

BEAUTY AND THE BEAST

“Chamber Music”

Aired Episode Transcript – original air date: December 18, 1988

Opening credits:

Starring

Linda Hamilton
Ron Perlman as “Vincent”
Roy Dotrice
Jay Acovone
Ren Woods

Guest starring

David Greenlee
Janet MacLachlan
and
Theodore Bikel as Eli

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Production Designer - John Mansbridge

Editor - Drake P. Silliman

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Music by - Don Davis

Supervising Producer - Stephen Kurzfeld

Producer - George R.R. Martin

Produced by - Kenneth R. Koch

Co-Producers - Alex Gansa, Howard Gordon

Created by - Ron Koslow

Written by - Ron Koslow

Directed by - Victor Lobl

ACT ONE

EXT. NYC - DAY

establishing shots of NY streets, then the DA office building facade.

INT. D.A.’S OFFICE – EARLY EVENING

People moving about, some with coats and briefcases appearing to leave.

INT. JOE’S OFFICE – EARLY EVENING

Joe is trying to put together a document gone through a shredding machine. Catherine opens the door to his office with a file in her hand. She approaches his desk, and lays the file down loudly to gain his attention. Joe turns around.

CATHERINE

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

JOE

Ah, thanks Cath. I'll look it over.

CATHERINE

(exiting)

All right. Good night, Joe.

JOE

Where are you off to?

She stops at the doorway and turns back to face him.

CATHERINE

Home.

She again turns to leave, walks back a few steps as she hears Joe.

JOE

Uh, why don't you stick around? I found this great Cuban restaurant downtown. Great food, maybe we could get something to eat.

CATHERINE

There's a concert tonight in the park.

JOE

(hopeful)

Oh?

CATHERINE

I'm... meeting someone.

JOE

Ah! You got a date?

CATHERINE

Sort of.

She again turns to leave, only to be called back again by Joe.

JOE

Uh, who's playing? Maybe I'll go.

CATHERINE

Tonight?

JOE

Yeah.

CATHERINE

I think they're playing Schubert, maybe Haydn.

JOE

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

CATHERINE

No...

(smiling)

Billy Joel's next week.

Catherine turns to leave and is called back yet again.

JOE

Schubert, Haydn... You're really attracted to these culture types, aren't you?

CATHERINE

(ironic)

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

JOE

No, but you know what I mean: These smooth guys who go to concerts and know all about wines, take you to all the right places.

CATHERINE

(smiles to herself)

Not exactly.

JOE

Well, all I'm saying is that there must be a reason why you haven't hooked up with one of these guys yet.

CATHERINE

Any theories?

JOE

I'm only talking as a friend now.

CATHERINE

I'm listening...

JOE

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

CATHERINE

(approaching)

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

JOE

(struggling)

Radcliffe, you need someone who is more...

CATHERINE

More... ?

JOE

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

CATHERINE

(smiling to herself)

I think I do.

EXT. NYC NIGHT PANORAMA

Classical music playing in the background. It's Schubert's Unfinished Symphony.

FADE TO an **ORCHESTRA** playing

Shots of groups of various instruments, and the conductor leading.

PAN to a grating, drop below down into the **TUNNELS - NIGHT**

In the cement chamber below the grate, Vincent and Catherine, who is elegantly dressed, are reclining on pillows on the ground, listening to the concert. Catherine is transported by the music, her eyes closed.

CATHERINE

Ah, I love this part.

VINCENT

Yes, it's beautiful.

Catherine smiles, still with her eyes shut.

VINCENT

(intently looking at her)

What makes you smile?

CATHERINE

Everything.

(opens her eyes, smiling broadly)

This is a wonderful spot.

VINCENT

I've spent many an evening here. I've heard all the great music... here.

CATHERINE

The sound is remarkable, it's like we're in the first row.

VINCENT

(looks upward toward the grate above)

We're just under it.

CATHERINE

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

VINCENT

I come here, and the music engulfs me and I can feel the presence of everyone sitting just above us... You see, when the music ends, you'll hear fragments of conversations echo throughout the chamber and... and footsteps, and then... all will be very still again.

CATHERINE

The stillness, didn't it make you feel...

VINCENT

Alone? Sometimes. And sometimes I found a wonderful peace in that stillness.

Catherine smiles at the wisdom of these words, just as lightning flashes.

CATHERINE

(amused, pointing out the obvious)

Lightning?

VINCENT

(in a humorous manner)

I think it was.

They both look up toward the grate. Suddenly it's pouring down rain.

CATHERINE

(laughing)

Vincent, it's raining!

The rain begins to pour down through the overhead grate drenching them. Vincent begins to remove his cloak to put around Catherine. She waves him off.

CATHERINE

No...

She's standing now, leaning her face back and lets the rain fall on her, laughing. Vincent is still reclining, smiling up at her as she enjoys the rain. He takes delight in her delight of the experience. She's quickly soaked.

CATHERINE

(besides herself)

I've never...

Ah, Vincent, this is wonderful!

She throws herself down into his arms to hug him. She continues laughing, rolling to her side to look up again at the rain, then returning to hug him. In his own quiet way, also Vincent softly laughs... tenderly looks down at her, laying on his chest, thoroughly drenched and happy.

INT. THRESHOLD – CATHERINE’S SUB-BASEMENT – NIGHT

The two of them walking arm in arm, both still dripping.

CATHERINE

(smiling)

I don't think I'll ever be able to hear Schubert's Unfinished Symphony in quite the same way...

VINCENT

(looking at her intently)

I wanted to share that place with you.

CATHERINE

(a beat)

Thursday night they're playing the Brandenburg concertos...

VINCENT

...Then I'll come for you, Thursday night.

CATHERINE

... I'll be here.

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

VINCENT

(tenderly, into her hair)

Be well, Catherine.

CATHERINE

And you, Vincent.

After a long look, she turns to walk to her basement entrance. He stands watching her. She turns for a last look, then turns back and disappears into the beam of light in front of the ladder.

VINCENT (V.O.)

"She walks in beauty like the night..."

He turns away and moves off.

INT. TUNNELS

He passes different entrances to other tunnels until he comes to the

EXT. CULVERT ENTRANCE IN THE PARK

The rain stopped, it's a beautiful moonlit night.

EXT. CITY – NIGHT

We see Vincent climbing to the roof of the skyscraper where he overlooks the city below him.

VINCENT (V.O.)

Now there is only the city, and the night, and me.

EXT. ALLEY – NIGHT

Vincent is walking next to a loading dock guard rail. Amidst the garbage strewn out, a young BLACK MALE is sitting, head leaning to one side as if asleep. Vincent stops and looks intently at the figure. He sees a dropper and evidence of drug use. The figure rouses, with difficulty opens his eyes and sees Vincent standing there. He slowly stands up, and looks at him. Vincent takes a step closer, and the man begins to back away. Vincent walks alongside him, until the man turns away and begins to run away, hopping up a crate on up to the dock. Vincent follows. The young man runs to the end and takes a short stairway down. A taxi is going down the street just as the young man reaches the end of the stairway and enters the street where the taxi slams on the breaks, but hits the young man. Vincent watches from behind stacked crates on the dock. The young man springs off the taxi, looks back at Vincent.

VINCENT

(uncertainly, calling out)

Rolley...?

END OF ACT I

ACT TWO

EXT. ALLEY – NIGHT (CONTINUOUS)

Vincent on dock staring at Rolley who looks back at him, then runs off, climbing over parked cars.

VINCENT

Rolley!

FLASHBACK

INT. FATHER'S CHAMBER

A pair of small black hands as they deftly play the Chopin's Prelude n. 4 in E minor. Pan slowly to reveal a black boy, YOUNG ROLLEY, playing an upright console piano and on up to Father standing in the back listening. Pull back to reveal ELI, a Helper, standing next to Father, then Mary and Vincent, all listening as the young boy finishes the piece. Eli gestures with his hand, a 'see, what did I tell you!' kind of gesture, smiling at everyone.

FATHER

Remarkable.

ELI

His name's Rolley.

VINCENT

(gently)

Rolley, where did you learn to play so beautifully?

Rolley turns around to look toward Vincent. He's painfully shy.

MARY

Did someone teach you?

ROLLEY

Just know how.

ELI

Plays by ear, plays anything: Beethoven, Mozart, Chopin.

FATHER

Someone must have taught the boy.

ELI

No, nobody. No, no parents, nothing. It's a... it's a gift, he's got a gift.

Vincent walks over and kneels beside Rolley.

VINCENT

Rolley, do you know who Chopin was? That was his music you were playing. He played that on his piano, it ... came from his imagination.

ROLLEY

Came from the radio.

Vincent smiles.

FATHER

How did you come to find him?

ELI

One morning I opened the shop. All of a sudden I hear Rachmaninoff from the piano in the basement. I went down there quietly, I don't know what I'm gonna find, and there he is, little black boy sitting at the piano playing Rachmaninoff. Didn't even run away, kept on playing.

FATHER

Well I hope you let him finish the piece.

ELI

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

ROLLEY

(looks toward Eli)

I sleep down there.

ELI

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

FATHER

How can we help?

ELI

Well it... I'm not expert but it seems to me that this boy someday could be something great, a... a musical genius.

FATHER

I think it's quite possible.

ELI

Yeah, but he got an older brother that's running around with a bunch of troublemakers in the neighborhood. Rolley tags along with him. Now it's only a matter of time that Rolley gets in trouble, then everything is lost. Father, this boy's got a precious gift.

FATHER

Yes, it's clear that he has.

ELI

Well, we gotta protect it.

FATHER

(reassuring)

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

VINCENT

(still kneeling by Rolley)

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

ROLLEY

Does he live down here?

VINCENT

Who?

ROLLEY

The guy, Chopin.

VINCENT

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

ROLLEY

Then he's dead?

VINCENT

Has been for over a hundred years.

ROLLEY

So it's ok if I play his music?

VINCENT

Oh, I'm sure he would be happy to have you play his music.

PRESENT TIME
EXT. ALLEY – NIGHT

Vincent standing on the loading dock, his eyes filled with sad disbelief.

INT. FIX-IT SHOP – NIGHT

A basement with various appliances and equipments. Eli asleep in a chair snoring softly, with a newspaper lying on his chest.

Vincent approaches the sleeping Eli.

VINCENT

(softly)

Eli.

ELI

(awakening)

Eh? ... Vincent.

VINCENT

Sorry to wake you. I saw Rolley tonight.

ELI

Still alive, huh?

VINCENT

He ran off, I lost him.

ELI

His brother's dead. Shot... A few blocks from here, robbing a grocery store.

VINCENT

I want to find Rolley.

ELI

I haven't seen him. A couple of years ago he was in here asking for money. Took one look at him and I knew he was on the drugs. The boy, the gift... everything was gone. He looked like a ghost.

VINCENT

A ghost of someone we knew and loved. He's alive, Eli, and he's nearby.

ELI

I've seen too many ghosts... Try the garage on McIntire. That's where they hang out, the drug addicts, maybe he's there. What do you want with him?

VINCENT

I want to see him, talk with him.

ELI

What for? It's too late.

VINCENT

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

Vincent leans over to touch Eli's arm, as we hear the strains of another Chopin piano piece...

FLASHBACK –

INT. FATHER'S CHAMBER

Young Rolley plays intently on the old upright Chopin's Ballade no. 4 in F Minor. Vincent, Father, and MS. KENDRICK, stand in the back, listening.

MS. KENDRICK

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

FATHER

Extraordinary, isn't it?

MS. KENDRICK

And sad.

VINCENT

(surprised, like Father)

Why sad?

MS. KENDRICK

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

FATHER

Ms. Kendrick, you cannot deny there is a gift.

MS. KENDRICK

It's a gift, but right now it's an empty gift.

VINCENT

Can you help Rolley to fulfill it?

MS. KENDRICK

He's got to learn how to read, to read music, so that he can know it and feel it. He's got to go back to the beginning, to forget what he knows and learn it all over again. If he can do that, there's no limit to where this boy can go.

FATHER

(stepping forward)

Rolley, I want you to meet someone who is very dear and very important to us. Ms. Kendrick is an accomplished musician and an equally gifted teacher. She is our music teacher.

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

MS. KENDRICK

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

ROLLEY

(very shy)
He's dead.

MS. KENDRICK

No doubt about that. How would you like me to teach you to play?

ROLLEY

Don't I already play good?

MS. KENDRICK

Would you like to play even better?

ROLLEY

I would.

MS. KENDRICK

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

ROLLEY

Right.

MS. KENDRICK

(holding up sheet music)

Do you know what this is? This is music, Beethoven's Moonlight Sonata. I think that this is God's favorite piano piece. Have you ever heard it?

ROLLEY

I don't know.

MS. KENDRICK

I would like to teach you to read this music, and then you can play it, or you could play anything, whether you've heard it or not. And then you can put all your feeling, all of Rolley into it. Would you be interested in that?

Rolley nods his head.

MS. KENDRICK

Do you remember my name?

ROLLEY

Ms. Kendrick.

MS. KENDRICK

Well I think we'll start with the Moonlight Sonata. That would be a very good piece for you to learn. Okay, we'll start tomorrow. Are you going to practice every day?

ROLLEY

I'll practice.

MS. KENDRICK

All right. Would you play something for me, Rolley, something you like to play when mean old women like me aren't bothering you?

Rolley begins to play... The Moonlight Sonata. Ms. Kendrick shoots a look over to Vincent and Father, as amazed and delighted as she is.

MS. KENDRICK

Rolley, do you know what you're playing?

Rolley shakes his head no.

MS. KENDRICK

That's the Moonlight Sonata.

Ms. Kendrick smiles. She places her hand to Rolley's back, gently correcting his posture to sit straighter. While the Moonlight Sonata plays in the background...

PRESENT TIME –

INT. UNDERGROUND GARAGE - NIGHT

Rolley is lying in a junk filled abandoned garage, hugging his arms to his chest. Huddled around the fire in a barrel, several other junkies. He squirms, restless, evidently in great pain. He rises and walks over and kneels close to the fire.

Pan to an entryway where Vincent stands, watching intently.

Rolley, in evident terrible misery, hides his head in his hands, holds his jacket collar together at this neck, burying his head in it, dejectedly. Suddenly, a discordant note plays and ...

FLASHBACK –

INT. FATHER'S CHAMBER

Young Rolley at practice on the piano, the Moonlight Sonata music sheet in front of him. His playing is jerky, clearly learning to read music and playing the notes as he recognizes them on the sheet music. He is intent on his practice, doesn't notice Vincent walk in and lean against a table behind him. He hits another wrong note.

VINCENT

Rolley? Don't you want your supper?

ROLLEY

(doesn't stop playing)

No.

Vincent walks over and sits to the left of Rolley on the piano bench.

VINCENT

You don't have to practice all the time.

ROLLEY

I do.

VINCENT

Why is that?

ROLLEY

So I can get good.

(concentrates on playing)

So I can stay.

VINCENT

(surprised)

Rolley,

(places his hand over Rolley's to stop him)

we want you to stay. The music that you bring to us is very beautiful but... you are the one that we love.

PRESENT TIME –

INT. UNDERGROUND GARAGE – NIGHT

Vincent gazing on adult Rolley, huddling by the fire barrel. Three thugs walk into the abandoned garage. They begin terrorizing the junkies, looking for drugs or money.

PUNKS

I'll take your head off and put it on a shelf. Man, give me my money! What are you looking at, huh? What you got there, huh? Where's your medicine? Hey you've got some for me, slick?

One of them spies Rolley and approaches him. He grins at what he has found. Rolley tries to crawl away, and is stopped by a second thug. A third thug knocks him over with his foot.

PUNKS

This one up here is mine. Don't be afraid, no no no. You stay right there. Where you goin' huh? What you got?

ROLLEY

Nothing!

Suddenly, we hear a long terrifying growl, and terrible white fangs can be seen in the shadow. Frightened, the thugs take off. Vincent pursues until they reach the entry where they came in, then stops. He turns back to find Rolley and Rolley is gone. He takes off after him.

EXT BACK STREET - NIGHT

Rolley runs through back alleys. He reaches a door and frantically pounds on it. A sign on the wall says "Brothers of Hope Mens Shelter".

VINCENT

Rolley!

Rolley continues pounding on the door. As Vincent approaches, the door opens, and Rolley enters without looking back. Vincent watches from the side of a building across the street.

END OF ACT TWO

ACT THREE

EXT. NIGHT

Shots of the city skyline at night.

EXT. CATHERINE'S BALCONY – NIGHT

Vincent standing on Catherine's balcony by the ledge, facing her wrapped in her robe.

VINCENT

Rolley's gift was immense, but it was fragile and it was lost to us. I don't think there's ever been a young person in the world with more promise and more desire. Catherine, I must see him.

CATHERINE

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

VINCENT

While he's still alive, there's hope to regain that loss, to recover his gift.

CATHERINE

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

VINCENT

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

CATHERINE

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

She turns and goes into her bedroom. Vincent looks out over the city.

EXT. MEN'S SHELTER – NIGHT

Vincent watching by the building across the street from the shelter. Catherine walks up to the door and knocks. The door finally opens.

NIGHT ATTENDANT

This here's a men's shelter, no women.

CATHERINE

There's someone inside I need to talk to.

NIGHT ATTENDANT

No women allowed inside.

CATHERINE

I'm with the D.A's office.

(showing her credentials)

I'm afraid tonight you'll have to break the rules.

The Attendant opens door wider for her to come in. She passes by him and he shuts the door. Vincent looks on from across the street.

INT. MEN'S DORM - NIGHT

Catherine and the Attendant walk down the room, with long rows of cots with men in various stages of slumber. The Attendant points out Rolley with the beam of his flashlight.

NIGHT ATTENDANT

Over there. Be careful waking him up.

Catherine kneels by Rolley's cot, begins to gently shake him.

CATHERINE

Rolley... Rolley wake up. Rolley...

Rolley is startled awake, sits up in the cot.

ROLLEY

(yelling)

No, back off!

MEN'S VOICES (O.S.)

"Hey, be quiet man!"

"What's going on over there?"

Rolley lays back down and rolls over.

CATHERINE

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

ROLLEY

Go away.

CATHERINE

No.

ROLLEY

I'm sleeping, go away.

CATHERINE

I need to talk to you now.

ROLLEY

What's this about?

CATHERINE

Get up, Rolley.

ROLLEY

I'm sick, lady, what do you want!

MEN'S VOICES (O.S.)

"Hey shut up, man!"

"Hey knock it off!"

CATHERINE

I have a message for you.

ROLLEY

(perplexed)

Message? What kind of message?

CATHERINE

From a friend.

ROLLEY

I got no friends.

CATHERINE

Yes you do.

ROLLEY

(finally understanding)

Vincent?

She nods.

ROLLEY

Why...?

CATHERINE

Come on, let's get some coffee into you.

EXT. ALLEY – NIGHT

Vincent stands, watching the door. We hear the notes of a Schumann piece...

FLASHBACK –

INT. FATHER'S CHAMBER

Vincent is standing on the upper level in Father's chamber, watching down. During this scene we occasionally see him smiling at what happens below. Father is seated at his table, listening raptly to Rolley playing Schumann's Kinderszenen, *Von fremden Ländern und Menschen*. Rolley finishes the piece...

FATHER

Thank you, Rolley. That was truly magnificent.

Ms. Kendrick approaches, behind Father. She places her coat on a chair in the back.

MS. KENDRICK

Magnificent? Oh, Rolley parrot.

She walks toward Rolley at the piano.

MS. KENDRICK

Have you been performing for your adoring but indiscriminating audience again?

She sits with him on the piano bench, while Father laughs.

MS. KENDRICK

Don't you have any lessons to practice? Did you read that piece you just played?

ROLLEY

(contrite)

No.

MS. KENDRICK

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

ROLLEY

I'm sorry, Ms. Kendrick.

FATHER

Ms. Kendrick, I must accept the blame this time.

Father walks over to Rolley, he places a hand on Rolley's shoulder in support of the boy.

MS. KENDRICK

Yes you certainly will. How am I going to teach this boy anything if you get him back to his old habits?

FATHER

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

MS. KENDRICK

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

FATHER

I don't think any music box ever played Schumann so beautifully.

Suddenly Mouse burst in with his arms full. Full of a full-size keyboard. A couple of Tunnel Dwellers follow him, with other parts of the instrument.

MOUSE

(excitedly)

Found it! Look!

FATHER

Mouse, what in the world have you got there?

MOUSE

Found it. Up top. For Rolley.

FATHER

Some kind of keyboard?

MS. KENDRICK

It's from a concert grand piano!

FATHER

(suspicious)

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

MOUSE

Found it.

CUT TO Vincent, who is observing all this and grins

MS. KENDRICK

But where is the rest of it?

MOUSE

Up Above, down Below, in between... Mouse took it apart.

FATHER

I was afraid of that.

MOUSE

Took it apart, brought it down, put it together, so Rolley can play.

FATHER

I... I'm sorry, Mouse, but one simply does not "find" a concert grand piano.

MOUSE

Mouse did.

FATHER

Where?

MOUSE

In the park.

FATHER

(in disbelief)

The park...

MOUSE:

Underground, under platform.

FATHER

The concert. Platform. In the park. You dis-assembled a grand piano under the concert platform in the park.

MOUSE

Two more there, just as big.

FATHER

I don't think I want to hear any more of this.

CUT TO Vincent, who has been leaning against the wall in the upper level, and now laughs to himself at Father's resignation.

MS. KENDRICK

(excitedly)

Oh Rolley! When Mouse finishes putting that together for you, you're going to give some recital on it, aren't you?

ROLLEY

Play it for everyone.

Ms. Kendrick kisses Rolley on his forehead. Rolley smiles, happy.

FATHER

And... maybe they won't (dubiously)... miss it...

PRESENT TIME –

EXT. ALLEY - NIGHT

Vincent stands across the street, watching the shelter entrance.

INT. MEN'S SHELTER – DAY ROOM – NIGHT

Catherine is talking with a seated Rolley, a cup of coffee in his hands.

ROLLEY

I'm not goin' out there.

CATHERINE

I promised Vincent I would bring you out. For some reason seeing you tonight is very important to him, and I don't want to see him disappointed.

ROLLEY

(starts go to)

I'm going back to sleep.

CATHERINE

(grabbing his arm)

Rolley wait!

ROLLEY

I'm not seeing him. I'm not talking to him. I don't know him any more. That's it.

He turns around to leave once more, and Catherine grabs his arm again.

CATHERINE

Okay. How much is it going to cost? Tomorrow's coming fast, you're gonna need some money.

ROLLEY

Oh, come on.

CATHERINE

I will do whatever I have to do to get you out there.

(digs in wallet, holds up a bill)

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

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

CATHERINE

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

Rolley hesitates, struggling...

EXT. ALLEY - NIGHT

Vincent watches from the street, and remembers back.

FLASHBACK –

INT. FATHER'S CHAMBER

Vincent in a corner of the room, watching. Ms. Kendrick is sitting at the piano tensely playing Schubert's Impromptu in G-Flat, Op. 90, no. 3.

Rolley comes in from the tunnel entrance. He joins Ms. Kendrick on the piano bench.

MS. KENDRICK

(upset)

Where've you been?

ROLLEY

Up top.

MS. KENDRICK

(noticing something on his forehead)

What happened?

ROLLEY

Nothing.

MS. KENDRICK

That bump in your head isn't nothing. Did somebody do that to you? Who did that?

ROLLEY

Anthony.

MS. KENDRICK

Your brother? What were you doing with Anthony?

ROLLEY

I just wanted to see him.

MS. KENDRICK

Why did he hit you?

ROLLEY

Because I wouldn't tell him.

MS. KENDRICK

Tell him what?

ROLLEY

Where I've been. He wanted to know.

MS. KENDRICK

And you couldn't tell him.

ROLLEY

(matter of factly)

I couldn't. It's a secret.

MS. KENDRICK

I know it's hard, Rolley. Anthony's your big brother, but he's not looking out for you, and sooner or later he's going to get you into trouble, and I don't want to see that. I don't.

ROLLEY

He said piano lessons are for girls.

MS. KENDRICK

Well, you know that's nonsense. Besides you already know how to play. What I'm teaching you is about the music, how to make it yours, maybe even compose your own music.

ROLLEY

Am I gonna play now?

MS. KENDRICK

(considering)

Why don't you go be with the kids today, have some fun?

ROLLEY

But I wanna show you.

MS. KENDRICK

Show me what?

He stands up from the bench to reach a book of music.

ROLLEY

I can do it, I can read it.

Rolley opens the book to a page, sets it up, sits down and begins playing Beethoven's Moonlight Sonata. It is not the polished version he can do by ear, but it is played by sight with a few errors as he concentrates on the music.

MS. KENDRICK

(delighted)

Oh Rolley, you are a treasure.

Vincent looks on from the side of the chamber.

PRESENT TIME –

EXT. ALLEY - NIGHT

Vincent continues his vigil in the alley.

The door of the shelter opens. Rolley, then Catherine, come out. Catherine leads him over to where Vincent stands. As they get nearer, Rolley's approach slows, then stops. He finally raises his eyes to Vincent.

VINCENT

Rolley...

END OF ACT THREE

ACT FOUR

EX. STREET AND ALLEY – NIGHT (CONTINUOUS)

Vincent facing Rolley and Catherine standing behind. Rolley won't look Vincent in the eyes. He starts to move as if going closer to Vincent, then suddenly dashes off. He runs down the alley, through a gap between a fence and another building.

VINCENT

Rolley, no!

Vincent pursues. Rolley climbs up a fire escape ladder on a building, and Vincent follows him.

EXT. ROOFTOP - NIGHT

Rolley gets to the roof of the building. He tries the door to get into the building, but it is locked. He turns back... Vincent is standing now by the ladder.

ROLLEY

Get away.

VINCENT

Rolley...

ROLLEY

Why are you doing this?

VINCENT

I wanted to see you.

ROLLEY

Seen enough?

VINCENT

There are things I wanted to say to you.

ROLLEY

Nothing to say, not now.

VINCENT

You left something behind.

ROLLEY

What?

VINCENT

Our love, our faith in you.

ROLLEY

It's not my fault.

VINCENT

Why did you leave us, Rolley?

ROLLEY

Why? You know!

VINCENT

No.

ROLLEY

You know why.

VINCENT

I truly don't ... Tell me, Rolley.

ROLLEY

How could I come back?

VINCENT

Because she would have wanted it.

ROLLEY

No!

VINCENT

She would have wanted you to come back to us.

ROLLEY

Not after what I did!

Rolley turns away from Vincent. Vincent walks up closer to Rolley.

VINCENT

Tell me.

ROLLEY

(a long beat)

It was the day Mouse finished the piano.

FLASHBACK –

INT. PIANO CHAMBER

In a big chamber with high chandeliers the grand piano is now re-assembled minus the lid. A TUNNEL MAN is busy tuning it. Young Rolley is watching. A small group of children is polishing the lid behind him. Ms. Kendrick leans over the piano tuner's shoulder watching the progress.

MS. KENDRICK

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

ROLLEY

I'll go tell him.

MS. KENDRICK

Do that. Tell him you're going to play the Moonlight Sonata on a concert grand piano.

ROLLEY

(happily)

Okay.

MS. KENDRICK

Go with Paco.

Rolley and one of the children go off together.

EXT. STREET – DAY

Rolley and Paco walk along an impoverished ghetto side street.

ROLLEY (V.O.)

We were going to Eli's, Paco and me. And then Anthony comes up.

ANTHONY, Rolley's old brother comes riding up on a battered old motor scooter.

VINCENT (V.O.)

Your brother?

ROLLEY (V.O.)

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

Anthony rides up to Rolley

ANTHONY

Hey, Rolley...! How you like it?

ROLLEY (V.O.)

I'd never been on a motor scooter before.

Rolley moves toward the motor scooter.

YOUNG ROLLEY

(to Paco who seems confused)

Be right back...

Rolley climbs on the back of the scooter and they take off. Rolley smiles back at Paco, who stands watching, eyes full of worry.

ROLLEY (V.O.)

Anthony and I rode around for a while, but then it was dark. He showed me where him and his friends hung.

INT. STORE FRONT – NIGHT

Anthony, young Rolley and two or three punk young men sit on the floor, passing a bottle of beer. Anthony offers it to Rolley, who takes a swig. Anthony lights up a pipe.

ROLLEY (V.O.)

I guess I'd been missing Anthony 'cause I forgot about everything else, Eli, the piano...

MS. KENDRICK

(calling out, O.S.)

Rolley! Rolley?

ROLLEY

And all of a sudden, Ms. Kendrick's there.

Rolley reacts and gets up to go look through a hole in the slatted door.

EXT. STREETS – NIGHT – ROLLEY’S POINT OF VIEW

Ms. Kendrick searches around the area and calls for him.

MS. KENDRICK

Rolley? Rolley!

INT. STORE FRONT – NIGHT

Anthony and his friends react mischievously

ANTHONY

(smiles at Rolley)

Uh oh, somebody’s in trouble.

FRIEND 1

Go and get your whippin’ boy.

Rolley returns to where he had been sitting, mortified.

ANTHONY

I’ll go talk to her, don’t worry about it.

Anthony and his friends exit. Rolley goes back to his peep hole to watch.

EXT. STREETS – NIGHT – ROLLEY’S POINT OF VIEW

Rolley can see Ms. Kendrick’s coat and shoes, and that she carries a large handbag on her arm.

MS. KENDRICK

Rolley? ... Rolley ... Rolley! Are you in there? Rolley, if you’re in there, come out now!

She hears a noise and turns toward it.

MS. KENDRICK

Who’s there?

ANTHONY

You lookin’ for?

MS. KENDRICK

I’m looking for a boy named Rolley, do you know him? He has a brother, Anthony.

ANTHONY

I don’t know him.

Anthony lunges for her purse.

MS. KENDRICK

Get away from here! Stop that! Give it back! Stop it!

Anthony and Ms. Kendrick fight for the purse. Anthony gives her a big shove, she topples backwards and strikes her head on a fireplug. She lies very still.

ANTHONY
(frightened)
Come on!

Anthony and his friends run off.

EXT. STREET - NIGHT

Rolley comes out and slowly approaches where Ms. Kendrick lies. He squats down next to her, gently strokes her cheek. She does not move. His hand covers hers.

**PRESENT TIME –
EXT. ROOFTOP - NIGHT**

ROLLEY
What happened... what happened to her, it's on me.

VINCENT
You mustn't believe that.

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

VINCENT
For what good? It's not your doing.

ROLLEY
If I hadn't gone with Anthony, if I had just come when she called, if I had tried to help her...

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

ROLLEY
I can't do it.

VINCENT
So you atone by destroying yourself?

ROLLEY
Yeah.

VINCENT
Then her life remains incomplete, and her death without meaning.

ROLLEY

I carry that on me too.

(a long beat)

We done?

VINCENT

She believed in you, in the power, in the promise of your gift. Honor her memory, fulfill that promise. You have a home, people who love you. Come back to us.

Rolley stands, slowly shaking his head, crying, sweating. A wreck. Vincent approaches nearer.

VINCENT

There's a piano in a chamber deep beneath the city waiting for you to play. It's yours. Come back, play it for us.

ROLLEY

(fighting back tears)

I can't. I can't, Vincent. It's too late.

Rolley walks around Vincent and heads to the ladder. Catherine is standing next to it. He looks at her. Catherine looks at him, with tears in her eyes. He goes to the ladder and starts the climb down.

VINCENT

We'll always be there for you. Know that. Always.

Rolley takes a final look at Vincent and heads down.

VINCENT

(heartbroken)

He won't come back.

CATHERINE

(walking closer)

You did everything you could.

VINCENT

Catherine, I feel as though I'll never see him again.

CATHERINE

But he knows now that you'll wait for him, that you love him. And as long as you do, Vincent, there's hope.

They stand together, and Catherine takes Vincent's hand in hers and raises it up, squeezing it tenderly. As we hear the final notes of the Moonlight Sonata, we fade to

INT. PIANO CHAMBER

The grand piano sits in the deserted chamber. The lid is a puzzle of re-assembled pieces, now covered in dust.

THE END

Closing credits

Executive Producers - Paul Junger Witt, Tony Thomas, Ron Koslow

Associate Producer - Anthony Mazzei

Coordinating Producer - David F. Schwartz

Co-starring

Terrance Ellis - Rolley (age 18)

Garland Spencer - Rolley (age 11)

Shavar Ross - Anthony

Ellen Geer - Mary

Dion Basco - Paco

Philip Diskin - Attendant

Vonte Sweet - Friend

Marcus Chung -Punk

Unit Production Manager - Tony Brown

1st Assistant Director - Robert Yannetti

2nd Assistant Director - Gabriela Vazquez

Set Decorator - Peg Cummings

Property Master - Bill Dietz

Literary Consultant - Patricia Livingston

Stunt Coordinator - John C. Meier

Special Effects Coordinator - Gary Bentley

Script Supervisor - Patience Thoreson

Beast Make-up - Margaret Beserra

Make-up Artist - Fred Blau Jr.

Hair Stylist - Josephine McCarthy

Costumers - Mary Taylor, Ron Hodge

Sound Mixers - Pat Mitchell, Rick Ash

Sound Editing - David Hankins

Music Editor - Erma Levin

Main Titles - Robert Farina, Chris Arnold

Costume Designer - Judy Evans

Casting by - Joyce Robinson C.S.A & Penny Eilers C.S.A.

Beast designed and created by - Rick Baker

Piano performances by - Gloria Cheng

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