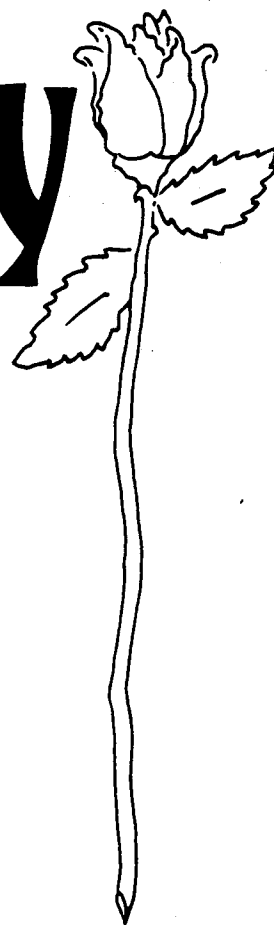


Beauty



BEAUTY

by

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Hollywood, CA 90028

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Once upon a time in the City of New York...

FADE IN:

1 PANORAMIC VIEW - MIDTOWN MANHATTAN - NOON 1

The sun splashes against the skyscrapers. It's one of those dazzling early spring days...

2 EXT. GENERAL MOTORS BUILDING - NOON 2

A beautiful, chicly dressed young woman slides out of a cab and hurries across the plaza. She is CATHERINE CHANDLER, mid-twenties, a lawyer in a high powered, New York law firm. At the moment, she's late for work, again -- but she's not worried. Her father is the law firm's founding partner, a prominent corporate attorney in Manhattan. Cathy Chandler has never had to worry too much about anything...

3 INT. LAW OFFICES - RECEPTION AREA - DAY 3

The elevator doors open. Cathy Chandler steps out, into the offices of Chandler and Coolige. She moves through the reception area...

CATHY
(to receptionist,
cheerfully)
Morning...!

RECEPTIONIST
(checking clock
-- it's 12:05 PM)
Not anymore...

CATHY
(laughs)
Picky, picky...

As Cathy passes, the receptionist shakes her head in disbelief...

4 FOLLOW as Cathy strides down a corridor blithely 4
exchanging greetings... She pokes her head into her father's office...

5 INT. CHARLES CHANDLER'S OFFICE - DAY 5

Mr. Chandler, a handsome, white-haired country-club type sits in his huge corner office, talking on the phone. He waves his daughter in...

(CONTINUED)

5 CONTINUED:

5

MR. CHANDLER
Catherine...

CATHY
Hi Dad...

MR. CHANDLER
(into phone)
... Hal, let me call you back...!
(hangs up, to Cathy)
Hal Sherwood's coming up from Atlanta
tonight. Can you have dinner with
us?

CATHY
(shakes her head)
Tom's having a party at the restaurant
for his investors. I can't get out
of it...

MR. CHANDLER
No, of course not -- you can't miss
that...

CATHY
That's what Tom said...
(rolls her eyes)
I can think of ten thousand things
I'd rather be doing.

MR. CHANDLER
Tom's a very bright guy, a good
businessman...

CATHY
(teasing)
And you'd love to see me in a permanent
booth at 'Tom McGrath's.'

MR. CHANDLER
(smiles)
Well, you could do a lot worse...

CATHY
And have.

They laugh.

MR. CHANDLER
What about dinner tomorrow night?

(CONTINUED)

5 CONTINUED:

5

CATHY

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

She goes over and kisses the top of his head.

MR. CHANDLER

... You just getting in?

CATHY

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

(shrugs
apologetically)

Sue me...

MR. CHANDLER

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

They both chuckle...

MR. CHANDLER

(concerned)

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

CATHY

(carefully)

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

MR. CHANDLER

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

CATHY

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

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

CUT TO:

6 EXT. "TOM MC GRATH'S" RESTAURANT - NIGHT

6

A warmly lit, fashionable upper East side restaurant...

7 INT. "TOM MC GRATH'S" - NIGHT

7

A private party fills the comfortable dining room. At the center of the action, working the room, is TOM McGRATH -- the owner, a sleekly attractive man in his late 30's. Tom and Cathy Chandler are somewhat seriously involved...

At the moment, Tom is chatting with a BEAUTIFUL WOMAN. They appear to be sharing a private joke -- they both laugh, he clasps her arm affectionately, then moves on...

FOLLOW Tom as he moves through the restaurant to the bar area where we FIND Cathy sitting at a table of young, rich, bored-looking people wearing strange and expensive clothes...

MALE MODEL-TYPE

(to Cathy)

... It doesn't even start until 3 A.M.
They keep changing the name. Very
strange place. Great music...

CATHY

(bored)

I've heard...

TOM

(leaning over Cathy,
kissing her)

How you doing? You alright?

CATHY

I'm fine. How 'bout you?

GIRL IN FUR

Great party, Tom. Love your onion
rings...

TOM

Thanks...

(putting an arm
around Cathy)

I need to talk to you...

CATHY

(to the table)

Excuse us...

He leads her to an alcove near the bar...

TOM

(irritated)

What's with you? I thought you were
going to help out here...

(CONTINUED)

7 CONTINUED:

7

CATHY
(defensive)
What would you like me to do?

TOM
Act sociable! This is for the
investors. It's the first anniversary.
Play hostess...

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

TOM
(angry)
I thought I could count on you...

CATHY
You can...

TOM
(uptight)
This is important.

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

TOM
It's business.

CATHY
(sarcastic)
Oh? I guess that's why Charlotte's
here...

TOM
She's a friend...

CATHY
Since when? How many old girlfriends
did you invite?

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

CATHY
Pretty boring, isn't it? Even the
onion rings...

TOM
Maybe you should call it a night...

(CONTINUED)

7 CONTINUED:

7

CATHY
Maybe I should...

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

CUT TO:

8 EXT. THIRD AVENUE - NIGHT

8

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

CATHY
(raising a hand)
Taxi...!

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

CATHY
Taxi...!

The cab switches on its "Off Duty" sign.

CATHY
(muttering)
Great...

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

STOCKY GUY
(smiling)
You're not having much luck. I'll
get you one...
(steps off the curb,
raises an arm,
whistles loudly)
I'm an expert...

Suddenly a van pulls around the corner, the door slides open. The Stocky Guy roughly shoves Cathy to the van door...

CATHY
(startled)
Hey...!

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

9 INT. VAN - TRAVELING - NIGHT

9

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

CATHY
(yelling)
No!... No!... Stop!

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

STOCKY GUY
(to Cathy, hitting
her)
... Know what happens to little girls
with big mouths..?

PUNK
(venomous)
You're gonna find out...

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

CATHY
(screaming through
the glass)
Help..!

10 ANGLE - THROUGH THE GLASS

10

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

CATHY
(pounding on the
glass)
Help me!

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

11

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

They have her pinned down...

(CONTINUED)

11 CONTINUED:

11

STOCKY GUY

Just about...

(to Cathy)

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

CATHY

(gasping)

I'm not...

The Punk hits her again...

STOCKY GUY

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

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

STOCK GUY

(yelling at Punk)

Grab her hands!

The Punk restrains her hands...

CATHY'S POV - THE RAZOR

As it's raised over her face...

CUT TO:

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

12

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

13 CLOSER ANGLE - CATHY

13

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

14 INT. STEAM TUNNELS - BELOW MANHATTAN - NIGHT

14

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

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

The cloaked figure moves quickly and surely along a narrow ledge, and then down another ladder... His face is hidden by a hood, but as they PASS CAMERA, his cloak partially falls away revealing a terrifying beast-like arm...

CUT TO:

15 INT. STEAM TUNNELS - UNDERGROUND CHAMBERS

15

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

CAMERA HOLDS on Cathy, lying nestled in a bed fashioned of mattresses and blankets. Her head and face are bandaged, her eyes covered. Sitting at the bedside is her cloaked rescuer. His face remains hidden from us. His name is VINCENT...

She wakes with a start...

CATHY

(crying)

No...! No!

VINCENT'S VOICE

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

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

CATHY

(frightened)

Where am I?

(CONTINUED)

15 CONTINUED:

15

VINCENT

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

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

CATHY

Am I in a hospital?

VINCENT

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

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

CATHY

... Why aren't I in a hospital?

VINCENT

It wasn't possible. Soon you'll be strong enough to go by yourself -- but you must rest.

CATHY

(distraught)

What did they do? Did they...?

(feels bandages
over her eyes)

My eyes...?

VINCENT

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

CATHY

Who's here? Who are you?

VINCENT

Vincent...

CATHY

Vincent...?

VINCENT

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

CATHY

(pleading)

Vincent, where am I?

(CONTINUED)

15 CONTINUED:

15

VINCENT

Where no one can hurt you...

CATHY

My face -- was it..?

VINCENT

Tell me your name...

CATHY

Catherine...

VINCENT

(softly)

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

CATHY

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

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

16 INT. STEAM TUNNELS

16

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

17 INT. FATHER'S CHAMBER

17

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

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

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

(CONTINUED)

17 CONTINUED:

17

FATHER
(looking up)
Is she awake?

VINCENT
(nods)
She's very frightened...

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

VINCENT
I'll make sure...

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

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

FATHER
(angrily)
Do you know what they'd do to you if
they caught you up there? Or found
you down here? They'd kill you! Or
lock you up and make you wish you were
dead... You ignored our most important
rule! How could you bring a stranger
here?? To where we live??

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

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

VINCENT
Don't worry -- it won't be very long.
Her ankle is swollen but it's not
broken...

(CONTINUED)

17 CONTINUED:

17

FATHER
(softening)
You have the soul of a doctor...
(smiles)
Where I studied medicine they didn't
admit Negroes or Jews...
(chuckles softly)
Vincent, I wonder what they would've
done with you. Let's not even think
about it...

CUT TO:

18 INT. LAW OFFICES - CHARLES CHANDLER'S OFFICE - DAY

18

Cathy's SECRETARY walks hurriedly into Mr. Chandler's
office. She looks worried. Mr. Chandler is getting his
shoes shined...

SECRETARY
(nervously)
Mr. Chandler, I can't seem to locate
Cathy... She hasn't come in yet...

MR. CHANDLER
(casually)
Something urgent?

SECRETARY
No, but it's almost three o'clock.
I'm a little worried.

MR. CHANDLER
You might try Tom McGrath.

SECRETARY
I did - he sounded concerned. He hadn't
seen or heard from her since Friday
night...

MR. CHANDLER
(considering)
... I wouldn't worry, just yet. She'll
check in. She's probably on the beach
in Jamaica.

CUT TO:

19 INT. VINCENT'S CHAMBER

19

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

VINCENT

... Do you like it?

CATHY

It's good stew...

(takes another
spoonful)

Vincent, tell me -- where are we?

I'm going to keep asking...

A train RUMBLES overhead...

CATHY

(figuring)

Somewhere there's an elevated train...

Brooklyn? Queens?

VINCENT

(enjoying the game)

No, not Brooklyn or Queens...

CATHY

(starting to panic)

Am I still in New York?

VINCENT

Yes..

(revealing)

... near Mid-town.

CATHY

(confused)

Mid-town??

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

CATHY

And what's that tapping. It never stops.

VINCENT

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

CATHY

(intrigued)

You mean messages?

(CONTINUED)

19 CONTINUED:

19

VINCENT

In code...

(listening)

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

CATHY

Please, tell me -- where are we?

VINCENT

(easing her fears)

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

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

VINCENT

(continuing)

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

CATHY

(blown away, a long beat)

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

VINCENT

(softly)

No -- I'm not.

CATHY

(uncertain)

What are you doing down here? Why are you here?

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

(CONTINUED)

19 CONTINUED:

19

VINCENT

(haltingly)

... I was a baby -- abandoned, left to die... Someone found me and brought me here -- to the man who became my father.

(deep gratitude)

... He took me, he raised me -- he taught me everything. He named me Vincent... That's where I was found, near the hospital -- St. Vincent's.

CATHY

(overwhelmed)

I - I don't know what to believe...

VINCENT

(gently)

It's all true...

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

VINCENT

(drawing back,
mortified)

I'll be back...

He moves off...

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

CATHY

(hoarsely)

Oh God...

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

20 INT. MR. CHANDLER'S OFFICE - DAY 20

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

MR. CHANDLER

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

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

MR. CHANDLER

(into phone)

Yes...? Send him in...

(to Tom)

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

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

MR. CHANDLER

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

CAPT. HERMAN

(shaking hands)

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

MR. CHANDLER

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

CAPT. HERMAN

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

TOM

(indicating
newspaper)

Did you see last night's headlines?
It's irresponsible...

MR. CHANDLER

Have your men come up with anything..?

(CONTINUED)

21 CONTINUED:

21

CAPT. HERMAN
 (shakes his head)
 Not yet...
 (looking serious)
 I just talked to the lab. I think
 you should know they found some blood
 on the purse. It does match your
 daughter's...

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

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

CUT TO:

22 INT. VINCENT'S CHAMBER

22

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

REVERSE ANGLE - VINCENT

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

CATHY
 (choked)
 I know you're there. You can come
 in...

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

VINCENT
 (with compassion)
 I'll read to you...

CATHY
 It won't help...

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

(CONTINUED)

22 CONTINUED:

22

CATHY

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

VINCENT

(empathic)

I can feel it...

CATHY

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

(restless)

I don't know what to do...

VINCENT

Your getting your strength back.

CATHY

I know.

VINCENT

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

CATHY

That sounds good.

He goes off...

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

CUT TO:

23 INT. TUNNELS

23

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

VINCENT

(pointing down
tunnel)

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

KIPPER

(concentrating)

... And that'll be Chinatown?

(CONTINUED)

23 CONTINUED:

23

VINCENT

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

KIPPER

No way, Vincent...

VINCENT

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

KIPPER

This one's gonna cost you...

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

CUT TO:

24 INT. VINCENT'S CHAMBER

24

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

CATHY'S POV - HER FACE

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

CATHY

(crying out)

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

VINCENT (O.S.)

Catherine...? What...?

She turns...

25 REVERSE ANGLE - VINCENT

25

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

CATHY

This is beyond any nightmare. She passes out, crumbling to the floor...

CUT TO:

26 INT. VINCENT'S CHAMBER

26

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

VINCENT

(softly)

It's time for you to go back...

CATHY

Vincent...

(still stunned)

Was that..?

VINCENT

Yes... That was me.

CATHY

(reeling)

But how..? How did..?

VINCENT

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

She shakes her head -- speechless...

VINCENT

Are you ready to go?

CATHY

No...

(CONTINUED)

26 CONTINUED:

26

VINCENT

It's time...

CATHY

I'm not going back up there. Not like this...

VINCENT

You must...

CATHY

(hopeless)

... Not after what happened. My life up there is over. Let me stay here, at least for a while...

VINCENT

(adamant)

No! You must go. There are people up there who can help you -- doctors who can heal you. Everything can be fixed. You must go back..!

CATHY

(breaking down)

Tell me it's a nightmare. It didn't happen, it can't be happening...

VINCENT

(from deep inside)

It's not a nightmare. It happened -- and you're alive. Catherine, you survived. And what you endured will make you stronger and better.

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

CATHY

(upset)

I don't have your strength.

(pacing off)

I don't know how to do it...

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

27 INT. TUNNELS

27

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

(CONTINUED)

27 CONTINUED:

27

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

REVERSE ANGLE - VINCENT

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

She now walks to where he stands...

CATHY

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

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

VINCENT

(with conviction)

Catherine, you have the strength --
you do.

(simply)

I know you...

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

CUT TO:

28 INT. TUNNELS

28

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

CUT TO:

29 INT. TUNNELS

29

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

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

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

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

31 On a far platform, we SEE a FAMILY -- a mother, 31
father and two small children, cooking a meal in an open
hearth...

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

CUT TO:

33 INT. TUNNELS 33

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

CUT TO:

34 INT. TUNNELS 34

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

VINCENT

(indicating)

This is where you go out...

CATHY

(hesitant)

Where are we?

VINCENT

In the basement of your apartment
building.

CATHY

(laughs)

We are?

Vincent nods...

(CONTINUED)

34 CONTINUED:

34

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

CATHY
(eyes welling)
Vincent...

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

CATHY
What can I say to you..?

VINCENT
(shakes his head)
... Just be well...

He begins to back off, into the darkness...

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

CATHY
Thank you...

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

VINCENT
(withdrawing)
... Goodbye, Catherine...

He disappears into the blackness of the tunnel...

CATHY
(calling out)
Vincent... Vincent...!

He's gone.

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

CUT TO:

35 INT. OPERATING ROOM - DAY

35

CLOSE ON CATHY

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

DOCTOR'S VOICE

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

CATHY

(through mask)

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

35A CATHY'S POV - OPERATING TEAM

35A

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

CATHY

... 7... 6...

DISSOLVE:

CATHY'S DREAM

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

36 INT. CHARLES CHANDLER'S OFFICE - DAY

36

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

MR. CHANDLER

(buoyant)

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

CATHY

(unable to speak)

I -- I...

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

(CONTINUED)

36 CONTINUED:

36

MR. CHANDLER

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

CATHY

(struggling)

No -- Dad -- I...

MR. CHANDLER

(getting up)

Have to run, I have a board meeting...
(handing her a wad
of money)

Buy yourself a new dress...

(giving her more)

Will this be enough? Take some more.
Here...

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

MR. CHANDLER

(now exiting)

See you later...

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

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

37 OMITTED

37

38 EXT. THIRD AVENUE - NIGHT

38

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

STOCKY GUY

(smirking)

Not having much luck...

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

(CONTINUED)

38 CONTINUED:

38

STOCKY GUY
... Need some help?

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

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

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

39 Up ahead we SEE a neon sign - "Tom McGrath's"... As 39
the Tatooed Punk reaches out to grab her from behind, Cathy ducks and dashes through the doors of the restaurant...

40 INT. TOM MC GRATH'S RESTAURANT - NIGHT 40

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

ANGLE - TOM'S BOOTH

At the back of the dining room we SEE Tom McGrath having dinner with the Beautiful Woman. They're talking softly, obviously enchanted with one another...

As Cathy approaches Tom's booth, walking the length of the dining room, the SNICKERING from the other tables begins... At first very softly...

She reaches Tom's booth. He still hasn't acknowledged her presence...

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

The Beautiful Woman nods in agreement...

As Cathy tries to make her presence known, Tom now notices her...

(CONTINUED)

40 CONTINUED:

40

TOM
 (consummately
 insincere)
 Cath! Great to see you! Really!
 (beat)
 What are you doing next week? How
 'bout a quiet evening - just the two
 of us? I'll call you...

Tom and the Beautiful Woman look at each other -- and both start to laugh, conspiratorially. Everyone in the restaurant is now SNICKERING.

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

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

41 ANGLE - OUT THE WINDOW

41

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

DISSOLVE:

42 INT. HOSPITAL ROOM - DAY

42

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

CATHY
 (coming to)
 ... Vincent..?

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

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

SURGEON
 I think you'll be pleased.

(CONTINUED)

42 CONTINUED:

42

CATHY
(uncertain)
... Really?

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

CATHY
Okay...

SURGEON
(exiting)
If there's anything I can do, let me
know...

CATHY
(a beat, bitter
sweet)
... Could you read me the last chapter
of 'Great Expectations?'

CUT TO:

43 INT. RESTAURANT POWDER ROOM - DAY

43

CLOSE ON CATHY

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

44 INT. FOUR SEASONS RESTAURANT - DAY

44

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

MR. CHANDLER
(mischievously)
I've always wondered what actually
goes on in those powder rooms.

CATHY
(smiles)
... All the witty repartee? The cutting
remarks?

(CONTINUED)

44 CONTINUED:

44

MR. CHANDLER

(nods)

Exactly...

CATHY

Sorry to disappoint you. Nothing in there but a lot of nervous women fussing with themselves...

MR. CHANDLER

(mock disappointment)

Well, another fantasy shot down...

CATHY

(serious)

And I'm afraid I'm going to have to shoot down one more, today...

MR. CHANDLER

Not the tooth fairy?

CATHY

No, the tooth fairy's busy as ever...

(a beat)

But I've decided to leave the firm...

MR. CHANDLER

What are you talking about??

CATHY

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

MR. CHANDLER

Nonsense!

CATHY

Dad, thing's have changed...

MR. CHANDLER

How?? What's changed..?

CATHY

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

MR. CHANDLER

Tell me what all this means...

Cathy takes a deep breath...

(CONTINUED)

44 CONTINUED:

44

CATHY

... There are things happening on the street, like what happened to me, every minute of every day -people victimized, lives being destroyed. I want to be more involved -- Maybe work in the District Attorney's office...

MR. CHANDLER

(upset)

Prosecuting criminals?! Catherine, that's ridiculous!

CATHY

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

MR. CHANDLER

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

CATHY

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

MR. CHANDLER

I'm not so sure, anymore...

CATHY

(from the heart)

Dad, I can't go back to the way it was. I've seen things, I've felt things...

(beat)

And I need your encouragement...

MR. CHANDLER

(sadly musing)

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

CATHY

(smiles

sympathetically)

No, Dad...

(quietly)

But things are different now...

CUT TO:

45 INT. DISTRICT ATTORNEY'S OFFICE - DAY

45

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

D.A. MORENO
(reading Cathy's
resume)

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

DEPUTY
She says so. Who knows?
(snide)
She's a rich guy's daughter, looking
for something 'meaningful...'

D.A. MORENO
(hurriedly)
...Look, it's a pair of hands -- it's
a brain. We could use the help...

DEPUTY
(nods)
Where do you want to put her?

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

DEPUTY
Right...

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

46

DEPUTY
(to Cathy)
Ms. Chandler -- District Attorney Moreno
will see you now. Come on in...

47 Cathy enters the office looking a bit nervous,
anticipating a rigorous interview...

47

D.A. MORENO
(rising, smiling)
Welcome aboard...

CATHY
(Off-guard)
I've got the job..?

D.A. MORENO
(nods)
You've got it.

CATHY
I was expecting a brutal interrogation.

D.A. MORENO
(laughs)
Sorry can't oblige you. We don't have
time...
(to Deputy)
Get her started...

CATHY
(excited)
Thanks...

CUT TO:

48 EXT. BROOKLYN BRIDGE - NIGHT

48

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

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

48A EXT. ESTABLISHING SHOTS OF MANHATTAN

48A

As the sun rises and the city awakens...

49 INT. ISAAC STUBBS' ACADEMY OF STREETFIGHTING - DAY

49

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

CATHY
(calling out)
Hello...!

No answer.

CATHY
(calling)
Anybody here..?

VOICE
(softly, from behind)
We know you are...

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

ISAAC
(smiling)
... Always know what's comin' up behind you. This time it's good news...
(holds out his hand)
I'm Isaac, Isaac Stubbs...

CATHY
Catherine Chandler...

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

CATHY
That's right...

(CONTINUED)

49 CONTINUED:

49

ISAAC

(knowing)

Because something bad happened...

She nods.

ISAAC

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

CATHY

(resolved)

... Never.

ISAAC

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

CATHY

I will.

ISAAC

I don't teach none of that oriental
stuff -- no Kung Foo, no egg foo yung.
I'm from New York City, and what I
teach is New York City streetfighting,
mean and dirty. Only philosophy around
here is, do whatever you have to to
come out alive...(reaches down, deftly
takes Cathy's shoe)You can beat a man to death with a
shoe...He whips Cathy's shoe across the head of a dummy, then
drives the heel into its temple...

ISAAC

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

CATHY

(determined)

When do we start?

ISAAC

(laughs)

What do you think we're doin'?

CUT TO:

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

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

CATHY

Edie -- do you have those addresses, yet?

EDIE

(irritable)

Yeah, yeah, I got 'em.

(handing her a
printout)

Take 'em...

CATHY

Thanks, I appreciate it...

EDIE

(needling)

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

CATHY

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

EDIE

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

CATHY

That's not true...

EDIE

It's not, huh?

(looking at Cathy's
security pass)

Catherine Chandler..?

CATHY

Most people call me Cathy...

Edie starts punching computer keys...

EDIE

Let's check you out...

51 INSERT - THE TERMINAL DISPLAY SCREEN 51

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

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

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

52 BACK TO SCENE 52

EDIE

(stunned)

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

CATHY

Don't be...

(with a smile)

That's an old picture...

Cathy moves off...

CUT TO:

53 INT. TUNNELS - VINCENT'S CHAMBER 53

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

CUT TO:

54 INT. CATHY'S BEDROOM - NIGHT 54

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

CATHY

(whispers)

Vincent... Be well...

CUT TO:

55 INT. VINCENT'S CHAMBER

55

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

CUT TO:

56 INT. ISAAC STUBBS' STUDIO - DAY

56

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

ISAAC

(moves to a dummy,
demonstrates)

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

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

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

(now moving toward
her)

Go ahead! What you gonna do? Huh?
What you gonna do..?

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

CATHY

(excited)

Gotcha!

ISAAC

(approving)

Alright..!

(suddenly bringing
her down by the
throat)

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

(CONTINUED)

56 CONTINUED:

56

CATHY
(from the floor)
You got a point there, Isaac...

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

Cathy smiles, pleased...

CUT TO:

57 INT. TUNNELS - FATHER'S CHAMBER

57

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

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

VINCENT
(frustrated)
... And I'm in mine.

FATHER
And now you must forget her.

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

FATHER
It can only bring you unhappiness.

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

Father shakes his head sadly...

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

(CONTINUED)

57 CONTINUED:

57

FATHER

Vincent, your senses -- your empathic powers are extraordinary. It's your gift. Don't let your act of kindness destroy you...

VINCENT

Maybe, I have no choice...

CUT TO:

58 EXT. MADISON AVE. - EVENING

58

CLOSE ON CATHY

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

CUT TO:

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

59

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

CATHY

(to Edie)

How's it going?

EDIE

(patting the terminal)

You know, this is the longest relationship I've had since sixth grade. This guy understands me...

CATHY

(chuckles)

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

EDIE

Got the date of the mistaken attack?

(CONTINUED)

59 CONTINUED:

59

CATHY
(without hesitating)
Last April 12...

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

EDIE
... Aggravated Assault?

CATHY
(nods)
Aggravated Assault...

EDIE
(punching in the
date)
I'll punch in for a list of all
aggravated assaults -- against a woman
-- by three men -- after April 12...

60 INSERT - TERMINAL SCREEN

60

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

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

61 BACK TO SCENE

61

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

Cathy stiffens...

62 FLASHBACK - CATHY'S ATTACK

62

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

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

63 BACK TO SCENE

63

Edie watches Cathy struggling with the memory...

CATHY

(shaken)

Try Carol...

Edie punches in the additional data...

64 INSERT - TERMINAL SCREEN

64

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

EDIE (O.S.)

Okay, here are the 'Carols'...

(punching keys)

Now I'll punch into the files...

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

CATHY

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

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

65

CATHY

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

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

66

CATHY (O.S.)

Close -- right age, right location...

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

67 BACK TO SCENE

67

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

CATHY

(energized)

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

CUT TO:

68 EXT. CATHY'S APARTMENT BUILDING - FIFTH AVE. - NIGHT

68

Cathy gets out of a cab in the driveway of her building.
Tom McGrath starts to climb out of the cab...

TOM

(to Cathy)

I'll walk you up...

CATHY

No, that's alright.

TOM

You sure?

CATHY

Positive.

TOM

(defensive)

Let me get this straight... From now
on we're just friends...?

Cathy nods...

TOM

(hurt)

That's all...? Just friends? What's
going to happen to us?

CATHY

I don't know. We'll be friends...

TOM

(miffed)

Okay....

He gets back into the cab and it pulls away...

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

69 ANGLE - THE PARK, ACROSS THE STREET

69

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

CUT TO:

70 INT. ISAAC STUBBS' STUDIO - DAY

70

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

ISAAC

Alright, that's it...

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

ISAAC

That's enough!

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

ISAAC

(smiling)

Was that you? Did you do that??

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

CUT TO:

71 INT. TUNNELS - NIGHT

71

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

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

VINCENT'S POV - ELEVATOR SHAFT

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

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

CUT TO:

73 EXT. BUILDING - ROOFTOP - NIGHT 73

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

CUT TO:

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

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

VOICE

(through the door)

Who is it?

CATHY

Carol...?

VOICE

What do you want?

CATHY

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

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

(CONTINUED)

74 CONTINUED:

74

CAROL
What's this about? You a cop?

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

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

CAROL
(upset)
I told you people to leave me alone!
You caused me enough trouble...

CATHY
This isn't official business...

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

CATHY
(calmly)
Can I come in?

CAROL
No!

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

CAROL
What are you talkin' about?

CATHY
They got you and me mixed up...

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

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

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

(CONTINUED)

74 CONTINUED:

74

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

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

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

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

CUT TO:

75 INT. CATHY'S APARTMENT - NIGHT

75

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

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

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

CATHY
(yelling)
Hold it!

76 ANGLE - THE FIRE ESCAPE

76

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

CATHY
Don't move...!

(CONTINUED)

76 CONTINUED:

76

VINCENT
(softly)
Catherine...

CATHY
(in disbelief)
Vincent..?

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

CATHY
Vincent..!

She rushes out on the fire escape and embraces him.

CATHY
(weeping for joy)
It's really you..!

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

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

VINCENT
(looking at her)
Your face...
(torn)
They fixed it...

CATHY
(awkward)
Yes... Come in...

VINCENT
(holding back)
No, I have to go, now...

CATHY
No, not yet...

VINCENT
I shouldn't have come here...

CATHY
(overwhelmed)
I'm glad you did.

(CONTINUED)

76 CONTINUED:

76

VINCENT

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

CATHY

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

VINCENT

I know...

CATHY

It's been hard, Vincent...

VINCENT

Yes...

CATHY

I'm learning to be strong...

VINCENT

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

CATHY

(unsure)

I don't know what...

VINCENT

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

She looks at him in wonder...

VINCENT

(painfully)

... But this is no story-book tale.
There can be no happy ending. I know
what I am... Now, I have to begin to
forget...

CATHY

...Forget me?

VINCENT

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

(CONTINUED)

76 CONTINUED:

76

CATHY

(choked)

Vincent...

VINCENT

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

CATHY

I won't see you again..?

VINCENT

(quietly)

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

CATHY

(nods)

They're own ignorance...

VINCENT

(shakes his head)

... They're aloneness.

CATHY

(a long beat)

... Yes.

Silence...

VINCENT

... The man in the taxi -- your
friend...

CATHY

Tom..?

VINCENT

(hesitant)

... Do you love him?

CATHY

No -- I don't love him.

(CONTINUED)

76 CONTINUED:

76

VINCENT

(loving)

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

(backing away)

Good-bye...

He starts to go...

CATHY

(reaching out)

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

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

CUT TO:

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

77

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

CATHY (V.O.)

(reading to Vincent)

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

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN.

78 INT. CATHY'S APARTMENT - BEDROOM - MORNING

78

The phone is RINGING, waking Cathy out of a deep sleep...

CATHY
(groggy, into the
phone)
... Hello...

CAROL STABLER (V.O.)
(filtered)
It's Carol Stabler...

CATHY
(coming awake)
Carol...

CAROL (V.O.)
(filtered, nervously)
I think my place is being watched.
There's a coffee shop at 56th and
Lexington. Can you meet me there about
eleven?

CATHY
Sure. I'll see you there...

Cathy hangs up and climbs out of bed...

CUT TO:

79 INT. COFFEE SHOP - DAY

79

Cathy and Carol sit in a booth in the cramped, noisy coffee shop... Carol is extremely jumpy...

CAROL
(lighting a
cigarette)
Want one..?

CATHY
No thanks...

(CONTINUED)

79 CONTINUED:

79

CAROL

(taking a swallow)

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

CATHY

(carefully)

You'd go out with them.

CAROL

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

CATHY

Right...

CAROL

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

CATHY

So it was blackmail, extortion...

CAROL

(nods)

...That's what it was.

CATHY

How did you get into trouble?

CAROL

(tense)

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

CATHY

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

(CONTINUED)

79 CONTINUED:

79

CAROL

Had to be.

CATHY

But you won't testify against them...

CAROL

No! I may be down but I'm not crazy...

CATHY

(urgently)

The only way to stop these guys is
to stand up to them.

CAROL

(panicky)

I'd never live to testify! No chance...
You want to stop them, you go after
them.

CATHY

(certain)

That's what I'm doing.

CAROL

(sliding out of
the booth)

Yeah, well, good luck...

FOLLOW as she hurries out of the coffee shop...

80 EXT. COFFEE SHOP - DAY

80

Carol comes out of the coffee shop...

81 ANGLE - PAY PHONE

81

Standing at a pay phone near the coffee shop, we SEE the
Tattooed Punk. He now moves to follow Carol...

CUT TO:

82 EXT. SIDE STREET - WEST SIDE - DAY

82

We SEE MARTY BELMONT, a dark wirey man in his late 30's,
exit the brownstone office of Mayfair Escorts... He walks
down the street to the corner, then, jumps into a cab...

83 REVERSE ANGLE - CATHY CHANDLER 83

She's sitting in a car parked nearby. She now throws the car into gear and follows Belmont...

CUT TO:

84 EXT. LOWER BROADWAY - DAY 84

VARIOUS SHOTS

85 Belmont's taxi weaves through heavy traffic... 85

Cathy stays some distance behind but keeps the cab in sight...

Belmont's taxi slips through an intersection as the traffic light changes...

Cathy can't make the light and finds herself suddenly caught in a grid-lock...

86 INT. CATHY'S CAR - DAY 86

She pounds the wheel in frustration as Belmont's taxi disappears down Broadway...

CATHY
(in disgust)
Terrific!

CUT TO:

87 INT. DISTRICT ATTORNEY'S OFFICE - DAY 87

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

CLERK
Somebody's waiting for you...

CATHY
Who?

CLERK
(shrugs)
Wouldn't give her name.

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

88 INT. CATHY'S CUBICLE

88

Cathy enters...

CATHY

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

CAROL

(fumbling)

...I've been thinking about what you
said -- about stopping them. I couldn't
sleep... You shouldn't have to do it
alone... So, I'll help. I'll do what
I can.

CATHY

That's great! Between us we can put
them away...

CAROL

What do I have to do?

CATHY

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

CUT TO:

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

89

Cathy and Carol sit with Edie at the computer terminal
going through mug shots on the display screen. They're
looking for the Stocky Guy and seem to be getting fatigued
and a bit punchy...

90 INSERT - MUG SHOT OF A SCAREY GUY

90

CATHY

No, no...

CAROL

Much too fat...

EDIE

Too fat... Okay...

She punches in the adjustments.

91 INSERT - ANOTHER SPOOKY MUG SHOT

91

 CATHY
 He wasn't bald...

 CAROL
 He had sort of short, fine hair...

Edie punches in more data...

92 INSERT - ANOTHER WEIRD FACE APPEARS

92

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

 EDIE
 (giggling)
 This is starting to remind me of all
 my blind dates...

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

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

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

She punches up another series of mug shots.

93 INSERT - THE STOCKY GUY'S MUG SHOT APPEARS

93

 CATHY
 (a beat)
 ...That's him!

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

 EDIE
 Bingo...

CUT TO:

94 INT. D.A.'S OFFICE - RECEPTION AREA - LATE AFTERNOON

94

Carol looks pensive as she sits waiting in the reception
area. Cathy now emerges from the elevator...

(CONTINUED)

94 CONTINUED:

94

CATHY
(approaching)
It's all set. You're not going back
to your apartment...

CAROL
Where am I going?

CATHY
(handing her a key
and a slip of paper)
A friend of mine is renovating a
brownstone in the Village. There's
not much in it, but it'll be a lot
safer.

CAROL
What about all my stuff?

CATHY
We'll send someone for your things,
tomorrow. I'll bring whatever you
need for tonight.

CAROL
(uncertain)
Okay...

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

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

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

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

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

CUT TO:

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

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

CUT TO:

96 INT. D.A.'S OFFICE - CATHY'S CUBICLE - EARLY EVENING 96

Cathy's talking on the phone...

CATHY

(into the phone)

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

(pause)

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

(pause)

Fraud, extortion, aggravated assault -- for starters...

(pause)

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

Her other line RINGS...

CATHY

(into phone)

Thanks Joel...

(punching other line)

Cathy Chandler...

CAROL (O.S.)

(filtered)

Hi -- it's Carol...

CATHY

Everything okay...?

CAROL (O.S.)

(filtered)

It's pretty empty here. Just a bed and a T.V...

CATHY

It won't be for too long...

(CONTINUED)

96 CONTINUED:

96

CAROL (O.S.)
(filtered)
Can you bring a pizza? A pepperoni...

CATHY
(smiles)
Sure. Just stay put. I'll bring stuff
over... See you soon.

Cathy hangs up, grabs her coat and leaves...

CUT TO:

97 EXT. TOWNHOUSE - GREENWICH VILLAGE - NIGHT

97

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

98 INT. TOWNHOUSE - ENTRY - NIGHT

98

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

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

99

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

CUT TO:

100 INT. TOWNHOUSE - SECOND FLOOR

100

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

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

101 INT. BEDROOM

101

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

CATHY

(shaking her)

Carol...?

(listening for a
heart beat)

Carol...

STOCKY GUY'S VOICE (O.S.)

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

Cathy looks up...

102 ANGLE - THE MEN

102

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

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

MARTY BELMONT

...And so are you.

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

CUT TO:

103 VINCENT

103

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

CUT TO:

104 INT. TOWNHOUSE - SECOND FLOOR - NIGHT

104

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

(CONTINUED)

104 CONTINUED:

104

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

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

She scans the room for a weapon -- picks up a piece of two-by-four...

CUT TO:

105 VINCENT

105

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

CUT TO:

106 INT. TOWNHOUSE

106

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

CUT TO:

107 VINCENT

107

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

CUT TO:

108 CATHY

108

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

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

CUT TO:

110 VINCENT 110
He's on all fours, violently clawing his way through a
narrow passage filled with debris...

CUT TO:

111 INT. TOWNHOUSE - LIVING ROOM 111
As the Stocky Guy and Belmont move to corner her, she grabs
a bottle of wine from the grocery bag. She brandishes
it like a club, warding them off with animal intensity...

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

112 ANGLE - ENTRY HALL 112
The door to the basement suddenly bursts open in a shower
of splinters, and Vincent comes crashing through, a wild,
snarling, terrifying beast...

113 REACTION SHOTS 113
As the Stocky Guy and Belmont face their living nightmare...
Cathy gasps, beside herself...

VINCENT

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

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

VINCENT

(softly)

Come with me... Hurry...

He leads her to the basement...

114 INT. BASEMENT

114

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

CUT TO:

115 INT. TOWNHOUSE - LIVING ROOM - NIGHT

115

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

PATROLMAN

Got any ideas?

CAPT. HERMAN

(shakes his head)

No...

(looks down at
remains of Stocky
Guy and Belmont)

These two look like they were mauled
by a lion...

FOLLOW as Herman and his men MOVE THROUGH the splintered
basement door, down the stairs...

CAPT. HERMAN

... There are some pretty strange things
going on in this city...

Herman now discovers the hole in the basement wall and
the passageway...

CAPT. HERMAN

And, I hear, even stranger things going
on underneath it...

(examining hole
in wall)

I don't know what happened here, but
I'm going to find out.

CUT TO:

116 INT. TUNNELS

116

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

CATHY

I owe you everything -- everything...

(CONTINUED)

116 CONTINUED:

116

VINCENT

Then be careful up there, Catherine.
That's what you owe me...

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

VINCENT

(gently)
Good-bye...

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

CATHY

For now...

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

VINCENT

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

CATHY

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

FADE OUT.

END OF ACT FOURTHE END