

# Beauty and the Beast

"Chamber Music"

BEAUTY AND THE BEAST

"Chamber Music"

Written by  
Ron Koslow

Directed by  
Victor Lobl

WITT/THOMAS PRODUCTIONS  
956 North Seward Street  
Hollywood, CA 90038  
(213) 465-7415  
(213) 583-1630

FIRST DRAFT  
September 30, 1988

BEAUTY AND THE BEAST

"Chamber Music"

ACT ONE

FADE IN:

1 EXT. ESTABLISHING SHOT - THE CITY - DUSK 1

The lights of Manhattan begin to twinkle against a fiery sky...

2 INT. D.A.'S OFFICE - EARLY EVENING 2

Activity is winding down. Catherine prepares to leave for the day. She packs up her briefcase and MOVES to Joe's office...

3 INT. JOE'S OFFICE - EARLY EVENING 3

She enters, places a folder on his desk...

CATHY

It's a draft of the request for Ramsey's bank statement...

JOE

Thanks, I'll look it over...

CATHY

(exiting)

Alright -- 'night Joe...

JOE

Where're you off to?

CATHY

Home...

JOE

Stick around. I found this new Cuban place downtown, great food. We can get dinner...

CATHY

(shakes her head)

There's a concert tonight in the park. I'm meeting someone.

JOE

You gotta date...

(CONTINUED)

CATHY

Sort of.

JOE

Who's playing? Maybe I'll go...

CATHY

(guarded)

Tonight? I think they're playing Shubert, maybe Haydn...

JOE

Oh, when you said concert in the park, I thought...

CATHY

No, Billy Joel is next week...

JOE

(friendly chiding)

Shubert, Haydn...

(smiles)

You're really attracted to these cultured types, aren't you?

CATHY

(ironic)

I don't think you could call what I'm attracted to a "type."

JOE

(half-joking)

No, you know what I mean. You like these smooth guys who go to concerts and know all about wine, and take you to all the right places...

CATHY

(smiles to herself)

... not exactly.

JOE

All I'm saying is there must be a reason you haven't hooked up with any of these guys...

CATHY

Any theories?

JOE

I'm only talking as a friend, now...

(CONTINUED)

3 CONTINUED: (2)

3

CATHY

I'm listening...

JOE

Obviously, you're not getting what  
you need. Maybe you need  
something else...

CATHY

Joe, I hesitate to ask -- but I'm  
dying to know -- What do you think  
I need? Tell me...

JOE

(struggling, suddenly  
too close to home)  
Radcliffe, you need somebody more  
-- you need a guy who's more...

CATHY

(enjoying his  
predicament)  
More what?

JOE

Well, more solid, you know? More  
of a down-to-earth kind of guy...  
You know what I mean?

CATHY

(she nods, then smiles)  
I think I do...

CUT TO:

4 EXT. CENTRAL PARK BAND SHELL (STOCK) - NIGHT

4

It's a fine Indian summer evening. A classical concert is  
in progress... CAMERA PANS DOWN -- INTO THE GROUND --  
THROUGH THE EARTH -- UNTIL WE FIND OURSELVES...

5 INT. DRAINAGE CULVERT - NIGHT

5

As CAMERA PANS DOWN the ivy-laced cement walls of a deep  
drainage culvert below Central Park, we HEAR Shubert's  
Unfinished Symphony with remarkable clarity... In the  
moonlight which filters through an overhead grate we FIND  
Catherine and Vincent seated on a mound of earth which has  
been covered by a tattered Persian rug... Both seem  
transported by the music -- and the joy of each other...

(CONTINUED)

CATHY  
(listening, almost to  
herself)  
... I love this part...

VINCENT  
Yes... It's beautiful.

She looks at him, then looks away, thinking. She smiles to herself...

VINCENT  
What makes you smile?

CATHY  
Everything...  
(beat)  
This is a wonderful spot.

VINCENT  
I've spent many evenings here.  
I've heard all the great music  
-- here.

CATHY  
The sound is remarkable. It's  
like we're in the first row.

VINCENT  
We're just under it.

She shakes her head in amazement...

CATHY  
I've been coming to concerts in  
the park all my life. It's  
strange to think there might have  
been nights we were listening to  
the same music -- that you were  
so close.

VINCENT  
I come here, and the music engulfs  
me. And I can feel the presence  
of everyone sitting just above  
us... You'll see -- when the music  
ends this chamber will echo with  
their footsteps, and fragments  
of their conversations...  
(beat)  
And then it will all be very still  
again.

(CONTINUED)

5 CONTINUED: (2)

5

CATHY

(carefully)

The stillness -- wouldn't it make  
you feel..?

VINCENT

Alone?

She nods...

VINCENT

Sometimes -- and sometimes I would  
find a wonderful peace in that  
stillness.

The music plays on... We HEAR a distant rumble of  
THUNDER...

CATHY

(glancing at him)

Thunder..?

VINCENT

I think it was...

Now a loud THUNDER CLAP reverberates in the cement chamber.  
Suddenly it's pouring down rain...

Above, we HEAR hundreds of FOOTSTEPS ECHOING as many in the  
audience run for shelter. SHOUTS, CRIES and LAUGHTER...

All the while, the orchestra plays on...

CATHY

(happily)

Vincent... It's raining...

The rain begins to pour down through the overhead grate  
drenching them... They look at each other, both quickly  
soaked. Vincent smiles apologetically. He moves to  
shelter her with his cape. She brushes it aside...

CATHY

(giggling)

No thanks... We're here to be  
engulfed.

(laughing harder)

And by God, we're going to be...

She continues to laugh, both of them are now thoroughly  
drenched.

(CONTINUED)

5 CONTINUED: (3)

5

CATHY  
(beside herself)  
This is -- I swear, I've  
never --  
(embracing him)  
Vincent, this is wonderful...

As the rain pours down on them, Vincent, in his own quiet way, begins to softly laugh...

DISSOLVE TO:

6 INT. THRESHOLD - CATHY'S SUB-BASEMENT - NIGHT

6

They stand at the threshold of their two worlds. The evening has come to an end. As always, their parting is bitter-sweet...

CATHY  
(tenderly)  
I don't think I'll ever be able  
to hear Shubert's Unfinished  
Symphony in quite the same way...

VINCENT  
I wanted to share that place with  
you.

CATHY  
(a beat)  
... Thursday night they're playing  
the Brandenburg Concertos.

An unspoken moment -- his heart swells...

VINCENT  
... Then, I'll come for you --  
on Thursday night...

CATHY  
... I'll be here.

They embrace, clinging to each other for a moment...

VINCENT  
Be well, Catherine.

CATHY  
(a long beat, softly)  
... And you, Vincent.

(CONTINUED)



6 CONTINUED:

6

She now turns and moves into the sub-basement. He watches her go... She glances back at him, as as she disappears into the light, we HEAR:

VINCENT (V.O.)  
(softly)  
... She walks in beauty -- like  
the night...

Now he turns and moves off, alone...

DISSOLVE TO:

7 INT. TUNNELS - VARIOUS SHOTS

7

QUICK DISSOLVES, moving with Vincent through the tunnels. He appears restless, preoccupied...

8 INT. SPIRAL STEPS

8

Vincent climbs the old stone steps, ascending to the surface...

9 EXT. CITY - ESTABLISHING SHOT - NIGHT

9

A twinkling carpet of light...

10 EXT. DOWNTOWN STREET - NIGHT

10

Vincent emerges from between two buildings and begins to move down a deserted side street...

11 EXT. STREET - VINCENT'S POV

11

Darkened store fronts and parked cars FLASH by, glistening from the recent shower. We HEAR...

VINCENT (V.O.)  
Now there is only the city, and  
the night -- and me...

VINCENT

He senses someone approaching, draws back into the shadows...

12 VINCENT'S POV - YOUNG COUPLE

12

A YOUNG COUPLE in overcoats, carrying portfolio cases -- perhaps art students -- come around the corner, arm in arm. They laugh softly, oblivious to all but each other. They cross the street, coming toward us, then, abruptly stop in the middle of the street and embrace, losing themselves in a long kiss...

VINCENT (V.O.)

... Lovers, lost in their dream...  
I know your dream... Be happy...

13 VINCENT

13

He benignly watches them for a moment, then backs away, moving down an alley...

14 EXT. ALLEY - VINCENT'S POV - MOVING - NIGHT

14

As he MOVES down the alley, he comes upon TWO DERELICTS rolling around in the filth, clawing at each other, grappling over a bottle of cheap wine. A horrifying sight...

VINCENT (V.O.)

How can it be..? On a single city  
block... Lovers in bliss -- and  
men in utter disgrace...

VINCENT

He moves away... As he turns down a side alley he kicks something -- a pair of legs... We hear a strange angry MOAN...

A HOMEMADE HYPODERMIC NEEDLE

Falls out of a hand and onto the pavement...

A FACE

As it looks up from between piles of garbage bags. It is a ghostly face -- the ghost of a 19-year-old, black TEENAGER. The eyes are vacant. He is one of the living dead -- a hardcore street junkie. He looks up -- straight at Vincent -- with no reaction...

VINCENT

He starts to shrink back, then stops, unable to unlock his eyes from the young man's ghostly stare.

(CONTINUED)

14 CONTINUED:

14

A charged and somewhat surreal moment. Then...

TEENAGER

Now, strangely, we see in his ravaged eyes what might be a flicker of recognition, of acknowledgement...

VINCENT

Sensing a familiarity, he looks into those eyes, searching for some distant clue...

15 WIDER ANGLE

15

The teenager now gets to his feet and starts to move off. At no time does he react to Vincent with fear, but it's clear he wants to get away...

Vincent now follows -- uncertain but unwilling to relinquish the teenager just yet...

The teenager quickens his pace...

Vincent moves with him, staying within arms reach...

They continue this tentative and mysterious movement down the alley...

Suddenly the teenager makes a break for the mouth of the alley...

Vincent starts to pursue him...

16 The teenager dashes into the street and is nearly hit by a cab... A couple of nearby STREET DENIZENS cackle... 16

17 Vincent draws back into the shadows, unable to go any further. He watches the teenager lope down the darkened street... 17

VINCENT  
(uncertainly, calling  
out)  
... Rolley..?

END OF ACT ONE

ACT TWO

FADE IN:

18 EXT. ALLEY - NIGHT (CONTINUOUS)

18

Vincent stands at the mouth of the alley watching the teenager move away...

VINCENT  
... Rolley!

19 VINCENT'S POV - ROLLEY (SLOW MOTION)

19

Vincent's voice echos down the street... As the teenager turns and looks back over his shoulder his face is momentarily caught in the light of a street lamp... and we begin to HEAR the signature chords of Chopin's Prelude #4 in E minor.

SLOW DISSOLVE TO:

FLASHBACK - 5 YEARS AGO...

20 INT. FATHER'S CHAMBER

20

C.U. - A PAIR OF SMALL BLACK HANDS

as they deftly play the Chopin Prelude on the chipped keys of an old upright piano...

CAMERA WIDENS to REVEAL the pianist -- a solemn looking 11-year-old boy named ROLLEY...

Gathered around Rolley we FIND Vincent, Father, Mary and ELI, one of the helpers from above. Eli is a big-hearted, barrel-chested Romanian handy man.

Rolley concludes the moving piano piece...

FATHER  
Remarkable...

ELI  
His name's Rolley...

VINCENT  
(gently)  
Rolley, where did you learn to  
play so beautifully?

The little boy shrugs and fidgets, painfully shy...

(CONTINUED)

MARY

Did someone teach you?

ROLLEY

(shakes his head)

... Just know how.

ELI

By ear, he plays -- anything.  
Beethoven, Mozart, Chopin...

FATHER

Someone must have taught the  
boy...

ELI

(adamant)

No -- no parent's. He's got  
nobody. It's a gift. He's got  
a gift...

21 ANGLE - VINCENT AND ROLLEY

21

They regard each other -- Vincent, gazing kindly. Rolley  
at first shy, slowly raises his large sad eyes and studies  
Vincent with deep fascination...

VINCENT

(after a beat)

... Do you know who Chopin was?

Rolley shakes his head...

VINCENT

That was his music you were  
playing...

Rolley looks at him, curiously...

VINCENT

He played it on his piano. It  
came from his imagination...

ROLLEY

(shakes his head)

... Came from the radio.

Vincent smiles...

22 ANGLE - FATHER, MARY AND ELI

22

Father draws Eli aside...

FATHER

How did you find him, Eli?

ELI

One morning I open the shop and I hear Rachmaninoff coming from the piano in the basement. I think I'm going crazy... Rachel, God rest her soul, used to play the same piece down there, 25 years ago... so I go down very quietly, I don't know what I'm gonna find -- and there he is -- this little black boy at the piano -- playing Rachmaninoff. And he didn't run -- he just kept playing...

MARY

What did you do?

FATHER

(smiles)

I hope you let him finish the piece...

ELI

Of course, of course -- and after I complimented him on his playing, I asked what the hell he was doing in my basement.

ANGLE - ROLLEY

He smiles, embarrassed...

ROLLEY

I sleep down there...

ELI

That's right. For weeks, he'd been sleeping in the basement.

FATHER

(to Eli)

How can we help?

(CONTINUED)

ELI

I'm no expert, but who knows?  
Maybe this boy could be somebody  
great someday -- a musical  
genius...

FATHER

It's quite possible...

ELI

(passionately)

He's got an older brother who runs  
with a bunch of troublemakers  
from the neighborhood. Rolley  
tags along. It's only a matter  
of time, Rolley gets himself into  
trouble -- and then everything's  
lost...

(beat)

Father, this boy's got a precious  
gift.

FATHER

Yes, he clearly does...

ELI

We've got to protect it.

FATHER

(reassuring)

Eli, part of our dream here has  
always been to offer a place of  
safety and encouragement to those  
whose gifts have been  
overlooked, or unappreciated...

ANGLE - VINCENT AND ROLLEY

VINCENT

Would you like to stay with us  
for a while, Rolley? Play the  
piano for us?

ROLLEY

Does he live down here?

VINCENT

Who?

ROLLEY

(tentatively)

That guy... Chopin..?

(CONTINUED)

22 CONTINUED: (2)

22

VINCENT

No, he lived a long time ago, in  
Paris...

ROLLEY

... He's dead?

VINCENT

Yes, for over a hundred years.

ROLLEY

Then -- it's okay if I play his  
music?

VINCENT

(tenderly)

I think he'd be very happy to have  
you play his music...

DISSOLVE TO:

PRESENT TIME --

23 EXT. ALLEY - NIGHT

23

EXTREME CLOSE UP - VINCENT

His eyes are filled with sad disbelief...

VINCENT

(V.O.)

... Rolley... It's you...

As Vincent slips back into the shadows and disappears...

CUT TO:

24 INT. FIX-IT SHOP - NIGHT

24

A dusty old shop in a depressed neighborhood. The place  
is in wild disarray -- a jumble of antiquated equipment,  
various gadgets and old appliances... MOVING THROUGH  
toward the back of the shop we FIND Eli, asleep in a  
sagging chair. The newspaper lies on his chest -- an old  
tube radio softly plays -- Bach's Goldberg Variations...

Eli has aged considerably in the past seven years. Both  
his hair and his complexion have gone grey. He's lost much  
of his fire... Now a shadow falls across him...

(CONTINUED)



24 CONTINUED:

24

VINCENT  
(softly)  
Eli...

ELI  
(awakening)  
Huh?

Vincent comes forward...

VINCENT  
I'm sorry to wake you, Eli...

ELI  
Vincent...? How did you get in?

VINCENT  
The back door was open...

ELI  
I left the back door open?

VINCENT  
(nods)  
You should take greater care,  
Eli...

ELI  
They already took everything worth  
taking. They didn't fool with  
the heavy stuff -- too much  
trouble...  
(snorts)  
Believe me, if they thought they  
could trade a forty year old  
refrigerator for drugs they'd  
be in here with a jack  
hammer...

VINCENT  
Eli -- I saw Rolley tonight...

ELI  
(matter of fact)  
He's still alive?

VINCENT  
(nods)  
He ran off... I lost him.

(CONTINUED)

24 CONTINUED: (2)

24

ELI

His brother's dead. Shot --  
robbing the grocery store a few  
blocks from here.

VINCENT

I want to find Rolley...

ELI

(shakes his head)

... Haven't seen him. Couple of  
years ago he came by, wanted  
money. I took one look at him  
and knew he was on the drugs.  
The boy, the gift, everything was  
gone... He looked like a ghost.

VINCENT

(recalling)

The ghost of someone we knew and  
loved... He's still alive, and  
he's not far.

ELI

(negatively)

I've seen too many ghosts... The  
garage down on Macintyre. That's  
where they go, the drug addicts.  
Maybe he's there...

(looks at Vincent)

What do you want with him?

VINCENT

I want to see him, to talk to  
him...

ELI

For what?? It's too late...

VINCENT

I want Rolley to know -- that  
there are people -- who still hold  
him in their hearts...

As Vincent and Eli stand bonded in commiseration, we HEAR  
the faint strains of another Chopin Prelude...

SLOWLY DISSOLVE TO:

## FLASHBACK - FIVE YEARS AGO

25 INT. FATHER'S CHAMBER

25

Rolley plays intently on the old upright...

ANGLE -

Father, Vincent and MISS KENDRICK stand at a distance, listening. Miss Kendrick is a stern, motherly black woman. She is a woman of refinement, the music teacher to the tunnel world -- she is a valued helper, one who gives of herself totally and selflessly... She glances at Vincent and Father, acknowledging Rolley's remarkable gift...

MISS KENDRICK

(softly)

I've heard about this -- but I've never seen it before...

FATHER

Extraordinary, isn't it?

MISS KENDRICK

(nods)

... And sad, too.

VINCENT

Why sad?

MISS KENDRICK

Because he doesn't know what he's playing. He's just copying what he's heard -- like a little robot, or a parrot. There's no understanding, no heart or soul there...

FATHER

Miss Kendrick, you can't deny there is a gift.

MISS KENDRICK

Oh, it's a gift -- but it's an empty gift.

VINCENT

Can you help Rolley to fulfill it?

(CONTINUED)

MISS KENDRICK

... He's got to learn to read,  
to read the music -- so he can  
know it, and feel it. And to do  
that, he's got to go back to the  
beginning, to forget what he knows  
and learn it all over again.  
That'll be hard on him, but if  
he can do it -- there's no limit  
to where this boy can go...

As the boy finishes...

FATHER

(stepping forward)

Rolley, I'd like you to meet  
someone very dear and important  
to us. This is Miss Kendrick...  
She's an accomplished musician  
and an equally gifted teacher --  
she is our music teacher...

MISS KENDRICK

Hello, Rolley...

Miss Kendrick comes and sits beside Rolley at the piano...  
Father joins Vincent observing at a distance...

MISS KENDRICK

I like your taste in music,  
Rolley... But Chopin was such a  
sad young man... Do you know  
about Chopin?

The boy responds shyly...

ROLLEY

... He's dead.

MISS KENDRICK

(smiles)

No doubt about that...

(beat)

Would you like me to teach you  
to play?

ROLLEY

(puzzled)

Don't I already play good?

MISS KENDRICK

How would you like to play even  
better?

(CONTINUED)

ROLLEY

I would...

MISS KENDRICK

(warmly)

Anything you hear you can play,  
isn't that right?

ROLLEY

That's right...

MISS KENDRICK

You ever seen a parrot? One of  
those talking birds..?

ROLLEY

Yeah...

MISS KENDRICK

A parrot can say all kinds of  
things, anything he hears -- but  
he doesn't know what he's saying,  
does he? And he doesn't feel  
anything...

(gently)

Same thing with music. If you  
want to play it well, you have  
to know it and feel it -- in the  
deepest part of your soul. That's  
the difference between a boy and  
a bird...

Rolley smiles...

MISS KENDRICK

That's what I want to do for you,  
Rolley. I want to show you how  
to get there.

ROLLEY

Get where?

MISS KENDRICK

To the deepest part of your  
soul...

(holding up sheet music)

Know what this is?

Rolley shakes his head...

(CONTINUED)

MISS KENDRICK

This is music... It's Beethoven's  
Moonlight Sonata -- I think it's  
God's favorite piano piece. Ever  
heard it..?

ROLLEY

I don't know...

MISS KENDRICK

(heartfelt)

I want to teach you to read this  
music. 'Cause then you can play  
it, play anything -- whether you've  
ever heard it, or not. And then,  
you'll be able to put all your  
feelings -- all of Rolley into  
it...

Rolley studies the music with fascination.

MISS KENDRICK

Think you'd be interested in that?

ROLLEY

(nods)

... Yes.

MISS KENDRICK

... Remember my name?

ROLLEY

(tentatively)

Miss Kendrick..?

MISS KENDRICK

(nods, smiles)

... I think we'll start with the  
Moonlight Sonata. It'll be a good  
one for you to learn to read.

ROLLEY

Okay...

MISS KENDRICK

We'll start tomorrow.

(beat)

You gonna practice every day?

ROLLEY

Yeah, I will...

(CONTINUED)

MISS KENDRICK  
(playfully)  
Good. 'Cause they got a big  
bottomless pit down here -- and  
you don't want to know what they  
do to kids who don't practice...

ROLLEY  
(smiles)  
I'll practice...

MISS KENDRICK  
Alright... would you play  
something for me, Rolley?  
Something you like to play when  
mean old women like me aren't  
bothering you...

Rolley begins to play -- the Moonlight Sonata.

Miss Kendrick shoots a look over at Vincent and Father.  
It's a look of amazement and delight -- and not a little  
awe...

MISS KENDRICK  
(beside herself)  
Rolley Parrot, do you know what  
you're playing?

Rolley shakes his head...

MISS KENDRICK  
(wrapping her arms  
around him, giving him  
a kiss)  
It's the Moonlight Sonata...

Rolley smiles, a bit embarrassed by her affection...

DISSOLVE TO:

26 INT. UNDERGROUND GARAGE - NIGHT

26

CLOSE-UP - FLAMES...

PULL BACK to reveal a trashcan fire in an abandoned  
underground garage. The place is strewn with garbage and  
the skeletons of stripped cars... Huddled around the fire  
on dirty mattresses we see several junkies. There is very  
little talk or acknowledgement of one another. Each seems  
to stare inward, transfixed by their own personal hell --  
the living dead... Among this group we FIND Rolley. He  
draws his thin coat around himself, fighting the chill --  
as alone as a human being can get.

27 ANGLE - THE SHADOWS

27

CAMERA MOVES THROUGH the shadows and debris... We FIND Vincent concealed in a stairwell -- watching over Rolley...

28 VINCENT'S POV - ROLLEY

28

Rolley moves a little closer to the fire -- then buries his head in his hands, dejectedly...

VINCENT

(V.O.)

... I'm here for you... You're not alone...

Rolley stirs, momentarily gazes into the shadows as if sensing something there -- then hides his face again...

29 VINCENT'S EYES -

29

looking out from the shadows, bearing the pain of the world, as he keeps his vigil... Now we HEAR the haltingly played notes of the Moonlight Sonata...

SLOW DISSOLVE TO:

FLASHBACK - SEVEN YEARS AGO

30 INT. FATHER'S CHAMBER -

30

Rolley sits alone at the piano laboring over the Moonlight Sonata (the piece he played so effortlessly by rote). Now he plays it note by note, struggling to read it from the sheet music. It's clear he's working himself mercilessly, deep in concentration...

Vincent enters and moves toward him. Rolley doesn't notice...

VINCENT

Rolley...

The boy doesn't respond, intent on his practicing...

VINCENT

... Don't you want your supper?

ROLLEY

No...

(CONTINUED)



30 CONTINUED:

30

VINCENT  
You don't have to practice all  
the time.

ROLLEY  
(nods)  
... I do.

VINCENT  
Why is that?

ROLLEY  
(continues playing)  
So I can get good...

He keeps practicing as if his life depended on it...

ROLLEY  
(continued)  
So I can stay... I want to stay.  
So I gotta practice.

VINCENT  
(gently stopping him)  
Rolley...

The boy looks at Vincent...

VINCENT  
We want you to stay...

Rolley looks uncertain...

VINCENT  
We truly do...

DISSOLVE TO:

PRESENT TIME -

31 INT. UNDERGROUND GARAGE - NIGHT

31

Three street PUNKS have come into the garage. They begin terrorizing the junkies -- punching them around, ripping their clothing, looking for drugs or money. The junkies can only cower pathetically...

PUNK #1  
(holding a Junkie by  
the hair)  
Whattaya got? Where's your  
medicine? Gimme that...

(CONTINUED)

31 CONTINUED:

31

The Punk wrenches a packet of heroin out of the junkie's pants, then kicks him aside. The other punks are doing the same, working the room...

ANGLE - ROLLEY

He edges away, trying to escape before they get to him. He scurries for an exit on hands and knees...

PUNK #1  
(to Rolley)  
Where you goin'? Crawlin' like  
a baby...

The three punks go after Rolley as he runs in terror. CAMERA FOLLOWS as they toy with him, taking turns heading him off, chasing him around the garage, hooting... When Rolley falls, sprawling on the cement, they stand over him, pinning him to the ground with a long length of pipe, like a butterfly...

PUNK #1  
Whattaya got..?

ROLLEY  
... Nothin'...

Now we HEAR a long, low horrifying GROWL...

The startled punks look up, into the shadows...

32 VINCENT'S POV - THE PUNKS, THROUGH SHADOWS...

32

MOVING toward them. They start to back away in fear...

Now we HEAR an APOCALYPTIC ROAR, as CAMERA ACCELERATES TOWARD THEM... The Punks scatter in all directions...

VINCENT -

He turns toward where Rolley was lying. Rolley's gone... Vincent quickly moves to a nearby staircase...

33 EXT. BACK STREET - NIGHT

33

Rolley runs down the street, now, not only running from his pursuers -- but from his past...

(CONTINUED)

33 CONTINUED:

33

ANGLE -

Vincent appears from around a corner, some distance down the street...

VINCENT

Rolley...!

Vincent takes off after him...

34 ROLLEY -

34

Rolley ducks into a doorway illuminated by a bare bulb... Vincent is fast approaching... Rolley pounds on the door...

VINCENT

Rolley, wait...!

Rolley continues pounding on the door...

As Vincent approaches, the door opens. We GLIMPSE a MAN standing in the doorway...

35 VINCENT -

35

moves quickly back into the shadows...

36 ROLLEY -

36

slips through the door. It is shut... A sign above the door reads: "Brothers of Calvary Mens Shelter."

37 VINCENT -

37

He stands outside -- so close...

END OF ACT TWO

ACT THREE

FADE IN:

38 EXT. CATHERINE'S BALCONY - NIGHT

38

It is 3:00 a.m. Catherine, wrapped in her robe, with Vincent on her terrace. Vincent seems deeply affected by his encounter with Rolley...

VINCENT

... Rolley's gift was immense -- but it was fragile... And it was lost to us. I don't think there's ever been a young person in our world with such promise... Catherine,  
(urgently)  
I must see him...

CATHY

(concerned)

Vincent, are you sure he wants to see you? To be reminded of that terrible loss..?

VINCENT

While he's still alive there's hope to regain what we lost -- to recover his gift...

CATHY

I'm thinking of you -- trying to spare you more disappointment...

VINCENT

Catherine, if we don't act now, next time could be too late.

She looks at him, moved by his refusal to surrender hope...

CATHY

(quietly)

Then we must... I'll be ready in a minute.

CUT TO:

39 EXT. MEN'S SHELTER - NIGHT

39

Catherine approaches the shelter, knocks on the door...

40 ANGLE - VINCENT

40

He stands concealed in an alley across the street, watching, waiting...

41 CATHERINE -

41

She knocks repeatedly. The door finally opens. A sour-looking NIGHT ATTENDANT stands in the doorway, half asleep...

NIGHT ATTENDANT

This here's a men's shelter. No women...

CATHY

There's someone inside I need to talk to...

NIGHT ATTENDANT

Everybody's sleepin'. Come back in the morning...

CATHY

I can't wait...

NIGHT ATTENDANT

(starts to close the door)

You'll have to...

CATHY

Can I come in and look for him?

NIGHT ATTENDANT

No women allowed inside...

CATHY

(showing her I.D.)

I'm with the D.A.'s office. Tonight, I'm afraid you'll have to break the rules...

The Night Attendant stares at her I.D. blankly...

CUT TO:

42 INT. MEN'S DORM - NIGHT

42

CAMERA TRACKS down a long row of cots -- as a FLASHLIGHT BEAM scans an assortment of derelicts, streetpeople, and hard cases, in various stages of slumber. CAMERA HOLDS on Rolley in a fitful sleep...

(CONTINUED)

42 CONTINUED:

42

NIGHT ATTENDANT(O.S.)

There...

Catherine and the Night Attendant ENTER FRAME...

NIGHT ATTENDANT

Careful wakin' him up...

The Night Attendant shuffles off... Catherine moves to Rolley...

CATHY

(whispering)

Rolley...

She shakes him gently -- he doesn't respond...

CATHY

Rolley, wake up...

He stirs...

CATHY

Rolley...

ROLLEY

(waking, abruptly)

Wha..?

Startled, he lashes out unconsciously...

ROLLEY

(yelling)

No! Back off..!

MEN'S VOICES (O.S.)

"Shut-up!" "Damnit!" "Be quiet!"

CATHY

Shhh... Rolley, I'm a friend...

Rolley now looks at her, strung out and completely disoriented. Is this some kind of a dream...

ROLLEY

Huh..?

CATHY

I need to talk to you...

ROLLEY

(paranoid)

Go away...

(CONTINUED)

CATHY

No...

ROLLEY

I'm sleepin'. Go away...

CATHY

I need to talk to you -- now.

ROLLEY

I'm not feelin' good...

CATHY

Get up. I'll get you some coffee...

ROLLEY

What's this about?

CATHY

Get up, Rolley...

ROLLEY

I'm sick lady... What do you want??

MEN'S VOICES (O.S.)

"Shut your mouth!" "I'll shut it!"  
"Quiet!"

CATHY

I have a message for you.

ROLLEY

(perplexed)

... Message? What kind of message?

CATHY

From a friend...

ROLLEY

Got no friends...

CATHY

(cutting through)

Yes, you do...

A moment -- They look at each other. Rolley finally puts it together...

(CONTINUED)

42 CONTINUED: (3)

42

ROLLEY  
(struck)  
Vincent..?

She nods...

ROLLEY  
(sadly)  
Why..?

CATHY  
Come on -- let's get some coffee  
in you...

CUT TO:

43 EXT. ALLEY - NIGHT

43

Vincent stands in the shadows waiting for Rolley... As  
CAMERA MOVES IN on him, we HEAR the lifting notes of a  
Chopin Nocturne...

FLASHBACK - FIVE YEARS AGO

44 INT. FATHER'S CHAMBER

44

Vincent emerges from the tunnel entrance on the upper level  
and looks down into the chamber...

LOOKING DOWN OVER VINCENT'S SHOULDER -

We see Rolley at the piano, playing the Nocturne in deep  
concentration, while Father sits nearby -- his eyes closed,  
a smile on his face -- listening raptly... It is a  
beautiful tableau... Rolley finishes the piece...

FATHER  
Thank you, Rolley. That was truly  
magnificent...

MISS KENDRICK (O.S.)  
Magnificent?!

She appears from the lower entrance...

(CONTINUED)



MISS KENDRICK

(playfully rebucking)

Rolley Parrot, are you performing  
for your adoring but  
undiscriminating audience again?  
Don't you have lessons to  
practice? Did you read that piece  
you just played?

ROLLEY

(shy)

No...

MISS KENDRICK

Well, until you can read it you  
can't play it. That's the rule...  
you know that.

ROLLEY

I'm sorry, Miss Kendrick...

FATHER

Miss Kendrick, I'll accept the  
blame this time.

MISS KENDRICK

You certainly will. Tell me, how  
am I gonna teach this boy anything  
when you got him back at his old  
habits?

FATHER

I'm sorry, but you'll have to  
admit Rolley at the keyboard is  
a temptation that's not easy to  
resist.

MISS KENDRICK

I'm trying to turn him into a  
musician. Right now, he's just  
a music box...

Rolley smiles...

FATHER

(smiles)

I don't think any music box ever  
played a Chopin Nocturne so  
beautifully.

(CONTINUED)

44 CONTINUED: (2)

44

MISS KENDRICK

(firm)

When Rolley can read the music  
and know what he's playing -- He  
will give a recital, and play  
everybody's favorite pieces. But  
until that time...

(to Rolley)

You've got many mountains to  
climb, don't you?

ROLLEY

How many?

MISS KENDRICK

Don't even ask...

(to Father)

Now if you'll excuse us we'll just  
continue practicing...

Suddenly Mouse bursts in lugging what looks like a piano  
keyboard over his shoulder... A couple of KIDS follow him  
with a piano leg and a lid...

MOUSE

(excitedly)

Look! Found it! Look...!

FATHER

Mouse, what in the world..?

MOUSE

Found it! Up top! For Rolley...

FATHER

(looking)

Some kind of keyboard...

MISS KENDRICK

(examining closer)

... The keyboard to a...  
This is from a concert grand  
piano...!

FATHER

(concerned)

What did you do, Mouse? I hope  
you didn't wreck this piano...

(CONTINUED)

MOUSE  
(shakes his head)  
Found it -- Whole piano! Big one!  
(indicating the old  
upright )  
Bigger than this -- much...

MISS KENDRICK  
Well, where's the rest of it?

MOUSE  
Up top -- down below -- in  
between. Mouse took it apart...

FATHER  
(nods)  
I was afraid of that...

MOUSE  
Take it apart -- bring it down  
-- put it together. So Rolley  
can play...

FATHER  
(leery)  
You found a grand piano??

MOUSE  
(nods vehemently)  
Yes... found it...

FATHER  
I'm sorry, Mouse -- but no one  
simply "finds" a concert grand  
piano.

MOUSE  
(simply)  
... Mouse did.

FATHER  
Where??

MOUSE  
In the park...

FATHER  
The park..?

MOUSE  
Underground... under platform.

(CONTINUED)

44 CONTINUED: (4)

44

FATHER

Platform..?

MOUSE

(cupping his hands)

Big shell...

FATHER

(girding himself)

... The concert platform in the park.

(in disbelief)

You've disassembled the grand piano from the concert platform in the park...

MOUSE

Two more there -- just as big.

FATHER

Mouse, I don't think I want to hear anymore...

MISS KENDRICK

(beside herself)

Our own concert grand piano, down here...

(hugging Rolley)

Rolley, when Mouse finishes putting that thing together for you, you're gonna give some recital on it, aren't you? You're gonna play it for all of us... aren't you?

Rolley smiles. He too is moved by Mouse's bold venture...

ROLLEY

Play it for everybody...

FATHER

(sardonic)

And maybe they won't miss it...

45 ANGLE - VINCENT

45

He stands in the entrance on the upper level, looking down on them with happiness...

MATCH DISSOLVE TO:

PRESENT TIME -

46 EXT. ALLEY - NIGHT

46

Vincent stands in the alley, waiting...

CUT TO:

47 INT. MEN'S SHELTER - DAY ROOM - NIGHT

47

Catherine and Rolley sit at a table in the drab, depressing day room. They drink coffee from styrofoam cups...

Rolley shakes his head... he looks to be in bad shape.

ROLLEY

(softly)

... No...

CATHY

(gently)

He wants to see you, Rolley.

ROLLEY

... Can't do it.

CATHY

Why not?

ROLLEY

Don't have to tell you...

CATHY

(checking her watch)

It's almost four -- we don't have a lot time...

ROLLEY

(shakes his head)

I'm not goin' out there...

CATHY

I promised Vincent I'd bring you out... for some reason seeing you tonight is very important to him. And I don't want to see him disappointed.

ROLLEY

(starts to go)

I'm goin' back to sleep.

CATHY

(reaching out)

Wait...

(CONTINUED)

47 CONTINUED:

47

ROLLEY

I'm not seeing him, I'm not  
talkin' to him.

(beat)

I don't know him anymore...

CATHY

Rolley...

ROLLEY

That's it...

He turns to go...

CATHY

(a last attempt)

How much is it going to cost?

He turns, gives her a strange look...

CATHY

(straight)

Tomorrow's coming fast -- you're  
going to need money...

ROLLEY

(torn)

Naw... Come on...

CATHY

I'll do whatever I have to do to  
get you out there...

(going in purse)

Here's a hundred -- if you go out  
there with me...

Rolley looks at the hundred dollar bill as if in pain...  
He makes a grab for it. She pulls it away and tears it in  
half...

CATHY

You'll get the other half after  
you've seen him...

She holds out one-half of the hundred... Rolley  
hesitates, struggling...

CUT TO:

47A EXT. ALLEY - NIGHT

47A

Vincent stands in the shadows, remembering...

DISSOLVE TO:

FLASHBACK - FIVE YEARS AGO

47B INT. FATHER'S CHAMBER

47B

Vincent stands in an alcove by a bookshelf, reading... We HEAR a BACH prelude softly played...

ANGLE - MISS KENDRICK

She sits at the piano, idly playing -- waiting for Rolley... NOW, Rolley enters, somewhat tentatively...

(Dialogue to follow - approximately 2 pages)

DISSOLVE TO:

48 EXT. ALLEY - NIGHT

48

Vincent continues his vigil in the alley. Now he looks -- across the street...

VINCENT'S POV - MEN'S SHELTER

The door opens... We see Catherine and Rolley emerge. Rolley moves hesitantly as they begin walking across the street, toward CAMERA...

VINCENT (V.O.)

Catherine, you found him... Thank you...

As Catherine and Rolley approach the alley...

49 ANGLE -

49

Vincent steps out of the shadows...

Rolley stops. He looks at Vincent...

Their eyes lock. A charged moment...

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

50 EXT. STREET AND ALLEY - NIGHT (CONTINUOUS) 50

Vincent and Rolley stand facing each other -- both appear swept with emotions...

Vincent takes a step toward him...

VINCENT  
(tenderly)  
Rolley...

Rolley suddenly looks frightened, overwhelmed... He turns and runs, as if for his life...

VINCENT  
No...!

Vincent starts to go after him. Catherine attempts to hold him back...

CATHY  
Let him go...

VINCENT  
I can't...

He starts out after Rolley...

51 EXT. STREET - NIGHT 51

Rolley runs down the street and cuts into another alley...

Vincent now pursues him...

52 EXT. ALLEY - NIGHT 52

Rolley races down the alley. He sees an iron ladder leading up to the roof of a factory. He starts to climb the ladder...

53 VINCENT - 53

He dashes into the alley -- SEES Rolley on the ladder to the roof...



54 EXT. ROOFTOP - NIGHT

54

Rolley leaps onto the roof. The skyline of Manhattan fills the sky...

He rushes across the rooftop looking for another ladder -- any avenue of escape... There is none. He now turns back toward the ladder...

55 ANGLE - VINCENT

55

Vincent stands on the roof blocking Rolley's only exit. He begins to move toward Rolley... Rolley backs away almost to the edge of the roof. When he can go no further...

ROLLEY  
(cornered)  
Get away!

VINCENT  
(softly)  
Rolley...

ROLLEY  
Why are you doing this??

VINCENT  
I wanted to see you...

ROLLEY  
... Seen enough?

Vincent and Rolley stand facing each other, a gap between them which Vincent does not attempt to close... Rolley seems agitated, angry...

VINCENT  
There are things I want to say.

ROLLEY  
Nothin' to say... not now.

VINCENT  
You left something behind,  
Rolley...

ROLLEY  
What..?

VINCENT  
Our love -- our faith in you...

ROLLEY  
That's not my fault...

(CONTINUED)

55 CONTINUED:

55

VINCENT  
(long beat)  
... Why did you leave us..?

ROLLEY  
Why...??

Rolley struggles with the pain of his memories...

ROLLEY  
... You know.

VINCENT  
No...

ROLLEY  
You know why...

VINCENT  
I truly don't...

ROLLEY  
(shakes his head)  
Quit playin' with me..!

VINCENT  
(gently)  
Tell me, Rolley...

ROLLEY  
How could I come back??

VINCENT  
(with quiet conviction)  
Because she would have wanted  
it...

ROLLEY  
(vehemently)  
No...

VINCENT  
She would have wanted you back  
with us...

ROLLEY  
(bereft)  
... Not after what I did...

The wind picks up -- the fog is moving in...

VINCENT  
Tell me...

(CONTINUED)

55 CONTINUED: (2)

55

Rolley looks at Vincent knowing there is no escape tonight. His eyes are welling, his nose running. He needs his medicine...

ROLLEY

(sadly)

... It was the day Mouse finished the piano...

VINCENT

(nods)

... You were going to play it for us.

SLOW DISSOLVE TO:

FLASHBACK -- SEVEN YEARS AGO

(All of Rolley's recollection should be photographed in an exaggerated manner -- extreme angles, extreme lenses, very subjective...)

56 INT. PIANO CHAMBER

56

In a round chamber with a domed ceiling, Mouse is completeing his assembly of the grand piano. It appears to be joined together in a manner resembling a giant jigsaw puzzle... An older TUNNEL MAN is busy tuning it, as Rolley, Miss Kendrick and a few of the kids watch...

MISS KENDRICK

(to Rolley)

Eli should be here tonight. He'll be so proud of you...

ROLLEY

I'll go tell him...

MISS KENDRICK

Do that -- tell him you're gonna play the Moonlight Sonata on a concert grand piano...

ROLLEY

(happily)

Okay...

MISS KENDRICK

Go with Paco. He'll show you the way...

(CONTINUED)

56 CONTINUED:

56

Rolley and Paco -- a round-faced, big-eyed boy of 12, go off together, excitedly...

CUT TO:

57 EXT. STREET - DAY

57

Rolley and Paco walk along an impoverished ghetto side street -- nearly deserted, somewhat surreal...

ROLLEY

(V.O.)

We were goin' to Eli's -- Paco  
and me... and then, Anthony comes  
up...

ANTHONY, Rolley's fourteen year old brother comes riding up on a battered old motor scooter -- something he appears to have gotten running from junk -- or stolen from someone in the neighborhood. Three of his friends are with him, one on the back of the scooter, the other two on an old bicycle... They are tough kids...

VINCENT

(V.O.)

Your brother..?

ROLLEY

(V.O.)

Yeah, my brother... Anthony...  
He had a motor scooter...

Anthony rides up to Rolley...

ANTHONY

Hey, Rolley..! How you like it?

Anthony's friends smile down on the two younger boys with a combination of condescension and menace. Anthony is their leader...

ROLLEY

(checking out the  
scooter)

It's yours..?

ANTHONY

Yeah -- all mine...

The older boys snicker...

(CONTINUED)

57 CONTINUED:

57

ROLLEY  
(impressed)  
Nice...

ANTHONY  
Wanna ride?

Rolley hesitates, looks at Paco who seems confused...

ANTHONY  
Don't worry, I'll bring you  
back...

More snickers...

Rolley moves toward the motor scooter...

PACO  
(worried)  
Rolley, wait...

ROLLEY  
(to Paco)  
Be right back...  
(to Anthony)  
You give Paco a ride?

ANTHONY  
Yeah... I'll give him one...

Rolley climbs on the back of the scooter and they take off -- followed by the two boys on the bike and one running along on foot... As they go off down the street, hooting and laughing, Rolley smiles back at Paco...

PACO

He stands watching Rolley disappear, his big eyes full of worry...

CUT TO:

58 EXT. MOTOR SCOOTER - TRAVELING - DAY

58

CLOSE ON - ROLLEY AND ANTHONY

They go fast, laughing. Rolley clinging to his older brother, arms around his waist...

(CONTINUED)

58 CONTINUED:

58

ROLLEY

(V.O.)

I'd never been on a motor scooter... Anthony and me rode around for a while... and then it was dark...

CUT TO:

59 INT. STORE FRONT - NIGHT

59

An old, boarded up store front... Anthony, his friend and Rolley sit on the floor, passing a quart of beer. Rolley takes a swig, manfully. Anthony lights up a pipe...

ROLLEY

(V.O.)

He showed me where him and his friends hung... maybe I'd been missin' Anthony, 'cause I'd forgot about everything else -- Eli, the piano...

(disturbed)

Then, all of a sudden -- Miss Kendrick's there...

CLOSE ON - ROLLEY

He reacts in panic as he HEARS...

MISS KENDRICK

(calling out, O.S.)

Rolley..!

60 EXT. STREETS - NIGHT

60

Miss Kendrick moves up the ghetto street, purposely, fearlessly...

MISS KENDRICK

Rolley..!

61 INT. STORE FRONT - NIGHT

61

Anthony and his friends react mischievously to Rolley's predicament...

ANTHONY

(smiles at Rolley)

Uh oh -- Somebody's in trouble...

(CONTINUED)

61 CONTINUED:

61

FRIEND #1  
(to Rolley)  
Go on -- go get your whippin'...

Rolley sits there, mortified...

MISS KENDRICK  
(O.S.)  
Rolley..?

She sounds to be very close to the store front, perhaps just outside. The older boys start to giggle...

62 EXT. STREET -

62

Miss Kendrick HEARS some NOISES coming out of the boarded up storefront...

MISS KENDRICK  
Rolley..? You in there..?

63 INT. STOREFRONT - CLOSE ON - ROLLEY

63

He sits paralyzed, afraid to make a move...

Now Anthony LEANS INTO FRAME. He whispers in Rolley's ear...

ANTHONY  
... I'll go talk to her. Don't  
worry 'bout it...

HOLD on Rolley as Anthony CROSSES FRAME, exiting... The other older boys follow...

MISS KENDRICK  
(O.S.)  
If you're in there, come on out...

As CAMERA PUSHES IN ON ROLLEY...

THE FOLLOWING SEQUENCE UNFOLDS IN A SERIES OF JARRING RAPID CUTS...

64 MISS KENDRICK

64

Turning...

MISS KENDRICK  
Who's that?

- 65 ANTHONY 65  
steps out of the shadows, smiles sweetly...
- ANTHONY  
Who you lookin' for?
- 66 MISS KENDRICK 66  
stepping forward...
- MISS KENDRICK  
I'm looking for a boy named  
Rolley... You know him?
- 67 ANTHONY 67  
shakes his head...
- 68 ROLLEY 68  
He sits on the floor of the storefront, listening  
uncertainly...
- MISS KENDRICK  
(O.S.)  
He's got a brother -- Anthony...
- 69 ANTHONY 69  
deadpan, shakes his head...
- ANTHONY  
Don't know him...
- 70 HANDS - 70  
One of Anthony's friends quickly comes up behind Miss  
Kendrick. He snatches her shoulder bag... She hangs on to  
the strap, refusing to release it. The boy yanks at the  
straps, trying to rip the purse free...
- MISS KENDRICK  
(outraged)  
Let go of that!
- A violent tug of war between the boy and the older woman  
ensues...



- 71 ANTHONY AND FRIENDS 71  
The boys watch, snickering...
- 72 ROLLEY 72  
huddles in the storefront -- now frightened.
- MISS KENDRICK  
(O.S.)  
Let go..!
- 73 MISS KENDRICK 73  
As she fights with all her might to hold on to her purse,  
the boy at the other end of the strap starts to circle her,  
whipping her around... AND THEN, THE STRAP BREAKS...  
Miss Kendrick is sent flying backwards -- knocking her head  
against a fire hydrant...  
She lies very still... For a moment, no one moves...
- 74 THE BOY - 74  
stands holding the purse with the broken strap...
- 75 ANTHONY 75  
He now looks frightened...  
ANTHONY  
Come on...
- 76 EXT. STREET - NIGHT 76  
The boys take off, leaving Miss Kendrick motionless on the  
sidewalk...  
A long beat...  
Now, we SEE Rolley emerge from the storefront...  
Tentatively, he comes over to Miss Kendrick. He looks down  
at her in disbelief -- then, slowly kneels beside her. He  
touches her arm, her face... She does not move. Slowly,  
Rolley realizes she's dead...

77 LONG SHOT -

77

In the mist, under a broken street lamp, Rolley kneels beside Miss Kendrick -- And the weight of what has happened comes crashing down on him...

SLOW DISSOLVE TO:

PRESENT TIME -

78 EXT. ROOFTOP - NIGHT

78

The fog is rolling in heavily now... Vincent and Rolley both appear shaken by their confrontation with the past... The tone now has softened, sadly...

ROLLEY

(choked)

What happened -- what happened  
to her -- it's on me...

VINCENT

You mustn't believe that...

ROLLEY

(stoic)

It's on me... and I'll carry it  
-- 'til I'm dead too.

VINCENT

To what good? It wasn't your  
doing...

ROLLEY

... If I hadn't gone with Anthony  
-- If I had just come out when  
she called... If I'd tried to help  
her.

VINCENT

(gently)

... Nothing can change what  
happened -- nothing any of us do,  
nothing any of us wish... You  
must accept that, Rolley -- and  
forgive yourself...

ROLLEY

(shakes his head)

... Can't do it.

VINCENT

... And so you atone by destroying  
yourself?

(CONTINUED)

ROLLEY

... Yeah.

VINCENT

Then her life remains incomplete  
-- and her death without meaning.

ROLLEY

I'll carry that on me, too...

A long beat -- as Vincent feels hope vanishing...

ROLLEY

We done...?

VINCENT

(with all his quiet  
strength)

... Rolley, she believed in you  
-- in the power and the promise  
of your gift. Honor her memory  
by fulfilling that promise... You  
have a home. Come back to us...

The pain of Vincent's words are almost more than Rolley can  
bear...

VINCENT

There is a piano in a chamber deep  
beneath this city, waiting for  
you to play. It is yours... come  
back -- play it for us...

ROLLEY

(with conviction,  
fighting back tears)

Can't... I can't Vincent... Too  
late...

Now, Rolley moves to go. Vincent makes no move to stop  
him... As he passes Vincent, they share a brief sad look  
and Rolley moves on...

VINCENT

... We'll always be there for you  
-- know that. Always...

Rolley looks back at Vincent for the last time, then moves  
toward the ladder...

We now SEE Catherine standing near the ladder... As Rolley  
passes her he gives her a brave smile. Then he descends...

(CONTINUED)

78 CONTINUED: (2)

78

Catherine now moves to Vincent, embracing him, offering all of her comfort...

VINCENT  
(heartbroken)  
... He won't come back.

CATHY  
You did everything you could...

VINCENT  
Catherine, I feel as if we'll  
never see him again...

CATHY  
(tenderly)  
But he knows, now, that you'll  
wait for him, that you love him  
-- and Vincent, as long as you  
do, there's hope...

79 LONG SHOT -

79

The two of them, on the rooftop -- the skyline of Manhattan rising behind them -- like a mythic kingdom...

DISSOLVE TO:

80 INT. PIANO CHAMBER -

80

Rolley's grand piano sits in the deserted piano chamber illuminated by a single shaft of light... There is an eerie stillness -- and then, softly, we begin to HEAR the Moonlight Sonata...

FADE OUT:

THE END