

BEAUTY AND THE BEAST

"The Happy Life"

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BEAUTY AND THE BEAST

"The Happy Life"

CHARACTERS

VINCENT
CATHERINE

FATHER
PASCAL

JOE MAXWELL

CHARLES CHANDLER
KAY

DR. NEWMARK

NANCY TUCKER
JEFF TUCKER
JEREMY
JENNY
REBECCA
BUDDY

PATROLMAN

BITS

PIANIST
YOUNG CATHERINE
MRS. CHANDLER

BEAUTY AND THE BEAST

"A Happy Life"

SETS

INTERIOR

THE TUCKER HOUSE

- Kitchen
- Den
- Dining Room
- Guest Bedroom

DR. NEWMARK'S OFFICE

- Office Hallway
- Waiting Room
- Inner Office

THE RECITAL HALL

- Lobby
- The Auditorium

THE RESTAURANT

YOUNG CATHY'S BEDROOM (Flashback)

THE TAXI

CATHY'S CAR

DISTRICT ATTORNEY'S

- Office
- Joe Maxwell's office

CATHY'S APARTMENT

- Bedroom
- Living Room
- Terrace

THE UNDERGROUND

- Vincent's Chamber
- Tunnel Junction
- Chamber of the Falls (NEW MATTE)

EXTERIOR

THE TUCKER HOUSE

- Front (D,N)
- Back Yard (D)

WESTPORT STREET (N)

ALLEY

- Middle of Alley (N)
- Mouth of Alley (N)

DREAM SEQUENCE

- Wooded Path (D)
- Grassy Slope (D)

CENTRAL PARK (N)

CENTRAL PARK STREET (N)

RECITAL HALL STREET (N)

BEAUTY AND THE BEAST

"The Happy Life"

ACT ONE

FADE IN:

1 FLASHBACK -- TWENTY-FIVE YEARS AGO -- THROUGH MEMORY'S HAZE... 1

A LITTLE GIRL - (SIX YEAR OLD CATHY CHANDLER)

She sits on the floor with her dolls and some toy cups and saucers -- having a tea party. She's thoroughly engrossed... Now she looks up INTO CAMERA and breaks into a happy smile...

2 CATHY'S POV - HER MOTHER 2

A lovely woman in her early 30's. She stands above her beaming down lovingly. She wears a fur coat, a suitcase is nearby, as if she's just returned from a trip. Cathy rushes to her, they embrace, joyfully -- her mother covering her with kisses. Cathy burrows deep in the safety of her mother's arms...

DISSOLVE TO:

3 INT. CATHY'S BEDROOM - MORNING (PRESENT DAY) 3

Her eyes open to the grey morning light... She lies there for a moment, motionless, staring at the ceiling... She starts to climb out of bed, changes her mind and falls back to the pillow. Now she begins to quietly weep...

After a few beats, she pulls herself together, blows her nose, then reaches for the phone. She dials...

CATHERINE

(into phone)

... It's Cathy Chandler... Would you tell Joe I probably won't be in today.

(beat)

Yeah, it must be that flu.

Thanks...

She hangs up. Then, continues to lie there, staring at the ceiling, looking disconsolate...

CUT TO:

She sits on the sofa, still in her robe, having tea with her father, CHARLES CHANDLER. He has an arm around her, comforting her.

CHARLES

... Every year when this day comes around, it brings something different.

(beat)

... I can't believe it's been twenty years.

CATHERINE

The strange thing is, it hit me this morning like it's never hit me before. It just came crashing down -- the loss of her, and what it meant...

(starts to tear up again)

All these years I thought it was behind me...

CHARLES

(moved)

I don't think the loss of a mother, or a wife is ever behind you.

CATHERINE

I just felt her so strongly this morning -- her memory... All the things we never got to share -- Wondering what she'd think of me now...

CHARLES

She very much wanted you to have a happy life. Your mother didn't have a lot of happiness as a child. She wanted that for you.

CATHERINE

(shakes her head, the notion's complex)

A happy life...?

CHARLES

(softly)

Come on... Get dressed, I'll take you to lunch...

(CONTINUED)

4 CONTINUED:

4

CATHERINE
I promised to meet Nancy Tucker.
She's in from Westport...

CHARLES
How's she doing?

CATHERINE
Haven't seen her for a while.
She's up there raising kids...

She puts an arm around her father, appreciatively.

CATHERINE
(wistful)
I'll find out if she's having a
happy life.
(gives him a hug)
Thanks for coming over...

CUT TO:

5 INT. RESTAURANT - DAY

5

A trendy place for lunch -- airy, open. Cathy sits with NANCY TUCKER, her friend since childhood. Nancy is warm and down-to-earth -- and genuinely happy to see Cathy...

NANCY
(handing Cathy a
snapshot)
... Jeremy's five. He's a
complete terror, non-stop. One
thing I can count on -- I know
when I get home tonight something
will be broken. It's just a
matter of what...

CATHY
(studying a photo)
He's adorable...

NANCY
And he knows it...
(handing over another
picture)
Jill is the exact opposite. She's
a perfect lady. She's eighteen
months and wants to eat with a
knife and fork...

(CONTINUED)

CATHY

(looking at photo)
She looks so much like you -- it's
uncanny. Nancy, they look like
great kids...

NANCY

(smiles)
Hard to believe, huh?

CATHY

I guess it is. The last time I
saw you, I think you were going
to Paris to study photography...

NANCY

I never got there. Jeff proposed
and I realized he was serious.

CATHY

How is Jeff?

NANCY

I think he's pretty happy. He
and his brother have their own
software consulting business...
(beat)
And what about you?

CATHY

(smiles)
What about me?

NANCY

Talk about surprises... You're
working for the D.A..?

CATHY

I'm an investigator -- working
my way up...

NANCY

(teasing)
Well you may have lost touch, but
all the rumors keep you in our
hearts.

CATHY

(amused)
What kind of rumors?

(CONTINUED)

NANCY

You wouldn't believe, I've heard everything: You're working as an undercover cop... You single-handedly stopped the development of Burch Tower... You gave all your money to the homeless -- Want me to go on?

CATHY

I think that's enough.

NANCY

Well...? What is going on?

CATHY

(a beat; matter of fact)
... I had an accident. And I had to change my life.

NANCY

Did you have to leave your old friends behind?

CATHY

(with clarity)
Nancy, at the time things were changing so fast, it was all I could do just to hang on myself.

NANCY

I'm sorry, I shouldn't have said that.

CATHY

(lightly)
Anyway, here we are -- past and present converged over shrimp salad.

(warmly)

It's good to see you...

NANCY

I want you to come up to Westport -- spend some time with us. Rebecca and Bill moved up last year, they live three blocks from us.

CATHY

Sounds great.

(CONTINUED)

5 CONTINUED: (3)

5

NANCY
Bring somebody if you want. Is
there a man in your life? You
in love?

Cathy hesitates, what can she possibly say?

NANCY
That's a very enigmatic look...

CATHY
It's a little complicated.

NANCY
It always was with you. The guys
you ended up with never understood
you.

CATHY
... This one does.

NANCY
What's the problem? Is he
married?

CATHY
No...

NANCY
(half-joking)
... Gay?

Cathy shakes her head, has to smile...

CATHY
... No.

NANCY
Unemployed? Behind Bars? Let's
see, what's left..?

CATHY
It's nothing like that. We can
talk about it another time...

NANCY
Does it make you happy? 'Cause
that's all that matters, Cath...
Are you happy?

HOLD ON CATHY'S FACE as she sits there, unable to
answer...

CUT TO:

6 FLASHBACK -- TWENTY-FIVE YEARS AGO

6

CLOSE-UP -- HER MOTHER'S FACE

Smiling down on her, as she tucks Cathy in for the night.

DISSOLVE TO:

7 EXT. CATHY'S TERRACE - NIGHT

7

CLOSE-UP -- CATHY

She gazes out at the city, lost in a reverie...

CATHY

(a beat)

... I didn't know that she'd been sick for a long time... I was ten when she died.

VINCENT

(O.S.)

The sadness must have been overwhelming.

8 ANGLE

8

Vincent, also on the terrace, now moves closer...

CATHY

(nods)

It was... But what I felt this morning, what I'm feeling now, is deeper and more terrifying than anything I felt then.

VINCENT

I could feel your grief...

CATHY

Loss... A terrible feeling of loss -- not just my mother, but a part of my life -- a safety, a simplicity. Something I've never been able to know, ever...

(a beat)

I saw an old friend today. I looked at her and I knew that she had that simplicity, that safety. I was happy for her... But it made me sad.

(CONTINUED)

VINCENT

Perhaps these feelings and
memories are calling out -- to
remind you.

CATHY

Of what?

VINCENT

Of something you need.

CATHY

I don't know any more...

VINCENT

Of what you long for...

CATHY

(overwhelmed)

My life is full of complications
and risks. I don't know how to
have a simple life.

VINCENT

(steadfast)

Catherine, your mother's memory
reminds you -- of your
aloneness...

She looks at him, struck by his words...

VINCENT

(with compassion)

It reminds you of the family you
lost when she died... Of all the
people you left behind when our
paths crossed...

CATHY

My life had to change. I couldn't
go back...

VINCENT

(seering into her soul)

... Because the secret you carry
now, our secret set you apart from
your past, your friends -- even
from the family you are yet to
have -- the children waiting to
be born. Catherine, the burden
you bear with that secret is your
aloneness...

(CONTINUED)

8 CONTINUED: (2)

8

CATHY

What are you saying?? What am
I supposed to do??

VINCENT

Know... that our bond, our dream
exists at the cost of all your
other dreams... Know that,
Catherine.

HOLD ON CATHERINE as she faces this truth.

CATHY

(uncertain)

... I know that it's worth it.

Aware of her doubt, he gives her a look of deep
understanding... As he gives her a consoling embrace, we
SEE his eyes are filled with trepidation...

CUT TO:

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

9

Cathy enters. The office humming, lots of activity. She
makes her way to her desk -- she moves somewhat
distractedly, still out of sorts... As she reaches her
desk, Joe intercepts her...

JOE

Hey Radcliffe, you alright?

CATHY

Fine... Why?

JOE

Charlene said you got hit by that
flu.

CATHY

(remembering)

No, I'm okay. I'm fine...

JOE

Good -- you're gonna need your
strength. The Omansky case just
got remanded back for a new trial.

CATHY

(depressed)

Oh God... They threw out the
partner's confession...

(CONTINUED)

9 CONTINUED:

9

JOE

(nods)

... Now, we've gotta go back to square one, build a case independent of the confession.

CATHY

(disgusted)

Great...

She sits there suddenly looking exhausted...

JOE

Go down to the vaults, bring it all back up. Go through everything -- Police reports, witness interviews, evidence files and all the transcripts...

She nods.

JOE

And we gotta move. They're gonna be pushing us. They know we're at a disadvantage.

CATHY

(weary)

Okay...

She picks up her briefcase and moves back out...

CUT TO:

10 INT. OFFICE HALLWAY - DAY

10

Catherine comes upon a door which reads: "James Newmark M.D., Psychiatry." She opens the door and enters...

11 INT. WAITING ROOM

11

She enters the small tastefully furnished waiting room -- she looks around. Before she can have a seat, the door to the inner office opens and DR. NEWMARK is standing there. He is a gentle looking man in his early 40's. He wears a cardigan sweater and button down shirt. His eyes are kind and his voice soft...

DR. NEWMARK

Ms. Chandler..?

(CONTINUED)

11 CONTINUED:

11

CATHY
(a bit nervous)
Yes...

DR. NEWMARK
Come in...

FOLLOW as he leads her into his comfortable inner office...

12 INT. INNER OFFICE

12

She glances around, SEES the legendary analytic couch.
He gestures her toward a wonderful wing-back chair...

DR. NEWMARK
... Please, have a seat.

She sits. He sits in a chair opposite her. A long
beat... cordial smiles are exchanged...

DR. NEWMARK
(finally)
... How can I help you?

CATHY
I'm not sure... I'm not sure you
can.

DR. NEWMARK
(calmly)
Give me a chance...

CATHY
I'm not even sure why I'm here.
I've never done anything like
this...

DR. NEWMARK
On the phone you mentioned the
anniversary of your mother's
death...

CATHY
(nods)
On Monday... Twenty years... It
hit me very hard -- very
unexpectedly. I've been feeling
pretty bad ever since.

DR. NEWMARK
(gently)
Feeling like how..?

(CONTINUED)

CATHY

(struggling)

Like -- like my life is impossible. Like I'll never be able to find happiness...

(beat)

Everything just seems -- hopeless.

DR. NEWMARK

... What seems hopeless?

CATHY

Everything -- my life... What used to make me happy suddenly feels painful -- tragic...

DR. NEWMARK

(measured)

... Do you think these feelings might have anything to do with what happened when you were attacked last year?

CATHY

(off-balance)

How do you know about that?

DR. NEWMARK

It was in the papers.

CATHY

... I guess it was.

DR. NEWMARK

As I remember, a lot of the circumstances were left unresolved.

CATHY

That's not why I'm here.

DR. NEWMARK

Why are you here?

CATHY

... I suppose, to reconcile with my mother's death.

DR. NEWMARK

(direct)

I don't think so...

She looks at him, taken aback...

(CONTINUED)

12 CONTINUED: (2)

12

DR. NEWMARK
I don't think that's the real
issue...

CATHY
(defensive)
Alright, why don't you tell me.

DR. NEWMARK
I wish I could...
(beat)
First, I think you have to tell
yourself...

A long psychiatric beat... As they both wait for the
curtains to part, and the inner drama to begin to play
itself out...

CATHY
(finally, after great
struggle)
It's a relationship I'm involved
in...

DR. NEWMARK
(a beat)
Yes...

CATHY
A relationship I've never talked
about to anyone.

Another charged pause. Dr. Newmark looks at her with
compassion. Then...

CATHY
(painfully)
... If what I'm about to tell you
sounds strange -- I guess it's
because -- it is...

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

13 INT. DR. NEWMARK'S OFFICE - DAY (CONTINUOUS)

13

Dr. Newmark maintains his gentle demeanor as he struggles to employ all of his experience and technique in order to fathom Cathy's veiled terms...

DR. NEWMARK

I'm not sure I understand...

CATHY

(not surprised)

Why should you?

DR. NEWMARK

You've never introduced Vincent to any of your friends, or family...?

CATHY

No.

DR. NEWMARK

Is it that he doesn't want to take part in your life? Or you don't want him to...?

CATHY

He can't...

DR. NEWMARK

Why not?

CATHY

It's not possible. He's not able to... He has to live separate and apart from me -- from my life.

Dr. Newmark starts to say something, then thinks better...

CATHY

... For reasons I'm not able to go into.

A beat. Dr. Newmark considers...

(CONTINUED)

13 CONTINUED:

13

DR. NEWMARK
... Do you want to end it?

CATHY
No -- I don't.

DR. NEWMARK
What do you think you're getting
out of this relationship?

CATHY
Everything... He gives me
everything. All the things I
never had before.

DR. NEWMARK
Then -- what's the problem?

CATHY
(thinking out loud)
Part of me wants to go with him,
be with him -- live in his
world... And part of me is just
a woman living in New York -- who
wants to be happy...

DR. NEWMARK
A d it feels impossible...

CATHY
... It is impossible.

Dr. Newmark takes a deep breath. He has a feeling that
he's finally met his "problematic case"...

CUT TO:

14 EXT. CATHY'S TERRACE - NIGHT

14

She stands on the terrace in her robe, sipping a cup of
tea... The phone RINGS. FOLLOW as she moves into the
bedroom to get it...

CATHY
(into phone)
Hello..?

15 INT. NANCY TUCKER'S HOUSE - KITCHEN - NIGHT

15

Nancy sits in her country kitchen, talking to Cathy as her
little boy, JEREMY whacks at the kitchen table and
everything else with a plastic bat...

(CONTINUED)

15 CONTINUED:

15

NANCY
(into phone)
Hi! It's Nancy...

16 INTERCUT AS NEEDED:

16

CATHY
(into phone)
That's so funny -- I was just
thinking about you.

NANCY
(into phone)
Thinking about coming up for a
visit?

CATHY
Nothing that specific...

NANCY
Well, next Friday's Rebecca's
birthday. A bunch of us are
getting together and I thought
it might be a way to get you up
here.

CATHY
I'd love to Nancy, but I've got
a load of work, just a lot of
loose ends...

NANCY
Come on, no excuses. Jenny
Aronson's coming, you can ride
up with her.

CATHY
I'll give you a call next week...

NANCY
(a beat, teasing)
Rebecca's big brother, Buddy'll
be there.

CATHY
(giggling)
You'll stoop to anything, won't
you?

(CONTINUED)

16 CONTINUED:

16

NANCY
To get you up here? Damn right...
(throaty)
He's still a fox... Be there,
Chandler.

CATHY
I'll do my best.

NANCY
You better...

Nancy hangs up just in time to save the cookie jar from decimation at the hands of Jeremy.

17 INT. CATHY'S APARTMENT - NIGHT - CONTINUOUS

17

She hangs up, smiling for the first time in several days...

CUT TO:

18 INT. VINCENT'S CHAMBER - NIGHT

18

TIGHT CLOSE-UP - VINCENT

He gazes off into the distance lost in thought...

FATHER (O.S.)
... Vincent?

Vincent doesn't appear to respond...

FATHER (O.S.)
Vincent..?

Vincent now turns... PULL BACK to reveal Vincent and Father seated across from each other over a game of chess...

FATHER
(looking puzzled)
... Your move, Vincent.

Vincent glances down at the chess board, then back at Father...

(CONTINUED)

VINCENT
(apologetically)
... Perhaps, we should continue
this game another day.

FATHER
(with irony)
With all due respect, Vincent --
I think perhaps we should.

VINCENT
(smiles sadly)
I'm sure you've played better
games against yourself.

FATHER
Well, certainly more lively...
(a beat, gently)
What is it? What's distracting
you so?

Vincent looks at Father... A shared moment between Father
and Son... And Father knows the answer.

FATHER
(softly)
As if I had to ask...

VINCENT
She's in great turmoil...

Father gives Vincent a look of profound sympathy...

VINCENT
Don't worry yourself about me,
Father...

FATHER
Sometimes it feels as though I'm
standing on the banks, watching
you swim across a raging river...
How can I not worry? I'd be a
fool...

(tenderly)
Yet, at the same time, Vincent
-- I marvel at your courage...

(CONTINUED)

18 CONTINUED: (2)

18

VINCENT

... Father, I treasure your love and concern -- but Catherine swims across that river, as well. she faces the same dangers, she shows the same courage. And in many ways, the toll on her is even greater.

FATHER

You think that's so?

VINCENT

(nods)

... On her side of the river, there is no one standing on the banks watching, no one praying for her safe passage... Father, on her side of the river there is no one but Catherine.

Father locks eyes with Vincent. He clasps Vincent's hands.

FATHER

(from his heart)

... Then I shall stand watch, and pray, for both of you...

CUT TO:

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

19

Cathy sits at her desk trying to concentrate on a volume of trial transcripts... NOW, Joe Maxwell comes hurriedly over...

JOE

(impatiently)

Have you finished that breakdown of the neighbor's testimony?

CATHY

I just put it on your desk...

JOE

... When?

CATHY

Half an hour ago...

(CONTINUED)

19 CONTINUED:

19

JOE

That was the building manager's
testimony. I asked you to
breakdown the neighbor's
testimony...

CATHY

(picking up another
volume, looking)
I thought... Damn! I'm sorry,
Joe... I got it mixed up. I don't
know how I did that. I'll have
it by the end of the day...

JOE

(controlled)

We really gotta stay on top of
this one...

CATHY

(embarrassed)

I know...

He nods, moves off, leaving her looking distressed...

CUT TO:

20 INT. DR. NEWMARK'S OFFICE - DAY

20.

The late afternoon light paints the office in warm tones
and shadows... A session is in progress...

CATHY

... He's overcome tremendous
hardship. He's suffered great
pain -- he has the most beautiful
spirit, the most generous heart
of anyone I've ever known...

DR. NEWMARK

(quietly)

And yet, you say it's impossible.

CATHY

We can never have a life
together...

DR. NEWMARK

(gently)

... How can it possibly fulfill
you?

(CONTINUED)

CATHY

It fulfills me in ways I never
knew existed.

(beat)

It's the rest of my life that
doesn't seem to fit...

DR. NEWMARK

(patiently)

Then -- how do you hope to find
the happiness you say you want?

Silence... Cathy looks away. She has no answer...

DR. NEWMARK

... You do want to be happy?

She gives him an impatient look...

DR. NEWMARK

... I'm just wondering if you're
not using this impossible,
problematic situation with Vincent
to avoid a commitment to the real
thing.

CATHY

That's the problem... It is the
real thing.

A beat... Dr. Newmark attempts to marshall his forces and
regroup...

DR. NEWMARK

(dismayed)

... I think, if I'm going to help
you at all, I'm going to need more
to work with, more information.

CATHY

Like what?

DR. NEWMARK

... Why is the relationship a
secret?

She looks away -- no response. Then, simply shakes her
head...

DR. NEWMARK

(with compassion)

What makes it impossible?

Cathy looks away again -- tears begin to fill her eyes...

(CONTINUED)

20 CONTINUED: (2)

20

DR. NEWMARK

... Is he a fugitive? Are you
concerned about his safety?

CATHY

... In a way.

DR. NEWMARK

(reassuring)

You're an attorney. You must know
that whatever you tell me is
always kept confidential.

A beat. She struggles with her burden...

CATHY

I made a promise... I'm sorry...

A beat. Dr. Newmark struggles to find solid ground as
it slips away...

DR. NEWMARK

(innocently)

... Why are you here?

CATHY

(touched by him,
vulnerable)

... I'm not sure -- I guess, I
just needed to talk about it to
someone. To let someone else
know...

DR. NEWMARK

(touched by her
struggle)

Then, why don't you..?

She looks away, now -- out the window -- fighting back the
tears...

CATHY

(shaking her head with
finality)

... I can't...

HOLD on her, now painfully aware that the only one able to
help her, is herself.

CUT TO:

21 INT. JOE MAXWELL'S OFFICE - DAY

21

Joe is rapidly flipping through a fat file folder, searching for a particular document. He looks up, FINDS Cathy standing over him...

JOE
What's up?

CATHY
(calmly)
Joe, I'm going to have to take
some time off...

JOE
What...?

CATHY
I need to get away for awhile.

JOE
(off-guard)
When?

CATHY
Right away...

JOE
You gotta be kidding!

CATHY
You know I wouldn't ask if...

JOE
(upset)
You can't leave! The Omansky case
is a mess, I got ten other fires
to put out. I can't let you go
-- I can't believe you're even
asking!

CATHY
(quietly)
... Then, I'll have to quit.

He looks at her, stunned. He knows she's dead serious...

JOE
(shaken)
... Cathy, what's going on?

CATHY
I'm having some personal problems.

JOE
What...?

(CONTINUED)

21 CONTINUED:

21

CATHY

I can't go into it. As you always say, trust me -- for my sake, and the sake of the work, I need a break.

JOE

(worried)

... You okay? Is it your health?

CATHY

I'll be okay.

JOE

Don't worry, take some time off. I'll get Ellis and one of the interns to help out.

CATHY

I appreciate it.

JOE

(guilty)

You work yourself too hard, and I take advantage of it.

CATHY

We all work too hard.

JOE

But I pushed. I knew you were trying to prove yourself...

CATHY

(smiles)

And you gave me the chance to.

Joe stands, comes around the desk...

JOE

(heartfelt)

I owe you, a lot. If there's anything I can do...

CATHY

I won't hesitate.

He embraces her...

JOE

You got a friend here.

(CONTINUED)

21 CONTINUED: (2)

21

CATHY
(squeezes him)
I know that...

CUT TO:

22 INT. RECITAL HALL - LOBBY - NIGHT

22

An elegant looking crowd moves through the lobby, making its way into the auditorium as the recital is about to begin... We COME UPON Charles Chandler and his "lady friend" KAY, a handsome woman in her early 50's. They seem to be searching the crowd...

CHARLES
There she is...
(raising a hand)
Catherine..!

23 ANGLE - CATHY

23

She makes her way through the lobby. She looks smashing, and smiles as though a cloud has lifted... She joins her father and Kay...

CATHY
Hi dad... Hi Kay...
(exchanging kisses)
Sorry I'm late...

KAY
(warmly)
Nice to see you...
(with concern)
How are you..?

CATHY
(honestly)
... I'm actually pretty good.

CHARLES
(quietly knowing)
... Are you?

CATHY
(nods)
... I am.

The lobby seems to be emptying...

(CONTINUED)

23 CONTINUED:

23

KAY
We'd better get to our seats...
(to Cathy)
I was so happy you could join
us...

As they move off, into the auditorium...

CHARLES
(to Kay)
Where're the proceeds going? I
can never keep track...

CUT TO:

24 INT. AUDITORIUM

24

Mr. Chandler sits flanked by Cathy on one side and Kay on
the other. As they wait for the recital to begin...

CATHY
(quietly, to her father)
... I'm taking some time off work.

CHARLES
Good -- good idea. Have you got
any plans?

CATHY
On Friday, I'm going to visit
Nancy Tucker up in Westport...
Then, I may just rent a car and
take a long drive through New
England.

KAY
It's a great time of year...

CHARLES
(in earnest)
I can't tell you how glad I am
you're doing that.

CATHY
(smiles at him)
... Me too.

We now hear APPLAUSE. They turn their attention toward
the stage...

DISSOLVE TO:

- 25 THE PIANISTS HANDS 25
moving through the opening bars of the Rachmaninoff
Concerto #2.
DISSOLVE TO:
- 26 CATHY'S FACE 26
She looks stricken...
DISSOLVE TO:
- 27 THE PIANIST 27
He plays as if transported as he executes the passionate
adagio section...
DISSOLVE TO:
- 28 CATHY 28
She's fighting back the tears... Her father glances over
at her. She catches his glance and forces a smile...
CATHY
(whispering)
... Forgot how sad it was.
He smiles and squeezes her hand reassuringly. This only
makes it worse...
CATHY
(catching a tear)
... I'm going to get some
tissues...
She gets up and moves to the aisle...
FOLLOW as she moves up the aisle of the auditorium with
the MUSIC PLAYING and the tears now flowing...
CUT TO:
- 29 INT. LOBBY 29
Cathy, still weeping, crosses the empty lobby, heading
for the door. She exits...
CUT TO:

30 EXT. STREET - NIGHT

30

She crosses the street and heads into Central Park...

CUT TO:

31 EXT. CENTRAL PARK - NIGHT

31

VARIOUS ANGLES -- MOVING with Cathy as she traverses the park -- with RACHMANINOFF POUNDING...

CUT TO:

32 EXT. PARK - TUNNEL ENTRANCE - NIGHT

32

She approaches the tunnel entrance and enters, disappearing...

CUT TO:

33 INT. TUNNEL JUNCTION - NIGHT

33

She reaches down, picks up a rock and moves to tap a message on a nearby pipe... Suddenly Vincent's hand is on her shoulder. She turns, he's standing there...

VINCENT

I'm here...

She throws her arms around him and lets it all go, all of her pain.

VINCENT

Catherine... Tell me...

CATHERINE

(sobbing)

... Tonight I went to a piano recital. I was actually feeling okay... I sat down and they started to play Rachmaninoff...

(looking at him)

Concerto #2, the one we heard from the park that night...

VINCENT

Was it beautiful?

She steps away now, gathers herself...

(CONTINUED)

CATHERINE

Yes, it was beautiful -- but I remembered how much you loved it. And I wanted you to be there with me so badly -- it became unbearable to me, almost physically painful. I had to run. I actually ran from it...

(in torment)

Vincent, what am I supposed to do?? I'm so frightened... We've got to do something before there's nothing left for either of us...

VINCENT

(grim)

This was the risk we faced...

CATHERINE

And now..?

VINCENT

Now -- perhaps we awaken from our dream, and return to our lives.

CATHERINE

No...

(in earnest)

Let me come below. Let me stay in your world...

Vincent slowly shakes his head...

CATHERINE

Let me try...

VINCENT

Catherine, you have a life above. You have the power to do great good... To leave that now, would be to turn your back on who you are, on who you are to become. That, you must never do...

CATHERINE

Then what am I to do?

Vincent has no response. He simply looks at her, his eyes reflecting her sadness...

VINCENT

... If only I knew...

She girds herself for what she must now do...

(CONTINUED)

33 CONTINUED: (2)

33

CATHERINE
(dreading)
... Vincent, I'm going to have
to go away for awhile...

He nods sadly...

CATHERINE
I don't want to -- I don't know
what else to do...

He tries to speak but can't...

CATHERINE
(choked)
I-I'm not sure I have the strength
to continue...

VINCENT
... You're in great pain, I
know... So you mustn't continue.

She reaches out to touch him -- he reacts as is
withstanding pain...

CATHERINE
(dragging away)
I wish... Vincent, I'm sorry...
I wish I was stronger...

She turns away from him and quickly walks away -- without
turning back...

34 FOLLOW as Vincent now turns, enters his tunnel and
releases the secret door... As it slides shut, he slowly
raises his fist and brings it crashing down in anger and
frustration on a steam pipe. The pipe breaks and
pressurized steam shoots out, billowing around Vincent as
he HOWLS...

34

END OF ACT TWO

ACT THREE

FADE IN:

35 INT. CATHY'S APARTMENT - BEDROOM - NIGHT 35

Stands talking on the phone. There is an urgency in her voice.

CATHY

... Nancy, it's Cathy... How would you feel if I came up a little early? ... You sure?

(pause)

Well, I can catch a train tonight... Okay -- see you soon...

She hangs up, pulls a suitcase out of her closet and starts to quickly pack...

CUT TO:

36 EXT. ALLEY NIGHT 36

MOVING with Vincent as he stalks down an alley, hugging the wall -- hiding in shadows. On his face is an expression we've never seen before -- tortured, dangerous...

CUT TO:

37 INT. CATHY'S APARTMENT - NIGHT 37

As she exits with her suitcase. She flicks off the lights and shuts the door...

CUT TO:

38 VINCENT'S POV - NEAR THE MOUTH OF THE ALLEY 38

a YOUNG HOOKER is being terrorized by TWO PUNKS. They taunt her and physically abuse her. When she tires to break free they knock her to the ground and dump a garbage can on her, laughing... Suddenly we are MOVING AT GREAT SPEED... As the punks turn INTO CAMERA, shocked...

A SERIES OF RAPID CUTS

39 a) VINCENT tears into the Punks with frightening ferocity, 39
venting his rage on them...

40 b) THE YOUNG HOOKER looks on as if she's hallucinating 40
this nightmare...

41 c) THE PUNKS are slammed to the ground in unconscious 41
heaps...

42 ANGLE - PATROLMAN 42

Out of nowhere, a Patrolman is standing at the mouth of the alley... FOR A SPLIT SECOND, he and Vincent lock eyes... The Patrolman momentarily freezes, stunned. Vincent takes off...

PATROLMAN
(uncertainly)
Hey...!
(drawing his gun)
Come back...! Halt!

The Patrolman runs down the alley after Vincent. He turns the bend. No one is there... He looks around, warily -- then holsters his gun and hurries off, spooked...

CUT TO:

43 INT. TAXI - NIGHT 43

Cathy opens the door and slides into the back seat...

CATHY
Grand Central....

The cab driver nods, flips his meter and takes off...

CUT TO:

44 INT. CATHY'S APARTMENT - BEDROOM - NIGHT 44

FAVORING THE FRENCH DOORS TO TERRACE

HOLD several beats in the empty, darkened apartment -- all is still. Then, we SEE a SHADOW moving about outside on the terrace... Suddenly the french doors BURST OPEN and Vincent is standing there...

He steps into the apartment, standing in the darkness... She's gone.

(CONTINUED)

44 CONTINUED:

44

He slowly moves back outside to the terrace...

45 EXT. TERRACE - NIGHT

45

Vincent stands on the terrace, distraught... He glances around this hallowed place... EVERYWHERE HE LOOKS, FLASH BACK IMAGES OF THE TWO OF THEM ON THE BALCONY COME FLOODING BACK...

Vincent seems to buckle under the weight of these memories... He grasps the railing for support. As he stands on the darkened terrace alone...

FADE TO BLACK

FADE IN:

46 EXT. TUCKER HOUSE - WESTPORT, CONNECTICUT - DAY

46

A wonderful white clapboard, New England house, nestled in the trees. The front yard is bordered by a picket fence...

CUT TO:

47 INT. KITCHEN - DAY

47

Pre-party preparations. Nancy is using a melon baller to cut up marble-sized balls of cantaloupe, depositing them one by one into the carved cut watermelon. Cathy looks on fascinated. Nancy's husband, JEFF is at the sink washing vegetables.

CATHY

(re: melon baller)

What is that thing?

NANCY

A melon baller...

JEFF

Life couldn't be the same without it...

CATHY

(amused)

... A melon baller.

NANCY

Stick around, and you'll learn all the secrets...

(CONTINUED)

47 CONTINUED:

47

Beat.

JEFF

So Nance, who's coming tonight anyway?

NANCY

Don't worry, honey, nobody you don't like.

JEFF

Name names...

NANCY

Let's see. Rebecca and Bill, of course. Her brother, Buddy.

On "Buddy," a look passes between Nancy and Cathy that Jeff misses.

NANCY

(continuing)

Jenny said she might bring a date, she's not sure. And then Hilary and her husband... and Amy. That's all.

CATHY

(incredulous)

Hilary Fowler, and her husband? Not the...?

NANCY

(finishing)

Lifeguard...

CATHY

(laughing)

You've got to be kidding. Not the same one?

NANCY

(nodding)

The same one: Matt.

CATHY

(to Jeff)

This is the guy we drove all the way down to West Hampton for...

NANCY

... everyday of the summer...

(CONTINUED)

47 CONTINUED: (2)

47

CATHY

... but never had the guts to go
up and talk to.

As they laugh, we hear an EXTENDED CRASH (O.S.). Nancy
winces.

NANCY

Just another nuclear accident...
(offering Cathy the
melon baller)
Take over here, will you?

Nancy exits, leaving Cathy holding the instrument, like
it's a rock from the moon.

CUT TO:

48 EXT. TUCKER HOUSE - BACK YARD - DAY

48

Spring is busting out all over. MOVING with Jill, who's
running stiff-legged across the lawn, as if trying to keep
up to the O.S. giggling of Cathy and Jeremy. Then:
PANNING past Jill... to Cathy, who's letting Jeremy "win"
a race to a nearby tree. Catching up, Cathy swoops over
Jeremy, and lifts him high into the air.

JEREMY

Hey!

CATHY

You're too fast for me.

She sets him gently on the grass, and, breathing a little
hard herself, plunks down on the lawn. Jeremy continues
to stand.

CATHY

Don't forget, I'm an old lady.

JEREMY

How old..?

CATHY

Same age as your mom.

JEREMY

(serious)
That's old...

(CONTINUED)

48 CONTINUED:

48

Cathy smiles and looks back at Jill, who stopped a few yards behind them to pick a dandelion from the ground. For a long beat, Cathy watches her wistfully. The scene, this moment, affects her on a visceral level. Now the little girl runs to her, hands her the flower, and plops into her lap...

CUT TO:

49 INT. TUCKER HOUSE - DEN - DAY

49

Cathy, Jenny, Nancy, and Rebecca sit on the floor, sitting on oversized pillows, eating popcorn, drinking wine. Jenny tells the story as if astounded and amused anew.

JENNY

Talk about compulsive men over thirty-five, I mean, he made me take off my shoes before I walked into his apartment.

REBECCA

So what'd you do?

Jenny shrugs broadly; what-else-could-I-do?

JENNY

I took off my shoes!

The women laugh, and in the wake of their laughter.

CATHY

You are a truly disturbed woman, do you know that?

As Jenny with mock-indignation, tosses a lap pillow at Cathy, who swats it away, laughing.

CUT TO:

50 A BIRTHDAY CAKE

50

with thirty-two brightly burning candles...

CATHY

(O.S.)

Don't forget to make a wish...

And we are:

51 INT. TUCKER DINING ROOM - NIGHT

51

as Rebecca blows out the candles with a single breath, and everyone at the dinner table -- including HILARY, NANCY, AMY, MATT, AND BUDDY (35, good-looking, casually well-dressed, with an open, intelligent face) -- breaks into raucous applause and assorted cheers. There's really good feeling all around, and a couple of people start to yell "Speech." BILL stands beside Rebecca as she smiles and straightens, dramatically pressing her hands to her chest as if she's about to have a heart attack.

REBECCA

I think I just lost another year.

BUDDY

I'm telling you, sis: they get shorter and shorter.

REBECCA

Shut up, you!

NANCY

Speech!

Rebecca regards the assembled group, emotions welling.

REBECCA

I don't know... I don't know what to say except that having all of you here... now... is the greatest birthday gift I could ever ask for. Can you believe it? All of us here? Even Cathy... It's been too long.

(then; checking her welling emotions with a shrug)

Thank you for using my birthday as an excuse.

Bill embraces her fully, and they kiss, sparking another wave of cheers and applause.

52 FAVOR CATHY

52

smiling sweetly, at once happy to be part of this and just a little envious. Buddy is looking at her from across the table. She senses him, turns, almost catching him -- just as he looks away and covers by lifting his glass of champagne in a toast to his sister. But Cathy knows he was looking... and can't help but feel flattered by it.

DISSOLVE TO:

53 INT. KITCHEN - LATER

53

Cathy and Rebecca's brother buddy are working on a pile of dirty dishes at the sink. Cathy rinses them, Buddy loads them into the dishwasher... he seems like a genuinely nice guy, and his genuineness is his charm -- not to mention that he's great looking...

CATHY
(laughing)
... I don't believe it.

BUDDY
I swear, it's true...

CATHY
How come you never asked me?

BUDDY
I don't know, I guess because you were Rebecca's friend.

CATHY
... and you didn't want to jeopardize your sister's social life by dating and dumping one of her friends.

BUDDY
(smiles)
I think it was more like, I didn't want Becky in a position to know everything I was doing...

CATHY
(a beat)
She seems really happy.

BUDDY
(nods)
... At least one of us was smart enough to go for the real thing.

CATHY
(lightly)
... Buddy, it's not exactly too late for you.

BUDDY
(self-effacing)
For a long time I was preoccupied with making my mark, making money -- and making myself crazy... Now, I guess, my priorities have changed. Listen to me...

(CONTINUED)

53 CONTINUED:

53

CATHY

What?

BUDDY

Just that I've talked more about
myself in the last five minutes
than I have in the last five
months.

CATHY

That's okay.

BUDDY

Well what about you?

CATHY

What about me?

BUDDY

(a little frustrated
at her reticence)

Anything. Everything.

Cathy smiles, but offers no answer...

CATHY

It's a long story. I'm sure
you've heard some of it...

BUDDY

Listen: how long will you be in
Westport?

CATHY

Through the weekend.

BUDDY

Do you think maybe we could spend
some time... say, tomorrow?

(off her silent
consideration)

I'd really like that.

Cathy regards him at once disturbed by what she's
beginning to feel and unable to deny it. She finds
herself saying:

CATHY

How 'bout if we talk in the
morning...

CUT TO:

54 INT. VINCENT'S CHAMBER

54

Vincent goes about selecting a few books to take with him on a journey. There is a peace and tranquility about him as if he's come to terms with his loss...

Now he notices Pascal standing in the entryway looking very tentative...

VINCENT

Pascal...

PASCAL

Am I disturbing you?

VINCENT

(beckoning him in)

No... What brings you? Who's looking after the pipe chamber?

PASCAL

Kipper...

VINCENT

So you found an apprentice...

PASCAL

(nods)

My father started teaching me when I was his age.

VINCENT

(whistful)

I remember... We were jealous. We all wanted to play in that chamber, to drum on those pipes -- and listen to the messages as they came in...

PASCAL

(noticing Vincent's bag)

Where're you going?

VINCENT

To a place I sometimes go -- a quiet place...

A beat. Pascal now manages to say what he came to say...

PASCAL

(awkward)

... Vincent, I'm sorry, about...

Vincent reacts, touched...

(CONTINUED)

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A beat. Pascal now manages to say what he came to say...

PASCAL

(awkward)

... Vincent, I'm sorry, about...

Vincent reacts, touched...

(CONTINUED)

54 CONTINUED:

54

PASCAL

I hope that -- that she'll...

VINCENT

Don't be sorry, Pascal. All is well with me...

PASCAL

Really?

VINCENT

... Yes.

(a beat)

How did you hear?

PASCAL

(sheepish)

On the pipes.

Vincent nods, slightly amused.

PASCAL

Will she come back..?

VINCENT

(stoic)

I don't know... and even if she doesn't, she'll never be lost to me. I'll still have all she's given me -- all I've gained from knowing her, and loving her...

(softly)

That can never change...

He clasps Pascal's shoulder...

VINCENT

(reassuring)

Don't worry, Pascal -- all is well...

CUT TO:

55 INT. NANCY'S HOUSE - GUEST BEDROOM - NIGHT

55

The house is quiet now -- the lights are out. Cathy drifts into sleep...

THE DREAM

56 EXT. WOODED PATH - DAY (DREAM)

56

Cathy and Vincent stand on a lush wooded path in dappled sunlight. They are surrounded by great natural beauty...

CATHY
(overjoyed)
Vincent... Look at us..!

VINCENT
(staring at her,
awestruck)
Your hair -- the sunlight on you
hair... So beautiful...
Catherine...
(looking around)
The colors... It's like another
world.

CATHY
I feel like I'm seeing it for the
first time, too.

They walk, intoxicated by this dream...

VINCENT
Where shall we go?

CATHY
Everywhere... I want to show you
everything.

VINCENT
(now hesitant)
... And can we go together?

CATHY
Yes, together.

VINCENT
Catherine, how can this be??

CATHY
(lovingly)
It's what I wished for more than
anything...

As they walk on in joyful amazement...

DISSOLVE TO:

57 EXT. GRASSY SLOPE - DAY (DREAM)

57

Cathy and Vincent sit at the foot of a grassy slope, under a tree... A blanket has been spread and they are lounging over an exquisite picnic lunch. In the distance, further up the slope near the horizon line, we can SEE another couple relaxing on the grass. Even further away on the horizon, we can SEE two children playing...

(Production Note: There should be a surreal sense of balance and perspective to the composition of this scene.)

AS WE SLOWLY MOVE IN, Cathy and Vincent turn to each other, gazing ecstatically into each other's eyes, sharing this pristine moment...

VINCENT

(with loving gratitude)
... Catherine, I've never known
such beauty. I've never felt such
peace...

CATHY

(tenderly)
It's all perfect... This moment
-- right here, right now...
Vincent, I've never been so
happy...

VINCENT

(bittersweet)
If only it could last forever...

CATHY

It can... It will... I love you
so much.

Their faces are now only inches apart... She closes her eyes and leans forward to kiss him.

58 VINCENT

58

moves to receive her kiss...

59 CATHY

59

as her lips are about to meet Vincent's, she opens her eyes and reacts in shock...

60 BUDDY (REBECCA'S BROTHER)

60

He's seated opposite her in Vincent's place. It appears he was about to kiss her...

(CONTINUED)

60 CONTINUED:

60

BUDDY
(reacting to her
confusion)
What..? What's wrong? Why are
you looking at me like that?

61 ANGLE - LOOKING PAST BUDDY

61

In the distance, we can see Vincent walking AWAY FROM
CAMERA, toward the horizon.

CATHY
(unable to find her
voice)
... Vincent...

Vincent continues walking away...

CATHY
(hoarsely calling)
Vincent..!

END OF DREAM SEQUENCE

CUT TO:

62 INT. GUEST BEDROOM - NIGHT

62

Cathy wakes with a start...

CATHY
... Vincent!

She fumbles for the bedside lamp and knocks it over with
a CRASH... As she fumbles in the dark, the door opens and
Nancy comes in...

NANCY
Cathy...! Are you alright?

CATHY
(disoriented)
No...

Nancy sits on the bed, beside her. Cathy puts her arms
around her friend and begins to weep...

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

63 INT. GUEST BEDROOM - NIGHT

63

Cathy sits propped up in bed. Nancy in her robe, sits on the bed, opposite her. They've been talking the only way old friends can talk at four a.m.

CATHY
(emotional)
What a night... Nancy, I'm
sorry...

NANCY
Don't be silly.

CATHY
It just tears me apart knowing
we can never share a life
together...

NANCY
... You're sure it can never be
anything more?

CATHY
... I'm sure.

NANCY
Maybe it's enough.

CATHY
... Part of me longs for a home,
like this -- for children, for
a family. It's sad knowing it
may never be possible...

NANCY
(sincere)
We all make our tough choices...
Don't you think there are days,
and nights when I regret not
having gone to Paris to study?
Not ever doing something with my
photography? I was good...

CATHY
You were terrific...

(CONTINUED)

NANCY

(resigned)

But I'll never know where I could've taken it... Cath, I love my life, I love being a mother -- but it's not the only path. It was a hard adjustment... and Jeff and I have gone through some shakey times. Don't think I don't have my doubts

CATHY

... I guess the anniversary of my mom's death reminded me of all those choices. In a way it forced me to look at myself, to wonder... What would she think of me? Would she be proud..? Does my life honor her memory? All those things... I don't know...

NANCY

I know... I know what she'd think, because I know what I think. Cathy, of all of us -- you're the one who's come the greatest distance, and gone the farthest. I mean, when you were in law school we used to joke about you majoring in fashion law...

They laugh...

NANCY

You overcame a terrible accident, you changed your life -- Now, your helping others... And you've got this extraordinary relationship.

Nancy clasps Cathy's hand...

NANCY

You should be so proud of yourself. We're all so proud... And to hell with what anyone else thinks about what you should or shouldn't do! I mean, when all's said and done, you've got to follow you heart. It's the only thing you can count on.

CATHY

(softly)

That's what Vincent says...

(CONTINUED)

63 CONTINUED: (2)

63

Nancy smiles at her. It feels like they've weathered the storm...

NANCY

Will we ever meet him?

CATHY

(shrugs, smiles)

... I'm beginning to believe anything's possible.

They share a warm moment...

CATHY

(getting out of bed)

... I think I'm going to head back to New York...

NANCY

Right now??

CATHY

(nods)

... yeah.

NANCY

It's four a.m.!

Cathy throws on her robe -- goes to the closet...

CATHY

... I need to get back.

NANCY

There's not a train until five-twenty...

CATHY

(turning)

Can I borrow your car?

Nancy looks at her in amazement...

NANCY

You're serious...

CATHY

(smiles)

You said follow your heart...

(beat)

It won't wait...

(CONTINUED)

63 CONTINUED: (3)

63

NANCY
(laughs)
Take the car. Jeff can pick it
up on Monday...

Cathy embraces her...

CATHY
Thanks -- for everything. I'm
one lucky person to have you for
a friend...

CUT TO:

64 INT. CHAMBER OF THE FALLS - (MATTE)

64

Vincent sits perched on a high ledge overlooking this deep cavern where waterfalls cascade down sheer rock walls, filling the air with a fine mist. As Vincent ruminates, we HEAR:

VINCENT (V.O.)

(Approximately 3/4 page of stream-of-consciousness)

CUT TO:

65 INT. GUEST BEDROOM - NIGHT

65

Cathy hurriedly packs her suitcase...

CUT TO:

66 INT. CHAMBER OF THE FALLS

66

Vincent senses Catherine's return and rushes to meet her...

CUT TO:

67 EXT. NANCY'S HOUSE - NIGHT

67

As Nancy watches from the front door, Cathy pulls out of the driveway and drives off...

CUT TO:

68 INT. CHAMBER OF THE WINDS (MATTE LIBRARY) 68
 Vincent dashes up the staircase of the chamber...
INTERCUT
 CATHY

69 a) DRIVING to meet Vincent (Process) 69
 70 b) Her HEADLIGHTS slicing through the night. 70
 71 c) HER CAR, driving down the city's deserted streets... 71
 72 WITH VINCENT 72
 Traveling through the best of our matte and tunnel
 library...

CUT TO:

73 EXT. STREET - NIGHT 73
 Cathy jumps out of her car and hurries across the street
 to the park...

CUT TO:

74 EXT. CENTRAL PARK - NIGHT 74
 VARIOUS ANGLES following Cathy as she rushes across the
 park...

CUT TO:

75 EXT. CENTRAL PARK - TUNNEL ENTRANCE - NIGHT 75
 HER POV - RUNNING
 As she draws closer to the warm glow emanating from the
 tunnel... entrance. Suddenly Vincent's silhouette
 appears at the mouth of the tunnel...

76 CATHY AND VINCENT 76
 As she runs into his arms...
 (Aproximately one page of dialogue)

(CONTINUED)

76 CONTINUED:

76

They kiss...

FADE OUT:

THE END