

BEAUTY AND THE BEAST

Pilot - ONCE UPON A TIME IN THE CITY OF NEW YORK

written by

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TRANSCRIPTION AS AIRED

descriptions based on the Script 24 February 1987

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Characters - in order of appearance

Catherine Chandler

Receptionist

Female colleague

Male colleague:

Joan, receptionist

Mr. Chandler

Tom Gunther

Eve, college friend

Stocky guy

Tattooed punk

Vincent

Father

Lieutenant Herman

Kipper

Doctor Sanderly

Nurse (voice over)

Another female colleague

D.A. Moreno

Deputy D.A.

Isaac Stubbs

Edie

Carol Stabler

Clerk (Larry)

Marty Belmont

Patrolman

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Pilot - ONCE UPON A TIME IN THE CITY OF NEW YORK

FADE IN:

PANORAMIC VIEW MIDTOWN MANHATTAN - NOON

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

TITLES --

"Once upon a time"

"In the city of New York"

"Beauty and the Beast"

EXT. GENERAL MOTORS BUILDING. NOON

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

INT. LAW OFFICES - RECEPTION AREA - DAY

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

RECEPTIONIST (In background)

No, he's at lunch sir...

CATHY (to receptionist, cheerfully)

Morning...!

RECEPTIONIST

Not anymore...

CATHY (laughs)

Picky, picky...

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

RECEPTIONIST (In background)

Yes sir, thank you...

FOLLOW as Cathy strides down a corridor blithely exchanging greetings...

FEMALE COLLEAGUE

Great look.

CATHY

Thanks

MALE COLLEAGUE:

Cathy, please don't forget the settlement conference at three.

CATHY:

I'll be there.

She pokes her head into her father's office...

CATHY:

Hi Joan.

JOAN (receptionist):  
Hi.

INT. CHARLES CHANDLER'S OFFICE DAY

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

MR. CHANDLER  
Catherine...

CATHY  
Hi Dad...

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

CATHY (shakes her head)  
I can't, Tom's having a party for the architects of the new project.  
Another excuse to wine and dine the planning commission...

MR. CHANDLER (joking)  
I used to be invited to these functions. I should've thought twice before I handed you over to our best client...

CATHY

You make it sound like a horse trade...

MR. CHANDLER (smiles)  
Uhhhh...you could do a lot worse than Tom Gunther

CATHY  
And have.

They laugh.

MR. CHANDLER  
Well how about dinner tomorrow night?

CATHY  
Well, let me get to my desk, check my calendar...

She goes over and kisses the top of his head.

MR. CHANDLER

You just getting in?

CATHY

Had a late night, had some errands to run today...  
(shrugs apologetically)  
Sue me...

MR. CHANDLER

Well, it's a little late for that. I should've sued you when you were five.

MR. CHANDLER (concerned)

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

CATHY (carefully)

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

MR. CHANDLER

But when you put your mind to it, you're a fine corporate lawyer.

CATHY

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

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

CUT TO:

INT. RESTAURANT - NIGHT

A private party fills the elegant restaurant. An architectural model of a skyscraper and commercial complex is prominently displayed. At the center of the action, working the room, is TOM GUNTHER, a sleekly attractive man in his early 40's - a dashing New York real estate titan... People seem to swirl around him, drawn by his power and charm.

TOM :

Well they can't get it quite right in the sculpture, but em, it gives you a pretty good idea of the way it's going to be. We're very pleased. I'm sure you'll find that the overages are money well spent.

FOLLOW Tom as he moves through the restaurant. He FINDS Cathy sitting at a far table, talking to an old COLLEGE FRIEND...

COLLEGE FRIEND (teary-eyed)

He told me just to pretend like he was dead...

CATHY (sympathetic)

I'm sorry Eve... Things'll turn around.

TOM (leaning over Cathy)

How you doing? You all right?

CATHY

Fine. Eve and I haven't seen each other since college...

COLLEGE FRIEND (to Tom)

We were just catching up...

TOM

Good...

(putting an arm around Cathy)

I need to talk to you...

CATHY (to College Friend)

Would you excuse us for a minute...

Tom leads her to an alcove...

TOM (irritated)

What's with you?

CATHY

What do you mean?

TOM

Well, you've been sitting over there listening to her blubber, half the night...

CATHY

She's going through a rough time. She and I used to be good friends...

TOM

I know her. She's a lush. She was married to a lush. She's a complete loser.

CATHY

You're very compassionate...

TOM

Come on, stick with me, there's someone I want you to meet...

CATHY

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

TOM

I thought I could count on you...

CATHY

You can...

TOM

Maybe I expect too much...

CATHY

This is a party -- it's not brain surgery.

TOM

I really don't have time for this now...

CATHY

Frankly, I don't like being told who I can talk to...

TOM

Then show better judgement!

CATHY (fuming)

Fine, I think I'll call it a night...

TOM

That's not an option...

CATHY (moving off)

Oh, it's not?

Cathy gets her purse from her seat...

CATHY

(to Eve)

Eve I'm sorry, I'm going to have to call you tomorrow...

and without turning back, walks out of the restaurant...

CUT TO:

EXT. THIRD AVENUE - NIGHT

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

CATHY (raising a hand)

Taxi...!

She's too late. The cab just drives on past.

CATHY (muttering)

Great...

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

STOCKY GUY (smiling)

Say, you're uh, you're not having very much luck. I'll get one for you...I'm an expert.  
(steps off the curb, raises an arm) Yo! Taxi!

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

STOCKY GUY

Hey Carol, are you going home alone tonight?

CATHY (looks startled)

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

INT. VAN TRAVELING - NIGHT

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

CATHY (squeals and screams)

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

STOCKY GUY (to Cathy)

Sh sh sh sh sh sh sh, yeah that's a girl, that's a girl, sh that's a girl... you know what happens to little girls with big mouths...uh?

PUNK (venomous)

You're gonna find out...

STOCKY GUY

Hey Carol, you've got to remember to keep your mouth shut from now on...

CATHY

My name isn't Carol.

STOCKY GUY (shouts)

Shut up!

They have her pinned down...

STOCKY GUY

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

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

CATHY

Help!

The Punk restrains her hands...

CATHY'S POV - THE RAZOR

As it's raised over her face...

CUT TO:

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

The van slows down, and Cathy's body and purse are flung out onto a clearing.

CLOSER ANGLE - CATHY

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

INT. STEAM TUNNELS - BELOW MANHATTAN - NIGHT

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

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

The cloaked figure moves quickly and surely along a narrow ledge, and then down another ladder... His face is hidden by a hood...

CUT TO:

INT. STEAM TUNNELS UNDERGROUND CHAMBERS

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

She wakes with a start...

CATHY (crying)

No..! No!

VINCENT'S VOICE

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

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

CATHY (frightened)

Where am I?

VINCENT

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

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

CATHY

H- hospital?



VINCENT

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

CATHY

Why aren't I in a hospital?

VINCENT

There was no time, you were bleeding...

CATHY (distraught)

What did they do?

(feels bandages over her eyes)

My eyes...!?

VINCENT

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

DISSOLVE:

INT. VINCENT'S CHAMBER

As Cathy sleeps, we GLIMPSE Vincent's FATHER, an older man in professorial robes, examining her, checking her pulse... All the while, Vincent, his face still hidden, watches over her...

FATHER.

Keep a close watch.

If her fever rises, let me know at once.

VINCENT

I will.

DISSOLVE:

INT. VINCENT'S CHAMBER

As Cathy awakens again.

CATHY

Who's here? Who are you?

VINCENT

Vincent...

CATHY

Vincent...?

VINCENT

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

CATHY (pleading)

Where am I?

VINCENT

Where no one can hurt you...

CATHY

My face hurts.

VINCENT

Tell me your name...

CATHY

Catherine...

VINCENT (softly)

Catherine...

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

CATHY

I'll try...

She drifts back to sleep. He gets up and moves off, down an adjoining tunnel...

INT. FATHER'S CHAMBER

Vincent enters a vault-like room, two-stories high. The walls are lined with books, floor to ceiling -- books of every description -- a vast library of the city's cast-off books. The room is lit by oil lamps. Standing up on the second floor, we find Vincent's FATHER, reading a book...

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

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

FATHER

Is she awake?

VINCENT

Yes... she's very frightened...

FATHER

How could you bring a stranger down here, to where we live? You ignored our most important rule.

VINCENT

I know that...but there was no other way.

FATHER (angrily)

Do you know what they'd do if they caught you up there? Or found you down here? They'd kill you, or put you behind bars and make you wish you were dead. How could you?

VINCENT

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

FATHER (hands him a bottle of pills)

Well make sure she takes these -- to prevent infection.

VINCENT

I'll make sure...

FATHER (reproachfully)

I was saving them for an emergency, in case anything happened to either of us...

VINCENT

Father try to understand, this was an emergency - she would have died...

FATHER (grudgingly)

Alright... Well help her regain her strength. But the moment she's ready to leave, get her out - and Vincent, don't tell her anything...

VINCENT

Don't worry -- it won't be very long. She's already beginning to heal...

FATHER (softening)

You know you have the soul of a doctor...

(smiles)

When I studied medicine they wouldn't admit minorities...

(chuckles softly)

I wonder what they would've done with you? Let's not even think about it...

CUT TO:

INT. VINCENT'S CHAMBER

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

VINCENT

Do you like it?

CATHY

It's good soup...

(takes another spoonful).

Vincent, tell me ... where are we?

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

chamber is charged with the spirit of the survivor full of undaunted goodness...

A train RUMBLES overhead...

CATHY (figuring)  
Somewhere there's an elevated train... Brooklyn? Queens?

VINCENT (troubled)  
No, not Brooklyn or Queens...

CATHY (starting to panic)  
Am I still in New York? Vincent, please tell me! Where are we?

VINCENT  
I have to keep it as a secret.

CATHY  
Why ?

VINCENT  
Because, a lot of good people depend on this place for safety.

CATHY (sincere)  
I'll keep your secret...

A beat. He believes her...

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

CATHY  
And that tapping. It never stops.

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

CATHY (intrigued)  
You mean messages?

VINCENT  
Mmmm...

CATHY  
Vincent please, tell me.

VINCENT (easing her fears)  
We're below the city -- below the subways. There's a whole world of tunnels and chambers that most people don't even know exists. There are no maps to where we are -- it's a

forgotten place. But it's warm and it's safe -- and we have all the room we need... so we live here, and we try to live as well as we can, and we try to take care of each other. It's our city, down here...

CATHY (uncertain)

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

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

VINCENT (haltingly)

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

(deep gratitude)

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

CATHY (overwhelmed)

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

VINCENT (gently)

It's all true...

She reaches out to touch his hand. Before he can pull it away, her fingers touch his. She feels something gnarled and animallike. She tries to cover her astonishment... He draws back, mortified, moves off...She lies there in a panic, unwilling to even consider the possibilities...

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

INT. MR. CHANDLER'S OFFICE - DAY

Mr. Chandler and Tom Gunther appear exhausted...Mr. Chandler slaps a newspaper on his desk...

MR. CHANDLER

Lieutenant-- I'd like to know who leaked this story to the papers...

INSERT - NEW YORK POST:

**"GUNTHER'S GIRLFRIEND MISSING... EAST SIDE DEB VANISHES."**

BACK TO SCENE

LIEUTENANT

Well...it's hard to keep something like this quiet. A socialite's missing for a week, her purse is

found in the park...

TOM (indicating newspaper)  
We don't need these kinds of headlines...

MR. CHANDLER  
Have your men come up with anything..?

LIEUTENANT (shakes his head)  
No, not- not yet...  
(looking serious)

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

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

CUT TO:  
INT. VINCENT'S CHAMBER

Cathy sits on Vincent's bed, alone. Her face is still bandaged. Now she stands, feeling her way around the room. She bumps against a couch, then a small table.

REVERSE ANGLE - VINCENT

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

CATHY (sensing Vincent's presence)  
I know you're there. You can come in. .

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

CATHY  
It won't help...

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

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

VINCENT (empathic)  
I know...I can feel it. You're getting your strength back...

VINCENT  
I'll get you some tea, the herb tea you liked...

CATHY

Okay...

He goes off...

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

CUT TO:  
INT. TUNNELS

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

VINCENT (pointing down tunnel)  
You take this one three platforms down-- right up the next tunnel to the first ladder, and start climbing...

KIPPER (concentrating)  
And that'll be Chinatown?

VINCENT  
Not unless you take the wrong tunnel. You could end up in China...

KIPPER  
Huh, no way, Vincent...

VINCENT  
Well wherever you end up, hurry back with the tea...

KIPPER  
This one's gonna cost you...

CUT TO:  
INT. VINCENT'S CHAMBER

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

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

CATHY (crying out)  
Oh, God..! No..!

VINCENT (O.S.)  
Catherine..?

CATHY

He approaches her from behind. Startled, she let's out a screech, then turns and hurls the reflector at him. It glances off the side of his head. He stands there, frozen for a moment, then turns and leaves the chamber. She sinks down onto the seat next to the bed, shaking in shock, then starts sobbing...

CUT TO:  
INT VINCENT'S CHAMBER.

REVERSE ANGLE - VINCENT

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

VINCENT (softly)  
I've never regretted what I am...until now...

CATHY (reeling)  
How...? How did this happen to you...?

VINCENT  
I don't know how. I have ideas... I'll never know. I was born. And I survived...

She shakes her head -- speechless...

VINCENT  
It's time for you to go back.

CATHY (breaking down)  
Tell me it's a nightmare. That it didn't happen, that it can't be...

VINCENT (from deep inside)  
It's not a nightmare. It happened -- and you're alive. Catherine, you survived. And what you endured will make you stronger and better.

CATHY (upset)  
I don't have your strength... I don't know how to do it...  
He looks at her, speaking to her soul...

VINCENT (with conviction)  
You have the strength Catherine -- you do.  
(simply)  
I know you...

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



VINCENT (handing Catherine her clothes)  
It's time

CUT TO:  
INT. TUNNELS

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

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

On a far platform, we SEE a FAMILY -- a mother, father and two small children, cooking a meal in an open hearth... Some distance away, we SEE a group sewing clothing.

CUT TO:  
INT. TUNNELS

Vincent leaps over from one pipe to another...Catherine doesn't follow.

CATHY  
Wait!

VINCENT (reaching out)  
You can do it...give me your hand...

Holding her hand, she jumps across  
They climb a spiral staircase...

CUT TO:  
INT. TUNNELS

We SEE a dark tunnel, with bricks missing in the wall. Vincent and Cathy crouch down and enter the tunnel through the hole in the wall. They soon arrive at another opening with the bricks removed. A shaft of light shines down in the next tunnel.

VINCENT (indicating)  
This is where you go out...

CATHY (hesitant)  
Where are we?

VINCENT  
The basement of your apartment building.

CATHY (laughs)  
We are?

Vincent nods...

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

CATHY (eyes welling)  
Vincent...

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

CATHY  
Your secret is safe with me. I would never betray your trust...

VINCENT  
I know -- I knew that from the beginning, when you trusted me.

She reaches out for him, puts her hand on his chest and her head on his shoulder...

CATHY  
What can I say to you..?

The tenderness of her embrace is a feeling he's never felt before, never even dreamed of. It's more than he can stand -- it's breaking his heart. He lays the palm of his hand on the small of her back and holds her close...

Suddenly we HEAR FOOTSTEPS AND VOICES through the vent in the basement. Cathy looks at the vent. When the SOUNDS FADE OFF, Cathy turns to Vincent .. but he's not there...

CATHY (calling out)  
Vincent...!

He's gone.  
We sense her sadness at losing him as she raises her hood, turns and walks slowly towards the shaft of light...then disappearing, back to her life...

CUT TO:  
INT. OPERATING ROOM - DAY

CLOSE ON CATHY

She's on the operating table. Her face has been prepped for plastic surgery -- marked with lines and notations. ..

DOCTOR  
What's her pressure?

NURSE  
120 over 80 doctor

DOCTOR  
How's that IV running?

NURSE

Fine

DOCTOR

Is the bogey connected?

NURSE

Yes doctor.

DOCTOR

Shall we begin?...

She's given an anaesthetic injected into the IV, to knock her out...

DOCTOR'S VOICE

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

CATHY

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

CATHY'S POV - OPERATING TEAM

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

CATHY

7... 6...

DISSOLVE:

CATHY'S DREAM

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

INT. CHARLES CHANDLER'S OFFICE - DAY

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

MR. CHANDLER (buoyant)

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

CATHY (unable to speak)

I -- I...

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

CATHY (struggling)

No -- Dad -- I...

MR. CHANDLER

Have to run, I'm in a board meeting...

(handing her a wad of money)

Buy yourself a new dress...

(giving her more)

Is that enough? Here, take some more...

(now exiting)

See you later...

FOLLOW as she walks down the corridor...

MALE COLLEAGUE

Cathy, you have a nice vacation? You look em, you look wonderful

FEMALE COLLEAGUE

We missed you...

ANOTHER FEMALE COLLEAGUE

Well Miss Chandler...now you've done it.

EXT. OUTSIDE - NIGHT

She's running up an alley and a van appears behind her, chasing her. We see the door slam shut . Suddenly she's on all fours, surrounded by people staring down at her...laughing...

Tom Gunther is there. Beside him is a Beautiful woman. They are surrounded by admirers...

TOM (to Beautiful Woman)

I feel sorry for her. But what can I do? Life goes on...

The Beautiful Woman nods in agreement...

TOM (continuing)

She was an interesting girl. I thought she showed a great deal of promise -- but she just turned out to be a big loser...

The LAUGHING continues, with people pointing at her...

Cathy looks around, desperate -- trapped... Now she spots something up to her left....

ANGLE – UP TO CATHY'S LEFT.

We SEE what appears to be the figure of a man. It's Vincent, standing in the Tunnels. He peers down at Cathy. His eyes are filled with feeling, deep with empathy for her. As their eyes lock he nods...and she smiles...

DISSOLVE:

INT. HOSPITAL ROOM - DAY

She comes out of the anesthetic, her face, once again, heavily bandaged. The SURGEON, a

handsome older man, stands at her bedside.

CATHY (coming to)  
Vincent..?

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

CATHY (groggy)  
I'm... in the hospital?

SURGEON  
Yes, and you're going to be fine... You must have been through something terrible, but whatever it was is behind you. If there's anything you want to tell me, or talk about, anything I can do...just let me know.  
(exits)

CATHY (a beat, bitter sweet)  
You could read me the last chapter of 'Great Expectations'

CUT TO:  
EXT. TALL BUILDING - NIGHT

Vincent rides on top of an elevator to the top of a tall building... There he sits, perched, gazing out at the lights of the city surrounding him, the city he can never be a part of -- the city of the woman he can never know. He bows his head and looks utterly isolated, forlorn...

FADE OUT.

CUT TO:  
EIGHT MONTHS LATER...

INT. DISTRICT ATTORNEY'S OFFICE - DAY

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

D.A. MORENO (reading Cathy's resume)  
Her credentials are terrific - Radcliffe, Columbia Law School. Sure she wants a job with us?

DEPUTY  
Uuh..she says so, who knows?  
(snide)

Look, she's some rich guy's daughter, looking for something 'meaningful...' You remember, the one who disappeared for ten days -- Gunther's girlfriend...

D.A. MORENO (hurriedly)

Look, it's a pair of hands... it's a brain. We need the extra help, right?

DEPUTY (nods)

Where do you want to put her?

D.A. MORENO

Put her on the field – let her do research, investigation, give her all the legwork...you know, throw everything at her... and we'll find out if she's any good...

DEPUTY

Right...

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

DEPUTY (to Cathy)

Excuse me, Ms. Chandler -- District Attorney Moreno will see you now. Come on in...

END OF ACT TWO

ACT THREE

FADE IN:

EXT. ESTABLISHING SHOTS OF MANHATTAN

As the sun rises and the city awakens.

INT. ISAAC STUBBS' ACADEMY OF STREETFIGHTING • DAY

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

CATHY (calling out)

Hello..!...Mr. Stubbs?

No answer.

CATHY (calling)

Anybody here..?

VOICE (softly, from behind, as a light flicks on)

We know you're here..

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

ISAAC (smiling)

You should always know what's comin' up behind you. This time it's good news...

(holds out his hand)

I'm Isaac, Isaac Stubbs...

CATHY  
Catherine Chandler...

ISAAC  
So...you wanna learn to take care of yourself...

CATHY  
That's right...

ISAAC (knowing)  
Because something bad happened...to you

She nods.

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

CATHY (resolved)  
Never.

ISAAC  
Okay...Now I don't teach none of that oriental stuff -- no Kung Foo, no egg foo yung. This is New York City, so what I do teach is New York City streetfighting, mean and dirty. Only philosophy that counts around here is, doing whatever it takes to come out alive... You use what you got. Let me see your shoe...  
(reaches down, Cathy gives him her shoe...

He whips Cathy's shoe across the head of a dummy, then drives the heel into its temple).

ISAAC  
You can kill a man...with a shoe...now it ain't fancy, it ain't pretty, but it works - if you got the stomach for it.

CATHY (determined)  
When do we start?

CUT TO:  
INT. NEW YORK POLICE DEPT - COMPUTER DATA CENTER . DAY  
Cathy moves through the N.Y.P.D. Data Center. She stops at a computer terminal where EDIE, a stylish young black operator is "interfacing" with the master data bank...

CATHY  
Edie -- do you have those addresses for me, yet?

EDIE (irritable)  
Yeah, I got 'em.  
(handing her a printout)  
Here, take 'em...

CATHY  
Thanks, I appreciate it...

EDIE (needling)  
You should appreciate it. I'm doin' all your work.

CATHY  
Oh I'm sorry, the D.A.'s really got me running. They're testing me...

EDIE

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

CATHY  
That's not true...

EDIE  
It's not, huh?  
(looking at Cathy's security pass)  
Catherine Chandler...let's check you out...

CATHY  
Most people call me Cathy...

Edie starts punching computer keys...

INSERT - THE TERMINAL DISPLAY SCREEN

Cathy's name and vital statistics appear on the screen...  
Next, a summary of a police report under the heading, VICTIM - AGGRAVATED ASSAULT...  
And then, a gruesome full face photo of Cathy and her scars taken before surgery...

BACK TO SCENE

EDIE (stunned)  
Oh God... I'm sorry Cathy...

CATHY  
Don't be...  
(with a smile)  
It's an old picture..

Cathy moves off...

CUT TO:  
Cathy crosses the street and approaches a steam grate. She hesitates for a moment, looking at it. She smiles and walks over it...

CUT TO:  
INT. STEAM TUNNELS-VINCENT'S CHAMBER.



FATHER

She can only bring you unhappiness...

VINCENT (adamant)

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

Father shakes his head sadly...

VINCENT

I can feel what she's feeling, I know what she's thinking -- when she's frightened,  
when she's happy or sad...

FATHER

Vincent, your senses -- your empathic powers are quite extraordinary. It's your gift. And these  
powers have been heightened by the concern, the love that you feel. But don't let your act of  
kindness destroy you...

VINCENT

Maybe, I have no choice...

CUT TO:

INT. N.Y.P.D. COMPUTER DATA CENTER • DAY

Cathy is sitting beside Edie at the computer terminal...

CATHY

Listen, I need some help and it's a little tricky.  
A woman was attacked by mistake -- by three men... and I wanna find out if these men  
ever went after their intended victim.

EDIE

You got the date of the mistaken attack?

CATHY (without hesitating)

Last April 12th...

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

EDIE

Aggravated Assault?

CATHY (nods)

Aggravated Assault...

Edie punches in the details...

INSERT - TERMINAL SCREEN

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

EDIE (O.S.)

Whoa...a lotta guys hittin' on a lotta women out there...

BACK TO SCENE

EDIE (turning to Cathy)

Can we narrow this down – em... the make of the car ?

FLASHBACK- CATHY SEES THE VAN.

CATHY

Some kind of van...I don't know...

EDIE

How about the intended victims name?

FLASHBACK - CATHY'S ATTACK

The Stocky Guy grabs her from behind...

STOCKY GUY

Hey Carol, you going home alone tonight?

BACK TO SCENE

CATHY

Try Carol...

Eddie punches in the additional data...

INSERT . TERMINAL SCREEN

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

EDIE (O.S.)

Okay, here are all the 'Carols'...

(punching keys)

Em, let's punch into the files...

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

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

CATHY

Mmm mm -- let's try the next one...

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

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

BACK TO SCENE

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

CATHY (energized)

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

CUT TO:

INT. CAROL STABLER'S APARTMENT - HALLWAY - EVENING

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

VOICE (through the door)

Who is it?

CATHY

Carol...

VOICE

What do you want?

CATHY

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

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

CAROL

What's this about? You a cop?

CATHY

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

CAROL (upset)

Look, I told you people to leave me alone! You've caused me enough trouble...

CATHY

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

CAROL

What are you talkin' about?

CATHY

They got you and me mixed up...

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

CATHY (indicating)

I think this was meant for you Carol...

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

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

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

CATHY (talking to her, through the door)  
If you'd like to talk to someone who understands how you feel-- call me.

CUT TO:  
INT. ISAAC STUBBS' STUDIO DAY  
Isaac has Cathy in a hold from behind...

ISAAC  
Can't do nothin', can you?

She kicks him...

ISAAC  
That's good...you better bite me though, you better do somethin'...

CATHY  
Really!

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

ISAAC (on the floor, raising his hand, as Cathy is about to whack him with a bat)  
Hold it!...

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

ISAAC (smiling)  
Was that you? Uh...is that you!?

Cathy, gasping for breath, can only nod...

CATHY  
Yeah!...

And then she starts to laugh in exhilaration...

CUT TO:

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

Cathy climbs out of a limo in front of her building. Tom Gunther starts to climb out of the limo...

TOM (to Cathy)  
I'll walk you up...

CATHY  
No, that's alright.

TOM  
No no no... I'll walk you up.

CATHY  
You haven't heard anything I've said tonight...

TOM  
What? That your work is important to you? I understand that. My work's important to me. But that doesn't mean we can't see each other.

CATHY  
Good night, Tom...

She kisses his lips quickly. He holds on to her momentarily...

TOM  
I'm not gonna let you slip away. I'm not gonna let that happen...

He leans down and kisses her...

CATHY  
Good night Tom..

CUT TO:

INT. CATHY'S APARTMENT NIGHT

Cathy comes into the bedroom in a nightgown. She's carrying a bag with legal briefs in it. She takes a file. She sits on top of the bed, picks up a trial transcript and begins to read... She HEARS a strange sound. She looks up and out of the balcony window -- then, after a few beats, returns to her reading... She HEARS the sound again -- a CREAKING just outside her bedroom window...

She slips off the bed and gets a gun from the nightstand. She heads to the bedroom window...

She opens the window door and steps out onto the balcony. She looks down and spots an old book lying on the ground -- it's "Great Expectations."

ANGLE - THE FIRE ESCAPE

Hidden in the shadows, standing in a corner of her balcony, we SEE a large form...

CATHY  
Vincent...!

She rushes to him and embraces him.

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

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

VINCENT (looking at her)  
Your face...

CATHY (awkward)  
They fixed it...

VINCENT  
Yes...

CATHY  
Come inside...

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

CATHY  
No, not yet...

VINCENT  
I should never have come here...

CATHY (overwhelmed)  
Vincent!, I'm glad you did...come here, sit down...

VINCENT  
I wanted to see you. There are so many things I wanted to tell you...

CATHY  
I have so many things to tell you...

VINCENT  
I know...

CATHY  
It's been hard, Vincent...

VINCENT  
Yes...

CATHY

I'm learning to be strong...

VINCENT

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

CATHY (unsure)

How do you mean...?

VINCENT

Just know that it's true -- and that your pain is my pain. Sometimes almost as if we are one...

She looks at him in wonder...

VINCENT (painfully)

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

CATHY

I'll never see you again...?

VINCENT (quietly)

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

CATHY

Their own ignorance...

VINCENT

...Their aloneness.

CATHY (a long beat)

...Yes.

VINCENT

So...now I have to begin to forget...

CATHY (anguished)

Forget me...?

VINCENT

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

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

(backing away)

Good-bye...

He starts to go...

CATHY (reaching out)

No...Not yet... There's still time, it's still dark... Don't leave...

He takes her hands...

CUT TO:

EXT. CATHY'S BUILDING – ON THE BALCONY - TWILIGHT LONG SHOT

We see them sitting on the balcony, the lights of the city night in the background... As we HEAR...

CATHY (V.O.) (reading to Vincent)

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

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN.

INT. DISTRICT ATTORNEY'S OFFICE - DAY

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

CLERK

Somebody's waiting for you...

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

CATHY

Carol.

INT. CATHY'S CUBICLE

Cathy enters... Carol looks haggard and nervous.

CATHY

Hi...I didn't expect to see you here.

CAROL (awkward)

Yeah well, I didn't expect to be here either... I'm so sorry what they did to you. I couldn't stop thinking about it... Maybe I can help you out.

CATHY

You wanna tell me what happened?

CAROL (taking a swallow)

... I was working for this escort service, it's called Mayfair. They have a pretty good clientele.



You know, businessmen from out of town, that sort of thing.

CATHY (carefully)

And you'd go out with them?

CAROL

Yeah, more or less...but it's run by this man, Marty Belmont, a real bad character. He was using the service to shake down his customers. Sometimes he would have the girls carry tape recorders...sometimes he'd .. em .. get it on film.

CATHY

And...how did you get into trouble?

CAROL

When I wouldn't go along with it, Belmont got it into his head that I was gonna spill everything to the cops, so he sent his men out to get me.

CATHY

So the men that attacked you, and me -- they were Belmont's men?

CAROL

Had to be.

CATHY

Would you be willing to testify against them, with me?

CAROL

Yeah, I'll testify.

CUT TO:

CATHY'S DESK.

INSERT . MUG SHOT OF MARTIN BELMONT

He's a dark wiry man in his late 30's.

CATHY (into phone)

I want to set wheels in motion for an arrest and search warrant to be issued tomorrow morning... (pause) Martin Belmont - - Mayfair Escort Service, 232 West 52nd...

(pause) Fraud, extortion, aggravated assault -- for starters... (pause) I have the affidavit of a witness... (pause) Thanks Joe...

She hangs up.

FOLLOW as she walks out to Carol in the reception area.

CATHY (approaching)

Okay we're all set. You're not going back to your apartment...

CAROL

Where am I going?

CATHY

A friend of mine is renovating a brownstone in the Village. There's not much in it, but it'll be a lot safer. Someone'll meet you with a key...

CAROL

Okay.

CATHY (indicating Clerk)

Larry'll give you a ride over. I want you to call me as soon as you get there.

CAROL

-- there's no turning back, huh?

CATHY (serious)

Carol, you sure you understand the risks? Don't do this for me... I don't want you to do anything that doesn't feel right.

CAROL

I'm doing this for me.

CATHY

Okay.

CUT TO:

INT. CRIMINAL JUSTICE BUILDING - LOBBY - LATE AFTERNOON

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

CUT TO:

EXT. TOWNHOUSE . GREENWICH VILLAGE.

Cathy climbs out of a cab, her arms full of groceries. She hurries up the front steps of the townhouse which is under renovation. She uses her key to open the door.

INT. TOWNHOUSE – ENTRY.

Cathy enters the dark, empty townhouse.

CATHY(calls out)

Carol?

Everything is very still -- it doesn't feel right. Cathy lays her groceries on the floor. FOLLOW as she climbs the stairs...

CATHY (calls out again)

Carol?...Carol?

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

We can now SEE Carol Stabler -- sprawled on the floor. Cathy comes into the bedroom and kneels beside Carol's body...She leans over and makes to touch Carol's cheek..

STOCKY GUY'S VOICE (O.S.) (flicking a knife open and shut)  
Don't bother, she's dead...

We see two men entering the bedroom behind Cathy...  
Cathy looks up...

MARTY BELMONT  
And so are you...

As they move on her, Cathy, still in a crouch grabs the base of a pole lamp, then charges both of them with it and knocks them over. She runs out the bedroom door...

CUT TO:  
INT. STEAM TUNNELS . FATHER'S CHAMBER - NIGHT

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

CATHY dashes down the stairs with the STOCKY GUY and MARTY BELMONT in pursuit...  
THE TATOOED PUNK AND DRIVER appear at the bottom of the stairs, making their way up...

TATOOED PUNK.  
Get her!

CUT TO:  
THE TUNNELS.

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

CUT TO:  
INT. TOWNHOUSE - SECOND FLOOR.

Cathy makes her way to an empty room on the second floor...she locks the door. Her attackers have her trapped, cut off from the stairs. She listens at the door...We can HEAR their VOICES and FOOTSTEPS in the hallway, just outside the door...

DRIVER'S VOICE (O.S.)  
Where'd she go?

TATOOED PUNK (O.S.)  
Try in there...she's gotta be in one of these.

MARTY BELMONT (O.S.)  
Steve, block the stairs.

She scans the room for a weapon -- picks up a heavy hanging plate...puts it down.

CUT TO:

OUTSIDE THE DOOR.

The Stocky Guy and Marty Belmont are opening and closing all the rooms looking for Cathy...

STOCKY GUY

Nothin' in here.

MARTY BELMONT

Go check the other door.

CATHY.

She picks up a chair as if using it as a weapon, but stumbles on something on the floor. The noise alerts the men as to her whereabouts...the Stocky Guy breaks down the door...Marty Belmont and the Tattooed punk follow him into the room...Cathy is not there, so they proceed into the next room

CUT TO:

VINCENT

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

CUT TO:

CATHY

Looks behind her.

MARTY BELMONT (O.S.)

There she is!

Cathy runs for the stairs, she knocks the Driver down the stairs...as she passes him near the bottom he grabs her ankle and she falls down. She kicks out at him with her feet...and she reaches into the grocery bag at the bottom of the stairs and grabs a bottle of wine from it... she's just about to whack the Driver with it when Belmont and the Stocky Guy come down the stairs...

MARTY BELMONT

(pulling out his gun)

Uh uh uh...

Belmont bends over Cathy pointing the gun in her face and half cocking the trigger...

MARTY BELMONT

Say goodnight...

ANGLE - ENTRY HALL

We hear a roar...the door to the basement suddenly bursts open in a shower of splinters, and Vincent comes crashing through, a wild, snarling, terrifying beast...

VINCENT

Knocks the gun out of Belmont's hand and kills him.

REACTION SHOTS:

The Driver and Stocky Guy see their worst nightmare...

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

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

CATHY

Walks over to him...

CATHY

(grabbing his hands and pulling at him)

We can't stay here...

VINCENT

He leads her to the basement...

INT. BASEMENT

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

CUT TO:

INT. TOWNHOUSE – ENTRY HALL.

The Lieutenant walks down the stairs and stands with several of his PATROLMEN, surveying the devastation in the townhouse...

PATROLMAN

So you got any ideas?

LIEUTENANT

(shakes his head)

No...looks like they were mauled...by a lion...

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

LIEUTENANT

Some pretty strange things going on in this city...

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

LIEUTENANT

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

(examining hole in wall)

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

CUT TO:

INT. TUNNELS

Vincent and Cathy stand in a cavernous chamber...

CATHY

I owe you everything -- everything...

VINCENT

You owe me nothing -- I'm part of you, Catherine. Just as you're part of me... Wherever you go, wherever I am... I'm with you...

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

VINCENT (gently)

Good-bye...

She puts her arms around him...

CATHY

For now...

They part and head in opposite directions...

We see a large chamber with many levels and entrances...as we see them walking in opposite directions, suddenly they both turn round at the same moment...then continue on their respective ways...

FADE OUT.

END OF ACT FOUR

THE END