

BEAUTY AND THE BEAST

"Above This Scepter'd Sway"

Written by

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ACT ONE

FADE IN:

EXT. ESTABLISHING SHOT - CENTRAL PARK (STOCK) - NIGHT

The city's lights twinkle in the crisp early spring air and in the reflection on the lake. The trees are in early bud.

DISSOLVE TO:

EXT. VARIOUS SHOTS OF CENTRAL PARK (STOCK) - NIGHT

A MONTAGE of Central Park images: a swing swinging slowly in the breeze...Belvedere Castle...the Mall...the Delacorte Musical Clock's animals in movement as the hour chimes...the lake, still, until a grand SWAN glides past in the moonlight, a small chick trailing...CAMERA PANS DOWN...INTO THE GROUND...THROUGH THE BEDROCK -- UNTIL WE SEE...

DISSOLVE TO:

INT. KANIN'S NEW CHAMBER - NIGHT

CANDLES are being lit. The chamber is already half-aglow with candlelight. We see it is VINCENT using one candle to light the others. There is a warm, magical feeling...

CATHY (O.C.)

(calling)

Vincent?

VINCENT

In here.

CATHY enters, carrying a basket filled with cut lilacs. She stops short...awed by the simple beauty of the chamber in the candlelight.

CATHY

Oh, Vincent...

VINCENT

...I agree.

CATHY

It's perfect.
(meaning both the chamber
and the candles)
Everything.

Vincent has continued lighting candles while Cathy takes in the surroundings: a family-size chamber, newly excavated, barren of furnishings, with nooks, ledges, two or three archways leading to smaller chambers, candles everywhere...

CATHY

How can Kanin turn solid rock
into something like this?

VINCENT

(still lighting candles)
I think because Kanin trained
himself, he doesn't know what
can't be done.

Cathy remembers her purpose and moves to lay out the flowers she's brought.

CATHY

That explains him asking me to
get lilacs this time of year.

VINCENT

(smiling to himself)
When he asked if I would light
the candles, I thought he
meant four or five.

CATHY

How much time do we have?

VINCENT

We should hurry.

CATHY

Was Olivia's first husband
this romantic?

VINCENT

How can I judge? I never knew
Kanin was this romantic.

Vincent glances towards one of the archways to the smaller chambers, faint candlelight glowing from within.

VINCENT
(re: flowers)
In there, too.

Cathy takes the flower basket to the smaller chamber, laying flowers among the candles as she goes. She stops short at the threshold, seeing

A BED

inside, carefully made, the antique linen white and soft, trimmed in lace, a down comforter, etc. A wedding bed... bathed in candlelight.

CATHY

reacts, a sadness flashing across her eyes. We see she is thinking of Vincent, somewhere in the chamber behind her, but she fights to not turn her head, to not look over at him. As she moves to enter the bed chamber, we see

VINCENT

across the family chamber, still lighting candles. Reading Cathy's thoughts and feelings so clearly at this moment, he, too, is fighting to not turn to her. He feels her sadness, he knows he is the reason.

CUT TO:

INT. BED CHAMBER - CONTINUOUS

Cathy lays flowers out among the candles, holding onto a small bouquet which she places gently on the bed at the pillows. She pauses, a bittersweet reflection on what may never be.

VINCENT (O.C.)
(from the doorway)
Do you think Olivia will like
this room?

The sound of Vincent's voice pulls Cathy from her thoughts. She looks over to see

VINCENT

his frame filling the stone archway, obviously having watched her for at least a moment. So much they cannot say to each other... Finally, Cathy can only walk out, past him.

CATHY
 (moving/a lump in her
 throat)
 Olivia will love this room.

STAY WITH VINCENT a moment longer, not immediately following Cathy. Just now, FROM THE TUNNEL OUTSIDE THE CHAMBER comes the faint sound of two people approaching.

KANIN (O.C.)
 No, not yet.

CATHY
 (overlapping/a whispered
 warning)
 Vincent!

OLIVIA (O.C.)
 (girlishly amused)
 Kanin.

Vincent hurries back INTO THE FAMILY CHAMBER.

CATHY
 They're coming. What do we do?

Vincent passes, taking Cathy with him. He steers her to a bend in the stone wall near the chamber's entrance. They are barely there when KANIN enters, carrying his 10-month-old son LUKE and leading his blind-folded wife OLIVIA. Kanin is 36 years old, lean and muscular, a man not afraid of a hard day's work. He came to the tunnel community 15 years ago and, through the years, has emerged as the community's soft-spoken engineer, a Gary Cooper-strong-quiet-type who can work miracles with a pick ax, a shovel, ten tons of bedrock, and a vision. A little over two years ago the quiet bachelor surprised the community by showing an interest in and subsequently courting and marrying a young widow, born in the tunnels, named Olivia. From the moment he decided to pursue, Kanin began to show a side to himself that the community could only assume had always been there but needed Olivia to be brought out -- a more fun-loving, lighter, happier side.

KANIN
 Now this way...

OLIVIA
 Kanin...this had better be
 good...

Cathy and Vincent slip out, waving silently to Kanin, who gives them an appreciative smile, but his attention is on his wife and giving her her surprise.

KANIN
 Okay, stand right here.
 (positions her)
 Are your eyes closed?

OLIVIA
 Yes.

KANIN
 Okay, keep them closed...
 (taking away blindfold)
 All right...open them.

Olivia opens her eyes and reacts -- a young woman seeing her first home for the first time, a surprise from her husband. She is dazzled, immediately affected by what she sees...

KANIN
 (quiet/full of love)
 Happy anniversary.

Olivia's eyes have immediately started to glisten.

KANIN
 Do you like it?

OLIVIA
 (afraid to ask)
 ...Is it ours?

DISSOLVE TO:

INT. TUNNEL - MINUTES LATER

Cathy and Vincent are waiting. The tunnel is dark except for the pockets of light where the torches hang.

VINCENT
 There always seemed to be some other family whose need for a chamber was greater than his own.

CATHY
 I think Olivia had given up.

Their conversation is interrupted by Kanin's approach. He brings Luke with him, hands Luke out to Cathy, by prearrangement.

KANIN

Thank you for everything.

CATHY

Hey, Luke.

KANIN

Tell Mary one of us will pick him up first thing tomorrow morning.

(a kiss for Luke)

I love you. Be a good boy.

(gives Luke's little hand a kiss)

I love you.

(to Vincent and Cathy)

Thanks again, old friend.

Catherine.

Kanin is heading back towards his chamber.

CATHY

(giving Luke a kiss)

Don't worry about Luke.

As Cathy, Luke, and Vincent watch Kanin disappear into the darkness...

DISSOLVE TO:

INT. KANIN'S CHAMBER ENTRANCE AND CHAMBER - MOMENT LATER

FOLLOW KANIN as he reenters the chamber from the tunnel. Olivia is standing in the middle of the room, looking beautifully veiled in candlelight, still absorbing her anniversary gift. She watches Kanin approach her, their eyes connecting. Kanin stands behind her, wraps his arms around her, drawing her close.

KANIN

You know that fireplace you always talk about? It's going to go right over there.

OLIVIA

(hushed)

It is?

KANIN

And tomorrow, I have to go topside -- we need some drill bits for that tunnel job -- I'm gonna see if I can get some materials for wall sconces, maybe one there, one over there...

Kanin indicates positions above where the fireplace will be, Olivia's eyes following the picture he paints. Her flood of emotions choke everything she wants to say. Kanin can tell, understands...

KANIN

And...

(pulling back to take a simply wrapped small box from his breast pocket)

I have one more present for you.

Olivia takes the present, hands trembling.

OLIVIA

(pulling the ribbon loose)

Kanin...

Kanin watches Olivia take away the wrapping paper to see a small wooden box. She opens it, and we see it's a MUSIC BOX. It starts to play a simple CLASSICAL PIECE.

OLIVIA

(looking up)

It's beautiful.

Kanin takes the box from Olivia and sets it on a nearby ledge. He goes back to Olivia.

KANIN

Dance with me, Livvy...

As Kanin and Olivia start to dance...

DISSOLVE TO:

INT. HARDWARE STORE - DAY

Kanin selects several drill bits (for a hand-powered drill) from a display. He notices one item idly left in the wrong place and takes the time to put it in the right place. GO WITH KANIN to another aisle where he looks for and finds mallets. He picks up one or two to see how

each feels in his hands. Through the shelving we notice a WOMAN: MRS. DAVIS, late forties, an executive assistant at Simon and Schuster. She is a late-bloomer who has gained confidence from the fact that she's made it through some horrific milestones, pulled herself together, and seems to be coming out on top. She is shopping, scanning the items on her aisle's side of the shelf. She casually glances up, catching a glimpse of Kanin, Kanin at the same time glancing up, each going immediately back to their shopping. But something registers with each person, the woman's reaction less covert. She looks up at Kanin again, but now there is a recognition in her eyes, the feelings of an immediate cold sweat, of being suddenly sick to her stomach, of literal shock. She freezes, staring at Kanin through the shelves. Only now does Kanin glance back up again then quickly back down, trying with every atom of his being to hide his own feelings of panic, to appear like any other shopper.

Momentarily, Mrs. Davis forces herself to think, to decide what to do. In this instant, she looks away, and when she looks back

POV - ACROSS THE SHELF

Kanin is not there.

Alarmed, Mrs. Davis panics, and WE FOLLOW her down the aisle, around the corner, to the next aisle.

POV - THE EMPTY AISLE

Mrs. Davis glances in all directions. As she hurries OUT OF FRAME...

CUT TO:

EXT. HARDWARE STORE - DAY

Mrs. Davis bursts from the store, looking up and down the street in all directions. The usual New York City crowd of people fills the sidewalks, but she does not immediately see Kanin among them. Her eyes glistening as she takes a fifty-fifty chance and hurries in the direction AWAY FROM THE CAMERA, walking backwards one moment in case Kanin has gone the other direction, looking in shop windows as she hurries past, etc. The CAMERA stays fixed then slowly pulls back to REVEAL

KANIN

pressed tightly against a wall in one of the street's nooks, his brow beading with panicked sweat, his heart pounding so he can barely breathe...a man who has suddenly woken up into a nightmare.

DISSOLVE TO:

INT. WATERFRONT WAREHOUSE - DAY

LONG SHOT - WAREHOUSE

The warehouse is a large hangar-like building filled with sunlight which streams through its high windows. The SOUNDS OF THE WATERFRONT can be heard. Wooden crates are stacked here and there. We see Kanin crossing to a water drainage grid. He is hurrying, rattled, constantly looking behind him. He lifts the grid cover and climbs down an O.C. ladder, pulling the grid cover back into place as he disappears.

CUT TO:

INT. TUNNEL ENTRANCE #34 - CONTINUOUS

Kanin hurriedly climbs down the metal rungs of a wall ladder (similar to that leading to Cathy's building), not bothering with the last few rungs as he jumps to the tunnel floor below. He hurries through the tunnel... driven, trying to get away, to get back to his safe world...

DISSOLVE TO:

INT. SECOND TUNNEL - MINUTES LATER

Kanin moves through the tunnel at a quick clip, a little voice inside trying to tell him: "It's okay, you're okay, just pull yourself together here," but the little voice can barely be heard yet over his pounding heart and overwhelming emotions. But there is a slight evidence that he's trying to regroup. As he disappears...

DISSOLVE TO:

INT. THIRD TUNNEL - MINUTES LATER

Kanin is still moving at a brisk clip. He is more focused inward now, a thousand unwelcome, buried memories and their accompanying feelings suddenly back. He rounds

a corner and walks smack into Vincent, which jolts Kanin from his intensity. He almost overcompensates in trying to act normal.

KANIN
Vincent. Excuse me.

VINCENT
(simultaneous)
Kanin.

Kanin's smile is friendly, but Kanin continues moving, no desire to engage in a conversation.

STAY WITH KANIN, moving on, not giving Vincent a chance to ask if something is wrong...

DISSOLVE TO:

INT. TUNNEL - MINUTES LATER

Kanin comes along the tunnel and almost rounds a corner, seeing his TWO-MAN WORKCREW (SAMUEL and PAUL), their attention on positioning and shoring up a vertical support beam along the tunnel wall. Kanin steps back, his back against the wall, not yet ready to face these men. For a moment, he tries to steel his nerves, one last chance to regroup...

OLIVIA
Kanin?

Kanin jumps at the sound of Olivia's voice. She has come up on him unexpectedly.

OLIVIA
(off his start)
What's the matter?

KANIN
Nothing. What are you doing here?

OLIVIA
I brought you your lunch.
What's wrong?

KANIN
Nothing.
(re: lunch)
Thanks.
(a kiss on the cheek)
I'd better get back to work.

OLIVIA
Are you sure you're okay?

KANIN
Yeah. Thanks for bringing
this.

OLIVIA
Okay.

Still not convinced nothing's wrong, Olivia starts to exit. Kanin watches her, trying to appear normal. When she's about seven feet away, he is as surprised as anyone to hear his voice:

KANIN
Livvy?

Olivia turns back. Kanin buries whatever impulse that was and lands on something else.

KANIN
Your hair. I like it that way.

OLIVIA
Thank you.

They smile. Olivia exits. GO WITH KANIN as he rejoins his workcrew who are just now moving a heavy beam into place. Spikes have already been driven through it, ready to be hammered into the bedrock.

KANIN
Hey.

SAMUEL
Hey, just in time.

PAUL
That was quick.

Kanin immediately picks up a mallet and starts driving in one of the spikes.

PAUL
Where are the drills?

KANIN
They were out. Have to get
them next trip.

As

KANIN

drives in the spike, the SOUND OF METAL HAMMERING ROCK, all of his energies focused, the work an outlet...

SLOW DISSOLVE TO:

INT. KANIN'S CHAMBER - THAT NIGHT

TIGHT ON A LARGE PICK AX striking a bedrock wall. THE SOUND CARRIES OVER as we...

CUT TO:

INT. TUNNEL - SIMULTANEOUS

Vincent is returning from a night's walk. Suddenly hearing the FAINT RHYTHMIC HAMMERING (from a distant chamber), he pauses...

DISSOLVE TO:

INT. KANIN'S NEW CHAMBER - A FEW MINUTES LATER

As the pick ax continues to chip away at the bedrock, PULL BACK to see it is Kanin working on an alcove for the promised fireplace. He is intense, his body sweating and red; he has been at this for hours, but he has no concept of time tonight. He's trying to pound some demon inside of him away. The candles from last night still dot the room, intermixed with the lilacs, but the candles aren't lit. Kanin works by the light of oil lamps.

VINCENT

comes up at the entrance, watches a moment, sensing Kanin's torment. Kanin catches sight of Vincent out of the corner of his eye but barely pauses in swinging the ax.

KANIN

Hey, Vincent.

VINCENT

(entering)

It's late.

Kanin continues picking at the rock while talking:

KANIN

Am I making too much noise?

VINCENT

No, I only heard you because
I was walking past.

There is a pause, Vincent wondering if Kanin will bring up whatever's on his mind.

KANIN

Thanks again for helping me
out last night.

VINCENT

Was Olivia surprised?

KANIN

...Yeah. That's gotta be a
record for keeping a secret...

Kanin's voice trails at the end when he hears what he is about to say. He hopes the picking covers.

VINCENT

How soon before you'll have it
ready to move in?

KANIN

Well, now that Livvy knows
about it, I figure I've got
about a week.

(a pause)

At the most.

VINCENT

Luke will probably celebrate
the occasion by walking for
you.

Kanin smiles with quiet pride to himself, as only a Daddy can.

KANIN

Yeah, he's sure trying.

The thought of his son soon to be walking seems to only disturb Kanin more. As he continues to swing the pick ax...

DISSOLVE TO:

EXT. ESTABLISHING SHOT - THE CITY (STOCK) - DAY

CUT TO:

INT. D.A.'S OFFICE - MID-MORNING

Cathy is under the gun on a case. Her desk is covered with piles of stuffed file folders and several open law books. She is in the middle of a phone call:

CATHY

...Well, what about Harris
versus--- what was it?
Georgia? What about Harris
versus Georgia?

While Cathy waits for an answer,

JOE

exits his office, a stack of about ten files in hand. He appears to be in the midst of a hard day too.

CATHY

(on phone)

Okay, no, it wasn't that one...
(she thinks, racking her
brain...)

Oh, wait---

(grabbing a nearby text)

I've got it -- what about---
(searching through the
text)

---wasn't there some case
against the Albany police
department a couple of years
ago...?

JOE

(heading for Cathy's desk)

Sorry, Radcliffe.

CATHY

(into phone)

Yeah, read it to---

(looking up)

Hang on, Charlie.

(sensing more work/to Joe)

No.

Joe lays the folders on top of one of Cathy's book stacks.

JOE
It's your turn.

CATHY
No.

JOE
Just go through the motions,
push 'em through, we'll never
find any of them.

Joe is already heading off.

CATHY
Joe, I'm swamped.

JOE
So don't get your nails done
this week.

Joe exits back to his office. Cathy goes back to her
phone call, seeing no light at the end of the tunnel.

CATHY
(hearing Charlie on
phone)
Yeah, I'm here -- read it to
me.

As she listens, she sets the stack of new files in front
of her, starts half-heartedly flipping them open one-by-
one to see what they are. In the middle of the third
one...

CATHY
(into phone)
That's perfect. I need the
opposite decision.
(as she moves on to fourth
file)
What am I going to do? This
case
(opening folder)
is on the docket for next---
(her voice trails)
---week...

POV - TIGHT ON THE TYPED NAME: KANIN EVANS

then

THE TYPED WORD: MANSLAUGHTER

then

A MUGSHOT OF KANIN
sixteen years younger.
As Cathy reacts...

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

INT. CHAMBER OF THE WINDS - SAME DAY

CATHY

enters the Chamber of The Winds as seen in "Promises of Someday." She has come looking for someone. She sees him.

POV - KANIN, SAMUEL, AND PAUL

on the staircase, their attention focused on hauling a heavy beam up the stairs. They are sweaty and grimy from their day's work.

WIDE SHOT - CHAMBER

as Cathy descends the stairs.

THE MEN

notice Cathy approaching.

SAMUEL

Hey, Catherine.

CATHY

Samuel.

PAUL

What are you doing here?

CATHY

(looking directly at
Kanin)

I need to talk to Kanin.

Cathy's tone, the way she's looking at him...gives Kanin a sinking feeling.

KANIN

Can you guys get this?

PAUL

Yeah. You got it, Samuel?

SAMUEL

Yeah.

Kanin leaves the beam-carrying to Samuel and Paul who continue on up the stairs. Kanin indicates for Cathy to follow him down.

KANIN

Come on.

As Kanin escorts Cathy down the steps...

CUT TO:

INT. GREAT HALL - A FEW SECONDS LATER

One of the doors is opened with great effort by Kanin. He and Cathy slip inside, Kanin shutting the door behind them. The hall is lit; what little furniture has been left in it is pushed up against the walls, giving the chamber an empty feeling.

CATHY

Kanin, I don't know how to say this except to say it.

(hesitating, struggling)

I got a file on my desk this morning...

(another pause)

and the person I'm supposed to find is you.

A beat, the eye contact between these two friends palpable. Kanin moves away. For a moment, neither person speaks, Kanin's world coming to a screeching halt. Finally:

KANIN

Do you believe there's a God, Catherine?

CATHY

Yes.

KANIN

Do you believe if you pray real hard for something, do you believe God will answer your prayers?

CATHY

Not necessarily.

KANIN

...I've been praying that woman didn't recognize me...even though I knew she did. ... But even then, I've been telling myself it wouldn't make any difference -- how would she ever find me down here... Funny what the mind does... Not once did I ever think about you.

(a longer pause)

Have you told anyone else?

CATHY

No.

Kanin nods.

KANIN

Thanks.

A beat, Kanin's world spinning.

CATHY

Why did you run?

KANIN

I was twenty years old -- I was scared. Jail isn't some place you want to go when you're twenty.

Kanin looks at Cathy, ashamed, hoping she'll understand but understanding if she doesn't. Jail isn't some place he wants to go now either, but for different reasons. After a moment, he goes on...

KANIN

And every year I didn't go back, it got easier...
Finally I just lived with it.

CATHY

...Does anyone know?

Kanin looks at Cathy, a moment of directness -- his thought hitting clearly on Olivia.

KANIN

No.

(after a moment, Kanin has to look away)

So...what are you going to do?

CATHY

Kanin, the question is what are
you going to do?

KANIN

starts to speak more than once, finally says:

KANIN

I have to be the one to tell
Olivia.

DISSOLVE TO:

INT. KANIN'S OLD CHAMBER - THAT NIGHT

ANGLE - LUKE

peacefully asleep in his crib.

PAN ACROSS the chamber. This chamber is the one Kanin
has had for years. It served fine for one person but
seems crowded now. We find...

OLIVIA AND KANIN.

They are close, Olivia looking up at Kanin, who has been
trying to find the courage, the words...

OLIVIA

Just tell me.

Kanin can't, wants to, but can't.

OLIVIA

You're scaring me.

Finally...

KANIN

Catherine found something out
about me. About my past.

Kanin can't go on, ultimately has to move away,
struggling, fighting, so afraid once he says it, he'll
lose this woman's respect and then her love...
Momentarily, Olivia comes up behind him, reaches out to
touch him. She wants to ask "what is it?" but he has
scared her so she can't summon the courage. Finally...

KANIN

When I was twenty...

He turns to her, holds both her hands for a second before he can look up into her eyes.

KANIN

...a year before I came to the tunnels...I was in a car accident...one night after a party out on Long Island... A little boy was killed.

Kanin hesitates. Olivia waits, not sure where this is leading.

KANIN

It was my fault.

OLIVIA

Your fault?

KANIN

It's called a D.W.I. -- driving while intoxicated.

In all the years Olivia has known Kanin, she has never seen him drink.

OLIVIA

You don't drink.

KANIN

I'd had a couple of beers.
(a pause)
I haven't had one since.

For a moment, their eyes connect, but neither person knows what to say.

KANIN

The other day when I was topside, the mother of the little boy spotted me. She's bringing it all up again.

OLIVIA

(a sinking feeling getting deeper)
What do you mean she's bringing it all up again?

Kanin has to dig to find the courage.

KANIN

Livvy, I ran. Sixteen years ago, I jumped bail, and I ran. There's a warrant out for my arrest.

Olivia's mind is reeling, she tries to focus...

OLIVIA

(momentarily realizing)
That's why you're here.

There is a connection between them, Kanin's look acknowledging "yes."

OLIVIA

(a beat, almost afraid to ask)
And your family---

KANIN

(cutting her off)
My family lives on Long Island. Everything I've told you has been a lie.

Olivia looks at Kanin, her eyes brimming.

OLIVIA

(hushed, almost just mouthing)
...Not everything...

It's killing Kanin to be putting his wife through this.

KANIN

Catherine says I have to go up.

OLIVIA

No.

KANIN

I can't ask her to lie for me.

OLIVIA

(moving to him)
No.

She draws him protectively into her arms, her reaction definite, uncompromising.

DISSOLVE TO:

INT. VINCENT'S CHAMBER - SAME NIGHT

Vincent is leaning over the fireplace Kanin built for him, staring into the fire, his mind reeling from what Cathy has just told him.

VINCENT

I can't begin to tell you all the things Kanin has done, what he means to this community.

CATHY

...Kanin was one of the first friends I had down here.

VINCENT

He called me old friend the first day we met.

(reeling, moving)

I can't believe this!

A beat, Cathy feeling miserable, in some way responsible.

VINCENT

How much trouble is he in?

CATHY

He killed someone, he jumped bail, he hid out for sixteen years, he was spotted, he ran again -- if there's a mistake he hasn't made, I don't know what it is.

VINCENT

And now he has a wife and a child.

CATHY

When I was talking to him, I kept seeing this look in his eyes...he wouldn't say it, but he was begging me... couldn't I just let it go?

(a beat)

Ten other desks in that office -- why'd it have to land on mine?!

VINCENT

So you can help him.

CATHY

So I can arrest him and turn him over to a bunch of strangers. How's that for being a friend?

As Vincent and Cathy look at each other, burdened...

DISSOLVE TO:

INT. D.A.'S OFFICE - THE NEXT DAY

Cathy returns to the office. On her way back to her desk, she is intercepted by Joe, who calls from behind his desk.

JOE

Cathy.

CATHY

(at Joe's doorway)

Yes?

JOE

Those case files I put on your desk -- one was a D.W.I.?

CATHY

Yeah?

JOE

The mother's here.

Cathy unconsciously steps inside Joe's office.

INT. JOE'S OFFICE - CONTINUOUS

CATHY

What? Why?

JOE

She wants to talk to you.

CATHY

About what?

JOE

I don't know. She's in the conference room.

CATHY

Joe, I haven't done anything with it.

JOE

I know.

(off Cathy's hesitation)

Just go in and see what she wants. I'll stick my head in in a couple of minutes and rescue you.

Cathy is still hesitating, trying to figure out how she's going to handle the woman, what her story's going to be.

JOE

Is there a problem?

CATHY

No.

(looking at Joe, assuring)

No.

Cathy exits, still not sure how she's going to handle this.

INT. D.A.'S OFFICE - CONTINUOUS

Cathy goes to her desk first, sticks her purse in a drawer, takes off her coat, gets the file and a legal pad and pen...and steels herself for an awkward interview. As she heads for the door...

CUT TO:

INT. HALLWAY

Cathy exits the D.A.'s office, half-hoping the mother's back will be turned, giving Cathy at least a two-second reprieve.

POV - MRS. DAVIS

through the conference room's glass door, as Mrs. Davis, standing, seems to sense Cathy's approach and turns...a hint of hope and, more definitely, need in her eyes -- maybe this person (Cathy) will be the one to help her.

The look in Mrs. Davis's eyes affects Cathy. She opens the door.

INT. CONFERENCE ROOM - CONTINUOUS

Cathy entering...

CATHY
Mrs. Davis?

MRS. DAVIS
Yes---

Mrs. Davis seems uncomfortably on edge. She's been telling herself for two days to be calm, cool, and business-like, to let the authorities handle this, and especially to not let her ghosts from the past make her appear defensive. She hopes she is carrying this off.

CATHY
(extending hand)
---I'm Catherine Chandler --
Cathy. I'm the deputy D.A. assigned to your case, but I'm afraid I just got it and I haven't really had a chance to do much with it yet.

MRS. DAVIS
Have you been able to do anything?

CATHY
No, not really.

MRS. DAVIS
Is there something I should be doing?

CATHY
No, not really.

MRS. DAVIS
Are there any questions you need to ask me?

CATHY
...Um, not right now, but
(flipping open file, checking statement)
I have your number if I need to call you --
555-4206...?

MRS. DAVIS
Yes. Do you think you'll be able to find him?

CATHY
We'll do everything we can.

MRS. DAVIS
Um, how long do you think it could take?

CATHY

I don't know.

MRS. DAVIS

A week, two weeks---

CATHY

Mrs. Davis, I don't want to make any promises.

MRS. DAVIS

(nodding)

I understand. I just--- can't believe it's all back---

(suddenly unexpectedly tearing up)

I'm sorry.

CATHY

(a little caught off-guard)

It's okay.

Just now, Joe gives a quick knock and sticks his head in.

JOE

Excuse me, Cath, but---

CATHY

Joe, I'm in the middle of a conference -- can it wait?

Joe is a little thrown by Cathy's attitude/tone; he thought she wanted a rescue.

JOE

Sure. Sorry.

Joe pulls the door shut, exiting off. Cathy's focus immediately goes back to Mrs. Davis, who is making a real effort to collect herself and not embarrass herself. Things have been made worse by this man catching her crying.

MRS. DAVIS

(trying to wipe her tears)

I'm sorry. I know how uncomfortable this makes people. ... I thought I'd gotten past all this.

CATHY

...Don't apologize.

MRS. DAVIS

What will happen if you catch him?

CATHY

He'll be brought up on charges,
there'll probably be a trial...

A beat, Mrs. Davis seeming to take this in...

MRS. DAVIS

(very quiet, almost as
if preparing herself)
How long could that take?

CATHY

Maybe a year before it gets
into court.

Mrs. Davis takes a beat, sitting, or moving to look out
the door's window...

MRS. DAVIS

(almost to herself)
Why'd I have to go in that
hardware store?

CATHY

Don't you want this man to
be found?

MRS. DAVIS

(quiet)
God, yes. For Joey. I want
it for Joey.

CATHY

What about for you?

MRS. DAVIS

I just want it to be over.
(she pauses)
Sixteen years ago -- in less
than one minute -- the bottom
fell out of my world. I lost
Joey, then after awhile, my
husband left me, he couldn't
take me anymore -- neither
could my friends...
(pauses, a glimmer of new
energy)
But now I have new friends, I
have--- I've been seeing this
man lately, I have a job --
that I love...then three days
ago I saw that face in that
(MORE)

MRS. DAVIS (CONT.)
 hardware store, and suddenly
 I'm afraid I'm going to lose
 everything all over again...
 (her tone unintentionally
 carries a plea for help)
 I don't want to go back to
 where I was.

Mrs. Davis pauses again then seems to hear herself, which makes her feel self-conscious. She tries to straighten, to take all these things back inside...unable to make eye contact with Cathy for the moment...

CLOSE ON MRS DAVIS...

SLOW DISSOLVE TO:

INT. D.A.'S OFFICE - LATER THAT AFTERNOON

ANGLE - CATHY

sitting at her desk, deep within herself. She leans forward, idly opens Kanin's case file, flips through the pages, nothing there she hasn't already seen. She comes to a snapshot, idly lifts it to look at it...

POV - SNAPSHOT

of JOEY DAVIS, forever frozen as a seven-year-old, full of life (a great candid close-up of a kid just cracking up -- you can practically hear his laughter, i.e. with a garden hose, drenched).

As Cathy's focus stays unconsciously fixed on the snapshot, SLOWLY PULL BACK: the office is bustling in the middle of a typical busy afternoon; in contrast to all the OFFICE CHATTER AND NOISE and people, Cathy seems isolated...oblivious to her surroundings...in her own little world...staring at the snapshot...feeling the weight of the world...caught...

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

EXT. CATHY'S BALCONY - THAT NIGHT

Vincent and Cathy are talking...

VINCENT

What did you tell her?

CATHY

Nothing really. I just listened. Part of me felt like I was lying to her -- part of me wanted to tell her to just hang in there, the end's in sight...part of me wanted to tell her about Kanin.

(a pause, then)

I don't know what I'm supposed to be here, Vincent. Am I a prosecutor or a friend? How do you be both?

VINCENT

...You follow Truth.

After a moment...

CATHY

Well, the truth is this woman wants this to be over with. She wants that desperately.

VINCENT

Both she and Kanin are so afraid of losing everything a second time.

(pause)

Intimate strangers...each somehow having found a fragile peace...

A beat.

CATHY

They've been kidding themselves ...and sitting on a time bomb.

VINCENT

I know.

(pausing)

I'm concerned about Kanin.
 Father and I kept thinking
 he would come talk to us today.

CATHY

He didn't?

VINCENT

(a little shake of the
head)

We don't think he's told
 anyone.

This information suddenly opens the floodgates to several
 new possibilities which send Cathy reeling, trying to see
 a solution, knowing something must be done.

CATHY

Vincent---

VINCENT

(cutting her off)

I know. ... We're going to
 talk to him.

DISSOLVE TO:

EXT. THE CITY ESTABLISHING SHOT (STOCK) - NEXT MORNING

DISSOLVE TO:

INT. KANIN'S OLD CHAMBER - MORNING

Father and Vincent are already there with Olivia and
 Kanin. Luke is in a handcrafted baby swing hanging from
 the ceiling, playing with a sock monkey. We open in mid-
 discussion. Kanin is neither desperate nor belligerent.
 He has thought this through and realized there is only
 one acceptable conclusion; he's certain once Vincent and
 Father go through the same thinking process, they'll
 reach the same conclusion.

KANIN

I know what I should do -- I know I should go up there. But I don't want to -- I don't want to leave my wife -- I don't want to leave my baby.

(a pause)

If I go up -- if I turn myself in -- what am I going to say? I'm a good guy, trust me? I've been a good guy for the past sixteen years? I haven't had one drink in the past sixteen years? You think they're just going to take my word for it? Don't you think they're going to wonder, if I'm such a good guy, where all my friends are -- why no one's standing up for me?

VINCENT

Catherine will be there---

KANIN

(overlapping; he's thought of that)

Catherine can't say any more than I can.

(a beat)

Not to the judge -- not to that mother--- They're going to put me on a witness stand, swear me to tell the truth, and what do I tell them?

(waits for an answer, but no one offers one)

Do I get to say anything?

(no one has an answer)

Is that fair? Is that justice? Is that going to be a fair trial?

OLIVIA

You're telling him to go up there and stand trial and he's not even gonna be able to defend himself.

FATHER

(regretful, standing firm)

But for the safety of our community here, we cannot harbor criminals---

OLIVIA

He isn't a criminal.

FATHER

There is a warrant out for his arrest, and he admits he committed the crime. Technically, he is a criminal.

OLIVIA

Technically -- he is one of the most decent men you've ever met.

VINCENT

Did Catherine explain to you that because this was your first and only offense, the sentence may not be as harsh as you're anticipating?

KANIN

(soft-spoken)

Vincent, I just don't see the purpose in me going to jail at all now. Who will it help? Who will it protect? It's not going to help the mother -- she wants her little boy back. It's not going to help my family or the community down here. Is it going to help me? Is there some lesson I'm going to learn by sitting in jail for two years? Some lesson I haven't already learned?

(a beat)

I live with that night. There isn't a day that goes by that I don't think about it. There isn't one thing that I've done that isn't in some way trying to make up for it. To give back---

(instinctively cuts off from saying "what I took," finds other words:)

to give something back.

(pausing)

Because that's my sentence. I'm already serving a life sentence.

(MORE)

KANIN (CONT.)

(pausing)

I had a family above, I had friends, I had a life -- I was going to college.

(makes a decision to share something else)

Eight years ago, I read in a paper that my father died. It said he was survived by a wife, two sons, and a daughter. Another son was deceased.

(a beat)

That's me. I'm deceased. I don't exist anymore. All the topsiders wanted was one or two years of my life -- I'm the one who said forever. I'm the one who said it's going to be forever. And now you're telling me on top of that I have to go back and serve their sentence too?

FATHER

(pained)

Kanin, we're telling you that your being here jeopardizes the community---

OLIVIA

Then we'll leave---

KANIN

No---!

OLIVIA

Yes, you know the tunnels, you know someplace -- if these people don't want us, we'll go someplace else.

KANIN

Livvy, this is your home, this is where you were born---

VINCENT

Olivia, we don't want you to go someplace else.

OLIVIA

Well, I'm not going to say
goodbye to him so he can go
up there and try to fix
something that can't be fixed.

For a moment, no one has a ready response...

DISSOLVE TO:

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

Cathy is at her desk. She grabs a couple of files and takes them across the office, placing them on a desk or in a file cabinet within eyeshot of Joe's office.

JOE

(standing behind his desk)

Cath.

CATHY

Yeah?

JOE

Come here for a second.

Cathy goes into Joe's office. She leaves the door open behind her.

CATHY

What?

What Joe is about to divulge, he takes very seriously, keeping his voice low:

JOE

Last night, I met this woman.

CATHY

(tries to be serious back)

Congratulations.

JOE

Radcliffe, this is serious.
This wasn't just any woman --
this could be the woman. She
wasn't like any other woman
I've ever met.

CATHY

So she wasn't wearing spandex?

JOE
 (an impatient look)
 Did I just say this was
 serious?

CATHY
 (swallowing a laugh).
 Yes, you did.

JOE
 Cath, what I do today could
 affect the rest of my life...
 (another pause)
 What do I do today?

Joe is so focused, so serious, Cathy can't resist having fun with him. She pretends to weigh the question very carefully, finally hits on an answer...something novel.

CATHY
 Call her.

JOE
 You don't think it's too soon?

CATHY
 No.

JOE
 Okay, good, so far, so good.
 I did, I called her.

CATHY
 What'd she say?

MRS. DAVIS
 (simultaneous to Cathy)
 Mrs. Chandler?

Cathy turns and sees that Mrs. Davis is standing in the exterior office. Her appearance has deteriorated slightly (partly because she has only been able to snatch eleven or twelve hours of accumulative sleep in the last four days). She seems out-of-sorts, apprehensive.

CATHY
 Mrs. Davis.

MRS. DAVIS
 I'm sorry -- I don't mean to
 interrupt.

CATHY

No, that's okay -- is something wrong?

MRS. DAVIS

I--- just haven't heard anything.

Pulling on his jacket, Joe slides past Cathy, standing in the doorway. He too is sensitive to Mrs. Davis's demeanor.

JOE

Why don't you guys use my office?

CATHY

Thanks.

(to Mrs. Davis)

Come on in.

MRS. DAVIS

Thank you.

CATHY

Can I get you some coffee?

MRS. DAVIS

No.

(a second thought)

Thank you.

(pausing, wanting to say why she's here)

I--- just haven't heard anything. No one's called.

CATHY

We are working on the case -- I just--- I don't have anything to tell you.

MRS. DAVIS

Have you been over to the hardware store? To talk to the people who work there?

CATHY

No -- the police will cover that---

MRS. DAVIS

They aren't. I was just over there. At the police station. No one's working on this case.

CATHY

Mrs. Davis, has something happened?

Mrs. Davis's eyes suddenly, unwillingly fill with helpless tears. She looks away, ashamed and afraid.

CATHY

...What's happened?
 (when Mrs. Davis doesn't answer)
 Mrs. Davis, what's happened?

Finally:

MRS. DAVIS

(hushed)

...Everything. It's all starting again.

(after a moment)

Everything that happened---

(not finishing "when I

lost Joey"/after a second)

it's all going to happen again.

CATHY

No, it's not.

A long beat.

MRS. DAVIS

...I want him found.

Mrs. Davis pauses, knowing Evans will never be found.

MRS. DAVIS

(a sad edge)

...I want it over with.

Cathy can't bring herself to speak just now, can only listen. Mrs. Davis moves away. Finally, quietly...

MRS. DAVIS

It's like a song you heard on the radio on a certain vacation. Years later, you hear it again...and suddenly all the memories attached to it are back too... So clear... You don't know why you remember those things...

(a beat)

I saw Kanin Evans's face in that hardware store, and all of a sudden I'm remembering... all these things...you don't want to remember...

Momentarily, Mrs. Davis squeezes her eyes shut to block out a memory.

MRS. DAVIS

...And I can't make them go away.

Cathy is listening, nothing to say without joining the crowd of everyone else telling Mrs. Davis she's going to be all right.

MRS. DAVIS

It's just such a joke, you know? Sixteen years ago, my life's going along just fine, everything's fine, then, boom, Kanin Evans comes along and my life's all different. Last week, my life's going along just fine, then, boom, Kanin Evans comes along and it's all different again, my life's falling apart again. I've got the shakes again, I can't go to sleep again. ... Can't go to work again.

(a beat)

God, why did I have to go into that hardware store?

(another beat)

I'm sorry, it's not your fault.

CATHY

takes this in, her guilt compounded. She goes to Mrs. Davis, gently puts her hand on her arm.

CATHY

It's okay.

The touch, the closeness, the tone in Cathy's voice allow Mrs. Davis to continue.

MRS. DAVIS

(quietly crumbling)

I just keep seeing him.

CATHY

Kanin?

(covering her slip)

Evans?

MRS. DAVIS

My little boy. I can't stop seeing him. Everywhere I look, I see him. I see him in that car...

(she closes her eyes tight for a moment, trying to wipe the whole memory from her mind, her emotions about to win the battle)

I see him in that car... He looks up at me, and he says, "Mama..." like "Mama, help me," but I can't get to him... I can't even touch him...

(she pauses)

I told him I loved him... I don't know if he heard me.

(a beat, looking up to Cathy)

Try living with that. Try living with the fact that the man who did that to your little boy never spent one day in jail.

CATHY

...Kanin Evans is going to be prosecuted.

MRS. DAVIS

Oh, who are you kidding?
You're never going to find him.
No one's even out looking for
him.

(a beat/just like before)
And people are going to start
telling me that I have to
accept it. That I have to
learn to live with it... And
I'll try, but it just--- it's
always there.

(looks to Cathy with
plaintive eyes)
Nobody thinks I've tried.

DISSOLVE TO:

INT. FATHER'S CHAMBER - SAME DAY

Father and Vincent have returned from their visit to see
Kanin and Olivia. They are burdened by the implications.

FATHER

They can't go live in the
tunnels outside the perimeter.

VINCENT

They can. They can survive.
But it's not the life any of
us wish for them.

FATHER

Olivia was just being rash.

VINCENT

She has her own fears about
Kanin going topside.

Father doesn't understand, thinks about that, then sees
what Vincent means.

FATHER

Yes, I suppose she does.
(a beat)
What are we going to do?

VINCENT

We can't ask Catherine to lie.

Voices from the doorway catch both men:

WILLIAM

Why not?

MARY

I think we have to, Vincent.

William and Mary enter.

MARY

Everyone's heard what's going on. The entire community's talking about it.

WILLIAM

And what we're all saying is that we'd be feeding Kanin to the wolves.

FATHER

William, you know the rules---

WILLIAM

Then we have to change the rules. We have to make an exception.

MARY

Father, the law is for criminals. Kanin is no more a criminal than you or I am. If we make Kanin go up, half of this community should go with him.

FATHER

But---

WILLIAM

But nothing. It's not going to help anyone for him to turn himself in.

From the doorway, another voice catches their attention:

CATHY

Yes, it will. It will help a mother.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

INT. KANIN'S NEW CHAMBER - SAME DAY

CLOSE ON - MUSIC BOX

left among the lilacs and candles. TORCHLIGHT flickers on it. Kanin's HAND COMES INTO FRAME, opens the box. The MUSIC starts to play...

KANIN

is in the chamber, alone. He looks around, slowly, at the room, at what could have been...what he wanted to be... He sees ghost-like images in front of him...

GHOSTY OLIVIA AND KANIN

dancing amidst the candlelight, Olivia looking up at him with such love and joy in her eyes... The IMAGE IS DISTURBED by THE SOUND OF A CHILD'S VOICE.

GHOSTY 4-YEAR-OLD LUKE

Daddy's home!

KANIN

turns to see the ghost-like image of a FOUR-YEAR-OLD BOY run out of one of the smaller chambers. On the boy's tail is a THREE-YEAR-OLD GIRL.

GHOSTY 3-YEAR-OLD GIRL

Daddy's home!

The children run past, not seeing the REAL KANIN standing there, bound for the O.C. entrance to run into their Daddy's arms. Kanin's thoughts are again disturbed by THE SOUND OF KANIN READING.

KANIN

turns and sees A THIRD GHOSTY IMAGE: a ghost-like Kanin sits in a chair in front of a warm fire roaring in the fireplace. Olivia sits at his feet, watching the dancing flames, as Kanin reads a bedtime tale to his two children (same ages as previous image) who are snuggled on either side of him in the chair, enraptured with the story:

GHOSTY KANIN

"The old moon laughed and sung
a song as they rocked in the
wooden shoe, and the wind that
sped them all night long
ruffled the waves of dew..."

CLOSE ON - REAL KANIN

reflecting on the image then looking sadly down. He
looks back over at

ANGLE - THE FIREPLACE

but now it is only the half-chipped-out alcove we saw him
working on earlier.

A moment, then Kanin reaches to the music box and with a
sense of finality closes it, picking it up. The MUSIC
STOPS. SIMULTANEOUSLY, behind him, he hears CATHY AND
VINCENT ENTERING. Kanin turns, was leaving anyway.

CATHY AND VINCENT

are there.

KANIN

We're leaving. Livvy wanted---
something we left here.

VINCENT

Don't do this, Kanin.

KANIN

I don't seem to have a choice,
old friend.

CATHY

Yes, you do. You can stop
running.

KANIN

And turn myself in?
(pausing)
I don't think so.

VINCENT

Kanin, your family will wait
for you here, they'll be cared
for.

A long moment...

KANIN
I can't, Vincent.

VINCENT
You can. You have the strength
within you.

KANIN
No...

A long beat, Kanin turning away.

KANIN
You don't understand...

VINCENT
Help me.

KANIN
(finally cracking)
I know what I took from her.
Don't you get it? How am I
supposed to face her?

VINCENT
With courage.

KANIN
I don't have that kind of
courage.
(he pauses)
If someone took Luke from me,
if someone did to Luke what I
did to her son, do you think
I'd ever forgive them?
(another pause)
God, if I thought I could tear
off my arm and it would bring
back her son, don't you think
I would? I would do anything
for her.

CATHY
Then face her. That's what she
needs. If that's all you can
do for her, then do that.

KANIN
It won't do any good.

VINCENT

It will give her someone to blame, and then it will give her someone to begin to forgive.

KANIN

She's never going to forgive me, Vincent.

VINCENT

You've never given her the chance to.

Kanin is struggling within himself, just needs a little more encouragement.

VINCENT

Kanin, you seem so afraid that you have nothing to give to this woman, that there's nothing you can do for her. But there's so much you can do for her. You can change her life.

A beat, Vincent's words getting through...

CATHY

I promise you won't be alone, Kanin.

Kanin is thinking...struggling...

KANIN

(hushed)

What would I say to her?

In Kanin's eyes we see an acquiescence as he looks up at Vincent.

VINCENT

(drawing his old friend into a hug)

You know what to say to her.

On the embrace...

DISSOLVE TO:

INT. KANIN'S OLD CHAMBER - DAY

Kanin is packing a small, old suitcase; he keeps moving back and forth between suitcase and chest of drawers, etc. Olivia watches. Luke is asleep in his crib.

OLIVIA
We'll go with you.

KANIN
Where would you stay?

OLIVIA
Who cares where we'll stay?
We'll be with you.

KANIN
I've already jumped bail once,
Livvy. Do you know what that
means?

OLIVIA
No.

KANIN
It means they're going to keep
me in jail. You have to stay
here.

Olivia feels left behind; she's scared of an uncertain future and feeling helpless. She watches Kanin pack a second longer then looks down. When she looks back up again, tears are tumbling from her eyes. Kanin notices. Her eyes are begging him, she's so afraid she's losing him, she's already feeling the loss. He takes her in his arms.

KANIN
Livvy...

OLIVIA
(in the embrace)
Come back to me...

KANIN
I will...

As they pull back, looking into each other's eyes,
memorizing the look...

DISSOLVE TO:

INT. D.A.'S OFFICE - CONFERENCE ROOM - SAME DAY

MRS. DAVIS .

is talking to Cathy. Mrs. Davis is quiet, nervous; sixteen years of waiting for something, of thinking it will never happen is about to forever change. At least this meeting will no longer haunt her.

MRS. DAVIS

Will I be able to say anything to him?

CATHY

Yes.

MRS. DAVIS

(to herself)

I don't know what to say to him.

CATHY

Say whatever you want. He'll listen.

MRS. DAVIS

Have you talked to him?

CATHY

Yes.

MRS. DAVIS

So, what's his story? Where's he been?

Cathy hesitates, choosing her words carefully.

CATHY

He has a family -- a wife, a ten-month-old child.

MRS. DAVIS

Don't spare me the details, a little boy or a little girl?

CATHY

A boy. It--- was hard for him to leave them.

MRS. DAVIS

I'll bet.

(pausing, trying to shake something off)

I can't stop shaking.

CATHY

Can I get you something? Do
you want some water or
something?

MRS. DAVIS

Hm-uh.

(after a moment, a nervous
smile to Cathy)

I feel like I want to kill him.

Cathy doesn't respond, just understands. Mrs. Davis turns away, still trying to steel her nerves. She turns when she hears a MALE POLICE GUARD opening the door.

KANIN

walks in, handcuffed. He exchanges a quick glance with Cathy, but his focus is on Mrs. Davis, across the room, across the table from him. Seeing Kanin for the first time in handcuffs affects Cathy.

Kanin looks at Mrs. Davis...who looks back at Kanin. Their eyes are locked. For both people the rest of the world suddenly doesn't exist. Mrs. Davis's heart is in her throat, sixteen years of emotion suddenly here, in this room. She's trying her damndest to not lose it in front of this guy, but she doesn't have a prayer of winning the battle. Her eyes start to well. For a long beat neither person says anything. Then Kanin's eyes start to well. Finally, he tries to speak, has more than one false start, finally says the two hardest words he'll ever say, not because he doesn't mean them but because he means them so much...

KANIN

I'm sorry.

MRS. DAVIS

instantly -- almost simultaneously -- covers her mouth to stifle a sob...her eyes still locked on Kanin...

As the two people look at each other...

DISSOLVE TO:

EXT. THE CITY (STOCK) - NIGHT

The skyscape lights twinkle over the park... GO INTO A MONTAGE OF VARIOUS IMAGES of the park...quiet, lonely, empty... OVER THIS, WE HEAR:

VINCENT'S VOICE

(reading)

"...His head almost filled the fourth wall of her little room as he knelt near her in distress. Every moment her light was growing fainter; and he knew that if it went out she would be no more..."

SLOW DISSOLVE TO:

EXT. CATHY'S BALCONY - NIGHT

VINCENT'S READING CARRIES OVER.

We see Vincent is sitting on the floor of the balcony, leaning up against the wall; Cathy sits next to him, her arms wrapped around one of his, her head resting against his shoulder, her eyes closed. She's had a rough, exhausting day. They are sitting on a quilt. Vincent is reading from an old book...

VINCENT

"...She liked his tears so much that she put out her beautiful finger and let them run over it. Her voice was so low that at first he could not make out what she said..."

Vincent pauses in reading, sensing that Cathy has fallen asleep. He is about to close the book...

CATHY

(not opening her eyes)

Don't stop...

After a second, Vincent continues reading...

VINCENT

"...She was saying that she thought she could get well again if children believed in fairies. Peter flung out his arms. There were no children there, and it was nighttime; but he addressed all who might be dreaming of the Neverland..."

START TO PULL BACK SLOWLY...

VINCENT

"...and who were therefore
nearer to him than you think:
boys and girls in their
nighties, and naked papooses
in their baskets hung from
trees. ... 'Do you believe?'
he cried..."

LONG SHOT - VINCENT AND CATHY

surrounded by the City...

VINCENT

"...Tink sat up in bed..."

as we...

FADE OUT:

THE END