

Beauty and the Beast



"A DISTANT SHORE"

#038

BEAUTY AND THE BEAST

"A Distant Shore"

Written by

Marie Therese Squerciati

Directed by

Michael Switzer

WITT/THOMAS PRODUCTIONS
956 N. Seward St.
Hollywood, CA 90038
(213) 465-7415-Hollywood, CA
(213) 583-1630-Vernon, CA

FIRST DRAFT
March 1, 1989 (Goldenrod)
February 28, 1989 (Green)
February 27, 1989 (Yellow)
February 24, 1989 (Pink)
February 23, 1989 (Blue)
February 23, 1989

BEAUTY AND THE BEAST

"A Distant Shore"

CHARACTERS

VINCENT
CATHERINE
FATHER

JOE MAXWELL
MOUSE
GINA BARRETT
MEL RAE
RITA ESCOBAR
RICHIE
INTRUDER
RECEPTIONIST
HEAVY METAL
WISEGUY
DANNY
BOOTH ENGINEER
BOOTH WOMAN
CABBIE
* PRODUCTION ASSISTANT

EXTRAS

YOUNG ASSISTANTS
MIDDLE-AGED ENGINEERS
HEAVY METAL BAND
MEL RAE'S YES MEN
NEWS STAND CUSTOMERS (MIDDLE AGED MAN, YOUNG WOMAN, BLACK MAN,
YOUNG MAN, MIDDLE AGED WOMAN)
FILM TECHNICIANS
HEAVY METAL TYPES

BEAUTY AND THE BEAST

"A Distant Shore"

SETS

INTERIOR

* HIGH-LIFE RECORDING STUDIO (N)
-Reception area
-Hallway (D) (N)
-Control room

D.A.'S OFFICE (D) (EARLY EVE.)

SMALL L.A. OFFICE (D)
-Waiting room

CATHY'S APARTMENT (N)
-bedroom (N)

GINA'S GARAGE

GINA'S APARTMENT
-Door
-Ransacked apartment

SEA SIDE HOTEL (D)

CATHY'S RENTAL CAR (N)

TAXI

L.A. SOUND STUDIO (N)

PLANE (D)

CATHY'S HALLWAY
-Elevator
-Apartment door

MIRROR POOL CHAMBER

TUNNELS

FATHER'S CHAMBER

VINCENT'S CHAMBER

EXTERIOR

WAREHOUSE ALLEY LOADING PLATFORM (N)

CATHY'S TERRACE (N)

SEA SIDE HOTEL BALCONY (DAWN)

L.A. - ESTABLISHING (D)(N)

L.A. STREETS (D)

L.A. BEACH - VIDEO SHOOT SITE
(AFTERNOON)

ALL NIGHT NEWS STAND (N)

CALIFORNIA BEACH (D)

CLOUDY BEACH (D)

BEACH JETTY

TAXI STAND (EVENING)

CITY STREETS (EVENING)

CENTRAL PARK DRAINAGE DUCT (N)

BEACH SHORELINE

GINA'S APARTMENT - EST. (LATE AFT.)
-Door

AIRPLANE - ESTABLISHING (D)

BEAUTY AND THE BEAST

"A Distant Shore"

ACT ONE

FADE IN:

1 INT. HIGH-LIFE RECORDING STUDIO RECEPTION AREA - NIGHT

1*

Catherine enters, breathless, and running. A new wave female receptionist with shoe polish black hair and leather gear sits in front of a wall where a large HIGH-LIFE RECORDS sign hangs. The studio is hyper-designed: kilim rugs, leather couch, big paintings, sculptured steel door. Even a huge crystal is suspended from a ceiling. An air of "Yes, we made a lot of money but, hey, we're cool" pervades. *

CATHY

I'm looking for studio five --

The receptionist keeps reading ROLLING STONE

CATHY

Adam Gold...

At this name, the girl comes to life.

She points to the door behind her.

RECEPTIONIST

Back there. Left, right, then
another left at the water cooler.

2 INT. STUDIO HALLWAY

2

Catherine dashes through the door and down a maze of hallways. They're busy with different music types: young assistants, in every look, from Bon Jovi to new bohemian; wiry middle-age engineers bounce through in jeans and Reeboks. The dregs of a bone crushing Heavy Metal group is arguing in the hall.

HEAVY METAL

I'm talking massive, man. It's
CHR or starve now; face it, man.

(CONTINUED)

2 CONTINUED:

2

Catherine, already lost in the maze of halls, asks directions from an assistant in a baseball cap, jeans and Hawaiian shirt.

CATHY

I'm looking for Studio Five.

WISEGUY

Hey, life is a journey. I'm looking for the men's room.

The heavy metal guy hears this, and with prep school politeness, calls over to her.

HEAVY METAL

Miss, the door is right behind you.

Catherine smiles gratefully and walks in the control room door.

3 INT. STUDIO CONTROL ROOM - NIGHT

3

Through the glass we can see the recording studio, where a rock band rehearses with headphones. People in the booth hang out talking. MEL RAE, a very tall, handsome man, Armani chic, has everyone hanging on his story. His back is to Catherine.

MEL

Let me tell you something, one thing I've learned in this business -- you don't ask a German sausage maker to bake a French pastry.

Everyone laughs too much, obviously anxious to please this guy. The guitarist in the studio stops playing. He fusses with headphones, then takes a toke from the cigarette tucked, Keith Richards style, under his strings near the tuning pegs.

STUDIO GUITARIST

Could I have less drums in the cans?

The engineer fiddles with a dial and leans into the mike.

BOOTH ENGINEER

How's that, Danny?

Mel turns from his story to tell the engineer, derisively.

(CONTINUED)

3 CONTINUED:

3

MEL RAE

That guitarist has no ears,
anyway. Turning it down won't
help.

Everyone laughs. Mel notices Catherine. He checks her out
as Catherine asks a kid at the edge of the group.

CATHY

(whispering)
Which one is Adam Gold?

WOMAN

None of them.

He turns back to wait for Mel's next joke. A woman at the
control console nails Catherine with a hostile look.

CATHY

(explaining herself)
I'm looking for Adam Gold.

WOMAN

(with icy finality)
Not here.

STUDIO GUITARIST

Mel -- you in there..?

*

Mel Rae, wary, comes up to Catherine. The woman leans into
the mike and speaks into studio.

WOMAN

(to guitarist)
Hold on...

*

MEL

Can I help you?
(offering his hand)
Mel Rae --

CATHY

That's okay. I'll just wait...

MEL

Don't waste your time. He didn't
show for this session.

Catherine looks upset.

MEL

Maybe I can help.

CATHY

It's... personal.

(CONTINUED)

3 CONTINUED: (2)

3

WOMAN
 (to be overheard)
 It's personal but she doesn't know
 what he looks like?

The kid snickers. Mel shoots them both a look. Catherine,
 uncomfortable, goes to the door.

CATHY
 I'll stop by some other time.
 Sorry to bother you.

MEL
 I'll tell him you came by, Miss...
 I don't know your name.

CATHY
 That's okay. I'll catch up with
 him myself. Thanks.

She's out of there in a flash and down the hall.

4 INT. STUDIO HALLWAY - NIGHT

4

Catherine sees Mel Rae come out into the hallway and look
 the other way for her. She ducks into an exit marked
 Loading Area.

5 EXT. WAREHOUSE ALLEY LOADING PLATFORM - NIGHT

5

Outside, in sharp contrast to the high tech record studio,
 is a grubby back alley in a warehouse street. Catherine
 is on a high loading platform, but when she hears the door
 handle move, she jumps down swiftly and slips into an
 alley. MEL RAE sticks his head out, looks both ways into
 the darkness, then goes back. Catherine waits, then walks
 down the alley into the street. VINCENT, unobserved in
 a nearby doorway, watches her.

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

6

Joe walks ove to Cathy's desk -- drops several black and
 white crime scene photos on her desk...

JOE
 You were looking for Adam Gold..?

7 INSERT - THE PHOTO'S

7

They show a young man, mid-twenties, sprawled in death on a bathroom floor...

JOE

Our star witness O.D.'d last night.

CATHY

(shock and dismay)

No...

JOE

Yeah. They found an inventory of counterfeit tapes and drugs in his apartment. Interesting thing is, coroner says he didn't appear to be a drug user...

CATHY

He was ready to go public on the counterfeit operation... Someone killed him and planted the evidence around him to make us drop the case.

JOE

(nods)

Something like that.

Now Rita Escobar enters with several computer readout sheets...

RITA

I've got Adam Gold's phone records. Last night, there were six one-minute calls to a woman in Los Angeles. Must've been just before he died.

JOE

We should talk to her.

RITA

I've got the name and address. I checked. It's an answering machine...

CATHY

(taking the data)

Rita, thanks...

Rita exits...

(CONTINUED)

7 CONTINUED:

7

JOE
(darkly)
Tape piracy is one thing. We
might be talkin' about murder
now...

CATHY
We should try to get hold of this
woman...

JOE
(to Cathy)
Maybe you should go out there,
Radcliffe...

CATHY
To L.A.??

JOE
It's our only lead. Why give her
a chance to disappear on us?

CATHY
(hoping it's not so)
... You want me to go to L.A.?

JOE
If he tried to call her six times
before he died he must've wanted
to talk pretty badly.

CATHY
Alright.

JOE
We've got four months of misery
invested in this case. That
counterfeit Phoenix album is all
over the place -- a recording
engineer's dead. I'm not ready
to write it off.

CATHY
(reminiscing)
... Last time I was out there,
I was eight. I got sick on cotton
candy at Disneyland and threw up
in Sleeping Beauty's castle...

CUT TO:

8 INT. CATHY'S BEDROOM - NIGHT

8

Rita stands by taking notes, as Cathy packs a suitcase...

CATHY

... The lab reports from the Becklar case are due Thursday. Make sure Joe gets them.

RITA

Okay...

CATHY

Mcpherson's probably going to move for dismissal this week. You should probably interview all the witnesses from the drugstore.

RITA

Don't we already have statements?

CATHY

Right. I don't know how much more you'll find out, but it'll keep Joe happy.

(conspiratorially)

You want to keep Joe happy...

RITA

(smiles)

I'm learning...

CATHY

Makes life a lot easier...

RITA

(as Cathy packs a silk blouse)

Pretty... Did you check the weather there?

CATHY

It's in the seventies...

RITA

Great... Rent a convertible...

Cathy forces a smile, says nothing. She continues packing...

RITA

You're not excited..?

CATHY

No... Not really...

(CONTINUED)

8 CONTINUED:

8

RITA

How come?

CATHY

(wistful)

I don't like leaving. I love the city. I like being home...

RITA

(intuiting)

Is there someone -- someone you don't want to leave..?

Cathy smiles to herself and slowly nods...

RITA

Who is he? Tell me about him? Hey, why don't you take him with you?

CATHY

(imagining for a moment)

... He has trouble getting away.

(then)

Listen, I've got to finish packing...

RITA

Okay...

(hugging her)

Well, good luck. And if you run into Mel Gibson tell him I'd be willing to re-locate...

As they head for the door...

CATHY

(laughs)

I will...

CUT TO:

9 EXT. CATHERINE'S TERRACE - NIGHT

9

Vincent and Catherine stand on the terrace, both looking a bit sad...

VINCENT

Three thousand miles...

Cathy nods...

(CONTINUED)

9 CONTINUED:

9

VINCENT

... That, is a great distance to
be apart from someone.

CATHY

(softly)
... Someone close.

They look at each other...

VINCENT

... How long will you be away?

CATHY

A week, maybe...
(smiles)
Is there anything you want me
to bring to you from
California..?

Vincent nods...

CATHY

Tell me...

VINCENT

Just yourself -- safely home.

CATHY

Don't worry. I'm just going to
interview someone. It won't be
dangerous...

VINCENT

But if something should happen
there...

CATHY

I'll be alright...
(embracing him)
You'll be with me...

VINCENT

... Tomorrow, you'll be standing
on another shore -- looking out
at another ocean.

CATHY

And you'll be with me... I'll
be seeing it for both of us...

(CONTINUED)

9 CONTINUED: (2)

9

Now they hold each other close...

VINCENT
(painfully)
... Catherine, I will miss you.

CATHY
(tenderly)
... I already miss you.

FADE OUT:

END OF ACT ONE

ACT TWO

9A ESTABLISHING SHOT - L.A. - DAY 9A

An aerial view of the city that sprawls into forever...

9B INT. SEA SIDE HOTEL - DAY 9B

Cathy sits on the bed, still in her traveling clothes. She holds the phone to her ear.

WOMAN'S VOICE

(filtered)

Hi! It's Gina. I'm not in right now, but don't take it personally. Leave a message and I'll call you back -- trust me...

CATHY

(into the phone)

This is Catherine Chandler. I'm at 555-1689 in room 312. I'd like to talk to you... *

She hangs up, looks around... Just outside her balcony is the beach and ocean. She sits there, her suitcase on the bed, looking a bit disoriented...

CUT TO:

10 EXT. L.A. STREETS - DAY - ROCK MUSIC OVER 10

Cathy drives a Buick convertible, down L.A. streets, top down... *

11 INT. SMALL OFFICE - DAY 11

Cathy enters the funky waiting room. The front office is filled with rock posters and signed glossies of rock types. One wall holds a large Connect the Dots motorcycle collage. The dots are lines on the flat wall, painted to connect cycle parts, each part numbered. Catherine looks at the piece and smiles. The waiting room is empty, but someone's in the back office. We hear loud rock music from excellent speakers.

CATHY

(calling)

Hello... Is this Gina Barrett's office?

(CONTINUED)

11 CONTINUED:

11

WOMAN'S VOICE
(muffled)
Sometimes. Who wants her?

CATHY
I'd like to talk to her if I --

WOMAN'S VOICE
You got pictures, a resume and
a demo tape? We don't see anyone
without it. We'll call you.

The woman comes out, a funky rock type, eccentric,
attractive, and absolutely unique. She looks Catherine
over.

WOMAN
Are you a singer or with a group?

CATHY
No, I'm alone... I'm Catherine
Chandler. I've been trying to
reach Miss Barrett since
yesterday.

Beat. The woman pauses, then sits at the secretary's desk.

WOMAN
Oh, yeah..?
(thinking fast)
She didn't get back to you?

CATHY
No. And I need to see her.

WOMAN
Bad luck. Gina just left. She
went out on location. One of her
clients is shooting a video.

CATHY
Can I go see her there?

(CONTINUED)

11 CONTINUED: (2)

11

WOMAN
(shakes her head)
It's closed set.

The phone rings. Woman answers.

WOMAN
(into phone)
No. Set up's at 10:00... You
can't park 'til then..? Who sez?
Listen, pay the guy at the Oceanic
to park overnight. And make sure
the P.A.'s sleep in the truck.
I don't want any equipment missing
in the morning.

The woman hangs up.

CATHY
When will she be back?

WOMAN
Few days? Hard to say...

Catherine shakes her head. She takes her business card
out.

CATHY
I'm staying in L.A. 'til Sunday.
(writing on a card)
Please ask her to call me here
or in New York.

Catherine hands the woman the card. She reads it.

WOMAN
Hmm. That be some name for a rock
group. The Assistant District
Attorneys.

CUT TO:

11A EXT. BEACH - DUSK

11A *

Cathy, her shoes off, walks along the shore, lost in
thought...

12 ESTABLISHING SHOT - L.A. at NIGHT

12

A carpet of lights...

13 EXT. ALL NIGHT NEWS STAND - NIGHT 13

As CAMERA MOVES down a row of FACES, all with a similar preoccupied look, we SEE: A middle-aged Man with a Mohawk; a Young Woman in curlers and housecoat; a heavily muscled Black Man with shaved head; a Young Man who looks like a graduate student; a middle-aged woman in a spandex body suit -- and Cathy. They are browsing through magazines. At one point, Cathy looks up from her magazine at the "line-up of characters." She smiles bewilderedly -- then pays for several magazines and heads for her car...

CUT TO:

14 INT. CAR - NIGHT 14

Cathy drives, the lights of L.A. reflected on her windshield... Solitary. She's thinking of Vincent.

15 INT. FATHERS CHAMBER - NIGHT 15

Vincent sits engrossed in a book... Father comes down from the upper level...

FATHER

... How about a game of chess?

VINCENT

(lonely)

Not tonight...

FATHER

The prospect of beating me doesn't excite you?

VINCENT

(childing)

Father, I have to admit, that thrill has worn thin?

FATHER

Ah, so you think it's no contest, anymore. Well, you might just be suprised.

VINCENT

I've never been one to deny the possibility of miracles.

(CONTINUED)

15 CONTINUED:

15

FATHER

Miracles?! It's that bad, is it? And I was just about to say how pleasant it was to spend an evening with you...

They share a smile...

FATHER

You miss her.

VINCENT

(nods)

... I miss feeling her near. And knowing where to find her...

FATHER

(understanding)

How fortunate you are, Vincent -- to know that feeling.

VINCENT

Yes.

FATHER

(teasing)

And until she returns, you'll simply have to put up with me.

VINCENT

(warmly)

There was a time I'll always remember. It was after I began to read, truly read...

FATHER

Voraciously. Yes, I remember...

VINCENT

Each night after dinner we read to one another -- something we'd found that day, a poem, a passage -- something that struck us in a deep place.

FATHER

Yes.

VINCENT

And we'd talk, sometimes into the night, about what those words meant -- about everything...

(CONTINUED)

15 CONTINUED: (2)

15

FATHER

Those were wonderful talks we had.

VINCENT

I don't think any child had a better education.

FATHER

And I promise you, no father learned more from any child...

(indicating Vincent's book)

Well, what have you got there? Anything that resonates..? Read something...

Vincent opens the book and begins to read Robert Frost's "Acquainted with the Night"

VINCENT (V.O.)

I have been one acquainted with the night./ I have walked out in rain - and back in rain./ I have outwalked the furthest city light./ I have looked down the saddest city lane. / I have passed by the watchman on his beat./ And dropped my eyes, unwilling to explain./ I have stood still and stopped the sound of feet/ When far away an interrupted cry/ Came over houses from another street,/ But not to call me back or say good-bye:/ And further still at an unearthly height,/ One luminary clock against the sky/ Proclaimed the time was neither wrong nor right/ I have been one acquainted with the night.

As he reads, WEE SEE various IMAGES (STOCK) of Vincent moving through the city alone... As the poem ends we FIND VINCENT at

16 EXT. CENTRAL PARK DRAINAGE DUCT - NIGHT

16

He stands at the mouth of the tunnel gazing up at the city, thinking of Catherine.

VINCENT (V.O.)

Catherine... Be well... Be safe...

DISSOLVE TO:

17 EXT. BEACH - DAWN 17 *

Cathy sits on the beach writing a letter to Vincent. *

CATHY (V.O.)

... Vincent, it's the strangest thing -- we've never been so far apart, and yet I can feel you with me so deeply. Sometimes it's as if I'm seeing things through your eyes... The sun is coming up now -- the sky is pink, the ocean is a deep purple -- and I feel like a child. I wish I could just scoop it all up with a shell and run to you and pour it into your hands...

She stops for a moment, picks up a sea shell and gazes at it... *

DISSOLVE TO:

18 EXT. L.A. BEACH MUSIC VIDEO SHOOT - AFTERNOON 18

The beach is populated with film technicians, Heavy Metal types, and what looks like a giant Macy's day balloon of a frog. Cathy approaches a P.A.

CATHY

I'm looking for Gina Barrett.

P.A.

(indicating)

Over there -- can't miss her..

19 ANGLE - GINA - 19

She's the "Secretary" from the day before, At the moment she's chewing out a crew member...

GINA

I ordered smoke machines. Where are they? I want smoke. I don't care about the wind...

CATHY

(approaching from behind)

Gina Barrett?

(CONTINUED)

19 CONTINUED:

19

GINA
Hold on...
(to crew member)
I want those smoke machines...

Gina turns to Cathy...

GINA
(impatient)
Alright, alright, you got me.
You happy? What do you want
from me?

CATHY
Look, I know you're working...

GINA
You also know I don't want to talk
to any D.A.

CATHY
We're investigating a tape
bootlegging case.

GINA
Isn't that F.B.I.

CATHY
The Phoenix concert album was
recorded live. It falls under
the state's jurisdiction.

GINA
Look, I really can't help you at
all. I left New York way before
Phoenix made that album.

CATHY
It's High-Life Records I want
to talk about.

*

Gina bristles. Catherine is onto something.

CATHY
You used to work there?

GINA
(unconvincingly evasive)
Years ago. I had a dumb job.
Really.

Catherine shoots her a tough, skeptical look.

(CONTINUED)

19 CONTINUED: (2)

19

GINA

Listen, you've got the wrong girl. I walked away from all that. I don't know what's going now.

CATHY

What's that supposed to mean?

GINA

It means you're not going to hear anything from me.

CATHY

Can you tell me something about Adam Gold?

GINA

You want to know about Adam, talk to Adam.

Catherine stops. She didn't realize she'd have to do this.

CATHY

(softly)
Gina, Adam's dead.

GINA

(reeling)
You're crazy. I just got a message on my machine...

CATHY

That's how I found you, from Adam's phone records.

Gina starts to cry.

GINA

How..?

CATHERINE

An overdose. An accident, maybe.

GINA

(sobbing)
Maybe nothing. Adam didn't do drugs. You're working on a murder case!

CATHY

That's my hunch too.

She looks at Gina sympathetically.

(CONTINUED)

19 CONTINUED: (3)

19

CATHY
I'm sorry I had to tell you like
this. I'm sorry you lost your
friend.

GINA
(in grief)
I gotta sit down. I can't handle
this. Come on...

CATHY
Let's go down by the water...

As they move toward the water, Gina stops a man in a satin
baseball jacket...

GINA
(to man)
Take over for me, okay? I just
got some bad news...

The man nods, and Cathy and Gina proceed away from the
crowd...

CUT TO:

20 EXT. BEACH - SHORELINE

20

The two women sit on the sand, talking...

GINA
... Adam and I were buddies at
High-Life. We were young and
innocent, more or less. Then,
Mel Rae and his boys bought it.
Everything got big -- and then
came the drugs and the pay-offs
and the mess...

*

CATHY
How did Adam get involved?

GINA
You got him all wrong. He was
just a great engineer. He
loved the music. He was one of
the good guys. He's the one
who talked me into leaving
High-Life, getting out of
New York.

*

CATHY
Why?

(CONTINUED)

19 CONTINUED: (3)

19

CATHY

I'm sorry I had to tell you like this. I'm sorry you lost your friend.

GINA

(in grief)

I gotta sit down. I can't handle this. Come on...

CATHY

Let's go down by the water...

As they move toward the water, Gina stops a man in a satin baseball jacket...

GINA

(to man)

Take over for me, okay? I just got some bad news...

The man nods, and Cathy and Gina proceed away from the crowd...

CUT TO:

20 EXT. BEACH - SHORELINE

20

The two women sit on the sand, talking...

GINA

... Adam and I were buddies at Midas. We were young and innocent, more or less. Then, Mel Rae and his boys bought it. Everything got big -- and then came the drugs and the pay-offs and the mess...

CATHY

How did Adam get involved?

GINA

You got him all wrong. He was just a great engineer. He loved the music. He was one of the good guys. He's the one who talked me into leaving Midas, getting out of New York.

CATHY

Why?

(CONTINUED)

20 CONTINUED:

20

GINA
 (hesitates)
 ... I found out Mel was embezzling
 from the company. Adam was afraid
 for me.

CATHY
 But why would Mel Rae bootleg one
 of his own albums?

GINA
 Because it was there. And it was
 easy. Instead of splitting it
 6 ways, he gets it all for
 himself. I'm sure he couldn't
 resist.

CATHY
 Adam was going to help us prove
 that.

GINA
 (sadly)
 Lotta good it did him...

CATHY
 What did his message say the other
 night? Do you remember?

GINA
 Some of it didn't make sense.
 God, I hope I didn't erase it...
 We can go check. Come on...

They hurry off...

CUT TO:

21 ESTABLISHING SHOT - GINA'S APARTMENT - LATE AFTERNOON 21

22 EXT. GINA'S APARTMENT DOOR - CONTINUOUS 22

Gina puts her key in the lock as she says.

GINA
 (wearily)
 This day has been like one long...

She opens the door to her apartment then stands there
 aghast.

23 INT. GINA'S APARTMENT - CONTINUOUS

23

The place has been ransacked. Ripped apart, every drawer emptied, etc.

GINA
... Nightmare.

Gina and Catherine stand there astonished, then a SOUND is heard.

CATHY
(whispering)
Shh. Someone's in there.

Before they have time to react, a MAN comes barreling out of a back room and LUNGES straight for them, knocking them down. He runs out the front door...

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

24 INT. GINA'S APARTMENT - MOMENTS LATER 24

Gina and Catherine are on the floor in the doorway. Catherine struggles to her feet. She looks down at Gina, lying face up, immobile.

CATHY

Gina. Gina. Are you all right?

No answer. Catherine drops to her feet swiftly, and expertly checks to give her first aid. She touches her face.

25 GINA 25

She opens one eye slowly and deliberately.

GINA

(whispering)

Shhh. Is he gone?

CATHY

Yes. He was in a hurry to get out of here.

GINA

(rubbing her head)

I'll say...

Gina gets up and straightens herself out.

CATHY

Did you recognize him?

GINA

I didn't see his face. But I know where he bought his leather. So let's rule out the theory that poverty forced him to a life of crime.

She walks into the apartment.

GINA

But I can tell you one thing for sure about him.

She surveys her ravaged apartment.

(CONTINUED)

25 CONTINUED:

25

GINA
He's very messy.

CATHY
And very thorough. What was he
looking for?

Gina goes to a drawer, looks in, takes out money and counts
it.

GINA
Not money.

CATHY
Is anything here? Did Adam send
you anything?

GINA
No. The only thing is his message
the other night --
(she chokes up)
Oh God, the night he died. Oh,
I hope it's still there...

Gina runs over to the phone machine and turns it on.

TERRY'S VOICE
(on machine)
Gina, it's Terry. Everything's
cool. I got the trucks parked-

Gina flicks it off.

GINA
It's gone...

Realizing that she'll never hear Adam's voice again, Gina
starts to lose it. Catherine sees that.

CATHY
Hold on, Gina. Not yet. This
is important. You may be in
danger. Can you remember exactly
what Adam said?

GINA
That he'd call back. He wanted
me to see some prints.

CATHY
Prints? What kind of prints?
Snapshots? Art..?

(CONTINUED)

25 CONTINUED: (2)

25

GINA

Adam was not what you'd call visual. He only cared about music.

CATHY

Then what sort of prints would he want you to see?

GINA

Wait a minute. Wait...

Gina rushes over to her records and gets a cassette.

CATHY

The Phoenix album..?

Gina nods.

GINA

Have you got a copy of the bootleg version?

CATHY

(reaching into her purse)

Yeah, I do...

GINA

(taking the cassettes)
Come on. We're gonna check this out...

CATHY

Where're you going..?

GINA

To my friend Richie's studio. He's got an analyzer there that gives you a graphic read out of sound waves. We'll make computer voice prints of the two cassettes and compare them. Maybe we can see what Adam heard.

*

CATHY

Alright, let's go...

Gina grabs her keys and the two of them rush out.

CUT TO:

25A INT. TUNNELS - NIGHT

25A *

Vincent moves down a tunnel, returning from a night of wandering the city... At a fork, Father appears holding a lantern...

VINCENT
Father...

FATHER
It's late.

VINCENT
I couldn't sleep.

FATHER
Neither could I.

They walk, together...

VINCENT
The park is beautiful when it's wet...

(then)
I found myself on Catherine's balcony tonight.

FATHER
(understanding)
There's little comfort, seeing it empty.

VINCENT
... I wanted a sense of her.

FATHER
What did you find?

VINCENT
... Only her absence.

FATHER
But your connection to her..?
Your bond..?

VINCENT
I feel it, but at a distance -- she's so far...

FATHER
But you can feel it?

VINCENT
Yes.

(CONTINUED)

25A CONTINUED:

25A *

FATHER
(moved)
Then trust in that...

He regards Vincent with wonder...

FATHER
What a remarkable thing -- to
feel the beat of a woman's
heart on a distant shore...

They walk on, AWAY FROM CAMERA...

CUT TO:

26 INT. L.A. SOUND STUDIO - NIGHT

26

Cathy and Gina stand by as RICHIE, a gnome-like sound engineer analyzes two long computer printouts of sound waves (like EKG).

RICHIE

They've both got the same sub-frequency copy code...

(indicating)

... The bootleg had to come from the studio master.

*

*

GINA

(to Cathy)

Adam layed in a secret sound code on the master tape. Mel never knew it was there.

*

CATHY

It's sub-frequency..?

RICHIE

(nods)

You can't hear it -- but you can see it right here on the printout.

CATHY

(to Gina, pleased)

We couldn't ask for better proof. Thanks...

GINA

(happily)

Hey, I may be a little hyper-active but when I'm motivated I can be semi-brilliant...

CUT TO:

27 INT. MIRROR POOL CHAMBER - NIGHT

27

Vincent sits alone on the bridge staring down into the still black waters. A field of STARS is reflected in the pool; the constellation ORION stands out clearly. MOUSE enters, carrying a small BOX wrapped in brown paper and covered with stamps.

MOUSE

Vincent?

(CONTINUED)

27 CONTINUED:

27

Vincent is quiet. Sensing his mood, Mouse moves close and stands behind him, looking down into the stars.

MOUSE
Stars are pretty.

VINCENT
Yes... look... that's Orion...
there... with the three bright
stars in his belt...

MOUSE
Seen those before. Last year.

VINCENT
(amused)
He returns every year, Mouse...
the hunter, striding across the
winter sky... never resting...
(beat)
Catherine walks beneath those same
stars... even now...

Which reminds Mouse of why he came; he gives Vincent the box.

MOUSE
Helper brought this down. For
you. From Catherine.

Vincent takes the package, and we see for the first time that it's suffered some minor damage in transit. One corner is torn, and a thin trickle of SAND escapes into his hand as Vincent takes the box. Mouse notices that Vincent notices and gets defensive.

MOUSE
Not my fault. Came like that.

But Vincent is more bemused than angry. He lets the trickle of escaping sand run through his fingers.

VINCENT
Sand... fro the shores of the
Pacific, Mouse... how far it's
come...

Mouse, full of innocent curiosity, reaches out tentatively to touch the escaping sand. It brushes over his fingertips; he looks briefly puzzled, then shrugs.

(CONTINUED)

27 CONTINUED: (2)

27

MOUSE
 (as if a great
 discovery)
 A lot like our sand...

And Vincent can't help but SMILE as we

CUT TO:

28 INT. VINCENT'S CHAMBER - NIGHT

28

Vincent sits and opens the package from Catherine. It contains sand and a delicate shell, which he holds up and examines under the light, as if transfixed. He cups the sand and shell in his hands and inhales deeply as if he were smelling the ocean and Catherine's scent on it. Without letting go, he opens her letter and reads it. We see the scene Catherine's letter describes...

*

VINCENT (V.O.)
 The sun is coming up now -- the
 sky is pink, the ocean is a deep
 purple -- and I feel like a child.

Gradually VINCENT'S V.O. DISSOLVES THROUGH TO CATHY'S V.O.:

VINCENT AND CATHY (V.O.)
 I wish I could just scoop it all
 up with a shell and run to you...

Until finally we hear only Cathy's V.O.:

CATHY (V.O.)
 ... and pour it into your hands...

DISSOLVE TO:

29 EXT. CALIFORNIA BEACH - DAY - VINCENT'S DREAM SEQUENCE

29

As Cathy's V.O. continues to read her letter, we see a SURREAL, BRIGHT DREAM as A SEAGULL gently glides toward a sandy beach and lands.

30 CATHY,

30

dressed in gauzy white, watches the gull. We do not see her face until she turns her head so the ocean breeze blows her hair back, the sun warmly lighting her face. Nearby, the WAVES CRASH towards shore, more GULLS CRY overhead.

(CONTINUED)

30 CONTINUED:

30

CATHY (V.O.)

... Everything. The cry of the gulls, the warm sun, the breeze and the ocean spray it carries, the taste of salt, the waves... god, it's so quiet right now, Vincent, and the waves are so peaceful. And the feeling is so one of solitude, except you're here too.

Cathy sees

31 VINCENT

31

watching her, protectively from a distance.

32 CLOSE ON - CATHY

32

as she smiles, softly, easily... Her head turns, almost in slow-motion, as her hair sweeps across the FRAME...

DISSOLVE TO:

MOMENTS LATER.

33 CATHY

33

is walking along the water's edge... (At first we do not see Vincent.)

CATHY (V.O.)

I find myself talking to you,
listening to you. This morning
I think we walked for miles
together...

PULL BACK TO INCLUDE VINCENT walking with Cathy, slowly along the shore...

CATHY (V.O.)

Just you and me. And it was so
clear, Vincent -- I don't think
I imagined it -- I think we walked
for miles together.

(a long beat as they
continue walking,
then...)

I miss you.

34 CLOSE ON - CATHY, 34
 radiant, as she turns to look up at Vincent...
 END OF DREAM SEQUENCE.

CUT TO:

35 INT. GINA'S APARTMENT - 3:00 A.M. 35
 Gina rushes around the debris gathering clothes to put in the suitcases she is packing. Catherine, having cleared floorspace has lined up the two computer printouts. She pores over them, while talking on the phone.

CATHY *
 (into phone)
 ... Joe. These prints make it clear. The bootlegs could only have been made from the studio master. It was an inside job, it all points to Mel Rae.

Gina holds up loud cowboy boots. Her expression is "Should I pack them?" Catherine nods yes.

CATHY
 I want your okay to bring Gina to New York.

GINA
 Ask him how cold it is?

CATHY
 How cold is it..?
 (to Gina)
 Not very.

Gina throws some sweaters into a suitcase...

CATHY *
 Great... Joe, we've got an early plane to catch... Don't worry... See you.

Catherine hangs up and surveys Gina's mountain of luggage.

GINA
 Let me guess. Is Joe the kind of guy who wears his pants below his gut or above it?

CATHY
 (smiles)
 You'll have to wait and see...

CUT TO:

36 INT. VINCENT'S CHAMBER - NIGHT 36

Vincent sleeps -- his hand wrapped around the shell Catherine sent. He dreams...

37 EXT. CLOUDY BEACH - DAY (DREAM) 37

Vincent walks to the beach with Catherine again, but it's a darker scene than their sunlight fantasy. The clouds are grey; the sky leaden; the water grey and restless. Catherine stops with Vincent where a jetty of black rocks reaches out into the sea.

CATHY

There's something I must do.

Catherine looks cold.

VINCENT

(with dread)

Catherine... no...

38 CATHERINE 38

She walks out onto the shining wet rocks, never looking back.

39 LONG SHOT - VINCENT'S POV 39

Hood up, her cape billowing in the sea breeze, Catherine looks like the image of THE FRENCH LIEUTENANT'S WOMAN. Vincent watches her gravely as she walks towards the end of the jetty.

VINCENT

Come back..!

40 INT. GINA'S APARTMENT - PRE-DAWN 40 *

Gina and Catherine exit, both carrying Gina's bags. She locks the door and is about to descend the steps down to the garage when she stops to recite a list in a sing song way.

GINA

Coffee maker, curlers, iron,
phone, terrace door...

(stops)

Did I turn the phone machine on?

(CONTINUED)

40 CONTINUED:

40

CATHY

I don't know. Go back and look.
If you give me the car keys, I'll
load up.

Gina puts down her bags, detaches the car keys from the chain, gives them to Catherine and goes back to the house. Catherine takes two of Gina's bags (one a metal case) and walks down to the bottom of the stairs. Just as she is about to enter the metal gated door to the underground garage, she calls back to Gina.

CATHY

(calling back)
I'll bring the car 'round.

CUT TO:

41 INT. GINA'S GARAGE - CONTINUOUS

41

The intruder who was in Gina's apartment is searching her car. At the sounds of Catherine's voice, he ducks behind the car next to Gina's.

42 CATHERINE

42

She opens the garage gate alone, walking towards Gina's car and the man standing there, hidden.

43 INTRUDER

43

He pulls a tire iron from inside his jacket.

CUT TO:

44 EXT. BEACH JETTY - (DREAM)

44

CATHERINE

at the far end of the jetty, her back to Vincent, suddenly sees a shell on a rock at the very tip of the crashing waves.

45 SHELL

45

It is the shell she sent him, one which would never sit, pink and fragile, on those pounded rocks, but which -- in Vincent's sleeping hands -- enters the iconography of his dream.

46 VINCENT 46

on the beach. He sees her too near the edge of the jetty and calls, but she does not hear him.

VINCENT
(calling)
Catherine... Catherine!

47 ANGLE - LOOKING PAST VINCENT 47

In the distance we can see Catherine on the jetty, not hearing.

48 INT. GINA'S GARAGE - DAY 48

Catherine has put down the piece of luggage in her right hand to open the trunk of the car. The trunk pops open as the man slips soundlessly behind her. As she is about to put the metal bag in the trunk, he moves closer and raises the tire iron. Just then, we hear an urgent voice, echoing as in a dream.

VINCENT (V.O.)
(distant echo)
Catherine... Catherine..!

FADE OUT:

END OF ACT THREE

ACT FOUR

- 49 INT. GINA'S GARAGE -- CONTINUOUS 49
 Catherine turns in time to see her would-be attacker... A frozen moment as they lock eyes... As he reaches for her, she swings the metal suitcase in her left hand into his gut, crumpling him for a second. The tire iron clatters to the floor, under a car...
- 50 CATHY 50
 takes off, disappearing between a row of parked cars...
- 51 THE ATTACKER 51
 comes after her. He looks -- she appears to have vanished...
- 52 CATHY 52
 she lies on her stomach on the floor of the garage, beneath a parked car... Now, we can SEE the attacker's FEET approaching...
 she quickly crawls beneath another car in the next row...
- 53 THE ATTACKER 53
 He hears her crawling beneath the car. He moves toward where she's hiding...
- 54 CATHY 54
 she SEES his FEET approaching... On the floor, beneath a car in the next row she can SEE the TIRE IRON he dropped... she scrambles for the tire iron -- as he rushes toward her...

(CONTINUED)

54 CONTINUED:

54

She grasps the tire iron, just as his feet APPEAR IN FRAME... As he moves to stomp on her wrist, she slams the tire iron into his shin. He yelps in pain and falls, clutching his leg...

Now, she rolls out from under the car -- stands -- and drives her foot into the attacker's face -- finishing him...

55 INT. VINCENT'S CHAMBER - NIGHT

55

Vincent jumps straight up, waking from his dream which had turned into a nightmare. He looks as if he fought Catherine's battle himself. The jagged edge of the shell he had been holding has made a cut in his hand from which comes a tiny drop of blood. He stares at it intently, trying to understand.

CUT TO:

56 INT. GINA'S GARAGE -

56

Gina stands in the doorway, stunned. She now approaches Cathy who stands over the attacker, ruffled, but unharmed...

GINA

You okay?

Catherine nods, catching her breath.

CATHY

You saw it?

GINA

Saw it? I wanted to film it!

She walks over and picks up a metal bag.

GINA

That fight would make a fabulous luggage commercial.

Gina looks down at the attacker... Standing beside Catherine, looking down, they look like two friends searching the window of the maternity nursery for their friend's baby.

CATHY

It's Mr. Leather, the guy who trashed your apartment.

(CONTINUED)

56 CONTINUED:

56

GINA
He can't get enough of me.

CATHY
Anyone you know?

GINA
(nods)
... Julian. Mel's slave, drug
connection, and pimp... Funny.
Lying there, he looks almost
human.

CATHY
Get the police -- I'll watch
him...

*

Gina hurries back upstairs to make the call, while Cathy
stands over the attacker, her crow bar ready.

*

*

DISSOLVE TO:

57 ESTABLISHING SHOT - AIRPLANE

57

A plane cruises above the clouds...

58 INT. PLANE - DAY

58

Gina is sound asleep. Beside her, Catherine gazes out the
window in a reverie, her mind on someone faraway... AS
CAMERA MOVES IN CLOSE:

DISSOLVE TO:

59 A MONTAGE OF CATHERINE AND VINCENT IMAGES -- MOMENTS OFF
CLOSENESS AND TENDERNESS (approx. 2 1/2 Min.)

59

DISSOLVE TO:

60 INT. FATHER'S CHAMBER -

60

CLOSE-UP - VINCENT -

Vincent, too seems lost in a reverie -- perhaps the same
reverie...

(CONTINUED)

60 CONTINUED:

60

FATHER (O.S.)
Vincent..?
(beat)
Vincent...

Vincent now looks at Father...

VINCENT
(with a certainty)
She's coming back...

He gets up and hurries off, leaving Father looking bemused and a bit relieved...

CUT TO:

61 INT. D.A.'S OFFICE - EARLY EVENING

61

Cathy and Gina bustle into the office with their suitcases... Joe comes out to greet them... He gives Cathy a big hug.

JOE
Hey... you did it, Radcliffe.
We already got the warrants. The
master tape was seized from the
record company this morning.
Everybody's ecstatic. Mel Rae's
been picked up.

CATHY
Great...

JOE
Oh, and the LAPD told me all about
the action in the garage. Whew.

CATHY
And I was worried this was just
a desk job.

Gina is eyeing Joe with great admiration. Catherine pulls her over to be introduced.

CATHY
Joe Maxwell, District Attorney's
office, I'd like to present your
new star witness, Gina Barrett.

*

(CONTINUED)

61 CONTINUED:

61

GINA
This is your boss?
(to Joe)
You don't look like a lawyer.

Joe shakes her hand. There's instant chemistry.

JOE
Thank's for coming, Ms. Barrett.
I'm very sorry about your friend.

GINA
Gina. Thank you. At least now,
I'll know that Adam's... That
no one's going to walk away from
this.

JOE
Not with what we got...
(beat)
How was the flight?

CATHY
Smooth flight, dopey movie.

GINA
I didn't eat a thing. Have you
ever had airplane lasagne!

CATHY
Joe only eats his mother's
lasagne.

JOE
That's not true. I got a place
in Astoria makes it almost as good
as my Mom. Wanna go? Let's go...
I'll take you.

GINA
Great. I'm starved.

She turns to Joe with total, melting charm.

GINA
New York is the only place they
know how how to make Italian food.

JOE
(puzzled)
What about Italy?

(CONTINUED)

61 CONTINUED: (2)

61

GINA
Okay. We'll go there after
Astoria.

Joe and Gina burst into laughter which, to anyone but them, seems unwarranted. Seeing this twosome, Catherine says.

CATHY
Guys, do you mind if I bow out?
Someone's waiting for me.

Gina and Joe look delighted with this arrangement.

JOE
You sure? You're gonna miss her
deposition -- and some great
lasagne.

Gina drops behind Joe's back gesturing to Catherine.

GINA
(sotto)
You don't want to...

*

Catherine nods, smiling.

CATHY
Joe, I've been on this case eight
days. I'm taking a night off!
So long, you two.

Catherine smiles, grabs her luggage and moves off...

CUT TO:

62 INT. THE TUNNELS

62

Sensing that Catherine is nearby, Vincent is running along the tunnels towards her house.

63 EXT. TAXI STAND - NIGHT

63 *

Catherine gets into the taxi.

CATHY
East 60's near Central Park.
(wistfully)
Is the Central Park drive-
through open?

*

The cabbie starts driving.

(CONTINUED)

63 CONTINUED:

63

CABBIE

Been out of town? You sound homesick.

CATHY

Something like that.

CABBIE

You come in from the airport?

CATHY

Um-hmm...

The cabbie looks out the window for an opening in traffic.

CABBIE

You come over the Queensboro bridge..?

*

CATHY

Right... why?

CABBIE

You get that great view from Queensboro Bridge... Didn't you read The Great Gatsby?

Catherine nods, charmed and surprised, as one always is by New York cab driving philosopher kings.

CATHY

Sure, but I didn't think Fitzgerald wrote about the best routes in from the airport.

Cabbie, despite the swift and dense traffic out of the airport, curving through hairpins and exit lanes, turns to give Catherine the benefit of his full faced look of incredulous dismay.

CABBIE

Yes he did. I know it by heart. "The city seen from the Queensboro Bridge is always a city seen for de foist time, in its foist wild promise of all de mystery and de beauty in de woild"... You can't do any better than that, lady...

Catherine laughs sheepishly as she's thown back in the seat by the cab's acceleration. In her honor, the driver whips across three oncoming lanes into the exit marked LOCAL STREETS.

CUT TO:

64 INT. CATHY'S HALLWAY - NIGHT 64

The elevator doors open and Cathy emerges... FOLLOW as she rushes down the hallway to her apartment door...

65 INT. CATHY'S APARTMENT - NIGHT 65

Cathy enters the darkened apartment, drops her suitcase -- and without even turning on the lights she hurries through the bedroom. She flings open the french doors -- and rushes into Vincent's arms... They embrace for a long moment...

65A EXT. CATHY'S BALCONY - NIGHT 65A *

As Catherine and Vincent embrace...

VINCENT
(emotionally)
Catherine...

CATHY
(gratefully)
... I'm back.

VINCENT
I felt you return...
(painfully)
These four days...

CATHY
I know...

VINCENT
There was a moment I knew you were in great danger. There was nothing I could do. I desperately wanted to reach out to you.

CATHY
You did, Vincent. You were there. You were with me. I could feel you watching over me...

She looks at him, into his eyes...

CATHY
... You saved me.

A long moment as they both regard what they share -- what transpired -- with great awe...

(CONTINUED)

65A CONTINUED:

65A *

VINCENT
(in wonder)
Catherine, this bond we share -
- our connection...

A beat. Words fail him... She embraces him again.

CATHY
(softly)
Yes... yes...
(also in wonder)
That strong.

As they stand silhouetted against the lights of the
city...

FADE OUT:

THE END