

BEAUTY AND THE BEAST

"The Outsiders"

Story by

Ron Koslow and P.K. Simonds, Jr. and  
George R.R. Martin and Alex Gansa & Howard Gordon

Teleplay by

Michael Berlin & Eric Estrin

Directed by

Thomas J. Wright

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BEAUTY AND THE BEAST

"The Outsiders"

ACT ONE

FADE IN:

0 INT. AN UNDERGROUND PARKING GARAGE - NIGHT 0

Dark and empty except for the echoing sounds of a WOMAN'S LAUGH, and FOOTSTEPS from four feet. Then ENTERING FRAME: a beautiful woman (JANE) and her handsome husband (DICK), both formally dressed. MOVING WITH THEM...

DICK  
(shakes his head)  
I'm telling you, I was biting my  
lip to stay awake.

JANE  
Can you believe people like that  
really exist in the world?

As they approach their black Mercedes 560, Dick opens the door for Jane, as she slips inside...

DICK  
So what if he's worth fifty  
million...

He closes the door and circles to the driver side, when:

0A A TRANSIENT

0A\*

rolls out from behind the adjacent pillar, his palm upturned. His name is MICAH, and he's got Charlie Manson Eyes.

MICAH  
Spare any change?

DICK  
(brushing him off)  
Sorry...

Nick starts to unlock his door...

MICAH  
That's too darn bad.

(CONTINUED)

0A CONTINUED: 0A \*

Dick is reaching for the door when a CHAIN flies out around his neck, garrot-style, and he's yanked back by ANOTHER TRANSIENT (TRANCK), who rams Dick's head through the window before he can utter a word of protest. Jane SCREAMS, and continues to scream as:

0B ANOTHER TRANSIENT (DAK) 0B .

appears on Jane's side, a heavy club cocked over his shoulder.

DAK

Shut up.

as he smashes her through the glass, shutting her up, and:

0C THREE OTHER TRANSIENTS 0C \*

are rifling Dick's pockets, lifting his wallet before opening the driver door and stuffing him behind the wheel. Now Micah comes up behind them with a Molotov Cocktail, tossing it in the back seat, then closing the door. The five transients move away, walking, not running... not looking back as the car ignites then EXPLODES. They move toward the EXIT, taking the stairs down, as:

0D A FERAL CHILD 0D \*

dressed in rags and filth, 11, watches the fire, the dancing flames reflected in his eyes. His name is ZEKE.

ZEKE

Spare any change...?

As he turns and runs after the killers, we:

DISSOLVE TO:

1 EXT. MANHATTAN - VARIOUS SHOTS - 8 A.M. 1

Men and women in suits, striding to work. The city buzzing to life.

1A INT. LONG'S GROCERY - CELLAR - DAY 1A

LONG VAN NGUYEN and his son EDWARD move aside stacked crates and cartons, revealing a section of wall boarded over with scrap wood. Cathy watches them.

(CONTINUED)

1A CONTINUED:

1A

LONG  
 (to Edward, in  
 Vietnamese)  
 Go up now and watch the store... \*

EDWARD  
 English, Dad. English. \*

LONG  
 Just go up and watch the register,  
 okay bigshot? \*

As Edward moves off: \*

EDWARD  
 Good to finally meet you, Miss  
 Chandler. \*

CATHY  
 You too, Edward. \*

The boarded-up section is actually a door. Long twists several rusted nails along the edge (these serve as latches) and swings open a makeshift door, behind which is a jagged hole in the cinder block wall.

CATHY  
 I thought I'd be meeting you and  
 your family at Winterfest. \*

LONG  
 First one we miss in ten years.  
 Too busy with the store. Next  
 year... \*

As Long steps through the hole, followed by Cathy... \*

CUT TO:

2  
 thru  
 5

OMITTED

2  
 thru\*  
 5

6 INT. TUNNELS

6

Vincent escorts Zach, Geoffrey and a dozen other children who skip excitedly down a long cavernous tunnel toward a junction to the outside world.

GEOFFREY  
 I'm collecting vegetable seeds,  
 so we can grow our own garden...

VINCENT  
 That's wonderful, Geoffrey.

(CONTINUED)

6 CONTINUED:

6

ZACH  
You can't have a garden without  
sunlight.

GEOFFREY  
Mouse says we can.

ZACH  
Oh, yeah? How?

GEOFFREY  
With special lights that imitate  
the sun.

ZACH  
He can't do that.  
(on second thought)  
Can he, Vincent?

Geoffrey looks up hopefully at Vincent.

VINCENT  
Some things flourish in the  
sunlight...  
(he regards them  
lovingly)  
... others do well in the  
darkness.

The children, beaming, understand what he means.

VINCENT  
We have some rich soil... Mouse's  
lights will help.

GEOFFREY  
(to Zach)  
See?!

CUT TO:

7 OMITTED

7 \*

8 INT. LONG'S GROCERY - SUB-CELLAR

8 \*

which connects to a tunnel junction. Before the mouth of  
the junction is a push dolly upon which are several burlap  
sacks and cartons, all brimming with magnificent fruits  
and vegetables and flowers.

CATHY  
Long, this is very generous of  
you.

(CONTINUED)

8 CONTINUED:

8

He dismisses it with a playful gleam in his eye.

LONG  
Business is good.

CATHY  
Still...

LONG  
Catherine...

He regards her closely now.

LONG  
When I come from Vietnam, I had  
nothing. No one. No English.  
Father, Vincent, and the others...  
(beat: emphatic and  
heartfelt)  
There is not enough I could ever  
give them, or do for them, to  
return what they gave me.

Cathy smiles: she knows what Long means. From their  
shared look, Long peers into the distant tunnel,

LONG  
Twenty-five blocks is a long way.  
You should let me come...

CATHY  
You have a store to run.

He thinks about it for a moment, then nods, smiling.

LONG  
You're right. I have a store to  
run.

Cathy gets behind the dolly and as she pushes into the  
tunnel.

DISSOLVE TO:

9 INT. TUNNEL - VINCENT AND THE CHILDREN

9

Geoffrey points excitedly up ahead...

GEOFFREY  
There she is!

10 VINCENT'S POV

10

Cathy appears, as if from the mist itself... as the kids all run up, surrounding her, poking among the goodies. All except Zach, who's the oldest, and is beginning to experience those first pulls of attraction.

ZACH

Hi, Catherine.

CATHY

Zach...

11 ANOTHER ANGLE

11

to include Vincent, as he approaches Cathy -- sharing with her a look that isn't lost on Zach. Geoffrey pulls out a huge eggplant, examining it with wonder, then looking up at Cathy.

GEOFFREY

How come it's called eggplant if it doesn't come from an egg?

CATHY

That's a good question, Geoffrey.

Zach snatches the eggplant from Geoffrey, tossing it back in the carton -- which he hefts right into Geoffrey's arms.

ZACH

We'll talk about it on the way back, okay?

Geoffrey shrugs and steps aside as Zach hands the crates and sacks to the kids, one by one.

ZACH

Come on, we'd better get going.  
(showing off for Cathy)  
William's stew needs all the help it can get.

The last of the children have moved off with all but two of the sacks. Zach takes one and Vincent starts to reach for the other when Zach beats him to it.

ZACH

I can carry that, Vincent. We'll be okay.

(over his shoulder,  
coily)

You can catch up with us later.

(CONTINUED)

11 CONTINUED:

11

He's gone before Vincent can answer. They both watch after him...

CATHY

He's sweet. Not too subtle, but sweet.

VINCENT

Zach knows my time with you is special.

CATHY

I can't believe how much he's changed.

VINCENT

He's becoming a man.

CATHY

(wistful)

It must be wonderful to watch a child grow... to follow a life.

VINCENT

He reminds me so much of Devin. The way he leads the others... his sense of adventure...

CATHY

His restlessness.

VINCENT

Yes...

CATHY

Are you afraid he might leave someday?

VINCENT

Children grow up and leave home... \*

(then)

Zach would not be the first to make that choice.

Cathy smiles softly, appreciating his expansive understanding of such things. Then: \*

CATHY

Will you walk me back? \*

As Vincent nods, his eyes smiling, we: \*

CUT TO:



12 INT. THE WELL - DAY

12

Torches angling out from sconces light the way, as the children, each bearing his or her load, file down the spiral stairs. Geoffrey straggles by a wide gap, struggling with the carton of eggplants. At the foot of the well, Zach stops as the last of the kids move past him. He shouts up to Geoffrey, his voice echoing...

ZACH

Come on, Geoffrey! Pick it up!

Zach doesn't even wait for a reply before he exits the well.

GEOFFREY

(straining, shouting  
back)

Okay, I'm hurrying!

(muttering to himself)

I'm hurrying...

DISSOLVE TO:

13 INT. TUNNEL OUTSIDE THE WELL

13

Geoffrey still struggling under the load, way behind the others...

GEOFFREY

(to himself)

These should be called rock-  
plants, not eggplants...

He adjusts the carton to improve his grip, when:

14 ZEKE

14 \*

springs down from a rock and confronts Geoffrey, regarding him with an almost animal curiosity...

15 GEOFFREY

15

stops, more startled than alarmed, as he tries to catch his breath. Zeke says nothing, circling Geoffrey, getting closer and closer, until he is almost sniffing him . .

GEOFFREY

You scared me. Who are you?

Zeke looks directly into Geoffrey's eyes, answering right back in an eerily threatening monotone, a meaningless echo.

ZEKE

Who are you?

GEOFFREY

What do you want?

ZEKE

What do you want?

GEOFFREY

I asked you first.

ZEKE

I asked you first.

This is freaking Geoffrey out.

GEOFFREY

What's wrong with you?

ZEKE

What's wrong with you?

Zeke now focuses on Geoffrey's carton, sensing food. Geoffrey instinctively hugs the carton to his chest -- just as Zeke moves to grab it. Geoffrey resists...

GEOFFREY

Hey! What are you doing..?

Zeke tears away the carton, spilling the contents to the ground. He pounces on the food, gathering it, devouring a raw eggplant as Geoffrey watches in utter astonishment.

GEOFFREY

You didn't need to do that. I would've shared...

Geoffrey leans in it to pick up some of the stray eggplants, but Zeke pushes him back and he stumbles, catching himself on the sharp rock wall, cutting his hands.

(CONTINUED)

15 CONTINUED:

15

GEOFFREY

Quit it!

Zeke hunkers over his haul, his cheeks pouched with food, all the time watching Geoffrey, who is about to start for him, but stops when he notices the shifting shadows on the rock wall, as:

16 A MAN AND A WOMAN

16

appear from the shadows. Like the child, both are filthy and mean, the accretion of years without hygiene. Like the hair on his scalp, the Man's facial hair is thin and patchy, so that the grotesque topography of fleshy bumps and sores is visible. The Woman is Snow White's worst nightmare -- pointy, bent nose, stringy hair, large moles on her cheek. These are Zeke's parents: JEZ and JARED RUCK. And as Zeke tears into another eggplant, Jez and Jared glare menacingly at Geoffrey, who backs away, then turns, tearing after his lost party...

CUT TO:

17 INT. FATHER'S CHAMBER - DAY

17

Mary attends to Geoffrey's cut hands. Father listens intently as Geoffrey, still shaken up, tells the story.

GEOFFREY

There was nothing I could do!  
He just took it from me...

FATHER

That's all right, Geoffrey. You  
did the right thing.

MARY

This might hurt a little...

Geoffrey winces as Mary dabs his wounds with an antiseptic-soaked cotton ball. Vincent enters now, dismayed.

VINCENT

Pascal told me there was trouble.  
Is everyone all right?

FATHER

Just a few scrapes. It seems we  
have an unfamiliar family living  
in the tunnels.

(CONTINUED)

GEOFFREY

I never saw anybody act that way!

FATHER

When people are hungry, Geoffrey, they do whatever they must to survive.

GEOFFREY

But they could've asked,...

FATHER

They may not have known that. Perhaps they come from a place where people don't give freely to one another.

VINCENT

Did they mention anything about who they were... where they come from?

Mary finishes dressing Geoffrey's hands.

GEOFFREY

They didn't say anything.

Vincent, troubled, assimilates the information, as RANDOLPH, 35, an athletic and soft-spoken sentry arrives, holding a staff.

RANDOLPH

Excuse me, Father...

FATHER

Yes, Randolph -- what have you found?

RANDOLPH

A new tunnel, leading from the Inner Maze... not far from where we barricaded the entrance.

VINCENT

Was there any sign of the outsiders?

RANDOLPH

There was. They used our barricade to start a fire for cooking. Pascal helped me put it out.

(CONTINUED)

17 CONTINUED: (2)

17

MARY

It's been a harsh, long winter.  
They must be cold and hungry.

VINCENT

Are there only the three of them?

RANDOLPH

(shrugs)

Don't know yet.

\*

The others share looks of concern -- more for the Outsiders' than for their own safety. Only Vincent has a gnawing itch of distrust...

FATHER

Perhaps we can approach them...  
talk to them.

MARY

Let's make them an offering of  
food and clothing... and our good  
will.

FATHER

That's a fine idea. Randolph --  
do you think you can locate them?

RANDOLPH

No problem.

FATHER

Good. We'll take them a  
package... anything we can spare.  
We'll offer to help.

VINCENT

And what if they don't wish our  
help?

Off their looks, reflecting this possibility, Father  
remains hopeful.

FATHER

For now, we must assume they do.

Vincent nods, hoping that Father is right.

CUT TO:

- 18      SERIES OF SHOTS - THE TUNNELS      18
- Father, Vincent, Mary, and Randolph march purposefully toward their goal. They each carry bags or boxes of food and supplies. It's a lengthy, arduous trek, with Randolph often losing the trail, then picking it up again from unexpected clues (debris, prints). After many frustrating dead ends, they come to --
- 19      INT. TUNNEL ELBOW      19
- Randolph stops to pick up a discarded, empty plastic produce bag. He picks it up, examining it closely.
- RANDOLPH  
From Long's grocery...
- As they continue around the bend...
- 20      ANOTHER ANGLE      20
- Soon they hear MUFFLED SOUNDS, and several yards further, Randolph stops again, shushing them, then pointing with the same finger.
- 21      HIS POV      21
- thirty yards ahead, in a bare rock chamber, we see SHADOWS of PEOPLE mulling about, distorted by the flickering light of a fire. This angle affords them only a sliver of view.
- 22      RESUME SCENE      22
- RANDOLPH  
(whispering)  
Bingo.
- Randolph takes the package Vincent has been holding. Father and Vincent exchange a look.
- VINCENT  
Be careful. I'll be near.
- As Randolph, Father, and Mary move toward the bare rock chamber, Vincent stays back...
- 23      FOLLOWING THEM      23
- as they enter the

where a fire burns freely in the center of this chamber, fueled by the garbage -- empty milk containers, boxes, and wooden crates -- that seems to be lying everywhere. Only the place is empty. We HEAR a hacking COUGH, and SNAP PAN UP to find Jez behind them on a nearby ledge. She is picking lice from Zeke's scalp. She swallows coarsely, mother and son staring at the visitors. Father approaches them, with Mary and Randolph close behind.

FATHER

Hello...

But they continue to stare impassively. Father extends a beautiful patchwork quilt.

FATHER

This is for you. A gift.

MARY

It's a blanket... for warmth...  
for when it's cold.

(then)

Do you understand?

MICAH (O.S.)

Thank you.

They turn to see MICAH RUCK as he steps from one of the dark-shadowed recesses. Through the long, matted hair and filthy long coat he wears, Micah's eyes reflect more than the dancing flames. There's a manic, anything-can-happen kind of danger about him.

MICAH

You're very kind.

Zeke hops down from the ledge and runs up behind Father, snatching the quilt and taking it over to Micah, who runs his sooty fingers over the fabric. He nods approvingly.

MICAH

Nice. Very nice.

MARY

I made it.

MICAH

You made it? With your own two hands?

Mary knows she's being fooled with, but answers anyway.

(CONTINUED)

24 CONTINUED:

24

MARY

Yes...

MICAH

Well Lizzy's been real cold, so  
I'm sure she could use it.  
Couldn't you Lizzy?

25 ANGLE

25

as an athletic, voluptuous, scantily clad woman steps up  
behind Micah. She regards Father, Mary, and Randolph with  
kittenish curiosity. This is Lizzy, Micah's lady.

MICAH

Then again Dak and Jared been  
complaining 'bout the cold too.  
And Jez got that nasty cough.

26 ANOTHER ANGLE

26

from the shadows Jared and another man (DAK) appear. Dak's  
left eye is closed, a crescent scar from eye to chin, the  
side of his face paralyzed. He starts to clean his  
fingernails with an 18-inch butcher knife.

MICAH

And we can't forget Hog and the  
others. \*

27 ANOTHER ANGLE

27

as three more men (DEREK, HOBY, AND TRANCK) emerge from  
various shadows and hiding places in the bare rock cave.  
And finally, a huge man appears, HOG.

MICAH

'Specially not Hog... \*

Father, Randolph, and Mary cast about with the realization  
that they are closely surrounded by this incredibly strange  
"family." These are the RUCKS.

MICAH

(a malignant smile)  
You got any more blankets?



28 OUTSIDE BARE ROCK CHAMBER - CU VINCENT 28

pressed up in the shadows, listening, sensing the underlying threat in Micah's voice.

29 RESUME BARE ROCK CHAMBER 29

FATHER

We've come here to welcome you...  
in peace. To offer these gifts.

They set down the remaining packages. The outsiders seem to be inching closer, impinging upon them.

MICAH

Where do you live?

FATHER

(hesitant)

In another part of the tunnels.

MICAH

How many of you are there?

When Father doesn't answer right away:

MICAH

Who else?

FATHER

(quickly)

There is no one else. We live alone.

MICAH

What about the boy?

FATHER

He was frightened. I told him he had nothing to fear.

ZEKE

Nothing to fear.

Zeke runs and grabs the basket that Randolph was carrying, filled with fruits and breads. As he dumps the contents onto the ground and starts stuffing his face...

RANDOLPH

Hey, that's not...

But before he can finish, Hoby jabs him hard in the gut.

(CONTINUED)

29 CONTINUED:

29

FATHER  
For God's sake, man!

Randolph catches his breath quickly and is about to make a play -- but Hoby strikes him again across the back. \*  
Randolph cries out in pain, falling to one knee. Jez laughs a manic laugh, which soon becomes a coughing attack. Mary and Father move to assist Randolph...

30 OUTSIDE BARE ROCK CHAMBER - CU VINCENT

30

He knows what's going on in there. A sliver of light illuminates a worried, tormented eye. The helplessness he's feeling right now only tightens his coiled readiness.

31 RESUME BARE ROCK CHAMBER

31

The following happens very quickly. Father turns angrily to Micah.

FATHER  
Stop this!

ZEKE  
Stop this...

Now Dak sidles up to Mary, regarding, almost scrutinizing, her -- running his slimy fingers through her hair. \*

DAK  
Beautiful hair.

MARY  
Please...

In a flash, Dak slices up with the butcher knife, severing \* a lock of her hair. Mary touches her head, ashamed and disgusted by such a violation, while Dak nods, satisfied...

DAK  
Better now..

31A OUTSIDE BARE ROCK CHAMBER - VINCENT

31A

moves closer, just outside the entrance, exercising his \* last shred of restraint, when:

FATHER (O.S.)  
Enough!

CUT TO:

31B RESUME BARE ROCK CHAMBER

31B \*

Father is red with anger in a way we have never seen him,  
and as all eyes turn upon him, he sags, almost ashamed at  
his outburst.

\*

FATHER  
(softly)  
Enough...

\*

(CONTINUED)

31B CONTINUED: (2)

31B

MICAH  
 (loud, scolding)  
 The old man's right.  
 (softly)  
 That's enough.

Randolph gets up on his feet, stifling the pain, stepping between Mary and Dak, who stuffs Mary's hair into his pocket.

RANDOLPH  
 (aside, to Mary)  
 Get behind me. We'll be okay.

FATHER  
 (to Micah)  
 We're leaving now. Goodbye.

Micah waves in a mocking fashion.

MICAH  
 Be seeing you... neighbor.

He's still holding the quilt, and now underhands it into the fire. And as the quilt begins to burn, Randolph ushers Mary past Dak and the others. Father follows, but just as he exits, he glances over his shoulder at Micah, who waves again, mockingly.

32 ADJOINING TUNNEL - OUTSIDE BARE ROCK CHAMBER

32

Mary and Randolph move past Vincent, stunned by what has just happened. Vincent sees it in their faces. Father pauses for just a moment before Vincent: a flicker of forboding between them. Vincent, rage rising, starts to move in the direction of the outsiders. \*

FATHER  
 (softly)  
 We're alright... come... \*

As he puts Father ahead and follows these failed emissaries back home... back to safety, Vincent looks back over his shoulder -- a look of dread. \*

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

33 EXT. CATHERINE'S BALCONY - NIGHT

33

Vincent stands gazing at the city, his face a mask of fatalistic dread. Catherine is beside him in concern...

CATHY

... Who are they?

VINCENT

We don't know -- perhaps a family. They are violent...

CATHY

Maybe I can help...

VINCENT

(adamant)

You must stay away from the tunnels until the danger has passed.

CATHY

(almost afraid to ask)

... What will you do?

VINCENT

... We'll avoid a confrontation unless, until we can avoid it no longer.

CATHY

What does Father say about all of this...

VINCENT

He struggles to remain optimistic. I think he still believes these people can be moved by goodwill, and reason.

CATHY

You don't think so...

VINCENT

(a dark beat)

... No.

(CONTINUED)

33 CONTINUED:

Catherine looks at Vincent whose eyes are dark with forboding. She now realizes why he is filled with such dread.

CATHY

(quietly)

... And you know how it will end.

VINCENT

(gravely)

... I know how it will end.

CATHY

There must be another way...

VINCENT

(shakes his head  
sadly)

... We are so vulnerable.

CATHY

Then let me try to help...

VINCENT

No! Stay away from it!

CATHY

That world, those tunnels are part of my life, too. And so are you.

VINCENT

(absolute)

And if the worst should happen -- what I must do, what I must become, you mustn't be anywhere near.

CATHY

If the worst should happen, I want to be at your side, with you.

VINCENT

(turning away from  
her)

No... Not like that -- not ever again...

CATHY

Wait...

He backs off, disappearing into the shadows...

CUT TO:

## 34 INT. DANK TUNNELS - A SERIES OF SHOTS

34

Vincent moves cautiously through a dark and labyrinthine section of tunnels. He comes to a rocky area, half-expecting to be confronted by someone springing from the darkness. But he passes by without incident.

He pauses in a slightly brighter stretch of the tunnels, straining to hear a faint sound over the distant tapping of the pipes. Even this familiar part of the tunnel seems suddenly foreign to him. And then he sees the source of the sound -- a harmless dripping of water from the tunnel wall to a small puddle on the ground. He moves on...

## 35 INT. STEAM TUNNELS

35

Vincent strides alertly through the haze, his footsteps ECHOING over the softly hissing pipes. He stops suddenly, and the "ECHO" shuffles a beat too long. He moves off the path, hugging the shadows against a tunnel wall... waiting.

## 36 ANGLE - MOUSE

36

He pokes his head from the steam against the opposite wall.

MOUSE  
(stage whisper)  
Vincent!

Vincent spots him immediately, moves toward him...

VINCENT  
Mouse -- are you all right?

(CONTINUED)

36 CONTINUED:

36

MOUSE

Little wet... Not the best hiding place.

VINCENT

You shouldn't be here alone...

MOUSE

Not alone -- with you. Come to find you -- show you...

VINCENT

Show me what..?

MOUSE

Not tell -- show!  
(indicating a path)  
This way...

Vincent knows the only way to appease Mouse is to go with him, so he does. The two move deeper into the tunnel, until they're swallowed up by steam.

CUT TO:

37 INT. BARE ROCK CHAMBER

37

Mouse rushes in, followed by a more cautious Vincent. The chamber has been abandoned, looking like a garbage dump after a hurricane. A couple of rats scurry for cracks in the walls. CAMERA MOVES IN on Vincent, his face registering disgust at the remnants of rotting food and strewn clothing and debris covering the chamber. There are signs of a burned out, impromptu campfire, with shreds of the tunnel dwellers' donations used as kindling. He notices a wall, which has been defaced by smeared ashes and scraps of food.

MOUSE

(noticing something)

Hey!

Mouse darts over to a half-burned, muddy shirt in the rubble. He holds it up...

MOUSE

(offended)

Mouse's shirt. Mary asked --  
Mouse gave. Charity.

(CONTINUED)



37 CONTINUED:

37

VINCENT  
You did the right thing, Mouse.  
No one knew this would happen.

And, ON Vincent, the cold knowledge in his heart of what inevitably lies ahead, we:

CUT TO:

38 INT. FATHER'S CHAMBER - DAY

38

Father is writing at his desk when Mary enters, clearly distraught.

MARY  
Father...  
(he looks up)  
... I've got to speak with you...

He hears the trouble in her voice, stands and moves toward her.

FATHER  
Of course, Mary -- what is it..?

MARY  
They haven't left. They've only  
moved closer. \*

FATHER  
(shocked)  
What?

MARY  
I can hear them. In the chambers  
above mine.

FATHER  
But we sealed off those entrances.  
Are you sure?

MARY  
I'm sure. I'll never forget those  
sounds.

FATHER  
If they've penetrated this far,  
none of the deeper tunnels in that  
section are safe...

(CONTINUED)

38 CONTINUED:

38

MARY

I don't want another  
confrontation.

FATHER

None of us do, Mary. We made a  
mistake approaching them in the  
first place.

MARY

Kindness is always our first  
impulse...

FATHER

In this case, our kindness  
couldn't have been more misguided.

Mary regards Father sadly.

MARY

I'll begin packing...

FATHER

(comforting)  
Perhaps it will only be for a  
short time...

MARY

Nineteen years. I've lived in  
that chamber for nineteen years.

FATHER

I'm sorry, Mary. There's no  
alternative.

MARY

I know.

FATHER

Come, we'll all help.

As he leads her from the chamber.

CUT TO:

39 INT. MARY'S CHAMBER - CU - SMALL TRUNK

39

As Mary packs it with neatly folded clothes...

40 CLOSE ANGLE - MARY

40

tenderly placing a framed photograph of a six year old boy amid the folded clothes. Suddenly, from above comes a muffled THUMPING SOUND. Mary lifts her head.

MARY

Listen...

ANGLE WIDENS to include Vincent, Father, and Zach all helping Mary pack various items in wooden crates and canvas shoulder bags. They freeze and listen. After a moment, they hear a wild shrill laugh, more thumping, and then a voice raised in anger: "Stop it!" Father regards Mary with a worried expression.

FATHER

(quietly; to everyone)

We must hurry.

ZACH

(protective)

What about the rest of Mary's stuff?

MARY

It's all right, Zach. What we've packed is plenty.

FATHER

(to Zach)

Come here.

Father lifts a wooden crate into Zach arms.

FATHER

Is that too heavy for you?

Zach shakes his head bravely.

FATHER

Quickly now.

Zach hurries from the room, followed by Vincent who straps a large canvas bag over his shoulder. As he passes Mary, he places a hand on her shoulder.

VINCENT

This will not be for long, I promise you.

He exits, leaving Mary and Father alone. After a beat.

FATHER

We should go too.

(CONTINUED)

40 CONTINUED: 40

Mary nods sadly, and closes her small trunk. She locks it, and then stands. Father lifts the trunk into his arms, while Mary hefts a carpet bag. Together, they start from the chamber. Father goes out first. At the entrance, Mary turns to gaze back into the chamber.

41 HEP POV 41

One last look at the room that has been her home for so many years.

42 RESUME SCENE 42

Father appears behind her.

FATHER  
(gently)  
Mary --

MARY  
I just need a moment, Father.  
Just a moment.

The pain and the uncertainty is all there in her face, as we:

CUT TO:

43 INT. ROCK TUNNEL 43

MOVING with Vincent down this long passage. Carrying the wooden crate, Zach moves out ahead of Vincent.

44 VINCENT'S POV - ZACH 44

Twenty yards ahead, at an elbow in the tunnel.

45 RESUME SCENE 45

Vincent calls out.

VINCENT  
Zach -- stay close....

Zach hesitates a few beats before disappearing from view. Vincent increases his pace... moving closer and closer to the junction. Around the corner, the SOUND of a wooden crate SMASHING to the ground causes him to sprint.

46 NEW ANGLE - VINCENT

46

rounding the bend to find Zach -- the crate splintered at his feet -- staring straight ahead into an obscured alcove, shocked into silence.

VINCENT

Zach?

Slowly, Zach turns to look at Vincent... and then bolts to him, running into his arms. Vincent holds him, and then \* steps toward the alcove. His eyes rebel at what he sees. \*

47 HIS POV - RANDOLPH

47

hanging by the neck from a sconce on the tunnel wall, his head wrenched through a wire noose, at a horrible angle to his body. His face has gone white, and his eyes are beginning to bulge.

48 RESUME VINCENT

48

as he hugs Zach more tightly, a war raging across his eyes and in his soul. And now Mary and Father appear behind him, reacting to the horrible sight. \*

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

49 INT. FATHER'S CHAMBER

49

A hastily called community meeting. Present are Father, Vincent, Mary, William, Mouse, Zach, Geoffrey, and TWO \* DOZEN tunnel dwellers. The tension in the room borders on panic, and Father must raise his voice over the DIN.

FATHER

Please, everyone. Quiet. We must be together in this.

As the chamber grows silent...

WILLIAM

We've tried diplomacy, and look where that got us. Now is the time for action.

Father and Vincent exchange worried looks.

VINCENT

What exactly are you suggesting, William?

WILLIAM

Our strength is in our numbers. We could overwhelm them... drive them out.

FATHER

But at what risk?

WILLIAM

No greater risk than we're facing now. Look what happened to Randolph.

The community is stirred by William's passion. Many VOICES are raised in support of his position. Father again must take control of the meeting.

FATHER

Is it justice that you are all seeking, or vengeance?

(CONTINUED)

49 CONTINUED:

49

WILLIAM

We're talking about self-defence.

FATHER

Are we?

WILLIAM

These people brutally murdered  
one of our own.

FATHER

So you have evidence which of  
the strangers is responsible?  
Or do you presume them all guilty?\*  
\*William has no answer for this, and the crowd HUSHES.  
Father continues passionately.

FATHER

This world was built on the  
foundation of fairness and respect  
for all. No, we do not renounce  
violence altogether. If attacked,  
we will fight to protect our home.  
But we will never instigate that  
violence. I will not allow this  
community to be dragged down to  
that level.

A WOMAN'S Voice calls out from the assembly.

WILLIAM

Then what should we do?

\*

FATHER

Move those living in the perimeter  
chambers closer to the inner  
circle. Seal more tunnels.  
Travel in groups of no less than  
five.

\*

(beat; looking to Mary)

And Mary has devised a plan to  
evacuate the children immediately.

(CONTINUED)

49 CONTINUED: (2)

49

MARY

We're in the process of contacting Helpers now. We expect to lead two groups of children to the surface in less than an hour.

FATHER

Good. Now we need everyone's cooperation. William is right: our strength lies in our unity. Stay together, and this nightmare will end.

The assembly begins to disperse, heartened by Father's words and the knowledge that decisive steps are being taken. As William files past Father and Vincent, he stops and speaks to them softly, under his breath.

WILLIAM

You're making a serious mistake. You're letting ideas get in the way of what's obvious.

(then)

More blood will be spilled.

William exits, and Vincent waits for the chamber to empty completely before speaking his mind to Father.

VINCENT

Part of what William says is true...

FATHER

A violent confrontation with these people must be avoided.

\*

VINCENT

And when it can no longer be avoided...?

\*

FATHER

(disturbed)

Only then -- when there is no other option.

\*

VINCENT

And when that time comes, Father... you must not hesitate.

\*

FATHER

(quickly)

Of course, I won't hesitate...

\*

(CONTINUED)



49 CONTINUED: (3)

49

VINCENT

To let me go out -- to let me  
do what must be done...

\*

Father looks at Vincent. He shakes his head sadly...

\*

VINCENT

Whatever must be done.

\*

FATHER

I pray that will not be  
necessary.

\*

VINCENT

(softly)

So do I...

\*

FATHER

(in pain)

That is not who you are, to us.

\*

VINCENT

It is who I am...

\*

(darkly philosophic)

And perhaps even my fate... that  
the very part of me which I  
struggle to overcome gives me the  
power to protect the people who  
protect me... who give me life.

FATHER

Vincent... that is not your fate.

\*

VINCENT

My survival depends on this  
world. For me, this is no other  
choice. Father, there is no other  
place for me...

\*

CUT TO:

50 INT. SUB BASEMENT

50

Crouched near a series of pipes that thrust down through  
the ground, Cathy urgently taps out a message. She waits.  
She tries again. Nothing. So she stands, frustrated, and  
leaves the basement, climbing back up the rung ladder.

DISSOLVE TO:

51 INT. SUB BASEMENT - LATER

51

Cathy emerges from the shaft of light to find Father,  
flanked by TWO STALWART MEN (SIMON and MATTHEW) -- in  
effect, his bodyguards.

(CONTINUED)

51 CONTINUED:

51

CATHY

Father...

FATHER

Hello, Catherine. This is Simon,  
and this is Matthew.

CATHY

Hello.

(to Father)

I got your message, but I've been  
trying to reach you for hours.

FATHER

It was too dangerous for Pascal  
to stay in the Pipe Chamber.

CATHY

What's going on?

FATHER

Vincent has told you about the  
stangers in the tunnels...

\*

CATHY

Yes...

FATHER

One of our sentries --  
Randolph... has been killed.

CATHY

My God!

FATHER

We fear the violence will escalate  
if we don't take drastic steps.

CATHY

(anxious)

I'll help you any way I can. Just  
tell me how.

FATHER

We've begun to evacuate our  
children to temporary havens...  
above. Some are getting ready  
now.

CATHY

And they need a place to stay..?

(CONTINUED)

51 CONTINUED: (2)

51

FATHER

Only an escort. Could you meet  
a small group at the Central Park  
threshold in an hour.

She's a bit surprised by the simplicity of the request.

CATHY

Of course -- I'll be glad to.

FATHER

They'll be with Pascal. He'll  
give you further instructions at  
that time.

Now, with an apologetic look at Simon and Matthew, Father  
guides Cathy out of their earshot.

FATHER

Catherine... I must ask for your  
help in another way.

Catherine is listening.

FATHER

When you see Pascal, I'd like you  
to give him something.

CATHY

Tell me.

FATHER

We need a way to... discourage  
these people from further  
violence... We cannot allow them  
to control us with fear. \*

Cathy senses what he's driving at, but doesn't want to  
believe it.

FATHER

I'm talking about a weapon...

CATHY

In the tunnels..?

FATHER

Yes -- one gun... That's why I  
asked you to see me. Vincent  
doesn't know of my decision.

CATHY

You want to protect him also...

(CONTINUED)

51 CONTINUED: (3)

51

FATHER

\*

Yes...

(beat)

I pray we never use it as anything more than a threat... but perhaps that threat will keep us and him safe.

She knows the request is carefully considered.

CATHY

Then I will get one for you.

FATHER

Good...

They're both experiencing the heightened sense of awareness that accompanies a dangerous mission.

FATHER

An hour then... if all goes well.

Off their shared look of resolve we:

CUT TO:

52 OMITTED

52 \*

53 INT. ROCK TUNNELS

53

Vincent leads a group of EIGHT CHILDREN (Ages 7-10) down a long and dark passage. Many of the children are holding hands. Geoffrey walks beside Vincent, holding his hand.

GEOFFREY

How come were going this way?

VINCENT

Because this is the safest way we know, Geoffrey...

(CONTINUED)

53 CONTINUED:

53

GEOFFREY

It's so dark...

VINCENT

Don't be afraid. No one will hurt you.

GEOFFREY

How long do we have to stay above?

VINCENT

Until it is safe down here...

GEOFFREY

How long'll that be?

VINCENT

(sadly)

I don't know, Geoffrey.

They continue a few more steps in silence... before a BLOODCURDLING MALE SCREAM explodes from down a side tunnel. Geoffrey's head snaps up at the sound. Vincent wheels around.

VINCENT

(to children; urgent)

Everyone... move back against the tunnel wall.

The children do as they're told. Now the SOUND of MANY RUNNING FEET splashing down the side tunnel. Vincent approaches the junction, just as SEVEN terrified children emerge followed by a panting and desperate Pascal.

VINCENT

Pascal --

PASCAL

(between breaths)

... ambushed. Three of them, I think. Matthew and Simon are still back there...

He shakes his head, not knowing their fate.

VINCENT

Take the children. Quickly.  
Gather everyone in the Great Hall.  
No one is to remain alone.

\*

Pascal begins leading the children back, as Vincent rushes down the side tunnel.

CUT TO:

54 INT. TUNNELS - SAME TIME 54

MOVING with Vincent, as he throws himself headlong down the dank passage -- power and the force of death in his animal movement... He surges forward, forward, turning a corner.

55 HIS POV - LONG SHOT TO THE END OF TUNNEL 55

where the Outsider known as Hoby is repeatedly clubbing an already dead Simon with sadistic pleasure.

56 RESUME SCENE 56

Now Vincent moves with frightening, superhuman speed -- in the full throes of bestial fury. Hoby barely has time to look up before Vincent swoops in, ROARING, and lifts the man off the ground, jamming him up against the rock wall with one hand, and eviscerating him with the other. Pleasure isn't exactly the emotion Vincent is feeling coursing through his veins. But there is a certain release in giving himself up to his nature, and so in that extra savoring moment he is vulnerable. And in that very moment the shadow of a double-headed ax appears on the wall beside the dead Hoby.

57 NEW ANGLE - LIZZY 57

stealthily raises the ax and is about to sink it into the base of Vincent's skull... when suddenly Vincent spins around, shielding himself with Hoby's lifeless body. Lizzy has already started her downward stroke, but the body blocks the blow, knocking the ax from her hands.

Now Lizzy lunges at Vincent, screaming, clawing for his eyes. With a backhand tear, Vincent destabilizes her and she sinks harmlessly to the floor.

58 ANOTHER ANGLE 58

shows Vincent standing over the four fallen bodies, with blood on his hands, and with the knowledge in his heart that this is only the beginning.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

59 INT. THRESHOLD

59

Cathy arrives at this place of migration, clutching her purse. There's no one in sight. She checks her watch, and then opens the iron gate, sitting on the narrow ledge. All she can do is wait.

CUT TO:

60 INT. GREAT HALL

60

The great doors are bolted closed, and this enormous space has been transformed into something like a refugee camp... or a shelter. Rows of cots and make-shift beds take up half the room. Children are everywhere. Adults stand in large groups conversing. Supplies, food, and clothing are piled high against the stone staircase. The mood is somber, as Vincent speaks with Father, William, and Mary in a private group near the doors.

FATHER  
(overwrought)  
Simon and Matthew?

Vincent nods his head with great sadness. Father regards him carefully.

FATHER  
And those responsible?

Vincent meets Father's gaze, answering him with the remorse in his eyes.

WILLIAM  
So what do we do now?

MARY  
We must protect the children.

FATHER  
How many groups made it to the surface?

MARY  
Three groups. Eighteen children.

(CONTINUED)

60 CONTINUED:

60

FATHER

Good. And we're safe here.  
They'd be foolish to attack us  
here.

WILLIAM

(exasperated)

Safe? Foolish?? Father, these  
people threatened our children!

FATHER

I'm aware of what happened --

WILLIAM

How can we just sit here and do  
nothing?

FATHER

William --

WILLIAM

This is cowardice!

VINCENT

William... there is no shame in  
making sacrifices for something  
you believe in strongly.

WILLIAM

I believe in the children. I  
believe in the life we have built  
here.

MARY

So do we.

WILLIAM

And yet you'd see it destroyed,  
changed, without a fight?

VINCENT

No one will ever destroy this  
place...

WILLIAM

Then we must strike back. Hard.  
We have the means. We have each  
other.

(then; softer)

And we have something else. We  
have you, Vincent.

(CONTINUED)



FATHER

You would send Vincent out to do murder?

\*

WILLIAM

I would do what was necessary.

\*

William's glare lingers on Father for a brief, intense moment before he stalks away.

MARY

He's upset... and frustrated. I'll talk to him.

\*

And she goes after William.

FATHER

(ashamed)

I'm sorry, Vincent. I'm truly sorry.

After a long beat.

VINCENT

I am prepared, Father. If it must be done...

Off Father's troubled look, we:

CUT TO:

Cathy is waiting nervously, glancing at her watch. She's been waiting for two hours and can't understand what's taking so long. She paces... and in a decisive moment, opens the wrought iron gate and pulls the lever to the secret door. She disappears into the golden light of the world below, as the heavy cement door slides shut.

CUT TO:

- 62 INT. CEMENT TUNNELS - MOVING WITH CATHY 62
- through this dank stretch, strangely silent except for the echoing sound of water dripping. Tight shots of her feet moving quickly, avoiding the putrid stream of water that runs down the center of the tunnel floor. Shadows playing on her face at odd angles. She clutches her purse, and as she moves OUT OF FRAME...
- DISSOLVE TO:
- 63 INT. MIST TUNNELS - MOVING WITH CATHY 63
- as she enters a gray, rocky tunnel thick with mist and hears a faint tapping sound. She stops, listens, but ahead of her there is only the ground fog, a heavy white blindness. She continues for a few paces, but hears the noise again, more distinct this time as metal on rock... and human footsteps. She backs up quickly, looking for a place to hide, finally crouching in the shadow of a vertical crevice... just as:
- 64 TRANCK 64
- approaches from around the bend, tapping his MACHETE against the rock wall.
- 65 CATHY 65
- bends down into the mist, gathering a handful of dirt... holding her breath, as Tranck passes right by her. Just as she exhales. \*
- 66 TRANCK 66
- stops still in his tracks, sensing something. Then he turns... \*
- 67 CATHY 67
- sinks deeper into the mist and shadow, but it's no good. She tenses as: \*
- 68 ANOTHER ANGLE 68
- Tranck goes for her, cocking his machete... and just when he is upon her, Cathy throws a handful of dirt in his face, causing Tranck to swing wildly over her head, his machete sparking against the rock wall. Cathy darts past him, as he rubs his stinging eyes...

CUT TO:

- 69 INT. GREAT HALL - SIMULTANEOUS 69  
 With Pascal's help, Vincent upends a heavy oak table  
 several yards before the huge doors -- one of several that  
 have been so placed as a second line of defense. \*
- PASCAL \*
- Good... that ought to do it.
- But Vincent doesn't hear. He's tuning into something far  
 away.
- PASCAL \*
- (concerned)  
 Vincent?
- Vincent whirls and moves off quickly.
- CUT TO:
- 70 INT. TUNNELS - CATHY 70  
 Running, terrified, looking back.
- 71 TRANCK 71  
 not far behind -- grim, fast, determined.
- 72 CATHY 72  
 rounds a corner in the tunnel, hoping to use a familiar  
 route, but it's been barricaded by rocks and wooden planks.  
 She tries but can't get through, and wheels to face:
- 73 TRANCK 73  
 who stops, before moving slowly toward her, his eyes  
 betraying no pleasure in his catch. Only that same grim  
 determination.
- 74 CATHY 74  
 remembers the gun, and digs for it, shaking, as she drops  
 the purse and trains it on Tranck.
- CATHY  
 (scared but tough)  
 Don't come any closer.

75 ANOTHER ANGLE

75

as Tranck continues, undaunted. Cathy's heart is pounding; every nerve ending screaming for survival. Yet the difference between them is. she clearly doesn't want to hurt him.

CATHY

I mean it -- I'll shoot!

Tranck is almost upon her when Cathy, wracked with fear, lowers her aim, takes a breath, and FIRES! -- hitting him in the leg. He HOWLS in pain and surprise, grabbing his leg... but continuing forward. Cathy aims again and FIRES! Tranck is hit in the same leg, and this time he goes down. A moment of stillness: then Tranck stirs, tries to get back up, but cannot... settling instead on a spastic, almost insect-like crawl toward her.

76 CATHY

76

shaking, squirms past Tranck, clutching the gun with both hands, keeping it trained on the hobbled Outsider. She walks fast, faster, then starts running, back around the turn in the tunnel, smack into

77 HOG

77

who makes a broad, backhand swipe at her, which knocks her to the ground, and sends the gun skittering away. This is a fairly open space, so she clambers some distance for the gun, dazed -- and is almost there, when Zeke darts INTO FRAME, snatching the gun away before disappearing. Cathy pushes herself upright, leaning heavily against the wall, as Hog approaches...

CUT TO:

78 INT. TUNNEL - VINCENT

78

Racing through the darkness, approaches a passageway that has been barricaded by boards. He lowers his shoulder and blasts through, an immutable force of nature.

CUT TO:

79 INT. TUNNEL

79

Hog is almost upon Cathy, who squirms against the cold rocks, when:

(CONTINUED)

MICAH (O.S.)

Let her be.

Hog stops and turns.

Micah, Derek, Dak, Jared, Jez have materialized. Dak with his butcher knife; Derek and Jared with heavy clubs; and Micah, with Jez' double-headed axe. He approaches, stepping past Hog, right up to Cathy. After a moment, he nods, as if terribly grief-stricken.

MICAH

Poor Lizzy. I loved that woman.

Suddenly, he becomes intense, a perverse smile twisting his lips.

MICAH

But you're so pretty. Maybe I could learn to love you.

Cathy maintains her steely visage, though her voice is low and quivering.

CATHY

Over my dead body.

MICAH

Whatever...

Dak steps up beside them, noticing something that seems to disappoint him. With his butcher knife flashing, he pushes back her hair, exposing Cathy's scar.

DAK

You have a scar...

(then)

Lemme carve it out -- okay, Micah?

Micah nods slowly, pleased with prospect.

MICAH

We gonna have a good time with you.

(CONTINUED)

80 CONTINUED:

80

It's been mounting inside her, and now Cathy unleashes a devastating uppercut with her elbow into Micah's nose, sending him and the axe sprawling to the ground. Cathy manages to dodge Dak, but Hog grabs her and throws her down hard. Micah is up on his feet, his smashed nose bleeding, and he is pissed. He yanks Cathy's hair, pulling her to her feet... twisting her head close... she squirms in his grip, and he's just about to kiss her... when a deafening ROAR causes him to release Cathy and turn, seeing:

81 VINCENT

81

in his bestial splendor.

(NOTE: the following sequence occurs very quickly. The violence should be stylized, not literal, rendered in quick, close, high-energy shots.)

82 MICAH

82

goes wide-eyed with anger at the sight of Vincent. He grips the double-axe with both hands, and looks to the other outsiders. All of them have the same awed, hungry reaction. \*

83 DEREK

83

is closest to Vincent, and is the first to move. He lifts his club high overhead, bringing it down hard -- but Vincent catches the club in mid-swing, and dispatches Derek for good with a single forehand swipe across the face and neck.

- 84 ANOTHER ANGLE 84
- No sooner does Derek drop to the ground, when Jared clubs Vincent from behind, hitting the back of his head. Vincent pitches forward, as Jared cocks for a second blow. But Vincent parries the hit and grabs Jared two-handed, by the belt and collar, pressing him high overhead, and slamming him to the ground in a lifeless pile. Vincent lets out a tremendous roar as Dak, Micah, and Hog surround him, circling equidistantly...
- 85 MICAH 85
- lunges first, slicing the axe in a wide, gut-level arc, then back again, as Vincent dodges by inches... causing him to step back right into Hog's bear hug. Vincent's arms are pinned as Hog begins to squeeze. Dak moves in with his butcher knife, as:
- 86 CATHY 86
- screams:
- CATHY  
Vincent!
- 87 VINCENT 87
- hearing her, struggles against Hog. And Dak is almost there, when Vincent breaks Hog's grip and pivots between Hog and Dak: in the same upward motion, tearing with both hands into the soft flesh of each man's gullet. As Vincent drops the limp corpses to the ground, there is a SHRILL SCREAM, and:
- 88 JEZ 88
- leaps on Vincent's back, clawing at his eyes. Vincent throws her over his shoulder, against the hard rock wall, killing her instantly, as:
- 89 MICAH 89
- comes down with the axe. Vincent dodges and grabs Micah by the neck, lifting him high and hard against the rock wall until he stops gurgling and his legs stop kicking. Then Vincent senses something, and turns, as:

- 90     TRANCK     90  
 hobbles toward Cathy, who does not see him. And as he raises his machete...
- 91     VINCENT     91  
 springs into the air...
- 92     LOW ANGLE (SLIGHT OVERCRANK)     92  
 of Vincent airborne, as he flies OUT OF FRAME.
- 93     ANOTHER ANGLE     93  
 as he tackles Tranck against the rock wall and pounces upon him again and again, Vincent's back shielding us from the specifics.
- 94     CATHY     94  
 watches, horrified, as Vincent continues to pummel Tranck's lifeless body.
- 95     VINCENT     95  
 finally stops, his entire body heaving... then sagging as he turns toward Cathy, then looks away, deeply ashamed. He feels her horror and disgust, and cannot meet her eyes.
- 96     ANOTHER ANGLE     96  
 It takes a moment for Cathy to find her own voice.

CATHY  
 Are you all right?

Vincent doesn't answer. He regards the dead bodies all around him as if noticing them for the first time... then looks down at his own bloodied hands with the terrible realization that it was him. She understands the depths of his anguish and tries hard to subvert what she's feeling. She moves toward him, but tenses when she sees something OFF SCREEN. \*

CATHY  
Vincent... \*



97 ANOTHER ANGLE - TO INCLUDE ZEKE

97

perched on a rock shelf, half-obscured by shadows, holding the gun in both hands. He hops to the ground and moves slowly toward Vincent, who regards the little boy with abject sorrow. Zeke's expression is strangely neutral, its meaning impenetrable.

VINCENT

No one will hurt you...

ZEKE

No one will hurt you.

Zeke steps closer.

CATHY

(warning)

Vincent...

But Vincent only moves closer to the feral child.

VINCENT

Don't be afraid. You're safe here.

ZEKE

You're safe here...

Cathy's intently focused as she inches toward them...

98 ECU - THE TRIGGER

98

as Zeke's finger tightens...

99 CATHY

99

dives for Zeke in the same moment the gun FIRES!

100 VINCENT 100

is hit in the shoulder.

101 ZEKE 101

drops the gun, kicking wildly until he is free of Cathy, then scurries to his feet, sprinting off like a scared animal.

102 ANOTHER ANGLE 102

Cathy moves to Vincent, who allows her to embrace him in all his profound sadness. And as the CAMERA RISES, framing the still, bloody aftermath, we:

DISSOLVE TO:

103 INT. FATHER'S CHAMBER 103 \*

Vincent's wounds have been dressed, and now he and Cathy sit in a heavy silence. Vincent is filled with shame and remorse.

CATHY  
Vincent, talk to me...

VINCENT  
(quietly)  
...There is nothing to say.

CATHY  
What you did was necessary.

Vincent turns away now, silent, remote.

CATHY  
Let me share your pain.

A long beat.

VINCENT  
(choked)  
How can you look at me and not  
be sickened?

CATHY  
Vincent...

VINCENT  
How can you not be terrified?

CATHY  
Because I know you. I know who  
you are.

(CONTINUED)

103 CONTINUED:

103

VINCENT  
... You don't know me.

CATHY  
There are dark places in all of  
us...

VINCENT  
(painfully)  
I cannot speak of it.

CATHY  
Please...

A long moment as Vincent looks up at her, with helpless  
dread.

VINCENT  
Part of me feeds in that  
darkness... and I am lost in  
it.

She struggles with what he has just said.

CATHY  
Vincent, no...

VINCENT  
(in torment)  
Leave me now...

Their eyes lock, as:

VINCENT  
(pleading)  
Please...

CATHY  
(shaken)  
... I love you.

And with that, she turns slowly away from him, and  
exits, as we...

DISSOLVE TO:

104 INT. CATHY'S SUB-BASEMENT - DAY

104

as Cathy makes her way to the surface, into the dusty light  
of her world, for the first time ever, alone...

FADE OUT:

THE END