

BEAUTY AND THE BEAST

"The Young Knight"

Written by
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BEAUTY AND THE BEAST
"The Young Knight"

CHARACTERS

VINCENT
CATHERINE
FATHER

MICHAEL
JOE MAXWELL
BETH NEWCOMB
SANDY
MICHAEL'S FATHER

KIPPER
JAMIE
MARY

BITS AND EXTRAS

TUNNEL CHILDREN
TUNNEL PEOPLE
PANHANDLER
RESTAURANT PATRONS
MAITRE 'D
WAITER
PASSERSBY
ANOTHER PANHANDLER
STREET VENDOR
BEST HOPE KIDS
COUNSELORS
BREAKDANCERS
GUESTS OF FUND RAISER
LITTLE BOY
WOMEN AT FUND RAISER
COAT CHECK ATTENDANT
SANDY'S MOTHER
SANDY'S FATHER

BEAUTY AND THE BEAST

"The Young Knight"

SETS

INTERIOR

VINCENT'S CHAMBER
FATHER'S CHAMBER
MICHAEL'S CHAMBER
CATHY'S SUB BASEMENT
THRESHOLD POINT
TUNNELS
-winding tunnels
CHAMBER OF THE WINDS
CATHY'S LIVINGROOM (N)
FANCY RESTAURANT, TABLE NEAR
WINDOW (N)
D.A.'S OFFICE (D)
SCHOOL (D & N)
BETH'S OFFICE
JOE MAXWELL'S OFFICE
BALLROOM
-ballroom door
ANOTHER RESTAURANT (N)
DRAINAGE DUCT

EXTERIOR

BROOKLYN BRIDGE MEETING
PLACE (N)
CATHY'S BALCONY (N)
-New York nightscape
STREET OUTSIDE
RESTAURANT
SCHOOL (D & N)
-school front door
-across the street
CENTRAL PARK (N)
CENTRAL PARK WEST (N)
STREET (N)

BEAUTY AND THE BEAST "The Young Knight"

ACT ONE

FADE IN:

1 INT. VINCENT'S CHAMBER - DAY

1

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

VOICE (O.S.)

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

It's a classroom situation where we FIND KIPPER, JAMIE and several other tunnel CHILDREN listening. In the back, behind the class, VINCENT sits, watching his teaching assistant reading...

MICHAEL

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

The young man shares a powerful bond with Vincent. He is a prized pupil and friend, who idolizes his mentor with an ardor so unabashed, he imitates everything about Vincent that he can: he dresses like Vincent, wears long fair hair like Vincent's, even patterns his speech after Vincent's...

The only thing he hasn't changed to be more like Vincent is what he can't change: an extraordinary and delicate beauty.

MICHAEL

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

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

(CONTINUED)

1 CONTINUED:

1

VINCENT

Thank you, Michael. You captured the sadness beautifully.

MICHAEL

Shakespeare made it beautiful, not me...

KIPPER

(unconvinced)

It didn't make me sad.

VINCENT

Something about it troubled you, Kipper?

KIPPER

You said the king loved his son. So why does he want to trade Harry for someone else? Why would any father want that?

VINCENT

(patiently)

The king was a leader of men, Kipper. Like our Father, he bore an obligation he knew was greater sometimes than what he owed his flesh and blood...

MICHAEL

(knows it's right, but doesn't like it)

The obligation to his people.

JAMIE

But what about love, Vincent? You always told us love is more important than anything else...

VINCENT

To each of us, deep down, there can be nothing more vital, more compelling, than love... but none of us lives in a world made up only of loved ones...

MICHAEL

(questioning)

Even down here?

Vincent answers carefully...

(CONTINUED)

1 CONTINUED: (2)

1

VINCENT

Even down here... we are a part of
the world above -- as it is a part
of us. We mustn't forget that...

Michael doesn't argue, but it's clear he disagrees.
Vincent gets back to his lesson...

VINCENT

(for Kipper)

The king's speech didn't really mean
he wanted to trade Harry away -- only
that he wished his son could be better
prepared for his destiny...

Vincent notes Michael's unconvinced expression, directs the
following to him:

VINCENT

What Shakespeare tries to tell us,
here and elsewhere, is that the
choices life presents us are never
simple. Whenever we think we know
enough to decide, it's a sure sign
we need to know more...

Michael looks up at Vincent with a momentary hurt look, knowing
this is meant for him. Then his face melts into a humble,
forgiving grin. His mentor is right, as usual. Vincent smiles
back, then pats Kipper's head.

VINCENT

That's enough for today...

Michael helps the children gather their things and sends them
off, joking and toying with them naturally. Trailing all of
them is Jamie, who dawdles, watching Michael, waiting for him
to notice her.

JAMIE

Thanks for the lesson,
Michael.

MICHAEL

Hm? Oh yes. Bye...

She leaves slowly, exiting with a shy smile. Michael barely
notices. Vincent watches him for a beat.

(CONTINUED)

1 CONTINUED: (3)

1

VINCENT

You're very good with the children,
Michael... Have you ever thought of
teaching?

MICHAEL

Isn't that what we are doing?

Vincent hesitates. He knows Michael hates this subject.

VINCENT

I mean above...

Michael averts his eyes.

VINCENT

There must be a great need for talent
like yours, Michael. You could do
enormous good...

Michael struggles. He wants to please Vincent and do the
right thing, but it's so hard to think of this...

MICHAEL

Vincent... you know I want to do good
-- very much... but for people who
deserve it, people who I care for...

VINCENT

You have so little care for the
world above?

MICHAEL

(bitter)

How much has it shown for me?

Vincent gives him a hard look.

VINCENT

No more or less than it's shown any
of us, Michael. It's time you
accepted that...

Michael stares at him, surprised at his tone, as we

DISSOLVE TO:

2 INT. FATHER'S CHAMBER - DAY

2

FATHER sits at the meeting table across from Michael. Vincent stands off to the side. They're discussing the idea of a sojourn above for Michael...

MICHAEL

But I'm happy here... Why do you want to force me to leave?

FATHER

No one is forcing anyone to do anything...

Father looks at Vincent. Clearly his sympathies are with Michael...

FATHER

Are they, Vincent?

Vincent crosses behind Michael and addresses him with a paternal concern so strong it's almost pointed...

VINCENT

Of course not... But it concerns me, Michael, that you've never ventured outside as much as the other children. The sun and the wind used to be your constant companions. Haven't you missed them at all these past seven years?

MICHAEL

(thoughtful; pained)

Yes I have... but the rest of it... There's so much pain, Vincent... I've told you why...

FATHER

Vincent, I wonder if it might be better to wait... If Michael doesn't feel ready --

MICHAEL

(blurts it out;
bitterly)

I'll never be ready for that place...

Vincent and Father react. Father especially pays note to Michael's angry words...

(CONTINUED)

MICHAEL

You've told me a hundred times
yourself, Father -- how corrupt it
is above, how full of greed, hatred,
betrayal...

(looks down, hating
these memories)

And even if you hadn't told me... I'd
know it from my own time up there.. .

Father shares a look with Vincent. Maybe he was right...

FATHER

Michael... all of us here, we've chosen
these tunnels to live -- out of need.
For some, it's a need for safety, for
others, peace... and all of us draw
strength from the love we share... But
secure as this world may be for us, it
has its limits...

Michael looks at Vincent. Does he feel limited? Vincent's
expression shows no disagreement.

FATHER

There's a reason why we encourage the
children to spend time above... At that
point when they decide whether to make
their lives above or below, it's vital
that they know their alternatives...

MICHAEL

And if I've already decided?

VINCENT

It's a decision you're not yet
qualified to make.

MICHAEL

Even when the two people I admire most
have made that same decision?

Vincent and Father exchange embarrassed glances, moved.

VINCENT

Each case is different, Michael. Each
life, is different. For me there has
never been a choice but to remain
here...

(CONTINUED)

2 CONTINUED: (2)

2

FATHER

For me... it began as an escape, and grew into a new destiny -- but a destiny that could not have been without my experiences above...

Michael starts to give...

MICHAEL

I just... I can't help thinking -- no matter what I find up there, it can't possibly match the beauty of our world here... So what am I expected to gain...?

VINCENT

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

Michael thinks of this, and knows Vincent is right. HOLD on his disquieted acceptance, as we

DISSOLVE TO:

3 EXT. BROOKLYN BRIDGE MEETING PLACE - NIGHT

3

As Vincent and Cathy sit on their bench, getting further into Michael's case...

CATHY

... Yes... but why now? Why not wait until he feels ready?

VINCENT

Because of why he came to us in the first place...

CATHY

Was he an orphan?

VINCENT

Michael was the child of wealthy parents... he seemed to have everything... until when he was thirteen, his mother suddenly died -- and his father, rather than comforting Michael, began to avoid him...

(CONTINUED)

CONTINUED:

CATHY
(waiting for
more; a beat)

I don't understand... His father
abandoned him?

VINCENT

We only know that when we found Michael
wandering the streets, he begged us
not to contact the man. He said his
father didn't want him... Something in
his manner convinced us. After a time,
when it was clear he was happier away
from his home, we made him one of us.

CATHY

What was he running from? Was he
abused?

VINCENT

Michael says he wasn't... and that's
all he'll say... if the man withdrew
from Michael only after his wife's
death -- perhaps he was too desperate
to escape the pain of her loss...

CATHY

(dubious)

Perhaps he never loved his son in
the first place...

VINCENT

Knowing Michael, that's hard for me to
believe.. .

CATHY

It's so awful, Vincent -- I'm not sure
I understand why you want him to come
above if it reminds him of this...

VINCENT

Because I fear for what will happen if
he doesn't... what is already
happening...

CATHY

Tell me..._

(CONTINUED)

3 CONTINUED: (2)

3

VINCENT

The pure spirit Michael has always had since coming below, so filled with gratitude for our love -- it's begun to be tainted, with a kind of bitterness...

CATHY

Bitterness toward his father?

VINCENT

-- And the world he came from... But I fear it's only a matter of time before the anger turns inward...

A quiet beat, as Cathy processes all this...

CATHY

How can I help, Vincent?

VINCENT

He needs a guide in his journey above, someone who understands the world he came from. He needs to confront his past, to make peace with it...

CATHY

But if he does, he may never return...

VINCENT

Then I would be glad for him... Your world has many things to offer, Catherine... the finest institutions of learning, wise and ancient faraway cultures, natural beauty beyond imagining... things Michael deserves to experience...

Cathy's doubt is softened by Vincent's obvious deep concern. She smiles.

CATHY

You want him to have what you've never had...

He looks away, out over the river...

(CONTINUED)

3 CONTINUED: (3)

3

CATHY

I'm not sure he isn't lucky, Vincent,
to have had you instead of a
father ...

DISSOLVE TO:

4 INT. MICHAEL'S CHAMBER - DAY

4

A number of tunnel people crowd the chamber as Michael prepares for his journey above. Most of them are women, whose affection for him -- and sadness at his leaving -- make it clear he's a heartbreaker down here. MARY and Jamie fuss over him, disagreeing about what he should wear. Father doesn't understand why Michael can't use his clothes. Michael is amused by all this...

Vincent watches quietly from a corner.

FATHER

(holding up a stodgy
brown suit)

Honestly, I don't see what's wrong with
this.

(to Jamie)

Didn't I hear you girls chattering
something about nostalgia in the
fashions today? Old styles coming back
again?

JAMIE

Not that old, Father.

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

MARY

(objecting)

What are you doing, Jamie? That
thing is hideous!

JAMIE

You're dressing him like a
ten-year-old! I see lots of topsiders
wearing things like this.

She spins Michael around checking him out...

(CONTINUED)

4 CONTINUED:

4

FATHER

I agree with Mary. He looks like some
 sort of ruffian with that thing on...
 (offers his suit again)

...but with something
 well-preserved like this --

JAMIE

Father!

Michael smiles at these antics. He tries to mediate
 between them, humorously...

MICHAEL

(taking Father's suit)
 Here, Father, let me try yours. It
 looks fine to me...

FATHER

I'm glad somebody around here has
 taste...

Father's victory evaporates when Michael puts on the suit coat
 -- and it looks terrible.

FATHER

Well... perhaps with a little
 tailoring...

MICHAEL

Why not?

But Jamie and Mary just shake their heads. Mary hands the black
 jacket back to Michael and Jamie helps him change into it. She
 turns him to face her.

JAMIE

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

MICHAEL

(feigning innocence)
 Girls as pretty as you, Jamie? I
 can't believe it.

(CONTINUED)

4 CONTINUED: (2)

4

She blushes deeply. Others in the chamber laugh. Michael looks at Vincent. Vincent smiles softly back, but already his feelings are clearly mixed...

DISSOLVE TO:

5 INT. CATHY'S SUB-BASEMENT - THRESHOLD POINT - NIGHT 5

Cathy waits by the brick wall opening and reacts as Vincent approaches...

CATHY

Vincent...

VINCENT

I must thank you again for what you're doing, Catherine..

CATHY

Please. I've already told you I'm delighted to do it... Where is - -

She stops short as she sees approaching from the darkness

6 A SILHOUETTED FIGURE

6

with broad shoulders, golden-haloed hair and princely carriage that unmistakably evoke Vincent... until he steps into a shaft of light, and is revealed to her in his considerable beauty...

She reacts, her breath slightly taken... And Vincent can't help noticing...

VINCENT

(after a long beat)

This is Michael...

(to Michael)

Meet Catherine...

CATHY

(recovering, smiles and offers her hand)

Hello...

MICHAEL

(also impressed by her;
takes the hand)

I've heard so much...

(CONTINUED)

6 CONTINUED:

6

CATHY
(nervous laugh)
So have I...

MICHAEL
I'm very grateful to you for
taking this time...

CATHY
Don't be silly.

The three share an awkward moment or two, until Michael turns to Vincent.

MICHAEL
I'll be back soon, Vincent. To
stay.

VINCENT
(clasping Michael's
hand)
This will always be your home,
Michael. We will always be your
family. We'll expect you back.

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

VINCENT
We never imagined you'd be easy to
get rid of...

Michael smiles. Vincent guides him forward with a hand on the shoulder...

VINCENT
Now hurry... the world awaits
you...

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

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

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

7 INT. CATHY'S LIVING ROOM - NIGHT

7

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

CATHY

(dropping her coat, heading for kitchen)

... so there's movies, museums, record stores, a lot of things to see... you'll have to tell me what you want to do...

MICHAEL

(almost to himself)

What I want is to go back to the tunnels...

She stops and looks at him. He realizes he's not being helpful...

MICHAEL

I'm sorry --

CATHY

It's all right. I understand.

He looks away -- homesick, embarrassed, confused...

CATHY

I'll be right back...

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

8 EXT. CATHY'S BALCONY - NIGHT - NEW YORK NIGHTSCAPE 8

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

9 REVERSE - MICHAEL 9

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

10 CATHY 10

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

CATHY

It's something, isn't it?

MICHAEL

(despite himself)

It is...

CATHY

You must have missed it...

(off his silence)

At least a little...

MICHAEL

(stubborn)

No.

CATHY

(she takes a chance)

Michael, you know you don't have to hate this place to prove you love the world below. There are a lot of us who love both... including Vincent...

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

CATHY

What do you say we just go get something to eat. That be okay?

Michael smiles bravely, as a peace offering.

MICHAEL

Okay.

DISSOLVE TO:

11 INT. FANCY RESTAURANT - NIGHT 11

Michael and Cathy sit at a table for two near the window.

(CONTINUED)

11 CONTINUED:

11

CATHY

... when I lost my mother... I remember being so angry... I mean, mothers can fix anything, right? They can put together broken toys, they can make stuck zippers work again... they can make any sickness go away... They're magic - - you know? So I always used to think, how could she let herself go like that?

MICHAEL

(tentative)

... yes... I remember being angry, too... but more with my father...

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

CATHY

He changed after your mother's death...

She's making progress reaching him, but now Michael is beginning to get preoccupied with the actions of the Panhandler...

MICHAEL

Yes...

(re: Panhandler)

Why doesn't anybody help him?

Cathy notices the Panhandler.

12 HER POV - PANHANDLER

12

being ignored by all PASSERSBY...

13 BACK TO SCENE

13

CATHY

It's a terrible problem...

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

(CONTINUED)

13 CONTINUED: 13

CATHY

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

Suddenly Michael takes his plate and stands up.

CATHY

Michael... what are you...

Michael heads for the door, ignoring looks from patrons, waiters, and the MAITRE 'D...

14 THROUGH THE GLASS 14

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

15 CATHY 15

throughout this, reacting very moved...

16 MAITRE 'D 16

not so impressed. He starts for the door, but Cathy puts a hand on his arm.

CATHY

Please... let him... I'll pay for it...

The Maitre D' glares. That isn't enough...

CUT TO:

17 EXT. STREET - NIGHT 17

As Cathy pays for a pair of dirty water dogs from a street vendor...

MICHAEL

I'm very sorry if I embarrassed you, Catherine..

(CONTINUED)

17 CONTINUED:

17

CATHY

Don't be silly. What you did was wonderful. I wish I had that much nerve...

(smiles)

And it was a great show...

MICHAEL

(smiling)

That Maitre D' got so pink I thought he was having a stroke...

For the first time, they laugh. The intimacy is a great relief for both of them. Another panhandler appears ahead of them. They see him and Cathy gives Michael a look.

CATHY

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

He smiles and takes a big bite, as we

DISSOLVE TO:

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

18

Cathy sits at her desk catching up on some paperwork.

19 ACROSS THE ROOM

19

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

20 WITH CATHY

20

MICHAEL (O.S.)

Ready to go?

She looks up and smiles.

CATHY

Almost...

(motions him to a chair)

Just sit there for a minute.

He does. Just then Joe approaches, wagging a cream-colored envelope with gold-engraved writing on it. Michael observes the following with great interest...

(CONTINUED)

20 CONTINUED:

20

JOE

Okay, Radcliffe, what the hell is this supposed to mean?

CATHY

It's an invitation, Joe. It means you're being invited to something.

JOE

You can't possibly expect me to part with a hundred fifty bucks to go to this bleeding heart cry-fest. . .

CATHY

It's a very worthy cause --

JOE

Are you going to it?

CATHY

Well...

JOE

Ahah!

CATHY

I already sent in a check, but I think I'll skip the party...

JOE

So you want me to buy a ticket to a party that's not worth going to.

CATHY

I'm sure the party will be lots of fun.

JOE

Then why aren't you going?

CATHY

I've been to a thousand of them. It's a little old for me.

JOE

(reading from invite)
Black tie gala... Lester Lanin's orchestra... the Governor's emceeing... this is old for you?

(CONTINUED)

20 CONTINUED: (2)

20

CATHY

What can I say?

JOE

(bothered about this)

It's lucky Cinderella didn't have your attitude...

CATHY

What's the matter, Joe?
Something's on your mind...

JOE

Okay, I admit it. I don't think you get out enough, Radcliffe. I don't think you have yourself enough fun. I mean, when do you get on the phone with your girlfriends and gossip? When do you have lunch with a good-looking guy and giggle a lot? These are the normal things women should do, Radcliffe, and I never see you doing them...

CATHY

Say hello to my lunch date, Joe. His name is Michael.

Joe notices Michael for the first time, and suddenly feels foolish. Michael comes over and offers his hand.

MICHAEL

Pleased to meet you, Joe.

JOE

(shakes his hand)

Don't lie to me, kid.

(to Cathy)

Which cause does he belong to?

(waves his hand before
Michael)

Is he blind? Some kind of political refugee? A misunderstood artist?

Under this, Cathy has picked up her coat, taken Michael's arm and started them out. Just to shut Joe up, she kisses Michael on the neck and says over her shoulder:

CATHY

He's my new lover. Pretty cute, huh?

It works. Joe is stunned.

21 WITH CATHY AND MICHAEL

21

heading for the elevator...

MICHAEL

He cares about you a lot.

CATHY

(knows it's true)

He has an annoying way of showing
it. ..

MICHAEL

(after a beat)

Cathy... what is this worthy cause
you were talking about?

CATHY

It's a pilot program for a new
kind of facility for abused
children...

(off his interest; gets
an idea)

Would you like to see it?

His look tells us he would, and we

CUT TO:

22 EXT. BEST HOPE SCHOOL FOR CHILDREN - DAY

22

An East Side mansion that's been converted for this special
program. (Outside and inside, not unlike Jace Walker's place
in "Terrible Savior.") Cathy's car pulls up in front. She and
Michael get out, enter the school.

23 INT. BEST HOPE SCHOOL - DAY

23

Cathy and Michael get the tour from Administrator BETH NEWCOMB,
a large pleasant woman in her fifties. Kids of all ages play
with each other and get individual attention from COUNSELORS.
The only difference between this and any other child-care
facility is the sight of a white-coated DOCTOR or two,
circulating discreetly...

(CONTINUED)

23 CONTINUED:

23

BETH

... they're all in the custody of the state, but there's nothing that says they shouldn't have a more normal living environment than an orphanage or hospital. So we run this place like a school, and keep a few doctors on staff to give the more traumatized kids the extra care they need...

Michael stops a second, and the two women stop with him. He is watching

24 A GIRL IN A CORNER

24

seven years old and very pretty, who stays by herself, rocking gently and staring into space...

MICHAEL

Who is she?

BETH

That's Sandy. One of our saddest cases. Some say the toughest thing for these kids is the court battle they go through when they're taken away from their parents. I'm not sure it isn't worse for the ones like Sandy, who get abused and then abandoned... Poor girl... she won't communicate with us in any way... just doesn't trust anybody...

Michael keeps staring at Sandy, and the two women exchange a look. Cathy indicates Michael and gestures at the room: is there a place for him here? Beth smiles.

BETH

(pointing to a side door)

Let me show you our psychiatric facilities.

(lingering with Michael)

You seem very interested in all this, Michael... You know, we're always looking for volunteers to help us out around here...

(CONTINUED)

- 24 CONTINUED: 24
Michael eyes brighten, his excitement palpable.
DISSOLVE TO:
- 25 EXT. BEST HOPE SCHOOL - FRONT DOOR - DAY 25
Cathy leaving, Michael and Beth waving to her from the door...
DISSOLVE TO:
- 26 INT. BEST HOPE SCHOOL - DAY - M.O.S. 26
Michael plays with a couple of the KIDS, spinning a globe around and stopping it with a pencil eraser, asking them what it points to. The game amuses them, and he makes them laugh with joke answers of his own...
But we SEE his preoccupation with the little girl Sandy keeps growing... he watches her all the time...
DISSOLVE TO:
- 27 LATER - CLOSE ON SANDY 27
The little girl still rocks, but now she looks down at her lap, not ahead of her as before.
- 28 REVERSE - MICHAEL 28
sitting a few feet away, facing her .. he's what she doesn't want to look at...
DISSOLVE TO:
- 29 EXT.BEST HOPE SCHOOL - NIGHT 29
Cathy pulls her car up front, gets out, goes inside. . .
- 30 INT. BEST HOPE SCHOOL - NIGHT 30
Cathy and Beth stand side by side, watching
- 31 POV - MICHAEL AND SANDY 31
still sitting silently across from each other.

32 BETH 32

shakes her head.

BETH

He's been sitting there like that
for four hours. Not saying a word.
I've never seen anything quite like
it...

33 WITH MICHAEL AND SANDY 33

Sandy's eyes lift a little, checking to see if he's still there,
but afraid to meet his glance... Then Beth appears behind her.

BETH

(to Michael)

It's time for bed. I'm sorry.

She takes Sandy gently under the arms and lifts her to her feet.
The girl keeps her eyes downcast. But when Beth starts to turn
her away, Sandy suddenly reaches a hand toward Michael.

MICHAEL

Wait--

He reaches his own hand out and gently tries to take hers. The
contact frightens her, and she pulls her hand back and turns
away. As she leaves, Michael keeps his hand held out. And
just before she disappears around a corner, her eyes lift to
his for a tiny moment. There's hope...

34 CATHY 34

watches this...

CUT TO:

35 EXT. BEST HOPE SCHOOL - NIGHT 35

Beth, Michael and Cathy at the front door, parting...

BETH

... it may not have seemed like much,
Michael, but it was... The first
lesson you learn is patience...

MICHAEL

I sensed that...

(CONTINUED)

35 CONTINUED:

35

BETH

Michael... will you be able to come by tomorrow? We need people like you at Best Hope...

MICHAEL

Yes. I'd like to.

They smile, and Beth shakes his hand, as we

DISSOLVE TO:

36 INT. BEST HOPE SCHOOL - DAY - M.O.S.

36

Michael working with various kids, smiling at Sandy, FINDING her watching despite herself...

DISSOLVE TO:

37 EXT. STREET - NIGHT - M.O.S.

37

Michael and Cathy walking around town, he telling her about something, probably work... They pass a bunch of kids breakdancing and enjoy the scene...

DISSOLVE TO:

38 INT. BEST HOPE SCHOOL - DAY - M.O.S.

38

Michael sits with Sandy, playing a silent game of cards. Their only communication is eye contact, but things are clearly warming up...

DISSOLVE TO:

39 INT. RESTAURANT - NIGHT - M.O.S.

39

Cathy and Michael, smiling, laughing, reacting to strange food...

DISSOLVE TO:

40 INT. VINCENT'S CHAMBER - NIGHT

40

Vincent reads by a dim light, the mood very lonely and quiet. Nothing but the clinking pipes and the distant rumble of trains... until faint FOOTFALLS become audible and grow, and Michael's voice calls out:

(CONTINUED)

40 CONTINUED:

40

MICHAEL (O.S.)
 Vincent! Vincent!

And he runs in the room, panting and smiling, an explosion of life. Vincent looks up at him slowly, and Michael is momentarily embarrassed at his boyish outburst. He looks at his feet, catching his breath and lowering his voice:

MICHAEL
 I'm sorry... I've just been
 running... I just wanted to tell
 you...

VINCENT
 Yes?

Michael sobers more, feeling for Vincent in this moment how hard it must be not to be able to do what Michael now does: spending time with Catherine in her world...

MICHAEL
 I just wanted to tell you -- that you
 were right...

VINCENT
 About what?

Michael looks at his gentle mentor for a long moment.

MICHAEL
 About everything...

Vincent looks at Michael, understanding completely -- perhaps more than Michael would want him to...

VINCENT
 I'm glad...

CUT TO:

41 EXT. BEST HOPE SCHOOL - DAY - ACROSS THE STREET 41

Michael waits at the corner for the light to change. He looks across at the entrance and sees

42 POV - SANDY AND A MAN AND WOMAN 42

the adults strange to us, putting some bags in a car, and then putting Sandy in...

43 MICHAEL 43

wonders at this. The light changes and he crosses, all the time watching

44 THE STRANGE COUPLE 44

as they get into their car and start it up.

45 MICHAEL 45

gets increasingly worried about this, and walks faster and faster toward the school -- until he's running... and he runs straight up to Beth at the front door. Her expression is very sad...

MICHAEL

Who...?

BETH

Her parents.

MICHAEL

No...

BETH

It's their right, Michael. The state never took Sandy away from them. It was always possible for them to come back for her --

This is too much for Michael. It's everything he's hated and feared about this world. It's so unfair. He blows:

MICHAEL

NO!!

Off his terrible, heartbeaking distress, we

CUT TO:

46 INT. BEST HOPE SCHOOL - DAY 46

Cathy hurries down a hallway and meets Beth.

CATHY

Thanks for calling me. Where is he?

BETH

(indicating door)
In my office.

(CONTINUED)

46 CONTINUED:

46

Cathy opens the door and goes in...

CUT TO:

47 INT. BETH'S OFFICE - DAY - LATER

47

Michael stands in a corner facing the wall, nursing the fresh wounds this world has given him. Cathy entreats...

CATHY

Listen to me, Michael. You're not listening! This only proves there are flaws in the system, not that we should all stop fighting because of that.

MICHAEL

(turns slowly)

I was ready to believe that, Cathy... I was ready to join in. But suddenly I understand that feeling you talked about before... that hopelessness... because people really can't change anything, can they? There's too much to overcome...

CATHY

No. People are the only ones who can change anything. Only people can have the faith to keep trying even when they've failed once or twice... only people can give the love that mends the damage done to these kids... only people like you, Michael...

Michael looks up her, amazed by the strength and compassion she shows, but with his abiding anger for this world still an obstacle...

CUT TO:

48 EXT. CENTRAL PARK - NIGHT

48

Cathy walking Michael to the tunnel entrance, continuing the conversation. It seems they've walked all the way back from the School, because Michael hugs himself against the cold...

(CONTINUED)

48 CONTINUED:

48

CATHY

... promise me you'll go back there,
Michael. Those kids still need you...
they need to believe you'll keep
coming back. It's the only way they
can learn trust again... You know that
better than anybody...

MICHAEL

I will... of course I will...

They arrive at the pipe entrance under the bridge. He unwraps
a white scarf from his neck and offers it back to her.

MICHAEL

Thank you for this --

CATHY

(holds up her hands)
Keep it. It'll be cold in the
tunnels...

MICHAEL

(suddenly overwhelmed)
Cathy... I'll never know how to
thank you...

CATHY

You don't have to. When people
deserve your kindness, giving it
is the greatest pleasure there
is...

MICHAEL

Yes...

She smiles at him, then gives a little wave and turns.

CATHY

Bye.

He lingers a moment, watching her leave, then turns himself and
disappears into the pipe...

DISSOLVE TO:

49 EXT. CATHY'S BALCONY - NIGHT

49

Vincent and Cathy stand apart, discussing Michael. He
watches her very carefully...

(CONTINUED)

49 CONTINUED:

4

9

VINCENT

... you've done an extraordinary job, Catherine. Michael owes you a great deal. As do I...

CATHY

He's done it all himself.

VINCENT

No, Catherine. What he has learned, few others could have taught him. That there was so much kindness in your world, that there were people above he could care for so deeply... he might never have found these without your example...

CATHY

(smiles)

I can see why you care so much about him, Vincent. He's a wonderful person. He told me he's always wanted nothing more than to be like you. And he's come awfully close.. .

Vincent acknowledges this silently, thoughtfully, as we

DISSOLVE TO:

50 INT. MICHAEL'S CHAMBER - NIGHT

5

0

Michael walks into his chamber and unwraps Cathy's scarf from his neck. As he does so, he can't help inhaling some of its scent, and he pauses with it in his face, remembering her... a few moments of reverie...

Until he suddenly realizes what he's thinking, and thrusts the scarf aside, ashamed...

MICHAEL

No...

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

51 INT. JOE MAXWELL'S OFFICE - DAY

51

Joe is toiling over briefs, when he hears a KNOCK.

JOE
Yeah? Come in!

Cathy pokes her head in.

CATHY
Can I bug you for a minute?

JOE
(sitting back; deadpanning)
It's what you do best, Radcliffe.

CATHY
I have a favor to ask...

JOE
That's usually how it starts...

CATHY
I need somebody to fill in for me at
a scheduled deposition for the
Morrison case...

JOE
So... get Escobar.

CATHY
She can't. She's in court all day.
And you're the only other one who knows
the case.

JOE
You want me to take a deposition for
a malpractice class action? You know
how boring those things are?

CATHY
(smiles)
Sure. That's why you always make me
do them...

(CONTINUED)

51 CONTINUED:

51

JOE

(beat; changes tack)

What's so important tonight you
can't miss?

CATHY

(hesitates)

Remember that charity thing you
wouldn't cough up for?

JOE

The black tie hoo-doo? I thought you
hated those things.

(off her shrug)

Must be some kinda not date,
then...

CATHY

(evasive)

It's a good cause.

JOE

(none of that; guessing)

Not the pretty boy...

(off her smile)

Tell me more...

CATHY

There's nothing to tell. He's just
a friend.

JOE

Not the way you're blushing,
Radcliffe...

A beat. She touches her face involuntarily, knowing she
probably is... She burns, embarrassed...

CATHY

I thought I was supposed to have more
fun in my life, Joe... I thought you
wanted me to do things like this...

Joe thinks about this. He's confused.

JOE

So did I...

A long potent beat. Both thinking thoughts they'd rather
not...

(CONTINUED)

51 CONTINUED: (2)

51

CATHY

So how 'bout it? Will you cover for me?

JOE

(suddenly very soft)

You know I'd do anything for you, Radcliffe... Go have a lot of fun.

CATHY

(very grateful .. for all this; lingering)

Thanks.

DISSOLVE TO:

52 INT. MICHAEL'S CHAMBER - NIGHT

52

Vincent watches Michael put on a tuxedo outfit for the party this evening. It's apparent Vincent senses the developing feelings between Michael and Cathy, and that this party symbolizes something important missing in his relationship with her... yet he's clearly at great pains to be only encouraging to this boy he loves as a son...

MICHAEL

... I wish you could come tonight, Vincent. There're so many people I'd like you to meet.

VINCENT

I would love to know your new friends...

Michael finishes tucking in his shirt and picks up a gift-wrapped package.

MICHAEL

(explaining)

From Cathy...

He looks at Vincent to see if there's any jealousy, but sees nothing. He opens the package and produces a matching red tie and cummerbund. He is embarrassed.

VINCENT

She's very generous...

MICHAEL

Yes...

(CONTINUED)

52 CONTINUED:

52

There's an awkwardness between them... Vincent changes the subject:

VINCENT

I'm happy you've made the city your home again, Michael. It's a world full of treasures...

MICHAEL

It's true... I'm more amazed every day how exciting it is...

VINCENT

(knowing it from his dreams; softly)
... How it teems with as many possibilities as it has people...

MICHAEL

Millions of them... working so hard, doing so much for each other...

Michael goes to the mirror to put on the tie and cummerbund.

VINCENT

So it's different than you remember it?

MICHAEL

What I remember being different... was me... the things that scared me then, thrill me now.

Vincent appears behind him, and they regard each other's images in the glass...

VINCENT

You no longer feel threatened by what you don't know... Nor do you read your own loneliness in the eyes of every stranger.

MICHAEL

And I owe that to you...

VINCENT

No... you've only been helped to see the value in yourself which is beyond comparing, beyond the standards or expectations of others...

(CONTINUED)

52 CONTINUED: (2)

5

2

MICHAEL

(with admiration)

You were the first to see it in me,
 Vincent -- the way you see it in
 everyone... No matter how hard you
 have to look...

VINCENT

It is always there...

Michael finishes with his tie and cummerbund and leaves
 Vincent alone before the mirror.

MICHAEL

(putting on his jacket; with
 deep feeling)

When I think how well you've prepared
 me for this time... it's as if you
 knew just how it would be...

Vincent gazes at his troubled image in the mirror. There's a
 painful truth to these words...

MICHAEL

... I wish you could share it with us,
 Vincent...

Michael's words continue, as we

DISSOLVE TO:

53 EXT. BEST HOPE SCHOOL - NIGHT

5

3

The building is dressed up for the fund-raising occasion with
 streamers and bunting.

Michael and Catherine walk arm in arm up to the door. He's in
 his tuxedo, hair pulled back in a pony tail, and she wear a
 beautiful, somewhat revealing gown. The mood is pleasant, but
 there's a new ingredient present -- a little bit of sexual
 tension...

MICHAEL (V.O.)

... I wish you could be there with Cathy
 and me...

They mingle with a crowd entering the place and flow
 inside...

54 INT. BEST HOPE SCHOOL - NIGHT 54

More streamers and bunting everywhere, as the school has been transformed into a grandly romantic place: throngs of elegantly dressed people, white tablecloth-covered tables arrayed with lavish foods and silver punch bowls, strains of "Heaven" swelling out from the orchestra...

Cathy and Michael are at a refreshment table...

MICHAEL

(beaming)

Can you believe what they've done to this place?

CATHY

(with a warm feeling)

It feels very nice...

55 ELSEWHERE 55

We SEE other Best School kids, also dressed formally, mingling with GUESTS, being introduced around by Beth...

DISSOLVE TO:

56 DANCING FEET - LATER 56

PULLING BACK to find that the shuffling shoes are alone, dancing among other feet that belong to couples...

TILT UP to discover these are Michael's feet, and his partner's shoes don't touch the ground because he's holding her in his arms. The LITTLE GIRL he holds is having the time of her life...

57 CATHY 57

stands with Beth, watching Michael from the sidelines. She's moved and impressed... and as she looks around at other faces, she SEES

58 OTHER WOMEN 58

also notice Michael, equally impressed...

59 MICHAEL 59

spies a LITTLE BOY at the edge of the dance floor watching them, and puts the Girl down next to him.

(CONTINUED)

59 CONTINUED:

59

MICHAEL
 (to Little Boy)
 Anytime you want to dance with
 somebody, you tap their partner on
 the shoulder and it's your turn...

The boy looks away, a little embarrassed. Michael takes the boy's hand and taps himself on the shoulder. The boy smiles. Michael arranges the two of them together and gives them a nudge out onto the dance floor. A finger taps Michael on the shoulder.

CATHY (O.S.)
 My turn?

He turns and finds Cathy smiling at him. They dance... And as they do, mood gets very romantic: the music begins to push out all other SOUND and we go into SLOW MOTION, watching them swirl about the floor...

Eventually the music even begins to FADE, as the sound of accelerating HEARTBEATS grows...

CUT TO:

60 INT. VINCENT'S CHAMBER - NIGHT

60

Vincent feels it, too:

He suddenly looks up from a book he's reading...

CUT TO:

61 INT. BALLROOM - BACK TO SHOT - SLOW MOTION

61

Cathy and Michael dancing, until he looks off for a moment and suddenly something seems wrong -- he does a double take:

62 HIS POV - AT THE FRONT DOOR

62

A distinguished-looking GENTLEMAN enters alone...

63 MICHAEL

63

has had his spell broken. (END SLOW MOTION, SOUND UP)

64 CATHY

64

doesn't notice Michael's reaction...

CATHY

I'm so proud of you, Michael. Beth just told me they're making you a permanent staff member --

MICHAEL

Cathy --

CATHY

It's perfect for you --

MICHAEL

Cathy.

CATHY

(she stops; a beat)
What? You look frightened...

MICHAEL

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

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

CATHY

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

MICHAEL

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

CATHY

What can I do to help?

MICHAEL

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

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

CATHY

Good luck...

65 AT THE DOOR - MICHAEL'S FATHER

65

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

MICHAEL

Sir!

The man stops. Looks at Michael without recognition.

MICHAEL'S FATHER

Do I know you?

MICHAEL

You used to. My name is Michael.

MICHAEL'S FATHER

I'm sorry. Michael who?

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

MICHAEL

Michael... your son.

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

MICHAEL'S FATHER

Rose's boy? Is that who you are?

(off Michael's nod; nearly panicking)

Good god. What the hell do want?

Didn't you understand what your mother told you? She told me you understood.. .

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

MICHAEL'S FATHER

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

MICHAEL

(beginning to break down)

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

MICHAEL'S FATHER

(not understanding)

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

(CONTINUED)

65 CONTINUED:

65

MICHAEL

I want...

(shakes his head;
realizing)What I always wanted... to be your
son...

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

MICHAEL'S FATHER

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

\$6 CATHY

66

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

67 MICHAEL

67

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

MICHAEL

(crushed; weakly)

I understand.

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

MICHAEL'S FATHER

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

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

68 BETH, OTHERS

68

look up and see them as they run out...

CUT TO:

69 EXT. CENTRAL PARK WEST - NIGHT

69

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

(CONTINUED)

69 CONTINUED:

69

CATHY
Michael Wait! Please!

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

CATHY
Michael, try to calm down... Tell me what happened... It's all right... you're with me now...

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

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

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

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

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

CATHY
Who--?

MICHAEL
She was the maid! She worked for him!

CATHY
Oh Michael --

MICHAEL
I let him leave me again! I let him make me alone again! I'm completely alone again!

(CONTINUED)

69 CONTINUED: (2)

69

CATHY

Don't ever think that, Michael!
 You're not alone! You have people,
 so many people, who love you. You
 have Vincent, Father, all your
 friends below...

(taking his arms)

And you have me...

He looks in her eyes, needing love so badly now, her words put
 him in a dangerous trance...

MICHAEL

You love me?

CATHY

Of course I do.

MICHAEL

And Vincent?

CATHY

He loves you too, Michael. We all
 do. You know that!

MICHAEL

Cathy... I need you...

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

CATHY

I'm here.

CUT TO:

70 INT. TUNNEL - NIGHT

70

Vincent is walking along a lonely tunnel with a strange,
 uncertain gait -- he's being compelled, but doesn't seem to
 know where or why...

CUT TO:

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

71

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

(CONTINUED)

71 CONTINUED:

71

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

CUT TO:

72 INT. TUNNEL - NIGHT

72

Vincent suddenly stops. The kiss has hit him. He knows what's happened. And it feels even worse than it looks...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

73 EXT. CENTRAL PARK WEST - NIGHT 73

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

CATHY

Michael... please don't think --

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

MICHAEL

Vincent...

CUT TO:

74 INT. WINDING TUNNEL - NIGHT 74

Vincent lopes toward us, dazed and disoriented. He isn't ready for a sudden bend, and runs his shoulder into an archway. He bounces off and almost falls. He stops for a second to recover, but is quickly revisited by his empathic nightmare images. He tries to shake them off and keeps going...

CUT TO:

75 EXT. CENTRAL PARK WEST - MICHAEL 75

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

MICHAEL

...What have I done?

CATHY

(gesturing for him to wait;
as kindly as she can)

You've done nothing, Michael... It was a sweet gesture... I'm grateful for it...

(CONTINUED)

75 CONTINUED:

75

MICHAEL
 (with seething
 self-contempt)
 You offered your friendship and I
 wanted more... I took your gift and
 twisted it... I don't deserve your
 friendship! I don't deserve
 anything!

CATHY
 Michael, wait. We're only human --
 human beings make mistakes!

MICHAEL
 (his deepest
 disappointment)
 Vincent doesn't --!

He turns and runs.

CATHY
 Michael! Wait! Come back!

But it's no use. Michael is gone...

CUT TO:

76 INT. FATHER'S CHAMBER - NIGHT

76

Father roots around his desk, looking under things, turning books
 upside down and shaking them, etc. Vincent appears at the upper
 level entrance, steps unsteadily in, and takes hold of a railing
 to steady himself. Father glances at him.

FATHER
 Oh hello, Vincent. Have you seen that
 article I was reading about
 underground erosion?
 (off his silence)
 Of course you haven't. I've lost it
 is all, and just when they're
 agitating me for a design to
 reinforce those retaining walls in
 the --

He's noticed Vincent now, sees his pain...

FATHER
 Vincent -- is something wrong?
 You look awful...

(CONTINUED)

76 CONTINUED:

76

Vincent looks away, the pain of saying it even worse than the pain of thinking it...

VINCENT
Catherine...

Off Father's worried reaction:

CUT TO:

77 INT. DRAINAGE DUCT - NIGHT

77

Cathy stands near the gate, banging on a pipe and waiting. . .

CATHY
Vincent. Vincent... Why don't you
come...?

She bangs some more, when suddenly behind the gate the sliding door opens. Behind it, not Vincent, but

78 FATHER

78

not too pleased to see her...

CATHY
(surprised)
Father... Where's Vincent? I need to
see him...

He takes a long beat, then addresses her strangely:

FATHER
I just spoke with him, Catherine. He
told me of some strange feelings he
had from you...
(off her fearful look)
Feelings of love...

CATHY
(panicked)
I knew it... I have to see him, Father.
I have to tell him what happened.

FATHER
Then it's true?

(CONTINUED)

78 CONTINUED:

78

CATHY

It was nothing! You have to tell me
where he is, Father! Please!

He just stares at her, and slowly she realizes he's only trying to protect Vincent, that he can't help but blame her for Vincent's pain...

CATHY

(soft; hurting)

You think I've hurt him enough now --
why don't I just leave him alone. ..

Father looks hard at her, needing to find the truth of this. He doesn't want to be just a doubting old man...

FATHER

I just wonder, Catherine -- if the
time hasn't come...

(struggling)

.. even though no one can question the
gifts you've given him, the doors
you've opened...

(can't suppress it)

How long before this happens again?
How much foundation can there be --
for a love guided by dreams which can
never come true?!

Cathy looks stricken. She knows there's reason to these words...

CATHY

I ask myself all the time,
Father...

FATHER

(gently)

Then ask yourself now if the time
might have come... while the memories
are still sweet... while you both
still have time to build futures that
are real...

Cathy searches for the answer... then:

CATHY

(a voice from her heart)

I can't.

FATHER

But Catherine --

(CONTINUED)

78 CONTINUED: (2)

78

CATHY

You don't understand... I have no
choice... even if I knew it was
right...

(tiny)

I couldn't do it...

Father looks at her, and slowly, irresistibly, his doubt is
overcome by the sheer power of this love...

FATHER

You love him too much...

CATHY

I do...

FATHER

(moving to her; touching her
arm)

Then tell him. Quickly.

(off her surprise)

He thinks he's lost you... you have
to save it...

She is overcome, and gives Father an ecstatic embrace.

CATHY

Thank you, Father. Thank you so much--

He relishes her warmth for only a moment...

FATHER

He's in the Chamber of the Winds. Now
go...

DISSOLVE TO:

79 INT. CHAMBER OF THE WINDS - DAY

79

FINDING Vincent, huddled in a corner at the bottom of the stairs,
pondering the abyss. He seems sad, but no longer devastated as
he was last time we saw him. He simply sits, gazing into the middle
distance...

Cathy appears at the chamber entrance above him. Instantly he
senses her presence and turns. We SEE a fleeting joy in his look,
replaced all too quickly by remembered resolutions...

VINCENT

Catherine...

(CONTINUED)

79 CONTINUED:

79

CATHY
Vincent.

VINCENT
(requiring herculean
effort)
I must ask you a favor. I must ask
you not to stay...

She starts down the stairs toward him...

VINCENT
Don't come down -- please...

CATHY
(continuing down)
Why not?

VINCENT
Seeing you -- is painful for me,
Catherine...

CATHY
Because you think I've fallen in love
with another...

VINCENT
As you are entitled to...

CATHY
But I haven't.

He looks at her. Frightened to let himself believe this.

VINCENT
Catherine... what I felt in that
moment --

CATHY
(interrupting)
Was not what you thought it was.

VINCENT
(a tweak of anger)
I felt a terrible passion, Catherine.
Please don't deny it was there.

CATHY
What I was feeling... was what
I feel for you...

(CONTINUED)

79 CONTINUED: (2)

79

She's getting close to him now, in more ways than one. He pushes himself slowly to his feet against the wall behind him, standing as if to protect himself...

CATHY

Michael was in need... and I needed to help him... he was a frightened creature in a strange place, someone too sensitive to stand the hatred and cruelty of my world, and yet desperate to be a part of it... so much like you... and he needed me, Vincent... he needed my love...

She stops a step away from him, her face level with his.

CATHY

... To be able to give something so badly needed... it carried me away... carried us both away...

VINCENT

You have so much love to give, Catherine. I would never want you not to give it...

CATHY

You don't know how hard it is, not being able to show my love for you in ways that go deeper than words...

Vincent swells inside as he feels her return to his heart. Now it is he who pleads...

VINCENT

But you do, Catherine... You always have... Every minute you spend with me, every thought you share -- I receive in my heart like a gift, more precious than life...

She takes his face in her hands and brings it toward her.

CATHY

(near tears)
I need you so badly...

(CONTINUED)

79 CONTINUED: (3)

79

VINCENT
 (closing his eyes, the
 feel of her hands like
 magic)
 Catherine...

And slowly, very slowly, we

DISSOLVE TO:

80 INT. MICHAEL'S CHAMBER - DAY

80

Michael is packing essential items -- clothes, some books, etc. -- in a well-travelled leather duffel, when Vincent appears at his door.

MICHAEL
 (sees him; ashamed)
 Vincent. God, I hoped I could
 explain all this later --

VINCENT
 (his finger to his lips)
 Hush. I've heard your story from
 Catherine. I understand
 everything...

MICHAEL
 (panicked)
 Then you know about --

VINCENT
 (interrupting)
 Michael please. All is understood,
 and forgiven.

MICHAEL
 But I don't deserve your forgiveness!
 I don't think I can accept it!

VINCENT
 (with gentle humor)
 So stubborn you are -- even in this...

Michael glares at him, indignant for a moment that Vincent won't even let him hate himself if wants to... Then he smiles...

(CONTINUED)

80 CONTINUED:

80

MICHAEL

Sometimes it frightens me how well you know me, Vincent. I'm not even safe in the confines of my mind...

VINCENT

Only because it's so like my own...
(looking at Michael's bag)
Will you still be leaving us now?

MICHAEL

(resumes packing; thoughtful)
It's time, I think... yes...

VINCENT

How will you live?

MICHAEL

There's my job at the school... and also some money my father put aside for me... I never wanted to accept it, because of what it would mean... Maybe now I will...

VINCENT

It wasn't easy to face these things... what you've accomplished should make you very proud...

Michael finishes packing and closes his bag.

VINCENT

Wherever your life above may take you, I'm certain you'll discover an extraordinary destiny...

Michael looks at his duffel, realizing it means he is leaving...

MICHAEL

(sadness welling)
Vincent... I will miss you very much...

VINCENT

(embracing him)
We will never be far apart... _____

(CONTINUED)

80 CONTINUED: (2)

80

Michael buries his face in Vincent's shoulder. Vincent squeezes him. He is deeply moved...

VINCENT

I've always said no child below was more important to me than the rest. . . But I'll tell you a secret, Michael. It isn't true... Be happy -- and you'll make me very proud...

Michael pulls back and smiles at Vincent. We linger with them a moment, and then

DISSOLVE TO:

81 EXT. CATHY'S BALCONY - NIGHT

81

Vincent and Cathy stand side by side at the wall, gazing out at the city...

CATHY

Do you think he'll find his place out there...?

VINCENT

Michael always had a place up here, in our world below -- wherever he went... what he was looking for, what hurt him most not having, was a place in his father's heart...

CATHY

Without the love of a parent... it must be so difficult -- for both of you...

VINCENT

It only makes us search harder for the love of others...

(looks in her eyes)

And treasure it more deeply when we find it...

She presses herself against his back and wraps her arms around him, smiling.

CATHY

You know everything, don't you, Vincent...

(CONTINUED)

81 CONTINUED:

81

VINCENT

I know you, and that's everything to
me...

They both close their eyes in deepest rapture, and we gently

FADE OUT.

THE END