

BEAUTY AND THE BEAST

"The Beast Within"

by

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HOUSE DRAFT

July 17, 1987

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ACT ONE

FADE IN:

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

Through the morning swirl, we PICK UP CATHY pouring herself coffee from the machine, sipping its bitter brew. She carries her cup and an armload of files to her cubicle, passing JOE coming out of the D.A.'s office.

CATHY

What's going on in there?

JOE

Looks serious. Marino says to stick around until they're done.

CATHY

Why do I get the feeling I better cancel lunch with my father?

JOE

Be happy to make it up to you with dinner... ?

CATHY

Sounds wonderful.

JOE

(stunned)

You're kidding?

CATHY

(playful)

I'm sure dad would love to have dinner with you sometime.

Joe gives her one of his looks... as EDIE passes with a newspaper.

EDIE

Hey, Cathy, congratulations. "That Catlady Reinstated" case? A real gumshoe masterpiece.

JOE

See how good we are to you, Radcliffe? You get the headline cases.

(CONTINUED)

CONTINUED:

Behind them, the D.A.'s door opens. MARINO shakes hands with a delegation of weary-looking tough men in dark suits -- officials of a waterfront local.

EDIE

Damn right. No corporation has the right to fire an employee just because she feeds stray cats in their parking lot.

CATHY

(laughs)

One small case for Cathy Chandler...

Eddie spots Marino heading their way with a dour expression.

EDIE

-- One giant meow for the Rum Tum Tugger.

Eddie makes her escape as:

MARINO

Looks like you're going to be spending a few days in the port of New York, Chandler.

CATHY

Anything to get off cat patrol. What's up?

MARINO

The mob's trying to get back into one of the longshoreman's locals.
(gestures after his visitors)

Those union guys are scared stiff. It isn't just any mob. It's Mitch Denton's.

JOE

Denton? Didn't you put him away five years ago?

MARINO

(nods)

Extortion and violence. He beat the murder rap.

CATHY

And now he's out?

Marino hands Cathy a bulging folder.

(CONTINUED)

CONTINUED: (2)

MARINO

The Waterfront Commission files.
Read 'em and weep. Then call De
Corsia at the union. He'll take
you down to the docks. See if
you can't get a few leads on what
Denton's up to.

CATHY

Wait a sec. The guy Denton was
supposed to have beaten to death
with his own hands five years
ago... wasn't he a federal
investigator doing the same
thing?

MARINO

(grim smile)

Better than the Rum Tum
Tugger, huh?

On Cathy's apprehensive reaction:

EXT. THE PORT OF NEW YORK - ESTABLISHING - DAY

The energy of the waterfront. The rumble of trucks and
trains and forklifts, the clatter of cargo, the grumble of
tugs, the counterpoint of ships' whistles. Giant cranes
heave containers, some as large as boxcars, loaded and
sealed in faraway lands, from the decks of ships to the
backs of 18-wheelers. Hundreds of longshoremen. There's a
movement and force to the waterfront as awesome as the
sea itself.

EXT. PIER DAY

We PAN from the open hatch of a cargo ship as the crane
lifts a giant turbine generator... to a car pulling up on
the dock.

MITCH DENTON

gets out of the car. Recently released from prison, his
face is worn and lined, but he's charismatic, good-looking in
a cruel way, a man given to sudden volcanic violences that
come and go in a breath, often replaced by a sardonic laugh.
He has a need to dominate that is truly dangerous.

A muscular hiring boss, NAT, comes over.

(CONTINUED)

CONTINUED:

NAT

Six hundred and twenty-three guys
at five bucks a head. Not a bad
slice from these piers.

DENTON

(unimpressed)

It's a start. Any trouble?

NAT

(a shrug)

You've been off the docks a few
years. Everybody don't know
you're back. Some of the
importers figure --

DENTON

Tell them I'm doing the figuring
from now on. Next time I'll pull
a walkout. See how they like
their Nip cars sitting on the
docks for a month.

NAT

Don't worry about it --

DENTON

I'm not worried.

(beat)

What about Fraser?

NAT

He's working in the hatch. I hear
he hasn't changed his mind about
talking to the union.

DENTON

(a smile)

Hasn't he...?

Nat understands, nods... turns back to the ship and jumps
down on the deck.

INT. FREIGHTER HATCH - DAY

Longshoremen are unloading another generator. CHARLIE
FRASER steps away as the empty pallet descends. He's tough,
good, natured, something of a leader among the men.

ON DECK

Nat catches the eye of the crane operator high above.

(CONTINUED)

CONTINUED:

CRANE OPERATOR

as a wordless message passes between them.

EXT. PIER - DAY

Cathy approaches the ship with union official DE CORSIA, a beefy no-nonsense longshoreman who graduated up to a white collar.

DE CORSIA

They say the waterfront spits
poison, breaks the backs of its
workers, and harbors the scum of
the world. That's all true, Miss
Chandler --

(a smile)

-- but God help me, I love this
place, stink and all.

Cathy gazes around, awed by the power of the docks.

CATHY

It's pretty overwhelming. I'm
afraid my waterfront education
began and ended with Marlon
Brando.

DE CORSIA

Some things never change. Long
as there's piers and 'shoremen,
there's bloodsuckers to prey on
them.

CATHY

You're the union. You must know
things we could use against people
like Denton.

DE CORSIA

(shrugs)

We know lots of things_ But prove
them ... ? This is the waterfront.
Nobody talks.

They start to board the cargo ship.

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CONTINUED:

DE CORSIA
(continuing)

But I've managed to line up a longshoreman who might know a thing or two. A guy with real guts who's sick and tired of having a mob noose around his neck. Name of Charlie Fraser.

THE DECK

as Nat yells down into the hatch.

NAT
Fraser! Move it up!

IN THE HATCH

Fraser gives him a rude sign, finishes hitching the generator to the pallet.

NAT
(yells to crane)
Okay, take it away.

THE TURBINE GENERATOR

rises out of the hatch, watched by longshoremen. One of them, a mean-looking jock called CUJO, inches closer to Fraser.

MITCH DENTON

watches from his car... waiting.

CATHY

glances up at the generator as De Corsia gets a worker to point out where Fraser is.

THE CRANE OPERATOR

suddenly appears to lose control.

THE GENERATOR

plunges downwards.

CHARLIE FRASER

in the middle of the hatch... He jerks his head up as the generator hustles back towards him. Cujo pushes him forward.

(CONTINUED)

CONTINUED: (2)

LONGSHOREMAN

Fraser!

A longshoreman tries to yank Fraser out of danger. Too late. The generator crashes down on him.

CATHY - ON DECK

rushes to stare down into the hatch.

CATHY

Dear God!

MITCH DENTON

motions his driver with a sour smile.

DENTON

Now everybody knows I'm back.

As the car pulls away:

CATHY

joins De Corsia and the others around Fraser's crushed and broken body.

DE CORSIA

(grim)

Welcome to the waterfront.

On Cathy's stricken face:

EXT. WATERFRONT NEIGHBORHOOD - ESTABLISHING - NIGHT

Burned out piers, tenement streets lit by dim lamps. A BOAT WHISTLE cries in the night. Some of the buildings are terrible, others are okay. We MOVE IN on one tenement that has its share of garbage, graffiti and grit, but doesn't have any windows broken out. It's like an old person trying to hold itself together -- doesn't look great but still trying.

We HEAR VINCENT'S VOICE reading:

(CONTINUED)

CONTINUED:

VINCENT (V.O.)

"The deck was deserted, and he crawled to the extreme end of it, near the flagpole. There he doubled up in limp agony. His head swelled; sparks of fire danced before his eyes; his body seemed to lose weight, while his heels wavered in the breeze."

INT. SAM'S TENEMENT - NIGHT

CAMERA PANS across this ancient and cracking place to pick up VINCENT reading from an old leather-bound first edition of Kipling's "Captains Courageous" to an arthritic older man with failing eyesight, SAM DENTON, propped up in bed on several pillows. Sam's a gaunt, rawboned man with a face that looks as if it were carved in granite... as if infinite suffering has been met with dogged, unyielding spiritual strength.

A young boy from the underworld, LUKE, 14, sits with them. Tough, intelligent good looks with the blood of several races mixed in with a defiant but vulnerable nature.

VINCENT

(reading)

"He was fainting from seasickness, and a roll of the ship tilted him over the rail on to the smooth lip of the turtle-back. Then a low, gray mother-wave swung out of the fog, tucked Harvey under one arm, so to speak, and pulled him off and away to leeward; the great green closed over him "

Vincent stops. Sam's eyes are closed in reverie.

VINCENT

(continuing)

Sam... ?

He gently puts his hand on Sam's arm. The old man coughs, opens his eyes.

VINCENT

(continuing)

Sam? Are you all right?

SAM

(weary smile)

Gave you a scare, did I?

(CONTINUED)

CONTINUED:

VINCENT

(softly)

What were you dreaming about?

SAM

A great adventure... Being washed overboard from a luxury liner... being rescued from the waves by the crew of an Atlantic fishing schooner...

VINCENT

(smiles)

It's late. You're tired. I should get Luke home.

LUKE

You just take it easy, Mr. D. I'll be back tomorrow. Bring your medicine, too.

Sam smiles his appreciation.

SAM

Thank you, Luke.

VINCENT

We'll read some more tomorrow night.

Vincent and Luke prepare to leave.

SAM

"Captains Courageous." I like this book. Never did get around to reading Kipling.

VINCENT

Never to read Kipling is almost as bad as never being young ... or never dreaming of sailing your own boat across uncharted seas to mysterious lands.

SAM

Vincent ... ?

Vincent motions Luke to wait, leans over the old man.

VINCENT

What's wrong, Sam?

(CONTINUED)

SAM
 Maybe you shouldn't come
 again, not for a while.

VINCENT
 You're worrying about your son
 -- (beat)

SAM
 He'll come back and hurt you --

VINCENT
 Try not to
 worry.
 (lightly)
 Don't you want to hear how the
 fishing schooner sails to the
 Great Banks?

SAM
 Don't care so much, Vincent. Not
 about people --
 (voice fading)
 People always let you down.

Vincent covers him up to let him sleep, turns off the light.

VINCENT
 You never let us down. I'll
 always be here for you.

Vincent leaves quietly with Luke.

INT. TUNNELS - NIGHT

Vincent and Luke return home.

LUKE
 The book's okay, I guess. But
 who wants to read about sailing
 to mysterious lands... ? I want
 to do it.

VINCENT
 You will. Someday.
 (smiles)
 Thank you for coming tonight.
 I know Sam appreciates your help.

(CONTINUED)

CONTINUED:

LUKE

(cocky)

Helping Sam or punishment chores building walls? Easy choice. This way, I get to skip a few lessons.

VINCENT

(disapproving)

You've skipped too many lessons lately. What have you been up to?

LUKE

(defensive)

Nothing. Other kids've done lots worse than play hookey --

VINCENT

I know that. Why are you so angry?

LUKE

(shrugs)

I'm not really angry. I just haven't been feeling so great.

VINCENT

What have you been feeling? Can you tell me?

LUKE

(grimaces)

I don't know. I'm fourteen years old and everybody but you treats me like a kid. I want to get out of the tunnels for a while... have some fun... do something important.

VINCENT

Maybe you'd like to come up to the Brooklyn Bridge with me one night?

LUKE

The Brooklyn Bridge? Not exactly my idea of a big night out. Now if you said a ride in a Corvette --

(CONTINUED)

CONTINUED: (2)

VINCENT

(smiles)

There are ways. That might be possible.

(beat)

But we have to make a deal. Sam helped us for a lot of years, didn't he? Where do you think we got so much of our food from? Helping him isn't much to ask in return, is it?

LUKE

(nods)

I guess not.

VINCENT

He needs our help, so we help him. That's our way.

They're interrupted by KIPPER running to meet them.

KIPPER

Got a message for you, Vincent. He hands Vincent the written message. He reads it quickly.

VINCENT

I have to go. We'll talk later, Luke.

LUKE

Remember ... a Corvette!

Vincent gives Luke an affectionate touch... hurries away.

LUKE

One day I'm gonna go up top as often as Vincent.

KIPPER

That right?

LUKE

Nobody tells Vincent, «Stay off the streets.» No one pushes him around. No one tells him who to hang around with or what to do. That's for me --

Luke stares down the tunnel after Vincent.

EXT. CATHY'S TERRACE· NIGHT

CLOSE on photos, clippings and police records on Mitch Denton ... WIDENING to Cathy trying to absorb them. She sighs in frustration. There's a SOUND She turns as Vincent appears behind her.

CATHY

Vincent...

VINCENT

It's been too long, Catherine.

They almost embrace... hold back.

VINCENT

I'm glad you sent word. There are many things I need to talk about.

CATHY

I need you, too. I feel so angry... helpless. A brave man was murdered today because he wanted to talk to me.

She throws the Denton files down bitterly, stares out across the city.

CATHY

(continuing)

I used to love the breeze from the river. Now I can only think of the death that comes with it.

VINCENT

(comforting)

Not always death. Sometimes I go out to the harbor to see the ships and I can sense the life and feelings of men and women in faraway lands. Their energies and passions --

(sadly)

Of course, it's not true. Feelings are not the same for everyone. How could they be?

CATHY

Vincent... what's troubling you?

VINCENT

I don't know how to say it... There are certain feelings that confuse me.

(CONTINUED)

CONTINUED:

CATHY

Can you describe them?

VINCENT

(hesitates)

The feelings that come from caring
about a child... a child like Luke.

CATHY

(surprised)

The boy you told me about last
time? You said he's been in and
out of trouble for years.

VINCENT

Not so much anymore. He's scared
and lonely. He hides his feelings
behind a protective wall.

(heartfelt)

Catherine... I don't know how it
happened... Luke's slipped into
my life, day by day. I've started
to feel as if he's my own flesh
and blood.

CATHY

That's wonderful. I don't believe
any of us are given feelings of
love simply to hide them.

VINCENT

You know what I am. You and
Father are the only family I have.
Luke's changed that. He was
abandoned as I was... needing
someone to guide him as I needed
Father to guide me. I want him
to have a chance for a decent life --

He looks at her, eyes filled with longing.

VINCENT

(continuing)

Did you mean what you said? About
not hiding feelings of love... ?

CATHY

(softly)

Do you need to ask?

They are suddenly very still, very aware of each other.
Vincent moves to touch her hair ... then withdraws his hand.

(CONTINUED)

CATHY
 (continuing)
 I found something in my father's
 library. It's from the Greek.
 I wanted to give it to you -

VINCENT
 Tell me.

Cathy picks up a sheet of paper with a poem written on it.

CATHY
 «Thus every race on earth of men
 and beasts, And the creatures of
 the sea, The herds and birds of
 brilliant hue, Are swept with
 passion. Love is the same for
 all.»

VINCENT
 (echoing)
 Love *is* the same for all --

His hand closes over hers with deep love.

EXT. WATERFRONT NEIGHBORHOOD - DAY

Early morning. Luke whistles, carries a sack of groceries
 down the street to Sam's building... slows at the sight of a
 big car pulling up opposite.

LUKE'S POV - MITCH DENTON

gesturing his driver to stay... crossing the street.

BACK TO LUKE

watching curiously as Denton enters Sam's building.

INT. TENEMENT LANDING - day

Denton climbs the rickety stairs, stepping over loose
 boards. He knocks on Sam's door. The old man opens it,
 supporting himself on crutches.

SAM
 C'mon in, Luke. I was just --
 He stops, stares at Denton's crooked grin.

DENTON
 Hello, Sam. How are you?

(CONTINUED)

CONTINUED:

SAM

What're you doing here?

DENTON

Aren't you glad to see me? After five years --

SAM

I didn't ask you to come back. What do you want now?

DENTON

What kind of talk is that? I heard the old ticker gave out on you while I was in the cage. I was worried. Can't I come in?

SAM

(angry)

I don't want you here.

DENTON

Easy, old man. The last guy who talked to me like this --

SAM

(nods slowly)

You're a killer, all right. Underneath that fancy suit --

DENTON

Come on, Sam. You're my old man. We've had enough wasted years between us. Let me give you this --

He pulls out a roll of bills.

SAM

Keep your blood money.

DENTON

Have it your way. But I'm setting myself up again in the old neighborhood. I just thought we could make up.

SAM

How do you make up for all the innocent people you've hurt and killed? They should've kept you locked up in prison.

(CONTINUED)

CONTINUED: (2)

DENTON
 (flaring)
 The way you kept me locked up
 for years?

ANGLE TOP OF STAIRS

where Luke has crept up to listen. He's startled by this confrontation.

BACK TO SAM AND DENTON

SAM
 I tried to do the best I
 could for you.

DENTON
 Sticking me down in those
 tunnels like a rat?

SAM
 That's not the way it was! The
 city was going to take you
 away
 -- put you in some foster home
 Denton looks at him with a hard expression.

DENTON
 At least I would've breathed
 fresh air every day.

He storms away downstairs, past Luke pressed against the shadows. Sam hobbles out after Denton on his crutches.

SAM
 I did my best for you --

There are tears in Sam's eyes. A pain and longing behind the rage that he cannot express. Luke stares at him in confusion as Sam's voice breaks:

SAM
 (continuing)
 My son --

INT. TENEMENT LOBBY - DAY

Denton comes downstairs, angrily slams his fist against the stairwell, gains control of himself. He starts out into the street... has a thought... looks down the stairs into the basement. A bitter smile plays on his face. He decides to go down another flight.

INT. BASEMENT - DAY

Denton pushes open the door against piled rubble and old boxes. He knows what he's looking for as he pulls a rotting old furnace aside to reveal a hidden area of crumbling brick. He pulls several bricks away, uncovers a tunnel entrance.

ANGLE - LUKE

watching from the basement door, stunned by Denton's knowledge of the tunnel.

INT. TUNNEL - DAY

Denton climbs through, clicks his lighter on to illuminate the way. He carefully heads down the tunnel, stops to cock his head at the distant CLANGING PIPES... nods to himself in recognition at the sound... moves on.

LUKE

far behind in the tunnel ... quickly finds a pipe, and a stone, taps out a message of warning to the underground.

INT. FATHER'S CHAMBER --DAY

Vincent and FATHER are studying some plants and flowers.

FATHER

I've always loved flowers. Except for Aphrodite, there's nothing lovelier in the world than a flower.

VINCENT

You really believe they have feelings... ?

FATHER

Of course. We only think they lack feelings because we don't take the time to watch and learn from them --

Kipper bursts in.

KIPPER

Intruder! Luke just sent a warning. There's an intruder in the tunnels --

On their alarm:

INT. STEAM TUNNELS - DAY

Denton's feet echo as he moves along the pipes... reaches an ancient heavy iron door. He hesitates, opens it, goes through.

We SEE Luke following at a distance, deeply curious.

INT. SUBTERRANEAN CAVERN - DAY

Denton climbs down a rusty ladder set in the old brick. He looks around... frowns. This is unfamiliar. There's an old red-brown arch, filthy with decay... a deep black well. From the other side of the walls, there is a RUMBLE of drainage water. Denton gropes along the side of the well, looks down unhappily... decides to retrace his steps.

As he reaches for the ladder again, there's a sudden GROWL from the darkness around him. He jumps back in fear.

DENTON

Who's there...?

LUKE

looks down from the top of the ladder, trying to see what's happening.

DENTON

stares at the shadow coming closer... looming over him. Then suddenly... he laughs.

DENTON

Jesus! You scared the life outta me!

VINCENT

emerges into the dim light. He's a powerful, intimidating figure. But Denton gets to his feet, unafraid, grinning.

DENTON

(continuing)

Hello, Vincent. Don't you recognize me? I've come home, old friend. I've come home --

VINCENT

(fierce)

Why are you here? You're not welcome.

(CONTINUED)

CONTINUED:

DENTON

Don't get so excited. I couldn't resist. Came back to see the old man, thought I'd check out the tunnels --

VINCENT

So you could find me?

DENTON

Why would I want to do that, old friend?

(grins)

Just because you refused me sanctuary down here five years ago? Because you chained me to a pipe in the cellar of a police precinct house? Those are old headlines.

VINCENT

What do you want?

Denton shrugs, looks around at the cracks and ledges and round black mouths of passages.

DENTON

Told you. I was curious... You changed the tunnel entrances. I got lost.

VINCENT

We change them all the time... to keep out scavengers.

DENTON

Now you've hurt my feelings. Me, a scavenger? Hey, remember how afraid you were of the drainage water going out to the harbor --

VINCENT

(growling dangerously)

What I remember is that you murdered a man... that you chose to live by violence. I remember that you ceased to be one of us years ago.

DENTON

What are you trying to do? Tell me off? Why, you lousy freak --

(CONTINUED)

CONTINUED: (2)

VINCENT

Leave the underground. Now. If you come again, I can only believe you intend us harm.

DENTON

(sneers)

Come back here? You think I'd want to hang around this hole? Eight years I lived down here and what did it get me -- ?

VINCENT

You were a fool. You had a chance for a better life -- if you'd had the sense to see it.

DENTON

Living like a rat? I got a chance at a better life -- but I took it! After I ran away from here, I had to sweat blood to get work in the stinking hold of a cargo ship. Taking over the docks took a little doing, you know. Some pretty mean guys were in the way-

VINCENT

And you had them killed

DENTON

(taunting)

If you believe that... kill me. You're a dangerous animal, aren't you? Kill me now.

Vincent's fangs draw back. But he turns away, opens a grill doorway.

VINCENT

I'll show you the way out. Don't ever come back.

DENTON

(cynical smile)

I knew you couldn't hurt me. Same old noble Vincent. The animal who thinks he can walk like a man.

Denton saunters out. On Vincent's barely restrained rage

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. TUNNEL - DAY

CLOSE on bricks and mortar being used to block up a tunnel entrance... WIDENING to Vincent directing Kipper and several other kids at work.

VINCENT

Block off all the entrances around here. He mustn't be allowed to find his way back down.

KIPPER

Be done in a couple of hours.

As Kipper moves off to direct the building crew, Luke appears at Vincent's side, carrying the leather-bound "Captains courageous."

LUKE

Thought I'd go up top and see Mr. D. Maybe read to him a bit.

VINCENT

What's this? You're volunteering?

LUKE

(shrugs)
I like old Sam.

VINCENT

(a smile)
He'll be happy to see you again.

Luke turns, hesitates.

LUKE

(intrigued)
I used to hear some of the older kids talk about Mitch Denton. How he really made it big on the surface.

VINCENT

He didn't make anything, Luke. He broke and destroyed human beings.

(CONTINUED)

CONTINUED:

LUKE

I guess he must've done a lot of rotten things. But he sure showed everybody he was something special and could do what he wanted.

VINCENT

(forceful)

You don't know anything about him. Denton was like a cancer in our community --

LUKE

I heard what he said to you. I know what he meant. He was sick of being nothing.

VINCENT

Listen to me, Luke. If you'd seen the things Denton has done --

LUKE

I've seen enough things.

(bleak)

I've seen my moma bleed to death like a pig 'cas some junkies slit her. She was falling and trying to stay on her feet... I watched her die. I was crying.

(defiant)

Well, I ain't never gonna cry again!

Moist-eyed, he hurries away before Vincent can stop him.

VINCENT

Luke!

But the boy's gone. On Vincent's concern:

EXT. THE WATERFRONT - ESTABLISHING - DAY

INT. UNION OFFICE - DAY

Cathy's pleading with the union official, De Corsia, and several longshoremen, whom we should recognize from the cargo hatch earlier. JACK SWEENEY is the young longshoreman who tried to push Fraser to safety. McQUADE is a hard little bantam of a man. SHANKS a good-natured, hulking longshoreman.

(CONTINUED)

CONTINUED:

CATHY

If you could just give me one piece of evidence linking Denton to your friend's murder, we'd have a start.

DE CORSIA

Come on, guys. We can't help you unless you help us. I know each one of you puts in a few bucks every day to Denton to keep working --

SWEENEY

Big help the union's been --
(bitter)
I told Fraser there'd be no use talking to you. Keep quiet, we'll all live longer.

McQUADE

Denton killed Fraser and I don't aim to be next.

CATHY

(exasperated)
Then why did you agree to meet me now?

SHANKS

Because Fraser was our friend. He thought the union and the D.A. could help.

DE CORSIA

(sighs)
Our union investigators confirmed the crane operator's story. Mechanical malfunction.

SWEENEY

Mechanical malfunction, my ass! Who paid off those investigators? I saw Cujo push Charlie Fraser right under that generator.

CATHY

Then give me a sworn statement --

SWEENEY

And risk my family's lives? Sorry, lady.

(CONTINUED)

CONTINUED: (2)

McQUADE

We live, work and die on the waterfront. No matter how much we hate Denton, we can't stand up in court and testify against him.

CATHY

That's exactly what you have to do. You've got to fight back.

SHANKS

(bitter)

You and the union -- you're supposed to do the fighting, not us.

SWEENEY

We already took a big chance coming here. I guess we were dumb to expect you to do anything.

They turn to leave.

CATHY

Mr. Sweeney, please --

SWEENEY

I'm sorry. We've done all we can.

Cathy and De Corsia sadly watch the men file out.

DE CORSIA

He's right. Took a lot of guts to show their faces here.

CATHY

I feel so helpless. If they'd just stand up for themselves.

DE CORSIA

Difficult to stand up for yourself when Denton's thugs are coming at your family with steel pipes and baseball bats.

On Cathy's helplessness:

INT. TENEMENT LANDING - DAY

Luke comes up the stairs, carrying «Captains Courageous.» He's surprised to find Sam's door ajar ... pushes it wider.

(CONTINUED)

CONTINUED:

LUKE

Mr. D...?

INT. SAM'S TENEMENT - CONTINUOUS - DAY

Luke enters, tentative, sensing something wrong.

LUKE

It's me, Luke. I got your
groceries. Hey --

A hand suddenly lifts him bodily by the scruff of his neck.
A SCAVENGER THIEF -- grungy, scarred, doped out of his mind.
The SECOND SCAVENGER has Sam trembling at knifepoint,
crutches kicked out from under him.

Get in here, kid.
SCAVENGER

LUKE

(struggles

)

Let me go!

The scavenger backhands him across the room.

SAM

Leave the boy alone!

SCAVENGER

Stay down, you old buzzard!

The second Scavenger presses the point of his knife against
Sam.

SECOND SCAVENGER

Start talking, grandpa. You gotta
have something around here that's
worth more than ten cents.

SAM

Take whatever you want -- for
God's sake, don't hurt the boy
--

SECOND SCAVENGER

Old man's wasting our time.

SCAVENGER

Cut him.

(CONTINUED
)

CONTINUED:

The second scavenger's breathing hard, eyes lit up in orgasmic bliss as he fondles his knife. But he doesn't get any further. Mitch Denton bursts into the apartment, heaves the knife-wielder off his feet with maximum force... cannons him into the wall. The first scavenger throws the bedside lamp. Denton ducks. The lamp smashes. Luke scrambles to pull Sam free of the melee as Denton brings his knee into the scavenger's groin. SHOUTS of anguish. The scavengers run for their lives.

DENTON

(breathing hard)

Sam -- you okay?

Denton helps Luke get Sam upright in a chair.

SAM

I'm fine -- fine --

DENTON

What the hell happened?

SAM

Scavengers! Lousy scavengers!
I was asleep when they broke in.

DENTON

Lucky I came back.

SAM

Why the hell did you?

DENTON

Is it so terrible to want to see my old man? I've been having a yen to mend our fences. You complaining?

SAM

Can't complain about your timing.
(gruff)
I guess a small part of you's still the old Mitch.

DENTON

That's more like it, Sam.
(at Luke)
Who's the kid?

SAM

(suddenly wary)
He helps me. Brings me stuff.

(CONTINUED)

CONTINUED: (2)

LUKE
(bravado)
My name's Luke.

DENTON
Luke, any friend of my old man's
a friend of mine.

Denton curiously picks up the fallen copy of «Captains
Courageous» as Luke reaches for it.

DENTON
(examines the book)
«Captains Courageous?» I used to
know another kid who liked Kipling
--

SAM
(uneasy)
Let the boy go, okay?

DENTON
What're you getting so excited
about?
(examines book)
I'll be damned -
(whistles softly)
You're one of Vincent's kids --

Luke senses danger. He backs off, raises his fists, body
tense.

LUKE
Don't come near me, man.

DENTON
I wasn't going to.

LUKE
Like hell you wasn't. I've seen
that look before. I know what it
means.

DENTON
You think so?
(amused)
Regular sack of snakes, aren't
you?

LUKE
Just don't mess with me, okay?

(CONTINUED)

CONTINUED: (3)

DENTON

Whaddaya know? One of Vincent's
kids ...

He gazes curiously at Luke.

INT. FATHER'S CHAMBER - DAY

Father paces restlessly, deeply disturbed by Vincent's
report.

FATHER

This is bad news. Denton is a
force of evil. Pure.
Intelligent. Vicious. At war
with the world and himself.

VINCENT

What am I to do if he comes again?
He's a danger to us all. I tried
to reason with him --

FATHER

Reason with that man? For
centuries, we've struggled to
break the chains that bind us to
evil. Buddha in India...
Confucious in China... Plato and
Aristotle in Greece... they lit
the beacon fires, gave us the dawn
of hope and knowledge and
reason... yet still, still we
confront the eternal evil. No,
Vincent. Don't try to reason with
a man like Mitchell Denton.

Kipper enters, disturbed.

FATHER

(continuing)

It's all right, Kipper. What is
it?

KIPPER

I'm not sure, Father. One of the
runners just saw Luke near the
east steam tunnels.

VINCENT

(a smile)

He's' got exactly five minutes to
get back in time for his lesson.

(CONTINUED)

CONTINUED:

KIPPER

I don't think he's coming back for his lesson. The runner saw him with Mitch Denton.

VINCENT

Denton --

KIPPER

That's what he said. Luke's brought Denton back into the tunnels --

On Vincent's shock:

INT. TUNNELS - DAY

CLOSE on the initials "M.D." inscribed in old brick...
WIDENING to Denton showing them to Luke.

LUKE

You're "M.D.?" And I thought this was my special place.

DENTON

My special place, too. Had to bloody a lot of noses to keep it just for me.

LUKE

Me, too.

(grins)

You still fight pretty good. The way you handled those scavengers -- that was great.

DENTON

Maybe I'll teach you a few tricks when you come up top again. How'd you end up down here, anyway? Run away from home?

LUKE

I didn't run away from home. Home ran away from me when my mom became a dopey. Our place was a real shooting gallery.

DENTON

(sympathetic)

Tough. What happened to your old man?

(CONTINUED)

CONTINUED:

LUKE

I never knew him. How come Mr. D sent you down here for Father to raise?

DENTON

Sam was too ill to raise me himself -- after mom died. I used to hate him for that... until a few years in the can gave me time to think things over. I don't hate him any more --

(hard)

But I hated every day I was down here. The tunnels were meant for freaks like Vincent --

LUKE

Hey, don't call Vincent a freak. He's my friend.

DENTON

He's not a man -- not like you and me --

Something hard and ominously sharp grips Denton's neck. He freezes... as Vincent emerges from the shadows, holding Denton with his claw, able to rip his throat in a single movement.

VINCENT

Luke? Are you all right?

DENTON

(gasping)

It's not what you think. I wasn't --

VINCENT

(an order)

Father's waiting for you, Luke. Go to him.

Luke takes off at a run. Denton swallows with difficulty, sweat breaking out all across his face.

VINCENT

(continuing)

I told you what would happen if you came back.

DENTON

Vincent -- Please!

(CONTINUED)

CONTINUED: (2)

VINCENT

That boy is like a son to me.

Vincent's claws dig into Denton's neck. Denton finds himself lifted almost off the ground.

VINCENT

Leave the boy
alone.

He drops Denton free. Denton scrambles away, clutching his throat, hissing resentfully.

DENTON

That's a good one. Like a son
to you? That kid's like me, not
you.

(taunting)

Dream about it all you want,
Vincent -- but a freak can't be
a father to anyone.

He scuttles away down the tunnel, leaving Vincent stricken with pain and rage.

EXT. ALLEY -- TUNNEL EXIT. DAY

Denton bursts through a coal chute to an alley in the outside world. He's startled to find Luke waiting.

LUKE

(defiant)

I'm not a kid. Vincent shouldn't
push me around.

Denton smiles with cynical pleasure.

DENTON

That's right, Luke. You're not
a kid any more.

He puts a fatherly arm around the boy. And as they head off together:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

EXT. D.A.'S OFFICE AND STREET - DAY

Cathy returns to the office. Kipper dashes up and drops a message into her hand, quickly zips away. Cathy reads the message... understands, hurries away from the office.

EXT. CENTRAL PARK - NEAR DRAINAGE DUCT - DAY

Cathy glances around... enters the duct.

INT. DRAINAGE DUCT - DAY

She finds Vincent waiting in the darkness.

CATHY

(anxious)

Vincent... ? What's wrong? You've never called me here during the day --

VINCENT

(urgently)

Catherine, I need your help. Luke's run away. He's gone with Mitch Denton.

CATHY

Why would he go with Denton?

VINCENT

There's a side to Luke that's tough and hard. Denton is drawing it out to get back at me. Can you help ?

CATHY

Of course. But it'll be tough. I'll need a search warrant for Denton's office and home ... all the waterfront holes he might be keeping Luke. God, I don't know if I can get one --

VINCENT

I've got to find Luke. If Denton harms him --

CATHY

He has no reason to harm him.

(CONTINUED)

CONTINUED:

VINCENT

(rising anger)

I should have torn his throat out
when I had him in the tunnels.

CATHY

(appalled)

Vincent --

VINCENT

Do I shock, you, Catherine? You
know there's something inside me
that waits for my anger... feeds
on my rage... and strikes without
mercy.

CATHY

No! You've only harmed others
when there's been danger --

VINCENT

When I feel pain... emotional
pain. I feel that for Luke. If
Denton were here now, something
evil inside me would make me
destroy him --

CATHY

You're wrong, Vincent. There's
no evil in you, not the smallest
trace. The emotion you feel for
Luke is the love any father feels
for a child he cares about.

VINCENT

The more I feel for Luke, the more
I sense this terrible rage. How
can I hold it back? The only way
is to love Luke less --

CATHY

You could never do that.

VINCENT

No --

CATHY

It's the price we pay for love.
You feel, you need, you hurt --

(CONTINUED)

CONTINUED: (2)

VINCENT

(despairing)

Therefore I must live with this
thing inside me -- this thing I
cannot control -- that makes me
want to kill --

She sees the depths of Vincent's pain. As tears fill
Cathy's eyes.

EXT. BRIDGE - ESTABLISHING - DAY

An old rusty bridge spanning a less travelled part of the
river.

EXT. RIVER'S EDGE - BASE OF BRIDGE - DAY

Luke gazes with fascination at the barge tethered under the
bridge as several muscular men unload cargo crates and carry
them into a couple of old shacks, once used to house
equipment for the bridge. We PICK UP Denton wheeling and
dealing with a few associates, including the hiring boss,
Nat, and the longshoreman, Cujo (both seen earlier during
Charlie Fraser's murder.) Luke goes over to him, concerned.

DENTON

Get away with those video units
last night?

CUJO

I faked the bills of lading.
Customs won't even know they're
gone.

DENTON

What I like to hear. Give me a
tally on this, will you, Luke?

He hands Luke the bills of lading.

LUKE

You want me to count these?

DENTON

When I was your age, I used to
count the boss' cut every day.

LUKE

(pleased)

Well, sure --

(uncertain)

But... is all this stuff stolen?

(CONTINUED)

CONTINUED:

DENTON

("offended")

I did some favors for a few guys,
that's all. How'd you like this
boat? Maybe we'll take a trip
on it later, okay?

LUKE

Well, okay.

Denton ruffles Luke's hair... moves off with Nat.

NAT

Taking a chance, aren't you, with
this kid?

DENTON

He's okay. He's got brains and
he'll never tell what he sees.

NAT

(grunts)

You're sure?

DENTON

I know this kid like I know
myself.

(twisted smile)

I also know an old friend who's
not going to like Luke being with
me one little bit. And that's
the best reason of all to have
him here.

Luke brings the bills back over.

LUKE

Mitch? I count four thousand,
three hundred and sixty dollars
here.

DENTON

Good work, Luke. How'd you like
to do a little more work for me?
Make yourself some pocket money?

LUKE

(getting into it)

Sure. Help me get that Corvette!

(CONTINUED)

CONTINUED: (2)

DENTON

(manipulating him)

You know, thinking about what you want is a lot of fun. But it's just a lot of daydreaming unless you get down to a few cold hard facts of life. I could help you.

LUKE

How do you mean?

Denton looks at him ... shakes his head as if having second thoughts.

DENTON

I don't know. I need a kid I can trust. If you're chicken --

LUKE

I'm not chicken! You can trust me.

DENTON

Everybody who works with me's got to have pride in themselves. You got that kind of pride, Luke?

LUKE

Just try me. I can do anything you want, Mitch.

DENTON

("deciding")

How'd you like to help me with a little job tonight... ?

He's got Luke hooked.

INT. D.A.'S OFFICE - OUTER AREA - DAY

Cathy hustles to keep up with the D.A. as he heads out to the elevators.

MARINO

Don't want much, do you?!

CATHY

(assertive)

Intensive surveillance for at least twenty-four hours. Including phone taps.

(CONTINUED)

CONTINUED:

MARINO

Excuse me, Miss Chandler. It's the end of the day and I've got the Mayor's reception on my mind. But did I miss something? Like reasonable cause... ?

CATHY

So forget phone taps. But if we pull out all the stops... put as many people on Denton as we can spare...

MARINO

That's crazy. I'm already understaffed. Until you get something I can take to a judge
--

Joe crosses their path in time to hear:

CATHY

I've already got a longshoreman who saw the guy who pushed Charlie Fraser under the generator.

JOE

Where is he? Where's his statement?

CATHY

(reluctantly)

He won't come forward yet.

MARINO

You give me that longshoreman -- then you get your surveillance order.

CATHY

(distraught)

We can't wait. For God's sake

She catches herself. Marino and Joe are staring at her.

MARINO

Tell me, Chandler, why did you want to work in the D.A.'s office?

CATHY

Because I wanted to make a difference. What's that got to do--

(CONTINUED)

CONTINUED: (2)

MARINO

That's fine and dandy. But if you don't mind my saying so, you've had kind of a rarefied upbringing. This isn't Camelot. I don't send knights into battle against dragons. We're down and dirty. That means a lot of sweat and legwork so that we can prosecute according to the law. Evidence, Chandler. Evidence!

Marino steps into the elevator. Discussion's over. As the doors close on him, Joe gives Cathy a sympathetic look.

JOE

Better learn how to grow an extra layer of skin.

CATHY

(sharp)

You mean pretend I don't care?

JOE

Low blow, Radcliffe.

CATHY

I'm sorry, Joe

JOE

(softly)

We all know you care, Cathy. Sometimes that just isn't enough.

On Cathy'S frustration:

EXT. WATERFRONT WAREHOUSE DISTRICT. NIGHT

We PAN from a dark warehouse to a couple of trucks parked in shadows... tough guys assembling... to Denton's car further back. Nat and Cujo leave the car to join the other men. Denton holds back, pointing out a high window in the warehouse to Luke... who's increasingly uneasy.

DENTON

When you get through the window, keep to the stairs and come down to the first level. You know how to unlock a fire exit?

LUKE

That window? You're kidding.

(CONTINUED)

CONTINUED:

DENTON

I'm kidding? Do I look like I'm kidding?

LUKE

I didn't figure on something like this, Mitch. I mean, I want to work with you --

(at the trucks)

But this is a heavy duty heist.

DENTON

A few high tech micro-computers... Nobody's even going to know they're gone.

LUKE

I don't want to mess with it, okay?

Denton grabs him by the arm, twisting. Luke grimaces in pain.

DENTON

What's the matter with you? I thought you knew something. I thought you learned something from me.

LUKE

I don't want to go up there. It's stupid --

DENTON

(fierce)

You're stupid, kid. I'm going to give you two seconds to get hold of yourself. Then you're going through that window. You're not going to make me look bad in front of these guys.

(deadly)

And if you screw up, I'm gonna bust you. I can do a whole lot of wicked stuff to you

And as Luke writhes in terror:

INT. WATERFRONT BAR - NIGHT

Cathy enters, finds Jack Sweeney in a back booth, brooding over a drink. She goes over.

(CONTINUED)

CATHY

Buy you a drink?

SWEENEY

Don't give up, do you?

She slips into the booth.

CATHY

I need a sworn statement that you saw Denton's man push your friend under the generator.

SWEENEY

You're crazy. Only way to smash Denton is with a steel pipe in a dark alley. Maybe one night I'll do just that.

CATHY

Denton will kill you and plead self-defense. Help me fight him in court with the D.A. and the union behind you.

SWEENEY

You know what you're asking?
You're asking me to --

CATHY

(appealing)

Please, Mr. Sweeney. What if I tell you a young boy's life is at risk ?

SWEENEY

My family's lives are already at risk. In God's name, what do you want from me?

CATHY

Wrong question, Mr. Sweeney. What do you want from yourself... ?

On Cathy's appeal and Sweeney's anguish:

EXT. WAREHOUSE ROOF - NIGHT

Luke peers over the edge. A long way down. Nat finishes unrolling a rope ladder down past the window. Cujo hands Luke a canvas bag. The boy shoulders it, swings over the edge of the roof onto the ladder. The rope sways dangerously. But there's no escape for Luke. He grits his teeth... moves down until he reaches:

THE WINDOW

Luke pulls out a chisel and crowbar from his bag. A precarious moment. He jimmys the window open, heaves himself inside.

ANGLE - MITCH DENTON

down below, seeing Luke vanish from sight.

INT. WAREHOUSE STAIRS - NIGHT

Luke uses a flashlight from his bag... creeps down past a door. The light and sounds of a security guard's TV.

GUARD'S VOICE

Who's there?

Luke snaps off his light... freezes.

GUARD'S VOICE

(continuing)

Hey, down there!

FOOTSTEPS from above. Luke races down the stairs. The guard FIRES. CRACK! The bullet whacks into a wall. Luke gasps as slivers of brick cut the side of his face.

EXT. ANOTHER PART OF THE WATERFRONT - NIGHT

Vincent is brooding across the dark waters... jerks his head up at the sound of ALARMS.

EXT. DENTON'S CAR - NIGHT

Denton rages as ALARMS sound. He yells to the trucks.

DENTON

Take off! Take off!

He dashes back to his car.

EXT. WATERFRONT - NIGHT

Vincent throws caution to the wind... races with the speed of a lion.

EXT. WAREHOUSE AREA - NIGHT

Luke breaks free of the fire exit... runs like crazy for Denton's car.

DENTON

Over here! Kid! Over here!

Denton's driver squeals the car towards Luke to pick him up. Denton holds his door open.

LUKE

is suddenly transfixed in an overwhelming glare -- the headlights of one of the trucks careening around to escape.

VINCENT

arrives... sees what's going to happen... his horror.

VINCENT

Luke! No!

LUKE

spins around... the truck is upon him. There's a sickening crunch. His body hits the ground.

DENTON

sees Vincent... slams his door shut.

DENTON

Get outta here!

VINCENT

rushes to Luke's unconscious body. Behind him, guards and lights and alarms. They haven't spotted him yet.

VINCENT

Luke --

A sob breaks from him. He tenderly cradles Luke in his arms. The boy seems dead. And as Vincent's grief erupts in a terrible bone-chilling CRY of pain and despair and rage...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. D.A.'S OFFICE - CUBICLES - NIGHT

Late. Edie looks in on Cathy, brooding at her desk.

EDIE

Penny for them?

CATHY

What... ? Oh. I don't know.
Nothing. Everything. My job.
The waterfront. A friend in
trouble. Sometimes, I feel as
if I'm no use to anybody.

EDIE

Easy, girl. All part of life's
rich pageant.

CATHY

(laughs)

Come on. Buy me a drink.

She reaches for her coat... stops at the sight of Jack
Sweeney. He smiles awkwardly.

SWEENEY

I talked to my wife. Kids, too.
We all figure the same. It's time
to stop letting Mitch Denton walk
all over us.

CATHY

(lighting up)

Mr. Sweeney, I could kiss you.
In fact, I think I will!

She hugs him joyfully... as the phone rings. Edie picks up.

EDIE

D.A.'s office... She's right here.
(to Cathy)
The hospital -- ?

(CONTINUED)

CONTINUED:

CATHY
 (takes phone, puzzled)
 Hello... ? Yes... What... ?
 (beat)
 ... I don't
 understand...
 (stunned)
 ... oh, God, no... of course...
 I'll be there right away...

Eddie and Sweeney stare at the shock on Cathy's face:

INT. HOSPITAL - CRITICAL CARE AREA - NIGHT

The distraught Cathy rushes in. A NURSE moves to stop her.

NURSE
 You'll have to stay outside --

Cathy runs to where the DOCTORS are working full-speed on Luke. She stops short, devastated by the sight of him. His head is bandaged. Plastic tubes feed oxygen into his nose. Needles feed a colorless potion into his arm. White discs like suction cups on his smashed and bloody chest. The rhythms of his heart blipping on a screen.

NURSE
 Please... The doctor has to give
 his full attention to the boy.

CATHY
 How bad is it... ?

NURSE
 He's in critical condition. His
 right lung isn't exiting air.
 Either it's full of blood or its
 collapsed --

CATHY
 Luke --

NURSE
 Is that his name? We didn't know.
 Somebody carried him here. There
 was just a note with your name
 on it.

CATHY
 If I could see him for a moment
 --

(CONTINUED)

CONTINUED:

NURSE

That's impossible. There's been
brain injury. A ruptured artery.
If you'll just wait --

Cathy stares back at Luke as the nurse tugs her away.

INT. TUNNEL ENTRANCE - NIGHT

CLOSE on Vincent as a CRY of pain bursts from him...
WIDENING to Cathy, sadly gazing at him.

CATHY

They'll be operating all night.

VINCENT

He's dying --

CATHY

We don't know that. You got him
to the hospital in time. Luke
could pull through.

VINCENT

I let him down. I should have
protected him.

CATHY

Don't blame yourself. You did
everything you could. When the
police find Denton -

Vincent's eyes glitter with hatred.

VINCENT

I know where Denton is. I sent
runners out.

CATHY

Where... ?

VINCENT

I can't tell you. Forgive me,
Catherine. I have to do this
alone.

CATHY

What are you talking about? I've
got a witness. We can move against
Denton now --

(CONTINUED)

CONTINUED:

VINCENT

It's too late. This time he has to die.

CATHY

That won't help Luke. You're in pain. Don't let your feelings take over --

VINCENT

I loved Luke. If I were truly his father, wouldn't I have the same need -- ?

CATHY

(appalled)

The need to punish ... not to kill.

VINCENT

Do I repel you now, Catherine? You find me very ugly -- like a beast?

CATHY

I love you, Vincent. Nothing can change that. But what you're doing is wrong. Very wrong.

VINCENT

I keep seeing Luke broken in my arms --

(eyes lost)

You said it yourself. "Love is the same for all --"

He turns into the darkness... and the full horror of what he intends to do hits Cathy.

ON VINCENT - MOVING SHOTS

as he travels through the shadows... different kinds of tunnels... moving faster... until he is hurtling at incredible speed. Steam begins to swirl around him. A warrior in the mists.

EXT. DENTON'S BRIDGE - NIGHT

The sweep of steel, arching across the sky... the movements of armed men on guard.

INT. BRIDGE TOWER - GENERATOR ROOM - NIGHT

Denton stares from the open door at the darkness and the glow of the city beyond the river. Behind him: old machinery in what might have been a generator room to provide electricity to light the bridge.

Nat joins him.

NAT

You scared of this guy? How do you even know he'll come after you?

DENTON

The kid must be dead. He'll come.

NAT

I still don't get it. Who is he? What's he look like?

DENTON

When he comes... you'll know him.

On Denton's bleak look:

INT. SUBWAY TUNNEL - NIGHT

Vincent lies on his stomach, gripping the roof of a subway car as it hurtles through the darkness.

INT. UNDERGROUND CHAMBER - NIGHT

Cathy paces anxiously ... turns quickly as Father appears.

CATHY

Thank God you came. Do you know what he's gone to do?

FATHER

(sadly)

I know. I tried to stop him, too. There's a fire in Vincent that has to burn itself out.

CATHY

Do you know where he is? We have to stop him.

(CONTINUED)

CONTINUED:

FATHER

You can't stop him. I've always been afraid a time like this would come. When that instinct to kill would rise up from deep within Vincent --

CATHY

We have to stop him! One half of Vincent is struggling against the other.

(voice breaking)

If that instinct triumphs over the man --

FATHER

He will never allow himself to go on living.

CATHY

Tell me where he's gone!

FATHER

(long beat)

To a bridge --

EXT. RIVER - NIGHT

Vincent explodes through brick and wood of a walled up old duct. He scrambles to the surface, stares breathlessly out at the river. Turns... and sees the bridge.

EXT. BRIDGE - NIGHT

CLOSE ON an armed guard looking out over the river. Vincent's arm reaches INTO FRAME and hooks him around the neck, pulling him down into the shallows. A GURGLING sound... silence.

Vincent leaps up the bank towards the huts at the base of the bridge. He scans the land with feral instinct... He senses Denton's presence behind a high lighted window. His fangs draw back. A low growl.

There's the ratchet-click of an automatic weapon being recocked. Another guard, searching for his partner. He turns... sees Vincent charging down upon him with terrifying force. Vincent rips the guard apart. Bullets spew wildly.

(CONTINUED)

CONTINUED:

THE TOWER DOOR slams open. The gunfire brings YELLS inside. Glaring light frames a shadow with an automatic weapon. Vincent lets go a blood-curdling snarl... and again life leaves a guard. Vincent slips inside the tower.

INT. BRIDGE TOWER - UPPER LEVEL - NIGHT

On a high balcony overlooking a chamber filled with rusting equipment, Denton stands holding a pistol as Nat and Cujo run out of another chamber with guns.

DENTON
Get down there!

Nat and Cujo clatter downstairs.

INT. GENERATOR ROOM - NIGHT

Vincent's cloak vanishes behind machinery, into the shadows as Nat and Cujo burst inside... crisscross the room with bullets. They stop firing. Silence--

INT. UPPER BALCONY - NIGHT

Denton nervously moves away from the stairs. He can just about see the door Nat and Cujo ran through. He hears a SCREAM. Then a SHOT. SNARLS. The SOUND of something human being ripped to shreds. And silence.

DENTON
Nat... ? Cujo... ?

Denton backs into:

INT. UPPER CHAMBER - NIGHT

A kind of old office. Cramped. Broken furniture. A window overlooking the river. Denton nervously waits. He HEARS a SOUND from outside. Somebody coming up the stairs. He stands rigid, off to the side by the window, waiting, gun extended.

EXT. BRIDGE ROAD - NIGHT

Cathy's car careens to a halt. She runs out... sees the fallen guards. Fearing the worst, she runs to the tower.

INT. UPPER CHAMBER - NIGHT

CAMERA FRAMES the open door. Suddenly the FRAME is filled by the sweaty, distorted face of Denton as he readies to fire. The SOUND comes closer. Nat staggers inside, ripped and bleeding, steps into Denton's arms. Denton pushes him away in horror as:

VINCENT

explodes through the window, shattering glass, thrusting his gloved hand through to grab Denton. He's climbed up the outside wall. Denton SCREAMS as Vincent draws him out backwards through the window.

EXT. BRIDGE - ANGLE ON GIRDERS - NIGHT

Vincent hurls Denton out onto a high girder. Denton scrambles away in terror, almost falling. Vincent's a fierce, dramatic figure, fangs bared, cloak billowing as he's raked by high winds.

DENTON

Mother of God! Please! Please,
don't!

He crawls out to a dangerous exposed point on the girders, clings to it.

DENTON

(continuing)

I didn't hurt the kid -- it was
an accident --

Vincent growls. His ferocity is frightening and awesome. He starts forward to finish Denton off.

CATHY (O.S.)

(shouting)

Vincent! No!

Vincent turns to see Cathy at the shattered window.

VINCENT

You shouldn't have Come here.

CATHY

I had to come. Don't do this
terrible thing.

VINCENT

He doesn't deserve to live.

(CONTINUED)

CONTINUED:

CATHY

(pleading)

But you can choose to let him live. In your heart, you know that's right.

VINCENT

In my heart I feel only pain.

CATHY

Your pain is for Luke. For his life... for his love.

VINCENT

You know what I am --

CATHY

(reaching out)

You're you -- my Vincent. My kind and gentle love. Don't give in to that other instinct inside you.

VINCENT

In your world, people give in to this instinct --

CATHY

Frightened, bitter lonely people. Like him --

She points to Denton.

CATHY

(continuing)

Come home, Vincent. Come back to us --

And on Cathy's appeal... and Vincent staring down at Denton:

INT. HOSPITAL ROOM . NIGHT

CLOSE on Luke hooked up to the machines, head and body swathed in bandages. He could be dead. There's the sound of the curtains being drawn... then Vincent's hand ENTERS FRAME... hovers over Luke's face. We WIDEN to REVEAL Vincent. It's late, the ward is silent and dark.

Luke's eyes flutter. He stares up at Vincent with a kind of wonder.

VINCENT

Don't say anything. You're going to be all right.

(CONTINUED)

CONTINUED:

LUKE
(a whisper)
I'm sorry --

VINCENT
You fought for life, the doctors
said. I'm proud of you.

LUKE
(with difficulty)
I never meant to hurt you... I
didn't want to be a nobody...

VINCENT
You could never be that, Luke.

LUKE
I guess I made a big mistake. A
whopper.
(eyes fluttering)
Vincent... ?

VINCENT
I'm here...

LUKE
(almost asleep)
Still gonna get that Corvette.

Vincent sees the slightest hint of a smile on Luke's
sleeping face ... looks down. The boy's hand has taken his
own. And as we PULL BACK SLOWLY from Vincent keeping a
silent vigil:

EXT. CATHY'S TERRACE - DAWN

Cathy has fallen asleep in her chair as light begins to
streak the night sky. She suddenly blinks, sits up.
Vincent is there.

VINCENT
Luke's strong. He's going to make
a wonderful recovery.

CATHY
(nods)
Things will be better when he
comes back home.

(CONTINUED)

CONTINUED:

VINCENT

(shakes his head)

Luke was never meant to live in
the underworld. I'll find him
a good home in your world.

CATHY

My world... ? I feel so sad every
time you say that. My world...
your world. Can't they ever be
the same?

VINCENT

I don't know, Catherine. I wanted
a man's life last night. Wanted
to kill --

CATHY

Don't... it's over...

VINCENT

Is it? Denton called me a beast
pretending to be a man... and
I found another beast within
myself...

CATHY

(eyes welling)

There are many men who are more
beasts than you... but they hide
it. You have the finest heart
of any man.

VINCENT

You're crying... for me...

CATHY

...and for myself. I feel your
pain... and your love.
They're both choked with emotion.

VINCENT

Even with two worlds between us...?

CATHY

"Love is the same for all -- "

And as they move to a tender embrace...

FADE OUT.

THE END