for the Willis case. Where' re you going with this line of questioning about where he does his shopping??

CATHY

(calmly)  
The death threats came from a pay phone at a grocery about three blocks from Willis' apartment...

JOE

(chastened)  
Oh. Yeah -- right...

NOW he notices Michael, standing near Cathy's desk. He looks from Michael to Cathy to Michael...

CATHY

Joe, this is Michael Richmond. Michael, meet my boss, friend and chief tormentor, Joe Maxwell...

JOE

(a bit off guard)  
Hi. How you doin..?

MICHAEL

Fine. Good to meet you...

And awkward beat...

CATHY

(enjoying it)  
... Michael's a friend from out of town. He's come here for college.

JOE

(to Michael, relaxing)  
Do me a favor -- stay out of law. We've got too many lawyers already.  
(to Cathy)  
Gee, for a minute Radcliffe I thought maybe your life had taken a new turn...

Cathy grabs her purse...

CATHY

(chuckling)  
I won't say anything to spoil your fantasies...  
(to Michael)  
Let's get some lunch...

MICHAEL

(happily heading off  
with her)  
So long, Joe...

Joe watches them walk out with a puzzled look on his face.

CUT TO:

26A EXT. STREET - DAY

Cathy and Michael are taking a walk after lunch.

CATHY

Does the city feel any better to  
you?

MICHAEL

Yes.,. It does.

CATHY

(moved)  
I'm glad... Some things just take  
a little time.

MICHAEL

And a little faith, I guess...

CATHY

That, always...

MICHAEL

(beat)  
... I'm moving into the dormitory  
tomorrow.

CATHY

I know... Another new experience.

MICHAEL

I still haven't figured out what  
classes I'm taking.

CATHY

We'll go over the schedule  
tonight. I can help...

MICHAEL

Okay...

CATHY

Don't worry, we'll figure  
everything out...

Cathy takes his arm and they continue on their way...

CUT TO:

27 - 35 OMITTED

35A EXT. CATHY'S APARTMENT - BALCONY - NIGHT

Michael stands on the balcony gazing out at the city. The look on his face is that of a man whose world has opened -- a young man riding the crest of a powerful wave of feeling...

35B ANGLE - INSIDE

We SEE Cathy enter wearing her coat. She then steps out on the terrace... The crisp fall air invigorates them. She turns -- he smiles...

MICHAEL

So much energy out there...

CATHY

So it's different than you  
remember it?

MICHAEL

What's different -- is me... The things that frightened me then, are beginning to thrill me now...

CATHY

Because you're no longer blinded  
by your disappointment.

MICHAEL

I owe that to you.

CATHY

Are you thinking about seeing your  
father?

MICHAEL

(slowly nods)  
... Today I went by the house  
where I used to live. I don't  
know if he still lives there...  
(drifting off)

CATHY

How did it feel?

MICHAEL

(from the heart)  
It brought everything back -- more  
feelings than memories -- feeling  
helpless and alone... And for  
a minute I didn't think I could  
deal with it -- but I could, and

I did... And then things started to sort of make sense. I guess my father did what he had to do -- and so did I. Maybe he was feeling helpless and alone, too. I tried to understand that. I even tried to forgive him...  
(looking at her)  
I think I'm finally ready to see him again...

She clasps his arm, happy for him...

CATHY

(touched)  
Good... I brought Chinese.  
C'mon, we can work on your schedule.

DISSOLVE TO:

35C INT. CATHY'S APARTMENT - DINING AREA - NIGHT

Amid an array of opened Chinese food containers that litter Cathy's dining table, she and Michael consult his course catalogue and make notes, trying to work out a schedule...

CATHY

... Okay let's see...  
(consulting notes)  
Tuesday and Thursday you have Oriental philosophy and this mythology-folklore course...  
(to herself)  
God I'm so jealous...

MICHAEL

Can I fit in modern architecture?

CATHY

(shakes her head)  
Meets same time as philosophy, remember?  
(indicates a course)  
How about this? Italian Lit.  
You get to read the Divine Comedy.

MICHAEL

I've already read it.

CATHY

Oh... Well you need a two unit class. -.  
(teasing) How 'bout golf?

MICHAEL

Golf??

CATHY

(laughing)  
Sure, you can't be anything in  
this world if you don't play golf.  
Didn't you know that?

MICHAEL

(smiling)  
Maybe I should go back right  
now...

They're having fun with this...

CATHY

(looking in catalog)  
No, wait -- here's one. I don't  
believe this... Fertility Dances  
of Polynesia.

MICHAEL

(incredulous)  
That's really a class?

CATHY

Look...  
(handing him the  
catalog)  
Sounds like fun. Listen Michael,  
there's nothing wrong with having  
a little fun at college...

MICHAEL

(studying catalog)  
Let's see, if I dropped English  
History I could take Albanian Folk  
Dancing...

CATHY

(tapping him with her  
chopsticks)  
I said a little fun...

DISSOLVE TO:

35D OMITTED

35E INT. CATHY'S APARTMENT - LIVING ROOM - NIGHT

Cathy and Michael sit on the sofa. The catalog and  
schedule are on the coffee table along with a bottle of  
wine... Cathy raises a glass.

CATHY

(tenderly)  
... Here's to the beginning of  
a great time in your life... May  
all good things come to you.

Michael looks touched as he clinks glasses with her...

MICHAEL

... I'll never know how to thank you.

CATHY

You don't have to... Just watching  
you begin to open up and accept  
life has been really wonderful.

MICHAEL

But it wouldn't have happened  
without your kindness.

CATHY

You deserved it. I feel lucky  
to know you.

MICHAEL

You do?

CATHY

(nods)  
... I really do.

Michael reaches behind a cushion on the couch and brings  
out an old book...

MICHAEL

I found this today at the  
bookstore. I wanted you to have  
it...

He gives her the book...

CATHY

... Blake -- I love Blake...

MICHAEL

He's one of my favorites...

25.

She opens the book, SEE'S the inscription:

35EA INSERT - THE BOOK

"To Catherine -- Who showed me the sky... Michael"

35EB BACK TO SCENE

CATHY

(moved)  
...Thank you.

MICHAEL

(turning to a particular page)  
Read this one; "To The Evening Star"...

CATHY

(... she reads Blake,  
"To The Evening Star")  
Thou fair-hair'd angel of the evening,/ Now, while the sun rests on the mountains, light/ Thy bright torch of love; thy radiant crown/ Put on, and smile upon our evening bed!/ Smile on our loves; and, while thou drawest the/ Blue curtains of the sky, scatter thy silver dew/ On every flower that shuts its sweet eyes/ in timely sleep. Let thy west wind sleep on/ The lake; speak silence with thy glimmering eyes,/ And wash the dusk with silver. Soon, full soon,/ Dost thou withdraw; then the wolf rages wide, / And the lion glares thro' the dun forest:/ The fleeces of our flocks are cover'd with/ Thy sacred dew: protect them with thine influence.

As she reads, Michael watches her with love and admiration... When she finishes...

MICHAEL

You read that so beautifully...

CATHY

It's one of my favorites, too...

They both smile...

CATHY

Listen, you've got a big day, tomorrow. And I have to be in a deposition downtown at 8. We better call it a night...

MICHAEL

I know...

She brings out his pillow and blankets, puts them on the couch...

CATHY

Here you go... Got everything?

MICHAEL

(nods)

... Thank you, again, Catherine...

CATHY

(giving him a kiss on  
the cheek)  
Sleep well...

She goes into her bedroom and closes the french doors...

He reclines on the pillow, turning his head to the side and  
inhaling the scent of her...

35F OMITTED

DISSOLVE TO:

DREAM SEQUENCE

36 INT. LIVING ROOM - NIGHT

In the darkened living room, Michael lies on the couch,  
under the covers, still awake... He turns and looks toward  
Cathy's bedroom...

37 ANGLE - FRENCH DOORS

We see Cathy's silhouette moving about behind the french  
doors... Now the doors open and she's standing there  
wearing a translucent nightgown -- moonlight streaks  
through from the bedroom behind her... She comes toward  
Michael with eyes full of love and reassurance... She  
takes him by the hand -- and then leads him toward her  
bedroom...

38 INT. BEDROOM - NIGHT

in the moonlight, Cathy and Michael lay beside each other,  
staring into each other's eyes... Then, slowly their lips  
meet and they begin to drink each other in... Michael,  
now beyond control, envelopes her in a hungry embrace.

39 ANGLE - THROUGH THE DOORS TO THE TERRACE

Vincent moves to the bedroom window, looks in and sees  
what's happening inside and is utterly crestfallen...

39A MICHAEL -

Now turns, sees Vincent. Michael looks to be struck by  
lightening...

40 VINCENT -

Suddenly changes -- now filling with a wild rage. He  
shatters the bedroom doors, bursting through with a blood  
curdling roar...

41 MICHAEL -

Reacts in terror. Suddenly Cathy is no longer there --  
Michael tries to get away...

42 VINCENT -

Snarling terrifyingly, he takes Michael by the throat, picks  
him up -- and brings his claws back to slash. He slashes...

SMASH CUT TO:

43 INT. LIVING ROOM - NIGHT

Michael lurches awake, bathed in sweat.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

44 INT. CATHY'S LIVING ROOM - DAY

Cathy opens the doors to her bedroom and looks outside.  
She crosses to check on Michael and gets halfway to the  
couch before noticing he's not there...

CATHY

Michael?  
OFF her wondering expression, we

CUT TO:

45 INT. VINCENT'S CHAMBER - DAY

Vincent teaches the same class we saw before. Now Samantha  
reads a passage aloud...

SAMANTHA

Piping down the valleys wild  
Piping songs of pleasant glee  
On a cloud I saw a child.  
And he laughing said to me.  
Pipe a song about a lamb;  
So I piped with merry cheer,  
Piper pipe that song again-  
So I piped, he wept to hear.

As she reads, we SEE Michael appear at the door,  
uncertainly, as if he isn't sure he wants to be here.  
Brooke looks up and sees him, though, and jumps to her  
feet.

BROOKE

Michael!

She runs over and hugs Michael. The class reacts to him with joy. Vincent is also pleased. But despite the positive reaction, Michael is clearly a little awkward...

DISSOLVE TO:

46 INT. VINCENT'S CHAMBER - LATER

Michael and Vincent alone, as the last child from the class totters out... Michael seems uncomfortable...

VINCENT

... They miss their teacher...

MICHAEL

I... needed to get something from my chamber I forgot...

VINCENT

(responding to his uncertainty)  
How are you finding it so far?  
You aren't unhappy?

MICHAEL

No...

VINCENT

Has Catherine been helpful?

MICHAEL

(a tiny beat)  
Oh yes.

VINCENT

She's a rare person. You couldn't have a better guide.

MICHAEL

(averting his eyes)  
Yes... that's true...

Vincent watches him closely now, perhaps guessing the real problem here...

VINCENT

Michael, what's troubling you?

MICHAEL

Nothing...

Vincent looks at him, knowing better...

Vincent's getting too close. Michael disassembles.

MICHAEL

It's just... school, I guess.  
You know -- all the courses,  
decisions, new people... it's a  
lot to think about...

VINCENT

To leave a safe place and find  
your way among strangers -- is  
a difficult passage for anyone.

A part of Michael wants Vincent to know the truth...

MICHAEL

Yes... I know that...

VINCENT

(trying to understand)  
Is it the past?

MICHAEL

No... I don't know...

Vincent studies Michael a long moment.

VINCENT

Michael... fear makes our enemies  
loom larger and larger...

Michael looks away. As usual, Vincent speaks right to the  
problem.

VINCENT

(hand on Michael's shoulder)  
Go back above, Michael. You'll  
find your way. Trust yourself...

DISSOLVE TO:

47 INT. CATHY'S LIVING ROOM - LATE AFTERNOON

Cathy enters and turns on the light. She reacts surprised  
as Michael gets up from the couch...

CATHY

Michael...

MICHAEL

Hi...

CATHY

Where were you this morning? I  
woke up and you were already gone.

MICHAEL

I forgot my journal. I went down  
to get it...

CATHY

(looks at watch)  
We have to hurry if we're going  
to make that orientation party...

MICHAEL

(tentatively)  
Catherine... you don't have to  
come to the party. I thought I  
might even skip it myself...

CATHY

(brightly; assuming it's  
just nerves)  
Don't be ridiculous. I'm not  
letting you skip it. you have  
to get oriented, Michael. Too  
many people go through college  
disoriented...  
(off his hesitation;  
grabs him by the wrist)  
Besides. We have a date!

She tugs on his arm. The physical contact is too much  
for him. His eyes lose their look of resolve, and he  
smiles weakly as he gives in...

DISSOLVE TO:

48 INT. BRAYFIELD COLLEGE DINING HALL - LATE AFTERNOON

The large institutional room has been transformed for the  
occasion into a festive place: bunting hangs on the walls,  
white tablecloths cover the ancient wooden tables, and  
banners proclaim "WELCOME, CLASS OF '93". Hip swing music  
pipes in from somewhere. A mixed crowd of STUDENTS and  
older-looking ALUMNI mingles.

Cathy and Michael stand near a refreshment table. They're  
talking to BETH, an old friend of Catherine's...

CATHY

... No, the last I heard you  
were teaching in Chicago.

BETH

That was ages ago. I'm going  
on my fifth year here. I just  
got tenure.

MICHAEL

What classes do you teach?

CATHY

(to Michael)  
It doesn't matter, take her --  
she's terrific...

BETH

(to Michael)  
...Mainly, the nineteenth century  
romantics.

CATHY

(chuckles)  
Figures...

BETH

(wry)  
Hey, the nineteenth century is  
about the only place you can  
find it these days.

CATHY

(laughs)  
Oh, I don't know about that...

DISSOLVE TO:

49 CO-EDS

giggling among themselves as they point out various people  
in the room to each other. They quiet as Michael nears,  
looking him up and down with maybe some admiration. A more  
outgoing one, TINA, speaks up.

TINA

Hi.

MICHAEL

Hello.

TINA

(offering her hand)  
I'm Tina.

MICHAEL

(taking her hand)  
Michael.

TINA

Where are you from, Michael?  
Michael looks at Cathy.

50 POV - CATHY

Still talking to Both -- she smiles over at Michael...

MICHAEL

Um... out of town...

TINA

Me too. I'm from Indiana.

Michael looks at her, trying to be interested, but not able to. He can't stop watching Cathy...

MICHAEL

Oh. That's interesting.

TINA

Not really.

The other girls laugh. Michael looks at them, slow on the uptake. He laughs too, halfheartedly, as we

DISSOLVE TO:

50A CATHY

she gets a glass of punch at the reception table. SEES MICHAEL still talking with the group of girls...

51 MICHAEL -

glancing back at Cathy. As the other girls head off, Tina lingers a moment...

TINA

Nice to meet you, Michael. See you around?

MICHAEL

(nods)  
... Nice to meet you too...

She gives a little wave and moves off. He waves back, then crosses toward Cathy.

CATHY

How's it going?

MICHAEL

Fine...

CATHY

It looks that way... Michael, you're going to do great.

Just now Michael looks off for a moment, something seems wrong. He looks again...

52 HIS POV - AT THE FRONT DOOR

A distinguished-looking GENTLEMAN enters alone...

53 MICHAEL

looks stunned.

54 CATHY

Now notices Michael's reaction.

CATHY

(she stops; a beat)  
What? What's wrong..?

MICHAEL

(indicating)  
That man. Over by the door. With  
the maroon scarf...  
(when she spots him)...  
...he' s my father...

Cathy looks again at the man. Then back at Michael.

CATHY

Your father? Here?

MICHAEL

Yes...

CATHY

Michael... are you all right?  
Would you like to leave? I'm sure  
there's a back way--

MICHAEL

No... I want to... I want to talk  
to him. I want to tell him.  
I'm back...

CATHY

What can I do to help?

MICHAEL

(he takes a deep breath)  
Wait here.  
(looks in her eyes)  
And wish me luck.

He begins to cross to the door. Cathy looks after him with  
great concern...

55 AT THE DOOR - MICHAEL'S FATHER

is giving his coat and scarf to an attendant. We SEE  
Michael approaching. The and starts to move away...

MICHAEL

Sir!

The man stops. Looks at Michael without recognition.

MICHAEL'S FATHER

Do I know you?

MICHAEL

You used to. My name is Michael.

MICHAEL'S FATHER

I'm sorry. Michael who?

Michael stands frozen in fear. It's a moment he's dreaded the last seven years... He summons all his nerve...

MICHAEL

Michael... your son.

The man stares at Michael for a long beat before it comes to him. He blanches. He looks around to see if anyone is listening.

MICHAEL'S FATHER

Rose's boy? Is that who you are?

(off Michael's nod;  
nearly panicking)

Good god. What the hell do you want? Didn't you understand what your mother told you? She told me you understood...

Michael's worst nightmare is coming true... what he always hoped to avoid...

MICHAEL'S FATHER

What's the matter? Did you already spend the money?

MICHAEL

(beginning to break  
down)

I didn't want the money... I never touched it...

MICHAEL'S FATHER

(not understanding)

You don't want money... What are you here for? What do you want?

MICHAEL

I want...

(shakes his head;  
realizing)

What I always wanted... to be your son...

The man looks away, absorbing this. He agonizes. But he's not the kind of man who would accept the boy now. The embarrassment, the shame, would be too hard...

MICHAEL'S FATHER

Dammit... You can't be. It was  
all an accident... and it's been  
settled, for years... please...

56 CATHY

watching, SEES Michael's head hung in pain, starts to  
approach them...

57 MICHAEL

Looks up at his father slowly, and knows it's impossible.  
It's always been impossible...

MICHAEL

(crushed; weakly)  
I understand.

The man puts a hand on Michael's shoulder in parting.

MICHAEL'S FATHER

I wish you good luck. I really  
do...

He leaves, and just as Cathy nears, Michael turns and  
rushes for the door. She calls for him, and follows...

58 TINA, OTHERS

look up and see them as they run out... CUT TO:

59 EXT. STREET (FORMERLY CENTRAL PARK WEST) - NIGHT

Michael runs, Cathy following half a block behind...

CATHY

Michael! Wait! Please!

Michael runs a few more paces, then stops and buries his  
face in his hands. Cathy catches up and tries to comfort  
him, taking his head in her hands...

CATHY

Michael, try to calm down... Tell  
me what happened... It's all  
right...

MICHAEL

It was a lie... I knew it all  
along... I should never have let  
myself hope!

CATHY

Michael, you have nothing to be  
sorry for. Whatever happened,  
it's not your fault --

MICHAEL

(suddenly pulling away)  
You don't understand, Cathy! It  
is my fault! I lied! To you,  
to Vincent... to myself!

CATHY

What are you saying? He isn't  
your father?

MICHAEL

He's my father, yes... But my  
mother... she wasn't his wife...

CATHY

Who--?

MICHAEL

She was the housekeeper! She  
worked for him!

CATHY

Oh Michael --

MICHAEL

What have I done??  
(looking at her; his  
unrequited feelings  
compounding it)  
I'm a fool. . .

CATHY

Don't ever think that, Michael!  
What you did took courage...

He looks in her eyes, needing love so badly now...

MICHAEL

Cathy... I...  
She takes him in her arms and squeezes him hard, trying  
to make him feel safe...

CATHY

It's okay... I'm right here...

CUT TO:

60 INT. TUNNEL - NIGHT

Vincent is walking along a lonely tunnel when he suddenly  
pauses, turning his head, reacting...

CUT TO:

61 EXT. CENTRAL PARK WEST - NIGHT - BACK TO SCENE

Cathy embracing Michael... He pulls his face back and looks into her eyes, drinking something from them he thirsts for desperately. She holds his gaze, wanting to give him whatever he needs...

Until suddenly he pulls her lips into his, and kisses her with passion. Though she doesn't pull away, and it's clear this is something a small part of her wants, Cathy doesn't return the passion. Her arms don't hold him tighter, her eyes don't close in abandon... But still...

CUT TO:

62 INT. TUNNEL - NIGHT

MOVING IN on Vincent. He feels something powerful now, but doesn't know what it is. ON his confusion, we

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

63 EXT. STREET - NIGHT

Cathy, her eyes open in fearful awareness, pulls away from Michael's lips. She's afraid of devastating him any further, but can't allow this to go on...

CATHY

Michael... I'm sorry...

But Michael is ahead of her -- already shame is welling within him...

MICHAEL

... What have I done?

His shame beginning to overwhelm him, he backs away from her...

CATHY

You've done nothing, Michael...  
Please...

MICHAEL

(self-loathing)  
I don't deserve your friendship...  
I don't deserve anything...

He turns and runs.

CATHY

Michael...! Wait! Michael, come  
back..!

But Michael is gone...

CUT TO:

63A INT. TUNNEL JUNCTION - NIGHT

Michael runs down the drainage tunnel to the junction. He opens the secret door and enters the tunnel beyond...

63B INT. TUNNELS

Michael, full of torment, moves through the labyrinth of tunnels... Suddenly, he stops with a stricken look on his face.

63C MICHAEL'S POV - VINCENT

Vincent appears at a fork in the tunnels just ahead... He moves toward Michael...

63D MICHAEL

Now unfreezes himself and heads in the opposite direction, trying to avoid Vincent...

63E ANGLE

Vincent moves to catch up to him.

VINCENT

Michael...

The sound of Vincent's voice stops Michael in his tracks. As Vincent approaches him, Michael turns to face his mentor and friend...

63F VINCENT AND MICHAEL

A frozen moment as Vincent sees the shame and betrayal in Michael's eyes. A moment where all is revealed -- a devastating moment, beyond words. Vincent beseeches Michael silently, struggling with the sadness of it. Michael, unable to receive Vincent's gaze, finally slips away. Vincent lets him pass...

DISSOLVE TO:

64 - 65 OMITTED

66 INT. VINCENT'S CHAMBER - NIGHT

Vincent sits, girding himself against the storm which rages inside of him -- grappling with feelings new and terrifying. Catherine stands by him...

CATHY

Vincent, go to him...

Vincent slowly shakes his head...

CATHY

He needs you...

VINCENT

(far away)  
... No...

A long painful beat...

CATHY

... What do you think happened?

VINCENT

(sullen)  
... Nothing -- happened... I know that.

CATHY

Then..?

VINCENT

You must leave.

CATHY

(offguard)  
No...

VINCENT

Leave now, Catherine...

CATHY

Why do you want me to leave?

VINCENT

(in torment)  
... Because what I feel -- What I have become -- shames me.

CATHY

Tell me -- tell me what you feel...

VINCENT

(struggling)  
You musn't see me like this...

CATHY

Don't send me away...

He stands...

VINCENT

(now growing more  
agitated)  
I am poisonous. My thoughts --  
are poisonous...

CATHY

Tell me those thoughts...  
Please...

Vincent can barely look at her...

VINCENT

(blurting)  
What you shared -- I envied...  
(tormented)  
I've betrayed Michael, you --  
everything I hold dear.

CATHY

How have you betrayed us?

VINCENT

(in pain)  
... I know what it is to love  
you... I love Michael like a  
brother, like a son. Michael's  
life has been a struggle... He  
needed to be healed with your  
tenderness...  
(darkly)  
And yet -- I was unwilling to  
share your love -- with anyone...

CATHY

(with compassion)  
Don't be ashamed of these  
feelings.

VINCENT

They violate everything I  
believe...

CATHY

Don't you think I have those  
feelings too..? Sometimes, I envy  
Father, and the others in your  
life who receive your love, and  
your care every day...  
(beat)  
I know those feelings. They are  
ugly...

(beat, then simply, deeply)  
But, Vincent, all of those  
feelings come from love... They  
are the other side of it. To turn  
away from them is to forget where  
they came from...

VINCENT

(from the heart)  
... The better part of me would  
rejoice if you found love with  
someone as fine and good as  
Michael. You have so much love  
to give...

CATHY

Because of you...

VINCENT

(sadly)  
What we share -- beautiful as it  
is -- must always be measured,  
and limited...

CATHY

... We don't know what the limits  
are, yet.

VINCENT

... Catherine, you deserve a life  
without limits.

CATHY

There is no life without limits...  
(tenderly)  
Vincent, if this is my fate, I  
accept it, gratefully... You must  
believe that.

Vincent is struck to the core by what Catherine has said.  
He is humbled, speechless... All he can do now is look at  
her with gratitude, and awe...

CATHY

(lovingly)  
... Don't be afraid to want it  
-- even only for yourself...  
Don't be afraid to deserve it.  
You deserve everything...

She holds out her arms to him... And he comes into her  
embrace...

DISSOLVE TO:

67 INT. WHISPERING GALLERY - NIGHT

Michael, disconsolate, stands on the bridge staring down into the abyss... After a few beats he turns to find...

67A VINCENT

He stands at the far end of the bridge... He takes a step toward Michael...

MICHAEL  
(deeply upset)  
Stay away..!

VINCENT  
(gently)  
Michael...

MICHAEL  
(agitated)  
... Stay away, Vincent!

VINCENT  
(another step closer)  
No...

MICHAEL  
(distraught)  
I failed -- I failed you! I  
ruined everything...

VINCENT  
That's not true...

MICHAEL  
You don't know...

VINCENT  
I do...

Vincent moves closer to him...

MICHAEL  
(self-disgust)  
You don't know what I did, what  
I was thinking...

VINCENT  
(moving closer)  
Stop judging yourself...

MICHAEL  
(breaking down, sobbing)  
I betrayed you! You!! ... How  
could I do that??

Vincent moves to within a few steps...

MICHAEL

(beside himself)  
Stay away..! I'm not worthy.  
I'm not...

Vincent now envelops the sobbing boy in a powerful, all-accepting embrace...

VINCENT

... Michael, what you felt was true... You are entitled to love -- and to be loved... That too, is part of your destiny...

MICHAEL

(touched)  
Vincent...

VINCENT

(as an absolute truth)  
And how could anyone not love her?

As Michael wipes away his tears...

DISSOLVE TO:

67B - 68 OMITTED

69 EXT. CATHY'S BALCONY - NIGHT

Vincent and Catherine

(DIALOGUE TO FOLLOW: APPROX. 1 PAGE)

69A EXT. STEPS TO LECTURE HALL - DAY

Michael and Tina

(DIALOGUE TO FOLLOW: APPROX. 1/2 PAGE)

FADE OUT:

THE END