

Beauty and the Beast



"IN THE FORESTS OF THE NIGHT"

#052

BEAUTY AND THE BEAST

"In the Forests of the Night"

Written by

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BEAUTY AND THE BEAST

"In the Forests of the Night"

CHARACTERS

VINCENT
FATHER
JOE MAXWELL
DIANA BENNETT
GABRIEL
ROLLEY
ALEXANDRA
SUSAN
TONY
JERRY
* LEWIS HORNER
HARRY
STOREOWNER
BREWERY GUARDS (4)
WAITRESS

EXTRAS

TWO UNIFORMED POLICEMEN
LAB TECHNICIANS
FIREMEN
PARAMEDICS
POLICEMEN
BLACK KID
TWO TRANSIENTS

*NOTE: RAFAEL has been changed to TONY
DR. BOOKER has been changed to HARRY
JIMMY HORNER has been changed to LEWIS HORNER

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SETS

INTERIOR

DIANA'S CAR (N)
VINCENT'S CHAMBER (N,D)
DIANA'S LOFT (N,D)
-bedroom
-living area
-elevator
HORNER'S ICU ROOM (N,D)
HOSPITAL CORRIDOR (N,D)
BREWERY (N,D)
-observation room
-main room
-annex
-staircase
COFFEE SHOP (N)
ROCK TUNNELS (N,D)
-rock tunnel junction
WATER TUNNELS (N)
PIANO CHAMBER (D,N)
-rock tunnels outside chamber (D)
VINCENT'S CHAMBER OF EXILE (N,D)
LIQUOR STORE (N)
HOSPITAL CHAMBER (N,D)
GABRIEL'S OFFICE (N)

EXTERIOR

DIANA'S BUILDING (N)
DIANA'S ROOFTOP (D)
LIQUOR STORE (N)
-side alley
-back alley
BREWERY (N,D)
DARK STREETS (N)
-alley
-corner
COFFEE SHOP (N)

*NOTE: INT. GABRIEL'S OFFICE HAS BEEN ADDED

BEAUTY AND THE BEAST

"In the Forests of the Night"

ACT ONE

FADE IN:

- 1 INT. LIQUOR STORE - NIGHT 1 *
(FORMERLY: EXT. LIQUOR STORE - NIGHT - ESTABLISHING)
Locked up and dark inside...
- 2 EXT. ALLEY BESIDE LIQUOR STORE 2
A burglar whose face we don't see is working on the door...
- 3 ECU - A PADLOCK 3
as a crowbar gets shoved into the hardware holding it to
the door.
- 4 BLACK HANDS: 4
give the crowbar a heavy pull, and the hardware rips free.
Now the crowbar goes into the doorframe. Two massive yanks
and the deadbolt gives. The door swings open...
- 5 INT. LIQUOR STORE - CONTINUOUS 5
COMPLETE DARKNESS
We barely make out the shape of the burglar as he passes
inside. CLOSE on a small blinking RED LIGHT -- silent
alarm...
- 6 THE CROWBAR 6
gets jammed into the drawer of a cash register. It's
forced open. At that moment:
- 7 TWO LOUD GUNSHOTS 7
shake the place. A shelf of liquor bottles behind the
register EXPLODE in a shower of glass and whisky.

STORE OWNER'S VOICE

Don't move!

(CONTINUED)

- 7 CONTINUED: 7
- An indistinct profile across the store can be seen. The burglar hesitates, then grabs some cash from the register before ducking and scrambling for the door.
- BRIGHT POWDER FLASHES light the spot where the store owner FIRES at the fleeing burglar. A SHOUT as the man gets hit. The owner keeps FIRING as the burglar knocks things over on his way out...
- 8 EXT. ALLEY BESIDE LIQUOR STORE - CONTINUOUS 8
- The burglar stumbles out the door. He's a young black man, maybe nineteen, twenty; we do not see his face.
- 9 thru 12 OMITTED 9 thru 12
- 12A THE BURGLAR 12A
- stumbles, in pain, clutching his side. He's been hit twice -- in the shoulder and in the side of the abdomen.
- He hesitates only a split second outside the door before taking off down the alley. A moment later the store owner emerges, FIRING at him, the shots ricocheting off a DUMPSTER, then running hard in pursuit.
- 12B WITH BURGLAR 12B
- He pushes as hard as he can, stumbling from the pain and debilitation of his wounds. He HEARS the running footsteps of the store owner behind him as he staggers around a corner.
- 13 EXT. BACK ALLEY - CONTINUOUS 13
(FORMERLY: EXT. THIRD ALLEY - CONTINUOUS)
- It's a DEAD END.
- The burglar stumbles in a few steps and stops in the shadows. His face remains hidden from us. He looks down, spots a manhole cover.
- 14 OMITTED 14
- 14A WITH STORE OWNER 14A
- as he turns the corner and SEES:

15 STORE OWNER'S POV - CONTINUOUS 15
(FORMERLY: EXT. THIRD ALLEY)

Nothing. The burglar is gone. As he reacts, as we:

CUT TO:

16 INT. WATER TUNNELS - NIGHT 16

The burglar stumbles through the standing water in the center of the tunnel, face still hidden, growing weaker and weaker. Finally, too weakened by his wounds to go on, he leans back against a wall, and slides slowly to the ground. He GROANS, as if letting out his last breath, topples over into the shallow water with a small SPLASH, and lies still.

17 OMITTED 17

18 INT. VINCENT'S CHAMBER OF EXILE - SIMULTANEOUS 18

Vincent sits with his back against the wall, writing in his journal. A single candle, burned low, illuminates the darkness of his gloomy brick chamber. From time to time, he hesitates, reflective, brooding, searching for a thought before he resumes his writing.

VINCENT (V.O.)

The days grow shorter now, the nights long and cold. In the hours before dawn, the empty streets belong to me...

(pause)

But there is no where to go. The lights have gone off in Elliot's tower. A cold wind blows across the rooftop where Catherine died. Last night I found myself drawn to her terrace once again... there were strangers inside... a family... and their happiness cut me like a knife. They do not know.

(pause)

None of them know. Outside their lights, the darkness presses close... why can't they feel it? The darkness weighs so heavily...

(pause)

A shadow has fallen across my

(more)

(CONTINUED)

18 CONTINUED:

18

VINCENT (Cont'd)
 soul. So much rage...
 (very long pause)
 Where is the hope?

Finally Vincent puts down his pen. Rising, he crosses the chamber, to where the ivory rose that Catherine gave him rests in a place of honor. He regards it silently, eyes hooded... as if searching for some hope. Then we HEAR a soft, distant SOUND, and Vincent's head snaps around suddenly. He listens for a beat... then gathers up his cloak and EXITS.

CUT TO:

19
thru
21

OMITTED

19
thru
21

21A INT. WATER TUNNELS

21A

Vincent moves warily down the tunnel, searching. He turns a corner, and stops suddenly as he sees the wounded burglar lying, unmoving, on the tunnel floor, his face in the water. For a moment Vincent hesitates... then he goes forward, kneels beside the burglar.

Vincent SEES the blood on the burglar's jacket. He reaches out, gently, turns him over. We see his FACE for the first time. Vincent is stunned.

VINCENT
 Rolley...

Rolley does not respond. Vincent LIFTS his unconscious body and hurries down the tunnel. *

DISSOLVE TO:

21B OMITTED

21B*

- 22 OMITTED 22 *
- 22A INT. VINCENT'S CHAMBER - LATER 22A *
 (FORMERLY: INT. HOSPITAL CHAMBER - LATER)
- Father operates on Rolley, assisted by one of the tunnel *
 women. An isolated pool of bright light shines off *
 trays of medical instruments and an i.v. tube which feeds
 an anesthetic into Rolley's arm...
- 23 VINCENT 23
- watches from the door. We hear the clatter of scalpels *
 and forceps removed and replaced on trays. As Vincent
 watches them fight to save the life of the wasted man on
 the table, his mind is visited by memories of the boy
 Rolley once was:
- FLASHBACK FROM "CHAMBER MUSIC":
- 23A A) Rolley as he first came to them, sitting at the 23A
 piano, playing brilliantly from memory,
- 23B B) Rolley with Vincent: 23B
 (FORMERLY: SCENE 31)

ROLLEY

... I want to stay. So I gotta
 practice.

VINCENT

(gently stopping him)
 Rolley... We want you to stay...
 The music you bring to us is
 beautiful -- but you are who we
 love...

23C END FLASHBACK

23C

as Father steps back from his work, drops a chunk of lead into a metal basin with a CLINK.

FATHER
warily)
It's done.

*
*

Exhausted, Father turns from the bed and crosses to Vincent.

*

VINCENT
How is he, Father?

FATHER
He's... fortunate. The second bullet passed through him cleanly, but a few inches to the right....

He shakes his head, his meaning clear; Rolley is lucky to be alive. Vincent is relieved.

FATHER
He has a hard time ahead of him. He's going to need all his strength... courage... he's going to need help...

Vincent knows what Father is asking.

VINCENT
He has friends around him now... people who love him.

Father puts a hand on his shoulder and says it flat out.

FATHER
Vincent... come home... Rolley isn't the only one who needs you...

Part of Vincent wants to... for Rolley... for himself. But the other remembers why he went into exile.

VINCENT
Father, I can't...

Vincent turns away, torn, reluctant to listen. Father presses his case.

(CONTINUED)

23C CONTINUED:

23C

FATHER

The children ask about you every day. They miss you terribly...
 (beat; the truth)
 ... we all do...

VINCENT

The children have you, Mary, all the others... but Catherine's child... my son...

(long beat)

Sometimes in my dreams I feel his presence... his heart beats inside me, and I know that he is close... but when I wake, the feeling is gone...

(beat, sad)

I have promises to keep...

Father understands; he lowers his head, accepting.

FATHER

Then... just stay the night... until Rolley wakes up...

Vincent considers, finally NODS. A few hours will not make any difference, with his trails all gone dead. OFF
 Father's look of pleasure and relief, we

DISSOLVE TO:

24 OMITTED

24

25 INT. DIANA'S LOFT - THE NEXT DAY

25

Diana swings open the elevator gate, welcoming her big sister SUSAN with a smile and a long, rocking hug. Behind Susan stands her four-year-old daughter ALEXANDRA. Diana bends down to face the shy little girl.

DIANA

Hi, Alex. How are you?

Alexandra hides behind her mother's leg.

SUSAN

Say hi to Aunt Diana, honey.

ALEXANDRA

No.

(CONTINUED)

25 CONTINUED:

25

The sisters share a laugh. Diana addresses the little girl directly.

DIANA

I'm sorry I missed your birthday party. How old are you now?

Alexandra peeks out. She's proud of her new maturity.

ALEXANDRA

Four.

SUSAN

It's a tough age. You have the whole world revolving around you...

DIANA

I got you a present.

Diana produces a present. Alexandra's eyes light up. She grabs the present, rips apart the wrapping. It's a child's jewelry box. She opens it and finds a wealth of costume jewelry. Delighted, she starts to run off.

SUSAN

Aren't you going to say thank you?

The little girl pauses, suddenly shy again. Then she throws her arms around Diana's neck, hugs her... and then runs off to play, draping herself with the jewelry. Diana watches her, almost wistful...

DIANA

She's beautiful...

SUSAN

But very independent...

(then)

Everyone says she reminds them of you...

ON Diana's reaction to this...

DISSOLVE TO:

26 INT. VINCENT'S CHAMBER - DAY
(FORMERLY: INT. HOSPITAL CHAMBER - DAY)

26 *

Father and Vincent wait by Rolley's bed as he comes out of anesthesia. Rolley eyes opens and his head lolls. He's groggy and disoriented.

(CONTINUED)

26 CONTINUED: 26

Vincent takes his hand and leans in close.

VINCENT
You're still with us, Rolley...

27 ROLLEY'S POV 27

Vincent's face comes in and out of focus...

28 ROLLEY 28

seems vaguely fearful, teetering at the edge of consciousness...

ROLLEY
Vincent...

FATHER
You're safe now, Rolley. Safe
with friends...

Vincent looks to Father. Is it all right to pursue this now? Father nods his assent.

VINCENT
Do you remember what happened?

ROLLEY
... Was running... I got shot...
Guy at the... at the liquor
store...
(a druggy grin)
I was rippin' him off...

Father and Vincent exchange a sick look. Rolley drifts off and Father administers him a shot. Father then leads Vincent out of earshot.

FATHER
He'll rest for a while. *

Vincent can hear the deep concern in Father's voice.

VINCENT
Father, what is it? He's going
to recover, isn't he? *

(CONTINUED)

28 CONTINUED:

28

FATHER

From the gunshot wound, yes,
but... you've seen his arms,
Vincent...

VINCENT

(calm)
Rolley is a heroin addict. You
knew that.

FATHER

His... habit... has built up
his tolerance to morphine. He
could need five times the
dosage I'd give anyone else...
just to numb the pain...

*

VINCENT

You don't have enough...

FATHER

(shakes his head)
I'll send word to Peter, but...
there's only so much he can do...
Even if we get the drugs, we're
walking a thin line here. Too
much morphine and we risk an
overdose. Too little and...
opiate withdrawal can be fatal
all by itself...

The realization hits Vincent a devastating blow.

VINCENT

Then you're saying... that Rolley
might die?

FATHER

If I ration the morphine...
monitor him night and day... I
can keep him out of danger...
(darkly)
... but I can't keep him out of
pain...

DISSOLVE TO:

29 EXT. DIANA'S ROOF - DAY

29

As Diana and Susan step outside into the afternoon sun,

(CONTINUED)

29 CONTINUED:

29

Susan goes to the parapet and looks out over the other rooftops appreciatively.

SUSAN
Views like this are the one thing
I really miss from the city. What
a place it is from here...
(pause, turns)
So tell me what's happening with
Mark...

DIANA
I wish I knew... we haven't had
much time for each other lately...

But Susan knows her sister too well.

SUSAN
(gently)
You mean you haven't had much time
for him...

Diana looks back at her, sighs.

DIANA
The work...
(hesitates)
No... it's not just the work...
(shakes her head)

SUSAN
I'm sorry. I like Mark. *

Diana nods absently, sadly.

DIANA
I know... so do I... *

Susan watches her sister closely. Diana stares out across the roofs of the city, wondering how she can discuss what's happening to her.

DIANA
Did anything ever happen to you
that was so different, so...
unexpected... that everything else
just... changed..?

Susan looks at her, confused...

SUSAN
I don't know...

(CONTINUED)

29 CONTINUED: (2)

29

DIANA

I mean everything... how the faces
look when they go by on the
street... the way you feel when
you get up in the morning... the
things you dream at night...

Susan is at a loss... until she gets an idea:

SUSAN

This is about a man, isn't it?

Diana considers that for a long moment, a strange secret
half-smile flickering across her face.

DIANA

(soft)

No...

Thinking, no, whatever he is, he's not just a man, but
Susan takes it in the more ordinary sense.

SUSAN

Then what is it?

y Diana looks at her a long moment, knowing she can't
possibly share the secret. Finally she smiles and gives
Susan a hug.

DIANA

Maybe someday I'll be able to tell
you all about it.

DISSOLVE TO:

30
thru
41

OMITTED

30
thru
41

41A

INT. VINCENT'S CHAMBER - THAT NIGHT

41A

Rolley lies in Vincent's bed. Vincent watches over him
from a chair nearby. Rolley is beginning to suffer from
the pain of withdrawal. He lets out a loud GROAN and
begins twisting in pain. Vincent goes to his side.

VINCENT

Try to lie still, Rolley. Your
wounds need time to heal...

Rolley turns his face, eyes wide with misery.

(CONTINUED)

41A CONTINUED:

41A

ROLLEY

Vincent... it hurts... I feel
those holes in me... burning...
like a fire inside...

VINCENT

Father's given you an injection.

ROLLEY

Not enough, Vincent... didn't do
nothing...

(wincing in pain)

You don't know... you can't
believe how it hurts...

Vincent touches Rolley's forehead.

ROLLEY

Help me, Vincent...

VINCENT

I'm here, Rolley.
(moves close)
I won't leave you.

... Rolley's clothes are wadded up beside the bed. He
reaches down with good arm, pulls a fistful of crumpled
bills from his pants pocket, thrusts them toward Vincent.
His take from the liquor store.

ROLLEY

Please... please...

Vincent immediately understands and his face darkens. He
pulls back. He will not take the money.

VINCENT

Rolley... no...

Rolley hardly even seems to hear him.

ROLLEY

... this guy on Fourth... the
Bowery... name's Tony... he's
got what I need, Vincent...

VINCENT

You don't want this, Rolley. You
don't need it...

Rolley clutches at Vincent's hand.

(CONTINUED)

41A CONTINUED: (2)

41A

ROLLEY

Vincent, please... it hurts so bad...

VINCENT

Those drugs brought you here... they're poison...

ROLLEY

I know it, Vincent. I do... it's just... this one time...

A spasm of pain hits Rolley. He CRIES OUT, shuddering, curling him into a ball. His hand unclenches... the bills spill out across the bed.

VINCENT

Let me go for Father...

ROLLEY

Father ain't... he ain't got nothin' for me...

(shudders)

Vincent, I swear... the last time... I want to... want to kick it... get clean... I will, I promise, only... oh, god... I need it, Vincent... I ain't goin' to make 't otherwise... oh, god, please, I'm beggin' you...

Vincent stands and moves away. It tears him apart to see Rolley reduced to this. Rolley looks at him, the bitter realization on his face.

ROLLEY

You ain't goin to help...

(tearful)

I need a friend...

Rolley rolls over, away from Vincent. Another spasm of pain hits him; he has to stifle a scream.

41B CU VINCENT

41B

as he watches. The sight of Rolley's agony fills him with great rage and frustration. He whirls and stalks from the chamber.

41C
thru
41D

OMITTED

41C *
thru
41D

41E EXT. STREET CORNER - NIGHT

41E

On a dark street off an alley, a young pusher named TONY * huddles in a doorway with a ten year-old black kid. He accepts a thin fold of bills, flips through them, counting quickly.

TONY

Not bad.

The kid smiles proudly. Tony grins and gives the boy a sudden backward SLAP that almost knocks his head off. The kid stumbles back, stares with fear in his eyes.

TONY

Not good either.

Tony pockets the money. His hand emerges from his jacket with a half-dozen vials of crack. The kid takes the merchandise from him shakily.

TONY

Do better next time... or maybe
I do better next time. You
wouldn't like that.

The kid runs off. A thin smiles slides across Tony's face as he moves back to his corner, arrogance in his step. He wouldn't be so happy if he saw...

41F ECU - VINCENT'S EYES

41F

Watching. Seeing it all. Cold rage burning out of the shadows.

41G RESUME TONY

41G

He hears something. A step. Tony stands motionless as he searches the area for prying eyes... nothing. A TAXI passes down the lonely street. Tony relaxes, resumes his cocky strut.

41H ANGLE DOWN THE ALLEY

41H

as Vincent moves away from the wall. Shadows cover him; his hood, drawn all the way forward, hides his features.

VINCENT

Tony...

Tony stops and turns. He hesitates, suspicious.

(CONTINUED)

41H CONTINUED:

41H

TONY

Could be. Who wants to know?

VINCENT

A friend of Rolley's... he's
in terrible pain...

*
*

The mention of Rolley disarms Tony's suspicions.

TONY

Ain't that too bad. Maybe I
should send flowers...

*
*

VINCENT

Rolley thinks you can help
him...

*

TONY

Help him? Yeah, I'll help him.
I'll help bury him...

VINCENT

You've done that already...

*

Vincent's tone is dark, ominous. Tony senses the
threat. He starts to back away... but not fast enough.

*
*

VINCENT

... but no more.

*

CLOSE ON TONY'S ARM

41I

as Vincent's hand seizes it in an unbreakable grip,
tightening inexorably. His claws dig deep into the tendons
of Tony's wrist, drawing BLOOD.

*

TONY

41J

cries out in pain, and drops to his knees in Vincent's
crushing grip. On his growing look of fear, we

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

42 EXT. ALLEY - NIGHT - CONTINUOUS 42

Vincent's fingers tighten around Tony's wrist, his claws *
sinking in. On his knees, looking up fearfully at the dark *
shape looming over him, Tony whimpers in pain. *

TONY *
(in pain)
...oh, jesus... no, don't...
lemme go... I got money, I'll give
you money... crack, blow, horse
... whatever you want, man, I get
it for you...

Vincent tightens his iron grip; Tony has to bite back a *
SCREAM as his wrist is bent back and back. *

VINCENT
Keep your money... and your
poison...

TONY *
(shrill, scared)
... what you want, man?

VINCENT
I want it to stop.

With that, Vincent SHOVES Tony backward, releasing him. *
The pusher bangs up hard against some garbage cans and lies *
stunned on the ground, cradling with his wrist with the *
other hand. Vincent moves closer, looming over him, his *
hood still hiding his features. *

TONY *
(very shaky)
...who the hell are you?

VINCENT
(darkly)
Your nightmare...

He takes the little man with both hands by the jacket,
hoists him into the air, then SLAMS him back against the
brick wall, and leans in close...

- 42A ECU - VINCENT 42A
 as he gets right in Tony's face, GROWLING, giving the
 pusher a good long look at his Beast's features. *
- 42B RESUME 42B
 Tony SCREAMS, his legs kicking wildly. Contemptuously, *
 Vincent tosses him back into the garbage cans, which
 scatter and roll, clattering. Thoroughly terrified, Tony *
 cannot take his eyes off Vincent.
- VINCENT
 The next time I see you here, I'll
 kill you.
- Tony scuttles backward, scrambles to his feet, and RUNS *
 from the alley. Behind him, Vincent ROARS. Tony runs *
 even faster.
- 43 VINCENT 43
 watches him run...
- 44 EXT. STREET - NIGHT 44
 (FORMERLY: EXT. CROWDED STREET - NIGHT)
 Tony dashes down the dark street. There's a door... he *
 tries it, finds it locked, beats on it wildly for a
 moment... no answer... he looks around frantic, all but
 rabid with fear... he runs...
- 45 WE FOLLOW 45
 as the POV of a pursuer... slower, relentless, untiring...
- 46 thru OMITTED 46 thru
 48 48
- 48A EXT. ALLEY - NIGHT 48A
 Tony turns up an alley... he's breathing hard, looking *
 behind him with every step... up ahead, two TRANSIENTS *
 huddle around a trash-can fire... Tony bumps into one
 of them in his haste, stumbles, then gets up and runs as
 fast as he can... the bums look after him...

- 48B OMITTED 48B
- 48C EXT. STREET - NIGHT 48C
 Tony runs past some darkened storefronts, their windows protected by accordion grills. He's out of breath now. He staggers, leans against a lamppost, holding his side, breathing hard.
- 48D TRACKING WITH TONY 48D
 down the alley... it's spooky, deserted... every sound makes him jump now... he pushes on.
- 49 OMITTED 49
- 50 INT. COFFEE SHOP - CONTINUOUS 50
 Tony staggers in, breathless, spots the man he's looking for in a small private booth.
- 50A VINCENT'S POV - THROUGH COFFEE SHOP WINDOW 50A
 Through the glass, we see Tony scramble to the back booth.
- 51 RESUME 51
 JERRY is a heavysset wiseguy in his fifties. He is a man of few words who sours visibly at the prospect of Tony ruining his meal of fried chicken and mashed potatoes.

TONY
 (panting heavily)
 Okay Jerry, okay... You ain't gonna believe this...

JERRY
 Then don't tell me.

TONY
 This guy... he said he was going to kill me!

JERRY
 Was he in the middle of his dinner?

(CONTINUED)

51 CONTINUED:

51

TONY

He wasn't human, man, he had a face like some animal...

For the first time Jerry shows some life.

JERRY

Cut it, Tony. Just tell me straight -- what'd you lose?

Tony empties wads of cash from his pockets onto the table. Jerry blanches, throwing a napkin over the cash.

JERRY

Jesus! Not in here. What the hell's wrong with you?

CUT TO:

51A VINCENT'S POV - THROUGH WINDOW - SIMULTANEOUS

51A

watching, as Jerry hurriedly covers up the drug money.

51B RESUME

51B

as Tony makes his protestations.

TONY

I didn't lose nothin', Jerry. I had a good night! Until this crazy comes along... he had claws, man. I'm telling you...

*

But that detail is too much for Jerry.

JERRY

Claws. Sure.
(suspicious)
You figure you got a better job opportunity, is that it? Maybe another company...

TONY

(sweating)
I'm telling you the truth... he almost ripped my arm off... look, man...

*

*

(CONTINUED)

51B CONTINUED: (2)

51B

He lays his arm on the table between them, exposing deep gouges around his wrist where Vincent's claws drew blood. Jerry stares. This he can't explain. *

JERRY
How the hell...

TONY
I told you. *
(beat)
I'm not going back there. No way...

Scowling, Jerry thinks it over for a beat, then tosses some bills down to cover the check, grabs the napkin with the wad and stuffs it into a pocket as he rises. *

JERRY
Got to talk to the man. You wait right here. You got that? *
(beat)
And you damn well better be here when I get back.

Jerry EXITS, leaving Tony behind in the booth.

52 EXT. COFFEE SHOP - VINCENT'S POV

52

Jerry comes out of the front door of the coffee shop. Something makes him stop... maybe a feeling of being watched. He looks around uneasily, sees nothing, shrugs, and moves off...

DISSOLVE TO:

53
thru
55 OMITTED

53
thru
55

56 EXT. BREWERY - NIGHT 56

Jerry pulls up before an abandoned BREWERY, idling until an armed guard opens a bay door for him. He drives in.

57 INT. BREWERY - NIGHT - PANNING 57

A glass-walled observation room sits high in one corner. Under tents, a modern drug-lab has been set up. TECHNICIANS in lab smocks cut heroin and process crack; we see pallets covered with bags of cocaine and heroin; neatly stacked boxes full of crack vials. There are plenty of semi-automatic weapons close at hand, ready to be snatched up at a moment's notice. Two hard-looking GUARDS converge on the Buick, Uzis at the ready. They relax when Jerry climbs out.

JERRY

We got a problem. Where's Horner?

GUARD #2

Upstairs.

Jerry heads up the stairs to the observation booth.

58 thru 60 OMITTED 58 thru 60

61 INT. - OBSERVATION ROOM - LATER 61

HORNER is a crisp, cold man in an expensive Italian suit. He's bloodless and precise as an accountant... or an assassin. He supervises the whole operation here.

HORNER

It sounds to me like your man Tony has been sampling the merchandise. *

JERRY

I tell you, Horner, he's not the type.

HORNER

They're all the type.

JERRY

Maybe. But I know this guy. I never seen him so scared.

(CONTINUED)

61 CONTINUED:

61

HORNER

By something with claws. The big bad wolf.

JERRY

I know, it sounds crazy, but... look, you didn't see his arm. His wrist was all ripped up, like... I don't know...

HORNER

So what's your point?

JERRY

Something happened out there tonight. We damn well better find out what...

Horner steeple his fingers under his chin, considers that for a moment. Jerry is right; as crazy as Tony's story is, if something is threatening their distribution system, it needs to be taken care of. He nods. *

HORNER

All right. I'll take care of it.

Horner picks up the phone as Jerry EXITS and starts down the stairs.

CUT TO:

62 INT. MAIN ROOM - BREWERY

62

GUARD #1 stands before a pair of large double doors leading to an Annex. The guard turns suddenly at the SOUND of breaking glass behind him. Nobody else is near enough to hear it. He hesitates, then ventures through the doors into the annex...

DISSOLVE TO:

- 63 INT. VINCENT'S CHAMBER - NIGHT 63
 (FORMERLY: HOSPITAL CHAMBER - NIGHT)
- Father enters to find Rolley deep asleep. He stands for a moment over the bed, looking down... his eyes full of sorrow as he remembers everything this by was... everything he could have been...
- A spasm of pain suddenly hits Rolley. He CRIES OUT in his sleep, curls himself into tight little ball, whimpering. Helpless, Father can only sit on the side of the bed. He reaches out, gently takes Rolley's hand.
- FATHER
 It's going to be all right,
 Rolley... it's going to be all
 right...
- But there are tears in his eyes as he says it.
- 64 OMITTED 64
- 65 INT. BREWERY ANNEX - NIGHT 65
- GUARD # 1 moves quietly through this storage space, crowded with rusting heavy equipment and machinery.
- 66 ACROSS THE ROOM 66
- a large window twenty feet off the ground has been smashed. Moonlight falls through the gaping hole onto a scatter of broken glass, setting it sparkling.
- 67 GUARD #1 67
 (FORMERLY: THE GUARD)
- stoops to look at the shards. He picks one up. Hearing a NOISE, he startles and cuts his finger. He drops the shard and raises his gun. He starts toward some rows of storage shelves...
- 68 DOWN ONE ROW 68
- the guard sees nothing...
- 69 DOWN ANOTHER 69
- empty and quiet...

70 THE THIRD ROW

70

is stacked down the middle with crates and stored old furniture. The guard starts down. He checks behind desks, file cabinets, sees nothing. He passes an eight-foot duct section on its end and looks behind it, finding himself staring right into:

71 VINCENT'S FACE

71

Unmoving. The guard stares frozen for a full second before he remembers his gun and backs off to take aim. Vincent SNARLS and steps forward, swiping the gun clear. He lifts the guard and throws him hard into a wall. The guard slumps down, unconscious. Vincent moves off...

72 INT. OBSERVATION ROOM - BREWERY

72

Horner is on the phone, talking to a superior. We hear only one end of the conversation.

HORNER

One incident by itself means nothing, of course, but if Jerry is right, this could be the start of something larger. We can't be too careful.

CUT TO:

73 INT. LAB AREA - BREWERY

73

At a lab table covered by delicate glass purifying equipment, a TECHNICIAN pours colored fluid into a test tube and checks its coloration against a graph. He's surprised when a hooded figure appears across from him. Vincent's face is obscured completely. The technician looks to see if anyone else has noticed the stranger.

VINCENT

Move away.

The technician stares at him.

VINCENT

Now.

The technician moves away. Vincent stoops to pick up the eight-foot table and hurls it arcing through the air...

- 74 OTHER TECHNICIANS 74
- scatter as the flying table sails towards them. It crashes amid other tables, instantly igniting a rush of spreading * FLAMES. Chaos erupts as labworkers run in every direction, bolting for exits around the building...
- 75 OMITTED 75
- SERIES OF SHOTS
- QUICK CUTS as the crash and shouts draw reactions,
- 75A A) JERRY is climbing into his Buick when he hears the 75A
shouts. He draws a gun, runs toward the noise,
- 75B B) GUARD #3 spins, Uzi in hand, runs, 75B *
- 75C C) HORNER still on the phone upstairs, 75C
- HORNER
Hold on, we got some kind of
problem here...
- He puts the receiver down on his desk (without hanging up), and moves to the window to see what's happening,
- 75D OMITTED 75D *
- 76 VINCENT 76
- moves through the lab like a force of nature... over-
turning tables, smashing equipment, tossing heavy boxes
full of crack vials into the spreading flames... his ROARS
echo through the Brewery...
- 77 GUARD #3 77 *
(FORMERLY: GUARD #2)
- spots him. He opens FIRE, sparking the walls around
Vincent, but missing the mark. Vincent charges him,
swatting the gun aside, then seizing him, savaging him as
the man screams. GUARD #4 appears, firing on the run.
Vincent WHIRLS, flinging the body of GUARD #3 at the *
GUARD #4, knocking him into the fire. *
- 78 thru 78
81 thru 81
OMITTED

- 81A JERRY 81A
 Gun in hand, bewildered, shaken, Jerry can't find anything to shoot. GUARD #4 suddenly staggers out of the inferno, SCREAMING. Jerry barely avoids him and the man falls dead at his feet. Jerry turns tail, whirls, runs back toward the Buick... right into...
- 81B VINCENT 81B
 who's appeared out of nowhere. Vincent ROARS. Jerry brings up the gun to fire. Vincent rips his head off.
- 81C STAIRCASE (FORMERLY: CATWALK) 81C *
 GUARD #2 backs through the door at the bottom of the stairs leading up to the observation room, spraying the Brewery wildly, as Horner appears at the top of the stairs. We HEAR the roar of the flames, gunfire, Jerry's dying screams. The Uzi JAMS, and the guard looks up at Horner, wild-eyed. *
 GUARD #2 *
 He's killing them all... *
 No sooner does he speak than Vincent comes ROARING through the door, grabs him, and starts ripping him apart. *
- 81D ECU HORNER 81D
 We HOLD on the shock and horror on his face as we HEAR the guard's screams and the hideous noises of Vincent ripping the man to pieces. From the stop of the steps, Horner sees it all. *
- 81E HORNER 81E
 backs away from the steps, looking for an escape, a place to hide, but when he turns *

81F VINCENT 81F
 is there at the top of the stairs. Beyond the window,
 the flames are roaring.

81G HORNER 81G
 retreats to the furthest corner of the room, huddling, his
 arms up in front of his face, begging.

HORNER
 No... stay away... don't hurt
 me... stay away!

As Vincent's SHADOW falls across him, we PAN AWAY from
 Horner, to the desk, and PUSH IN TIGHT on

81H THE TELEPHONE 81H
 lying on the desk, the line open, hearing everything as
 Horner begs for his life. OFF that image we

MATCH CUT TO:

81I ECU- ANOTHER TELEPHONE 81I
 Gabriel's hand, with its distinctive RING, holds the *
 phone to his ear. We HEAR the tinny sounds of Horner *
 begging. Calm and slow, Gabriel hangs up the phone with *
 a soft CLICK. We PULL BACK to find ourselves in *

81J INT. - GABRIEL'S OFFICE - NIGHT 81J *
 Gabriel sits in front of his bank of TV monitors. His
 face darkens as he comes to terms with the fact that
 Vincent is still alive. Then he presses a button,
 turning on the monitors, leans forward intently.

81K INSERT - TV MONITORS 81K *
 as the image of the nursery, and the child in its cradle,
 fill the screens. Gabriel's hand ENTERS FRAME, touching
 the glass... as if touching the child... the prize in the
 war that has suddenly been renewed.

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

82 OMITTED 82

83 EXT. BREWERY - NIGHT 83 *
(FORMERLY: EXT. BREWERY - PRE-DAWN)

Fire engines, ambulances and police cars bathe the area in strobing blue and red light. The fire has been extinguished. Firemen, cops and paramedics are busy corralling victims and witnesses as JOE MAXWELL arrives, pushing his way through the throng. A body bag is being wheeled Joe's way, accompanied by a coroner, HARRY. *

HARRY *

Hey, Joe. I got something here...
(re: body bag)
Guy got crisped pretty good, so you figure the fire did him, right? But then there's these weird cuts on the abdomen. Five parallel gashes, like he got clawed or something...

A bell goes off in Joe's head. Intense:

JOE

Harry, I want autopsies on all these guys right away. I mean now. Okay? *

HARRY *

(surprised)
... Sure...

Harry watches Joe disappear... *

DISSOLVE TO:

83A INT. VINCENT'S CHAMBER - NIGHT 83A

Father enters the chamber with his bag and freezes. He sees:

83B VINCENT'S BED 83B

is empty. Father casts his eyes about the chamber.

(CONTINUED)

83B CONTINUED: 83B

FATHER

Rolley?

But Rolley is not here...

FATHER

Dear god...

Father exits quickly...

83C INT. ROCK TUNNEL - NIGHT 83C

Father walks as quickly as he can, searching and calling...

FATHER

Rolley? Rolley?

But the echoes are his only answer...

83D INT. PIANO CHAMBER - NIGHT 83D

The concert grand piano Mouse brought down for Rolley stands at the center of the room, silent.

83E AGAINST ONE WALL 83E

Rolley watches it, unmoving, hugging himself against his feverish chills. *

FATHER (V.O.)

Rolley? Are you here? Rolley?

Rolley straightens. Stooped somewhat by his pain, he hurries to the door.

83F INT. ROCK TUNNELS OUTSIDE PIANO CHAMBER - CONTINUOUS 83F

Rolley turns into the passage to escape, but Father sees him too soon.

(CONTINUED)

83F CONTINUED:

83F

FATHER

Rolley!
(beat)
Rolley, wait!

Rolley stops, but stays facing away. Father paces to catch up.

FATHER

You shouldn't be out of bed,
Rolley. It's far too early.

Father reaches Rolley, comes around to face him. Rolley averts his eyes.

FATHER

You were going to leave, weren't
you?

Rolley looks up at him with a look of pain... Father understands...

FATHER

One of our helpers has found more
morphine for you. We'll have it
soon.

ROLLEY

How soon?

FATHER

Tomorrow, we hope...

This clearly doesn't satisfy Rolley...

FATHER

Be patient... please... if you
go above, you'll only start the
cycle again...

(then; very serious)

You cannot survive much more...

ROLLEY

You think I care...

A pause...

FATHER

Don't you want to live?

The answer "no" is in Rolley's angry eyes.

(CONTINUED)

83F CONTINUED: (2)

83F

FATHER

Rolley... We all carry pain inside
us... Anger, sadness, guilt...

(then)

But escape is not an answer.
Escape takes us where we can't
feel anymore. Where pain and
pleasure are gone...

Father paces nearer the entrance to the piano chamber. He
looks inside.

FATHER

I remember a little boy whose life
was full of promise...

ROLLEY

That was a long time ago. He's
dead...

FATHER

(softly)

No... he's here...

(then)

Do you remember what you used to
dream?

ROLLEY

... No.

FATHER

You told me once. You said you
wanted to be good.

ROLLEY

(distant; remembering)

... Good at playing...

FATHER

More than that.

(beat)

You were wonderful at playing,
Rolley. You brought great joy
to us...

Rolley moves closer to the piano chamber entrance, letting
himself see inside...

(CONTINUED)

83F CONTINUED: (3)

83F

FATHER
You still can...
(beat; passionate)
You only need the desire,
Rolley... and the courage to feel
it...

Father rests his hand on Rolley's shoulder. The intimacy makes Rolley uncomfortable, and he pulls back. Father moves to stay with him. *

FATHER
Stay with us, Rolley... stay with
us and try...

Rolley looks down the passage behind him, to the relative safety of distance...

ROLLEY
(emotional)
I can't. I have to go--

He tries to break past Father, but Father grasps him by the shoulders, entreating. Rolley struggles. *

FATHER
Rolley, please... *

Rolley breaks away, roughly, and flees down the corridor as fast as he can. Father can't keep up. *

FATHER
Rolley... *

But Rolley is gone. Father stops pursuing him and leans heavily against the passage wall. Words have done all they can. It's up to Rolley now... *

83G INT. DIANA'S BEDROOM - NIGHT - OVERCRANK

83G

(PRODUCTION NOTE: lighting and camerawork should be distorted; bizarre coloration; angles; anything to heighten the sense of the strange and surreal; the whole sequence to be shot with dreamlike slowness)

Diana twists and turns in her bed, a long sleeveless t-shirt her nightgown. She wakes at the sound of a WHISTLING WIND outside in her living room. Rising, she moves toward the bedroom door... thin wisps of pale white FOG are drifting under the doorframe.

Moving with dreamlike slowness, Diana pushes open the door, and enters...

83H INT. - DIANA'S LOFT - NIGHT - CONTINUOUS

83H

A thick FOG covers the floor of Diana's loft, ebbing and flowing like the sea, drifting over the familiar landmarks of her life. Much of her furniture is gone. Moonlight streams through her windows onto:

83I CATHY CHANDLER'S GRAVE 83I

dead center in the room. A huge spreading mound of raw earth with Cathy's headstone planted near the top. The fog laps all around it.

83J DIANA 83J

stares at the grave for a long time. Then:

83K ALEXANDRA 83K

comes out of the mist, holding a bouquet of flowers. The little girl moves toward the grave.

83L DIANA 83L

is suddenly afraid.

DIANA

Alex... no...

But the little girl does not seem to hear. Diana starts to run toward her, to pull her back, away from the grave... but in the dream, she moves in SLOW-MOTION... the child receding endlessly before her...

83M ALEXANDRA 83M

kneels beside the grave, places the flowers on the headstone. Diana has almost reached her when we

SMASH CUT TO:

83N VINCENT (END OVERCRANK) 83N

rises up suddenly, shockingly, out of the loose soil, ROARING, fangs bared, terrifying. He's dressed as he was when Diana found him, his clothes flithy tatters, burnt and bloody, and his face is dark and wild.

Off the little girl's SCREAM of pure terror, we

SMASH CUT TO:

84
thru
94
OMITTED

84
thru
94

84
thru
94

OMITTED

84
thru
94

95 INT. DIANA'S BEDROOM - MORNING

95

The dream SCREAM merging into the sound of her door BUZZER wakes her from troubled sleep.

96 INT. LIVING AREA - DIANA'S LOFT - CONTINUOUS

96

Diana comes out of her bedroom with a robe on and crosses to the speaker box. She's still shaky from her dream.

JOE (V.O.)
(futzd)
Diana? It's Joe. I got to talk
to you.

Diana presses the button. The elevator starts to GRIND upward. She goes to the ROSEBUSH and considers it for a beat, the dream fresh enough to resonate strangely in her mind. The bush has responded well to her care; it's mostly green now, alive, with a half-dozen intermingled RED and WHITE roses. Thoughtfully, Diana reaches down, fingers one of the white flowers... and catches her finger on a THORN, drawing blood.

She stares at the drop of blood on her finger, then sucks it away as

97 THE ELEVATOR

97

arrives. Joe lets himself in. He carries an envelope.

DIANA
You're up early...

JOE
I've been up all night... there
was a big fire at a drug
warehouse... we got nine bodies
on our hands... take a look at
these autopsy results...

*
*
*
*

Joe thrusts the envelope at her, keeps right on talking as
Diana opens the envelope, looks over the papers.

*
*

(CONTINUED)

JOE

Coroner says at least two of our fatalities were already dead by the time the fire got to them. Diana, they died of multiple puncture wounds... deep slashes... just like Moreno and Cates...

Diana fights to conceal her reaction. She's shocked by the violence, but fearful for Vincent's safety. She tries to cover. *

DIANA *

I don't see the connection, Joe.

JOE *

What the hell do you mean you don't see it? You were the one who rubbed my nose in it...

(then)

I think we both know the guy who did this, Diana. *

DIANA *

You think it was Vincent...

JOE *

He was Cathy's protector, right? So when she dies, he goes crazy, goes on a killing spree... *

Diana says nothing, processing feverishly, looking for a way out of this...

JOE

I'll lay odds Burch has the same wounds, if we ever find his body...

A pause...

DIANA

Joe, sit down for a minute, will you?

(beat; he does)

There's a possibility we haven't looked at...

(more)

(CONTINUED)

97 CONTINUED: (2)

97

DIANA (Cont'd)
(long beat)
... It's possible that Vincent
is somebody who never existed.

A long moment. Joe is incredulous.

JOE
What are you saying? That Cathy
made him up? That she inscribed
all those books to herself?

Joe doesn't take this kindly. He stands.

DIANA
It's happened before, Joe...
Think about it. Nobody's ever
seen him. Not you, not her very
best friends... Nobody.

JOE
So maybe it was some kind of
secret affair...

Diana doesn't enjoy this, but she has to finish it. She
has to protect Vincent...

DIANA
Cathy Chandler was viciously
slashed two years ago. She
disappeared for ten days...
when she came back, she remade
herself... her job, her
friends, her whole life...
(beat)
All that was missing was the
perfect man...

*
*
*
*

Joe can hardly listen. When she tells it this way, it
sounds almost possible...

DIANA
Joe, you know what happens to
attack victims... They have to
find new ways to see things, or
they can't go on...

A very long moment. Joe's in a corner.

JOE
Yeah, maybe... but that doesn't
explain this...
(flourishes autopsies)
... or Moreno... or Burch... or
any of it...

(CONTINUED)

97 CONTINUED: (4)

97

DIANA
Just consider it, Joe...

*

Joe is silenced. He knows he can't deny the possibility of it, and it empties him inside. His tone goes cold.

JOE
(angry, hard)
Okay. I'll consider it. At least until we get something out of the survivor.

(she reacts)
Yeah. That's right. There was a survivor. And I'm going to be real interested in what he has to say.

He moves toward the elevator, stops, whirls back on her.

JOE
Let me tell you something else. Cathy Chandler was the sanest person I ever met.

He steps inside the elevator, closes the gate with a crash. Diana watches the elevator descend. Then she crosses, back to the rose bush, struggling with what she's done... what she had to do. She touches one of the blooms gently, shakes her head, eyes moist.

DIANA
(very soft, sad)
Cathy... I'm sorry... I really am.

OFF her sadness and guilt, we

DISSOLVE TO:

98 INT. HOSPITAL CORRIDOR - DAY

98

Diana walks down the hall to a hospital room with a uniformed policeman on guard at the door.

*

DIANA
Lew Horner?

*

One of the cops NODS. Diana flashes her badge for the uniforms and goes inside.

99 INT. HOSPITAL ICU ROOM - DAY
(FORMERLY: INT. HOSPITAL ROOM - DAY)

99

Diana enters and sees what's left of Horner. The man is barely recognizable under heavy bandages. Tubes feed oxygen to his nose and fluid into his arm. He opens his eyes and looks up at her.

DIANA

My name is Diana Bennett. I'm
with the police department.

Horner watches her warily. When he speaks, through blistered, burned lips, every word is a struggle.

HORNER

... nothing... to say...

DIANA

How did the fire start?

HORNER

... want my... lawyer...

DIANA

You don't need your lawyer, Lew.
I'm not interested in the case
against you.

*

(beat, again)
Who started the fire?

HORNER

... accident...

DIANA

Is that how you'd describe him?

Diana removes some police photos of murdered Brewery guards and shows them to Horner.

DIANA

These people didn't die in the
fire. The coroner found deep
lacerations... slashes...

(he can't look)
Is something wrong, Lew?

*

Horner tries to turn his head away, disturbed by the pictures; by his memories. Diana moves around the bed.

DIANA

(softly)
I know what you saw...

(CONTINUED)

99 CONTINUED:

99

A moment. Horner stares at her, fear of Vincent's image mixed with the urge to share it with someone who knows...

HORNER

... he was... oh, god... I saw him... saw what he did...

Diana is almost afraid to ask the next question.

DIANA

Did he... did he do this to you?

Even in his wretched condition, Horner finds that bitterly amusing. His mouth twists in a hideous smile.

HORNER

... he... he never... touched me...

(long beat)

... after he was gone... the fire...

Diana nods, relieved. She leans over him, close.

DIANA

Why? Why did this happen?

(he doesn't know)

Why was he there? Was he looking for the child?

Horner doesn't know what she's talking about.

HORNER

No... no child... started with... Rafael... the Bowery...

DIANA

Rafael...

Horner nods; that's all he knows. Diana processes it for a long moment, watching Haynes closely. Finally:

DIANA

Did you tell Gabriel?

Horner hesitates a split second too long.

HORNER

... who's... Gabriel?

This is all the confirmation she needs. Diana suddenly takes up the photos she brought and leaves without another word.

DISSOLVE TO:

99A INT. VINCENT'S CHAMBER OF EXILE - DAY

99A

Vincent enters the dark chamber wearily, exhausted by his ordeal. A match FLARES as he lights a candle. He sits, buries his head in his hand. After a moment, he looks up again... finds his journal. He reflects a moment, staring out past the candle flame... then begins to write.

VINCENT (V.O.)

Last night...

He hesitates a long time. He finds it hard to write of what he did last night at the Brewery.

VINCENT (V.O.)

All that is necessary for evil to triumph... is for good men to do nothing...

(pause)

... but nothing we can do is enough... last night... I let rage carry me into the darkness...

(pause)

But tonight... up in that city... children will still sell poison to other children...

(pause)

Where is the hope?

(pause)

My child...

But it's too much; he cannot go on. He closes the book, sets the pen aside. For a long moment he stares blindly at the candle. Then, from a pocket, he takes the ring. Snow's ring. He holds it close to the flame. The gold glitters as we PUSH IN TIGHT and

MATCH CUT TO:

100
thru
112

OMITTED

100
thru
112

113 THE RING ON GABRIEL'S FINGER

113.

We pull back and find we're :

*

113A INT. HOSPITAL CORRIDOR - SUNSET

113A *

Gabriel pauses in front of the door to Horner's room. The policeman posted at the door gives him a silent, meaningful look... then, wordlessly, opens the door. Gabriel enters the room.

114 INT. HORNER'S HOSPITAL ROOM - SUNSET

114

Gabriel stares out the window at the colorful sky. He's
alone in the room with Horner. Horner watches Gabriel
with fear in his eyes. *

(CONTINUED)

114 CONTINUED:

114

GABRIEL

They say that only a man who's been burned truly understands what hell will be like. Do you think that's true, Lewis?

Horner does not answer. Gabriel turns to look at him.

GABRIEL

You must be in a great deal of pain. No one should have to hurt that much.

(beat)

You've disappointed me, Lewis. Deeply. I gave you my trust. You let me down.

Horner knows where this is going.

HORNER

... please...

Anger flares in Gabriel's eyes.

GABRIEL

Don't beg.

(he quiets)

The building was only bricks and mortar... the men were less than that... the merchandise... we'll just have to raise our prices, won't we?

(beat)

But courage... loyalty... those are less easily replaced. A man who begs...

He looks at Horner. They both know the truth; that Gabriel heard him pleading for his life.

HORNER

... he... he wasn't...

GABRIEL

... human? Of course not.

Gabriel turns to stare out the window.

HORNER

... you... didn't... see him...

GABRIEL

Oh, I've seen him, Lewis. A thousand times. I know him.

(CONTINUED)

114 CONTINUED: (2) 114

HORNER

... what... is he...

*

Gabriel stares out the window... or is he looking at his own REFLECTION in the glass. His voice is soft as he replies, as if he were talking to himself.

GABRIEL

My enemy...

(beat, very soft)

... my brother...

He turns back to Horner in the bed, speaks crisply.

GABRIEL

At least have the courage to do
it yourself.

And with that he EXITS, leaving a fearful Horner behind.

115 OMITTED 115

116 INT. HOSPITAL ROOM - CLOSE ON HORNER 116
(FORMERLY: INT. HOSPITAL ROOM - CLOSE ON HAYNES)

His eyes clenched shut. His fate understood. He opens his eyes, reaches out with a bandaged hand.

117 CLOSE ON THE I.V. BOTTLE 117

as Horner's HAND takes hold of the tube leading out from it. The tube comes free and drops to the floor.

118 ON THE TUBE END 118

where it rests on the linoleum. A moment, and then blood starts to run out of it, pooling there, as we PAN AWAY, and:

FADE OUT:

END OF ACT THREE

ACT FOUR

119 INT. DIANA'S LOFT - SUNSET

119

Diana has pinned a large MAP of Lower Manhattan to her corkboard. She pushes a RED PUSHPIN into the location of the Brewery, then consults another map book... a chart of the NYC underground... grabbing a handful of BLACK PUSHPINS, she jabs them into the wall map... each one marking an access to the underground... a rough, uneven circle around the Brewery. She checks the sewer map frequently as she works, pauses to consider the result

Her front door BUZZER goes off. Diana answers.

DIANA

Hello?

JOE (V.O.)

(futzd)

It's Joe.

She buzzes him up.

119A JOE

119A

steps out of the elevator, boiling. He still hurts from her words about Cathy, and he's pissed.

JOE

What were you doing in Lew
Horner's hospital room? *

DIANA

(taken aback)

I asked him some questions.
That's my job...

JOE

Who authorized you to see him?

DIANA

Nobody authorized me. Did
somebody have to authorize me?

JOE

Horner's dead.

(off her reaction) *

I don't have to tell you how bad
this looks, Diana. You visit the
only witness we have in a massive
narcotics case, and an hour later
he's dead. How did they find him?

(CONTINUED)

119A CONTINUED:

119A

DIANA
(shocked)
What are you saying?

JOE
I'm only saying what other people
will be saying, Diana. And they
don't even know what I know...

DIANA
And what the hell is that?

JOE
-- That you're protecting
someone...

He doesn't even wait for her to deny it...

JOE
I want everything you have on
Vincent. Right now. The letters,
the books, whatever you found out
about those tunnels...

DIANA
Joe, trust me, it won't --

JOE
(interrupts)
I did trust you... just like I
trusted John Moreno...
(beat)
I'll send someone by for your
files.

DIANA
You're wasting your time.

JOE
At least I'll be the one wasting
it. I want this guy... and
I'm going to get him... with
you or without you...

She takes this quietly. Joe looks at her. He wants to be
reasonable...

(CONTINUED)

119A CONTINUED: (2)

119A

JOE

Give me something to work with,
Diana...

(beat; a final plea)

Give me a reason to believe in
you...

(long silence)

Anything...

She can't. Everything she knows, she's gotten from Vincent. None of it's corroborated. A long moment. Joe looks down, truly sorry...

JOE

You know, when I got you on
the case, I thought I'd done
the most I could for Cathy
Chandler.

(beat)

I guess I was wrong...

Without waiting for an answer, he leaves. Diana is deeply wounded. But she knows she's only paying the price -- the price of knowing Vincent...

DISSOLVE TO:

119B INT. VINCENT'S CHAMBER - DUSK

119B

Vincent enters the chamber and sees the bed empty. Father is sitting quietly at Vincent's table, as if he'd been waiting -- for Vincent or Rolley. Vincent is immediately fraught with worry. Father stays calm...

VINCENT

Where is Rolley?

FATHER

He's gone...

(beat)

I did all I could to stop him.
Rolley had other ideas. I fear
he's gone back up top...

VINCENT

(stunned, angry)

There's nothing for him up
there but death... you know
that...

(CONTINUED)

119B CONTINUED:

119B

FATHER

So does Rolley.

Vincent gives Father a hard, angry look, then whirls, crosses to the door. Father knows where he's going. *

FATHER *

Vincent, even if you find him, what will you tell him that he doesn't already know?

Vincent has no answer to that, but we can see the frustration building inside him.

VINCENT

Am I meant to stand aside quietly while he kills himself?

FATHER

If that's the choice he's made...

(beat)

You can't be with him every moment, Vincent...

VINCENT

But I am with him every moment. When he destroys himself he destroys a part of me.

Father knows only too well how Vincent feels.

FATHER

This is what it is to be a father...

A long beat. Father knows the deeper source of Vincent's rage. Gently, he puts the question. *

FATHER *

Your son... have you found anything? *

VINCENT *

Only... a name, written on wind... the memory of a face... a ring...

(beat, despairing)

Nothing... dead ends and dying hopes... *

Father hears the pain and frustration in his voice. He puts an understanding hand on Vincent's shoulder. *

(CONTINUED)

119B CONTINUED: (2)

119B
★

FATHER
(quietly)
This isn't about Rolley...

VINCENT
It's about all the lost
children...

And with those words, Vincent turns and EXITS. Father
watches him go, understanding all too well.

CUT TO:

120
thru
129
OMITTED

120
thru
129

130 INT. DIANA'S CAR - TRAVELING - NIGHT

130

Diana drives through the streets of the Bowery, searching,
watching the street signs, the street people.

CUT TO:

130A EXT. ALLEY - NIGHT

130A

A manhole cover is pushed aside from beneath. Rolley
climbs out, struggling. He lies on the wet pavement for a
while; then pulls himself to his feet, staggers off. In
his eyes, there is no hope... only a junkie's hunger.

130B INT. WATER TUNNELS - NIGHT 130B

Vincent's face is dark as he makes his way upward... toward the alley... the world above... whatever destiny waits for him there. Violence broods over him like a cloud.

CUT TO:

131 thru 140 OMITTED 131 thru 140

140A EXT. COFFEE SHOP - NIGHT 140A

Diana ENTERS the coffee shop, looking for Tony. *

140B INT. COFFEE SHOP - NIGHT 140B

Tony sits in the booth where Jerry left him, hunched over a cold cup of coffee. Though he's obviously left, changed, clothes, and returned, he looks haggard and nervous as Diana sits down across from him. *

DIANA
Are you Tony? *

TONY
I try not to be. *

This is answer enough. Tony's a little on edge since last night... *

DIANA
I hear you had some nasty trouble last night, Tony. A real dissatisfied customer... *

TONY
... I don't know what you're talking about. *

140C AT THE DOOR - ROLLEY 140C

He opens the door with some effort. Looks around for:

140D HIS POV - TONY 140D *

talking with a strange woman. Rolley takes a seat at the counter to wait. The waitress appears.

WAITRESS
What'll it be?

ROLLEY
Coffee.

She pours it for him. His hands are shaking as he tries to drink it. Behind the counter, a radio plays rock n' roll. Rolley keeps glancing over at his pusher.

WITH DIANA AND TONY 140E *

He stands and tries to leave.

TONY
I got nothin' to say to you, lady. *

DIANA
I think you do.

(CONTINUED)

140E CONTINUED: 140E

She takes out her wallet, flips it open to show her badge.
Tony hesitates... thinking of running... *

DIANA
Sit down, Tony. *

He doesn't move. She grabs his wrist, turns over his hand,
displaying the scars Vincent left him.

DIANA
Who gave you this?

Her grip gives him enough pain to stop him. She guides him
back into his seat...

DIANA
I'm not here to bust you, Tony. *
I just want to know where it
happened.

140F WITH ROLLEY 140F

watching Tony impatiently. Holding the coffee cup to his *
lips with shaking hands. Then a waitress switches the
radio station to classical music: the Moonlight Sonata.
Rolley stares at the radio. Suddenly, he begins to
fill with tears.

140G WITH DIANA AND TONY 140G *

As she rises from the table.

DIANA
Thanks.

Tony watches her morosely as she leaves. *

140H TRACKING WITH DIANA 140H

on her way to the door. Passing the counter seats to
reveal that Rolley is not there anymore.

DISSOLVE TO:

140I EXT. ALLEY - NIGHT

140I

The same alley where Vincent emerged the night before, to face Tony. Dark, deserted... until Vincent steps out of the shadows once again. He pauses, breathing the cold night air and then throwing his cowl up over his head. At that moment, a voice catches him by surprise: *

DIANA (O.S.)

Vincent...

Vincent turns sharply, sees:

140J DIANA

140J

at the mouth of the alley.

DIANA

... don't...

She walks toward him, silhouetted, an angel of mercy in pain...

VINCENT

How did you know? *

DIANA

I know you...

(almost apologetic)

... it's what I do...

She stops several feet away from him. A pause...

DIANA *

Joe Maxwell came to see me this morning. He knows what happened last night. He's looking for you, Vincent.

VINCENT *

He will not find me...

DIANA *

I found you...

It's true. But fear of discovery will not stop Vincent now. His rage has taken him beyond that. *

VINCENT *

There are no safe places... for anyone...

(CONTINUED)

140J CONTINUED:

140J

He starts to move past her... out into the night. Diana turns, throws a final comment at his back.

*
*

DIANA
The place you destroyed
belonged to Gabriel.

*
*

Vincent stops and turns at the mention of Gabriel's name. Diana realizes something.

*

DIANA
You didn't know...
(moves closer)
It was his... I can't prove it,
but I know it's true.

*

VINCENT
(ominous)
Gabriel...

She moves closer still. She's puzzled.

*

DIANA
Why, Vincent? If you didn't
know...

*

VINCENT
I had a friend... his name is
Rolley... it was for him.

*

DIANA
(blunt)
Did it help him? Is he better
now?

*

(CONTINUED)

140J CONTINUED: (2)

140J

Vincent turns away. Diana touches his arm. *

DIANA *

Vincent... I've been there too.
This isn't the way...

He WHIRLS around, angry, frightening.

VINCENT *

Then where is the way? What
would you have me do?

(furious)

He has my son! And I have
nothing... but these...

Vincent raises his hands... his terrible clawed hands...
holds them up in front of her to give her a good look. *

DIANA *

Those can't find your son...

VINCENT *

Then I make Gabriel bleed...
night after night... as long as
I have to... until --

DIANA *

(sharp, interrupts)

-- until there's not a dime's
worth of difference between
you. By then it won't matter
who wins.

Her shocking words hang in the air for a long moment. *
Then Vincent SHUDDERS, and the rage drains from him in an *
instant, and he lowers his head, pulling in on himself, *
his body twisting in anguish. *

DIANA

(softer)

Vincent, you have no choice any
more. If you keep on...
alone... you'll lose...

(beat)

... everything...

Vincent looks at her for a long, long time, then slowly
lowers his head.

VINCENT

Then... where is the hope, Diana?
Where is the hope...

(CONTINUED)

140J CONTINUED:

140J

And with those despairing words, he turns, melts back into the shadows, retreating to the underworld, forsaking his vengeance for a night. Alone in the alley, Diana watches him go. OFF her face, we

DISSOLVE TO:

140K INT. ROCK TUNNEL - LATER

140K

Vincent walks slowly down, head lowered, lost in despair. Just then a phrase of the Moonlight Sonata drifts by. Vincent looks up as the MUSIC BUILDS... surprise in his eyes, and then... something like hope. He moves forward

140L VINCENT'S POV

140L *

as he moves through the ROCK TUNNELS... faster and faster... the music groweing louder with each step... until finally he rounds a corner, entering the PIANO CHAMBER where we reveal

140M ROLLEY

140M *

at the patchwork grand piano. Playing... his face fierce with concentration...

CUT TO:

141
thru
142

OMITTED

141
thru *
142

142A ANGLE PAST ROLLEY ON VINCENT

142A *

as he watches Rolley play. Such was his gift that even *
now, ravaged by drugs and many years older, he plays the *
piece almost perfectly. Lost in the music, Rolley does *
not even notice Vincent there, listening... but we see a *
light in Vincent's eye... and as he listens to Rolley, we *
know that he has found his hope. *

DISSOLVE TO:

143
thru
144

OMITTED

143
thru
144

145 EXT. DIANA'S ROOF - DAWN

145

Diana steps out into the cold night air to heal herself.
She walks to the parapet. She stops, turns back, looking
down upon:

146 A PACKAGE

146

on the ground. A small envelope. She opens it and finds a
black and gold ring inside, wrapped in a note. As she
reads the message, we HEAR Vincent's voice:

VINCENT (V.O.)

This is all I have to point me
to Gabriel. It may be my son's
only hope. I give it to you
with my trust. Vincent.

Diana's eyes fill with surprise... and hope... She
smiles, and her hand closes hard around the ring, and all
it represents.

147
thru
148

OMITTED

147
thru
148

FADE OUT.

THE END