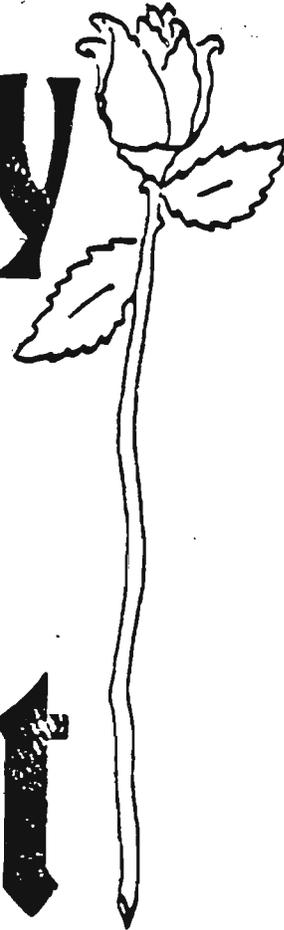


Beauty
and
the
Beast



"INVICTUS"

#054

BEAUTY AND THE BEAST

"Invictus"

Written by
George R.R. Martin

Directed by
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WITT/THOMAS PRODUCTIONS
846 N. Cahuenga Blvd.
Bldg. C
Hollywood, CA 90038
(213) 466-6171 - Hollywood, CA
(213) 583-1630 - Vernon, CA

FIRST DRAFT
November 2, 1989

BEAUTY AND THE BEAST

"Invictus"

CHARACTERS

VINCENT
FATHER
JOE MAXWELL
DIANA
GABRIEL
JAMIE
DET. GREG HUGHS
JONATHAN POPE
DOCTOR
TENKO
SAMMY
CABBIE
ANDREA
PAWNBROKER
SIDEWALK HUSTLER
LUCAS
REED
JANITOR
HITMAN
MUSEUM GUARD
WOMAN'S VOICE
MAN'S VOICE
THE CHILD

EXTRAS

TWO WINOS
GABRIEL'S MEN (2)
CUSTOMER
STREET TRAFFIC
HISPANIC KID
BUSINESSMAN
LAUNDROMAT PATRONS
POLICE DETECTIVES
UNIFORMED PATROLMEN
UNIFORMED POLICE CAPTAINS (2)
SWAT CAPTAIN
SWAT TEAM
PAROCHIAL SCHOOL GIRLS
NUN

NOTE: BENNY has been omitted.
COP VOICE has been omitted.
JANITOR has been added.

BEAUTY AND THE BEAST

"Invictus"

SETS

INTERIOR

GABRIEL'S ESTATE (MORN - N)
-Basement (D, SUNSET, N, MORN)
-Vincent's cell (D, SUNSET, N, MORN, DUSK)
-Gabriel's office (D, N, MORN, AFT)
-Stairway (DUSK)
-Hallway (D)
-Nursery (N)
-Brick cellar (N)

TUNNEL JUNCTION (D, DUSK)

WATER TUNNELS (DUSK, N)

STEAM PIPE (N)

JOE MAXWELL'S OFFICE (MORN, AFT, N)

PAWNSHOP (D)

SEEDY LAUNDROMAT (D)

PARKED CAR (D)

MUSEUM OF NATURAL HISTORY (D)

-Foyer
-Dinosaur exhibit
-Phone booth

CAB (D, SUNSET)

EXTERIOR

BOWERY STREET (D)
-Phone booth

PAWNSHOP (D)

DIANA'S ROOF (D)

NEIGHBORING ROOF (D) ~

CITY STREETS

-Alley (D, DUSK)
-Back Door (D)
-Manhole Cover (DUSK)
-Street Corner (D)
-Downtown Street (D)

GABRIEL'S ESTATE (MORN)

D.A.'S OFFICE (D)

NY MUSEUM OF NATURAL HISTORY
(D) (STOCK)

STATEN ISLAND FERRY (SUNSET)
(STOCK)

POLICE YARD (DUSK)
-Loading Dock

BEAUTY AND THE BEAST

"Invictus"

ACT I

FADE IN:

1 INT. - GABRIEL'S BASEMENT - DAY - CONTINUOUS 1

from the final shot of "The Chimes at Midnight."

CLOSE ON VINCENT

Alone in the darkness of his cell, Vincent holds his son in his arms. His eyes fill with tears. Gently, his fingers touch the baby's face.

VINCENT

He is beautiful, Catherine.

And for a moment, it is almost as if she can hear him... The ghost of a smile... sad, tremulous... crosses Vincent's face as the child reaches up toward him.

Then, from the darkness outside the cell, comes a soft, ominous FOOTSTEP. Vincent's head jerks up, the smile suddenly gone, the moment changed in an instant, as

2 GABRIEL 2

steps out of the deep shadows.

GABRIEL

His name is Julien.

3 ANGLE PAST GABRIEL 3

as Vincent slowly stands, the child cradled protectively in his arms. Through the bars, he and Gabriel regard each other face to face in a charged and potent silence.

CUT TO:

4 EXT. - BOWERY STREET - DAY 4

DIANA is on foot, dressed in the coat and tennis shoes that Gabriel's men gave her last episode; under the coat is only a thin t-shirt and sweat pants. Two WINOS eye her from a stoop as they pass back and forth a bottle in a brown paper bag. Diana watches them warily until she's well past... now that Vincent is in Gabriel's power, Diana is expendable, and she knows it.

(CONTINUED)

4 CONTINUED:

4

On the corner is a PHONE BOOTH. Diana goes inside.

5 EXT. - PHONE BOOTH - DAY

5

Diana fumbles out a handful of change, dials hurriedly. After a few rings, a woman's voice answers.

WOMAN'S VOICE
Office of the District Attorney.

DIANA
I need to talk to Joe Maxwell.

WOMAN'S VOICE
Who shall I say is calling?

Diana hesitates. How badly can the DA's office be compromised? She takes the risk.

DIANA
This is Diana Bennett. I'm with the police department. This is an emergency.

WOMAN'S VOICE
Hold, please.

A long moment. Diana waits nervously. There's a CLICK... a man's voice... but it's not Joe.

MAN'S VOICE
Miss Bennett. Where are you calling from?

DIANA
(instantly suspicious)
Who is this? Where's Joe?

MAN'S VOICE
He's tied up in court. Tell me where you are, I'll send someone to pick you up.

Diana hesitates. Maybe this is all on the level... there's no way she can be sure, and by this point she's too paranoid to take the chance. She HANGS UP the phone.

6 EXT. - BOWERY STREET - DAY

6

Back on the street, Diana turns up the collar of her coat against the cold. She notices a seedy PAWNSHOP down the street. It gives her an idea. *She enters.

7 INT. - PAWNSHOP - DAY

7

A selection of HANDGUNS is visible inside a locked case. The PAWNBROKER moves right in.

DIANA
(urgently)
I need a gun...

PAWNBROKER
Smart. The way this city's going,
a pretty lady like you can't have
too much protection.

He takes out a cheaply-made revolver, starts a sale pitch.

PAWNBROKER
Now this is a sweet little item,
got your chrome finish,
mother-of-pearl grip --

Diana cuts in on him, dismissive, to the point.

DIANA
It's a cheap Saturday night
special. Listen to me. I'm a
police officer. There are men
trying to kill me...

The pawnbroker gives her a long, suspicious look. He takes in the tennis shoes, the coat. Diana looks less than impressive at the moment.

PAWNBROKER
That so?

DIANA
I need something with stopping
power... let me have a look at
that .38.

The pawnbroker is getting more and more suspicious.

PAWNBROKER
You got a license, lady?

(CONTINUED)

Diana grimaces. She has a license... but she doesn't have it with her. She also doesn't have her credit cards, her driver's license... anything. "

DIANA

Not with me. Look, this is a matter of life and death...

Shaking his head, he puts away the Saturday night special, locks up the case.

PAWNBROKER

No license, no gun. You oughta know that. Being a cop and all.

We can tell he doesn't buy the cop story; so can Diana. She fumbles in her pocket, pulls out the money she got from Gabriel: a twenty, some smaller bills, change...

DIANA

Here... I'll take the Saturday night special...

A loose quarter rolls across the glass countertop.

PAWNBROKER

(amused)

Thirty-four bucks and change... that don't even get you past Thursday morning. I got a real good water pistol I could let you have...

DIANA

It's a down payment, I'll get you the rest. This is a police emergency.

PAWNBROKER

Yeah? I don't see no badge...

Something else Diana doesn't have. Frustrated, she follows as he walks away toward the back of the store.

DIANA

Damn it, listen to me... there are men after me...

PAWNBROKER

Try 911. There's a pay phone on the corner. I know you got the change.

(CONTINUED)

7 CONTINUED: (2) 7

He turns and walks away. Furious but helpless, Diana grabs her money off the counter and starts for the exit. But she stops when she sees a pair of BINOCULARS on a display table. A PRICE TAG is affixed to them with a string. Diana turns it over.

8 INSERT - THE PRICE TAG 8

The tag clearly reads \$79.00 in faded ink.

9 DIANA 9

considers for a long moment... then snatches up the binoculars and BOLTS from the shop.

10 THE PAWNBROKER 10

is after her like a shot.

PAWNBROKER

Hey!

He chases her as far as the door, but Diana's faster and she has a good head start, and by the time he reaches

11 EXT. - PAWNSHOP - DAY 11

and bursts through the doors, she's nowhere in sight.

PAWNBROKER

Son of a...

CUT TO:

12 INT. - GABRIEL'S BASEMENT - DAY - CONTINUOUS 12

Neither Vincent nor Gabriel can look away. A long beat; still, silent, changed. Finally, Gabriel turns his head. From that moment he is never still... he stalks the outside of Vincent's cell, edging close to the bars and then backing away, constantly in motion. But Vincent's eyes FOLLOW him wherever he goes.

GABRIEL

Some names have power... but you know that, don't you, Vincent?

(savoring it)

Vincent... Conquerer...

(CONTINUED)

Vincent says nothing, but his eyes do not leave Gabriel.

GABRIEL

Ordinary men write their names
in water... but each generation
there are a few... greater than
the others... a few who write
their names in blood...

(beat)

... my son will be a man like
that...

When Vincent finally speaks, his voice is low, cold,
charged with power.

VINCENT

Gabriel...

(beat; he looks)

... you have no son...

Gabriel stares at Vincent with cold rage, but says nothing.
Then he turns, moves to an INTERCOM PANEL set in the wall,
presses a button to summon help.

Two guards enter, and take up stations in opposite corners
of the basement; LUCAS is white, REED black. Lucas
carries a pump-action sawed-off shotgun; REED an AK-47.
Both are big, powerful men with brutal faces, dead eyes.
They position themselves so their crossfire would rake
every corner of Vincent's cell.

The DOCTOR and TENKO, his Japanese nurse, enter behind the
guards. The Doctor tries to conceal his fear in the
presence of Gabriel. Tenko is her usual impassive self.

GABRIEL

It's been long enough.

(to Tenko)

Remove the child.

She and the Doctor move toward the cell door. Vincent
pulls the baby more tightly to his chest, bares his fangs,
and SNARLS a frightening low warning. The Doctor recoils.
Tenko looks back at Gabriel.

GABRIEL

(calmly)

Lucas. Reed.

We HEAR answering SOUNDS, metallic, threatening, as the two
guards unlock their safeties. Their faces are merciless;
these men would not hesitate to fire.

(CONTINUED)

12 CONTINUED: (2)

12

GABRIEL
 (to Vincent) "

I want the child. And the Doctor
 requires another blood sample.
 If you resist...
 (he gestures at the
 guards)
 ... they'll fire. But not at you.
 Do we understand each other?

Gabriel is so confident that he does not even wait for a
 reply He nods to Reed, stationed near the door.

13 ANGLE ON REED

13

Built into the wall is a SLIDING RHEOSTAT that controls
 the voltage to the electrified bars of Vincent's cell.
 Right now it's in the halfway position. Reed reaches back
 with one hand, pulls it down.

14 RESUME

14

Gabriel looks at the Doctor.

GABRIEL
 Do it.

The Doctor looks from Gabriel to Vincent and back again.
 He's afraid of Vincent... but even more of Gabriel.
 Gabriel takes the key out of his pocket, and THROWS it to
 him. The Doctor's hands are shaking; the key falls, and he
 has to kneel to pick it up. He gets up and unlocks the
 cell, fumbling nervously with the lock.

15 VINCENT

15

holds his child, watching, his face a mask...

16 THE DOCTOR

16

swings open the cell door, and enters. Tenko follows
 stolidly behind them. Vincent takes a single step toward
 them, his eyes burning. The Doctor draws back...

A long, silent moment of incredible tension. The guards
 bring up their weapons. Gabriel waits, watches. A moment
 of incredible tension... then Vincent, unwilling to risk
 his son's life, lowers his head, and surrenders the child
 meekly, and tenderly, into Tenko's arm.

(CONTINUED)

16 CONTINUED:

16

The nurse accepts the baby expressionlessly, turns, and walks from the cell. Gabriel looks at Vincent as if he had known it all the time.

GABRIEL

Draw your blood, Doctor.

As the Doctor takes out a hypodermic to do just that, and Vincent slumps down helplessly onto his cot, Gabriel turns and EXITS without a backward glance.

DISSOLVE TO:

17 EXT. - DIANA'S ROOF - DAY - ANGLE DOWN

17

Nothing seems out of place. We PUSH IN on the darkened windows of her loft, and

MATCH CUT TO:

18 DIANA'S POV - THROUGH BINOCULARS

18

The glass is still missing from the windows. There's no motion... no sign of life... it looks safe enough.

19 EXT. - ROOFTOP - DAY

19

Crouched behind the low parapets on the roof of a neighboring building, Diana lowers the glasses. She frowns, raises the binoculars again...

20 DIANA'S POV - THROUGH BINOCULARS

20

A parked car down the street across from her building. We INCREASE MAGNIFICATION. Through the windshield, two of Gabriel's men are visible.

21 RESUME ROOFTOP

21

Frustrated, Diana gets up, exits. There's no way home.

22 EXT. - ALLEY - MOMENTS LATER

22

Diana emerges through a back door into a dingy alley. She looks around warily. No one in sight. She steps out, heads down the alley, turns onto the street.

as she moves down the street, away from her loft...
passing storefronts, other pedestrians... A SIDEWALK
HUSTLER has covered a card table with watches...

HUSTLER

Hey, gotcha watches, right here,
can't beat these prices. Take
a look, red... where you goin'...

Diana strides past without giving him a glance. She throws
a look back over her shoulder to see if she's being
followed. Nothing. She walks faster.

A HOT DOG VENDOR (SAMMY) is selling franks from a cart on
the streetcorner, under a Sabrett's umbrella. Diana
glances at him... just long enough to register his face...
then turns the corner. As she walks away, we remain with

He forks sauerkraut onto a frank, but his eyes don't leave
Diana for a second.

SAMMY

Kraut, no mustard, there ya go...

He hands the hot dog over to the customer, wipes his hands
on his apron, watches Diana. When the customer moves away,
Sammy reaches down into the cart, and pulls out a
walky-talky, speaks into it.

SAMMY

(softly)
I got her...

OFF those ominous words, we

CUT TO:

Gabriel sits at his office desk. The drapes are drawn
tightly, the door closed; the office is pitch dark, the
only light coming off his bank of TV monitors. On the
screens, Vincent sits on the floor of his cell, his eyes
staring out into the dimness of the basement. Gabriel
studies the image, fascinated. The door opens, and the
Doctor hesitates in the doorway. Gabriel does not lift
his eyes from the screens.

(CONTINUED)

DOCTOR

I have the test results...

Gabriel doesn't look up, doesn't acknowledge his words.

GABRIEL

Do you think he sleeps, Doctor?

The Doctor shuts the door, crosses to Gabriel.

DOCTOR

Well... surely... he must...

(beat)

Maybe he's too frightened to fall asleep...

GABRIEL

No. He's not afraid.

(beat)

What do you suppose he dreams of?

DOCTOR

I don't know...

Gabriel turns and looks directly at the Doctor for the first time, a contemptuous smile on his mouth.

GABRIEL

I don't suppose you ever will.

(beat)

Tell me.

The Doctor is very nervous.

DOCTOR

The results were the same... the blood is not compatible, a transfusion would be fatal...

GABRIEL

Where would you suggest we look for blood that is compatible?

DOCTOR

The child's blood type is... unique. There isn't...

GABRIEL

I see.

Gabriel rises from the chair, shaking his head. His voice is soft, but scary.

(CONTINUED)

GABRIEL
I'm disappointed, Doctor. If my
son dies...

The Doctor clutches at a straw before Gabriel can voice the threat.

DOCTOR
That's what I wanted to tell you.
The child is stronger.

A moment. Gabriel is puzzled.

GABRIEL
Explain.

DOCTOR
I can't, but... the boy's fever
has broken... he's taking some
formula, we might be able to take
him off the IV...

The Doctor's voice is eager, but Gabriel does not react with the pleasure we might have expected. He darkens.

DOCTOR
Maybe... maybe the illness has
just run its course, or perhaps...
I don't know, some sort of...
spontaneous remission...

Gabriel weighs those words for a long moment. His eyes leave the Doctor, go back to the screens... the screens with their images of Vincent.

GABRIEL
(soft, ominous)
No. It's him.

OFF the cold anger in his eyes, we

CUT TO:

Foot traffic is heavy as Diana moves down the sidewalk. She's jumpier than ever, watching the faces as they swirl around her. A HISPANIC KID with a boom box jostles her, and Diana pulls back as sharply as if she's been burned. The kid gives her a strange look... but Diana is looking past him, through the traffic, at

27 A TAXI 27
By the curb, a BUSINESSMAN raises two fingers, whistling. But the cabbie ignores the hail. The taxi's Off-Duty sign lights up, and it cruises slowly past the man... toward Diana...

28 DIANA 28
whirls, starts down the street, walking faster now, throwing another look back over her shoulder...

29 INT. - TAXI - ANGLE THROUGH WINDSHIELD 29
The taxi follows as Diana flees. The cabbie pulls out a WALKY-TALKY as he drives with one hand.

CABBIE
I think she spotted me.

SAMMY (O.S.)
Don't lose her...

The walky-talky is full of STATIC, but the Cabbie gets the message. The taxi accelerates.

30 DIANA 30
spots the cab coming after her. She starts to run, weaving between the pedestrians.

31 THE CABBIE 31
floors it. He's rapidly narrowing the gap between them when suddenly a NEWSPAPER VAN pulls out of an alley in front of him. He slams on his brakes, barely avoiding a collision, leans on his HORN.

32 DIANA 32
takes advantage of the moment, and ducks inside the nearest building, a seedy laundromat.

33 INT. - SEEDY LAUNDROMAT - DAY 33
A few patrons glance at her without interest as they feed change to the machines and load their wet wash into the dryers. Along one wall is a PAY PHONE and a large SOFT-DRINK MACHINE. Diana glances back through the window.

34 THE CABBIE 34

gives another blast on his HORN, and the newspaper truck finally lumbers out of the way... but Diana has vanished. The cab begins to move very slowly down the street, as the driver looks for any sign of her. As he passes the laundromat, he looks in through the plate glass window.

35 CABBIE'S POV 35

He gets a brief glimpse of the washers and dryers, a few patrons, the big soft-drink machine... no Diana. He moves on.

36 TIGHT ON DIANA 36

She's inside the laundromat, pressed tight against the wall, the soft-drink machine screening her from view. The other customers are looking at her. When the taxi passes, she takes a deep, shuddering breath, turns to the pay phone. But no sooner has started to dial then

37 SAMMY'S HAND 37

reaches out, grabs her.

SAMMY
Miss Bennett...

38 DIANA 38

doesn't pause to think. She reacts, whirling, swinging the binoculars by the strap, right into Sammy's temple. It knocks him back into the washing machines, stunned. Diana leaps over him and runs from the laundromat.

39 EXT. - LAUNDROMAT - DAY 39

Diana bolts out the front door, looks this way and that.

40 OMITTED 40

41 DIANA 41

sprints away, darting down an alley.

He emerges unsteadily from the laundromat, looks around, runs after Diana. She's got a head start, but Sammy's faster. He makes up distance rapidly.

looks back, sees him coming, tips a half-empty TRASHCAN into his path. Sammy gets tangled up in it and falls. Diana turns and flees ... she's almost at the end of the alley when suddenly the TAXI pulls out from an adjoining alley, cutting her off.

Diana stops dead, looks back, but she's trapped. Sammy grabs her arm hard as the Cabbie opens the door and climbs out. Diana starts to swing the binoculars again, but this time Sammy grabs them and YANKS them from her grasp.

SAMMY

Damn it, that's enough.

And as Diana eyes her captors apprehensively, we

DISSOLVE TO:

Vincent sits unmoving on the floor of the his cell. His eyes are turned inward; he is as still and silent as a man in a trace, but we can sense the power there. OVER the silence of the basement, we HEAR the soft sound of the baby's heartbeat... growing strong and steady now.

But the sound fades as we HEAR the cellar door being unlocked. Slowly Vincent raises his head.

Gabriel steps into the cellar. Alone.

When Vincent sees him... alone, without his guards, without the baby as a hostage... he LUNGES at the bars, SNARLING, transformed in the blink of an eye, wild to get at his enemy...

Gabriel does not even flinch. And when Vincent touches the bars on the door of the cell, the current slams into him. We HEAR the crackle of the electricity; Vincent's body JERKS in agony; he CRIES OUT in pain, and is driven back... he falls on the floor of his cell.

Gabriel moves closer, slides one hand into his pocket.

(CONTINUED)

GABRIEL
I wanted you to know...

VINCENT
(knows already)
... my son is recovering.
(beat)
I feel it... I feel him.

Gabriel's eyes narrow. He looks at Vincent for a long time, his face a mask of cold hate. The child and his true father share a bond he can never know, and that threatens the deepest part of who he is.

VINCENT
He is... a part of me...

That bitter truth hurts Gabriel. He decides to give some pain back. Wordlessly he turns, walks away... then pauses and turns back.

GABRIEL
Oh, by the way...

His hand comes out of his pocket, and casually tosses something across the cellar. A bit of gold...

45 CU VINCENT

45

The object lands on the floor at his feet, and ROLLS in a circle for a moment, then falls. When Vincent picks up it up, we see that it is Snow's RING.

46 ANGLE PAST VINCENT

46

as he looks up at Gabriel.

GABRIEL
... I thought you might want it
back... now that the woman's dead.

He EXITS.

47 CU VINCENT

47

Gabriel's FOOTSTEPS recede, leaving Vincent alone once more in the darkness... with the ring, and the news of Diana's death.

OFF the silent devastation on his face, we

FADE OUT

END OF ACT I

ACT II

FADE IN:

48 INT. - TUNNEL JUNCTION - DAY

48

Diana stands between Sammy and the Cabbie, facing FATHER. JAMIE is with him, beside the rubble of the sliding door.

FATHER

I'm sorry if we frightened you.
We never meant you harm...

Sammy, bruised where Diana slugged him with the binoculars, gives Father a pointed look.

DIANA

Who are you?

FATHER

When I was a part of your world,
my name was Jacob Wells. Vincent
is my son.

Diana takes a beat to digest that as the others speak up.

JAMIE

We're Vincent's family...

SAMMY

... his friends...

It's all overwhelming, confusing. Diana turns away, processing all this, putting together the pieces.

DIANA

You live down there...

FATHER

Some of us...

(beat, urgent)

Last night you came down into the
tunnels... you called for
Vincent... why?

Diana looks at him warily. Can she really put her trust in these strange people?

JAMIE

You left the tunnels together.
The sentry saw you. Vincent never
came back.

(CONTINUED)

48 CONTINUED:

48

FATHER

If you know where he is... why
he left... please... "

The desperate edge in Father's voice convinces her.

DIANA

I brought him a message. His
son... his son was sick... maybe
dying...

FATHER

Dear god...

DIANA

Vincent surrendered himself...
to save the child's life.

Father looks ashen. As he struggles to come to terms with
the implications, Diana vents her frustrations.

DIANA

Gabriel has men inside the police
department... I don't know who
to trust... they took my gun...
my badge is back at my loft,
they've got me cut off... I've
got no money, no clothes... if
they find me, they'll kill me...

Father comes to a resolve. He draws Jamie aside and
whispers in her ear. She NODS, then clambers through the
shattered door and runs below.

FATHER

(to Diana)

Now... tell us how we can help.

CUT TO:

49 INT. - GABRIEL'S STAIRWAY - DUSK

49

Gabriel ascends the grand stairway in his home, up to the
nursery. JONATHON POPE walks with him.

GABRIEL

I told him she was dead. You're
making a liar out of me, Pope.

POPE

It's only a matter of time.

(CONTINUED)

Gabriel nods, accepting that.

GABRIEL

When it's over, bring the body here.

(pause)

I want him to see her.

(pause)

I want him to learn.

We PUSH IN TIGHT on Gabriel as he stops at the top of the stairs, looking down on Pope.

GABRIEL

The truth will set him free.

OFF the strange light in Gabriel's eyes, we

Diana is showing Father and Sammy her DRAWING of the pattern on the tiles in Gabriel's hallway.

DIANA

... the pattern's old... unusual... if we can find these tiles, maybe we can find Gabriel. I need to get this drawing to Joe Maxwell.

SAMMY

No problem. I'm in and out of there all the time.

DIANA

It may be dangerous. They'll be watching Joe...

FATHER

In that case... I'll take the message myself...

Sammy starts to protest; Father quiets him with a hand on his arm. Diana gives Father a long measuring look.

DIANA

You're sure...

FATHER

I've never been more certain of anything...

(CONTINUED)

50 CONTINUED:

50

Diana hears the quiet strength in Father's voice, and NODS.

DIANA

You look like the kind of guy who speaks Latin. What does Veritas te Liberabit mean?

FATHER

Veritas... it's... "The truth will set you free."

As Diana thinks about that, we HEAR the sound of running FOOTSTEPS. Jamie climbs back through the blasted door, carrying a bundle wrapped in a soft, oily rag. She's breathless. Father takes it gently from her hands.

FATHER

Thank you, Jamie.

He turns to Diana, unwraps the package. Inside the cloth is a HANDGUN; the pistol that Cathy brought down into the tunnels in "The Outsiders."

FATHER

(solemnly)

Catherine brought this gun to us... it was during a time of great danger in our world...

(beat)

But now the danger is above... take it... please...

Diana grasps the seriousness of the moment. She takes the gun, opens the cylinder to check the load, snaps it shut again, nods gratefully.

DIANA

Thank you...

CUT TO:

51 ECU - SNOW'S RING

51

in Vincent's hand. He turns it thoughtfully between his fingers; the gold catches the light, glitters. We PULL BACK to reveal

52 INT. - VINCENT'S CELL - NIGHT

52

Vincent holds the ring, brooding on its secrets. Finally he looks up.

(CONTINUED)

52 CONTINUED: 52

VINCENT
 (softly)
 Gabriel... ..

53 INSERT - VIDEO CAMERA 53

In the corner above the door, a unblinking RED LIGHT shines as the closed circuit camera watches.

CUT TO:

54 INT. - GABRIEL'S OFFICE - SIMULTANEOUS 54

Gabriel is watching too. He leans forward, thumbs a control on his desk, and answers.

GABRIEL
 I'm here, Vincent.

55 RESUME VINCENT'S CELL 55

as Gabriel's voice booms out of an unseen speaker. Hereafter INTERCUT between Vincent in his cell and Gabriel before his monitors as they talk.

Vincent rises to his feet, staring at the camera. His mood is one of quiet strength; an eerie calm.

VINCENT
 I can feel your eyes on me...
 even in the darkness.

GABRIEL
 Does that make you uneasy?

VINCENT
 It means nothing. I can feel my
 son too... our bond is growing
 stronger, Gabriel...

Gabriel frowns; anger spreads across his face. But his control does not shatter.

GABRIEL
 There's only one bond that counts.
 I gave this child life.

VINCENT
 Catherine gave him life...

(CONTINUED)

GABRIEL

I kept her alive for months, when
a word would have ended it. I
was there when Julien was born.
The first time he opened his eyes,
he looked at me. He's mine.

Vincent looks at Gabriel's cameras, contemptuous.

VINCENT

He'll never be yours. Hour by
hour... minute by minute... our
bond grows... and nothing you do
can stop it.

Gabriel is icy cold in the face of that threat.

GABRIEL

Your death would stop it...

Vincent just stares up at the camera, holding himself with
immense courage and dignity even here, even now. He is
not afraid of death; he is not afraid of Gabriel.

VINCENT

(softly)
... death... shall have no
dominion...

GABRIEL

Tell that to Catherine Chandler.

But even that does not shatter Vincent's calm.

VINCENT

She knew it, Gabriel... even at
the end... she knew it...

The certitude in his voice is too much for Gabriel. He
presses a button; the images on his screens go to BLACK,
and Gabriel leans back, brooding.

Down in the cell, Vincent senses that Gabriel is no longer
watching. He looks down, away from the camera, and quietly
seats himself once more on the floor of the cell. Somehow,
he has won a victory.

DISSOLVE TO:

56 INT. - JOE MAXWELL'S OFFICE - NIGHT

56

After hours; it's been a long, bone-crushing day. JOE stands by the window, looking out at the city lights, his jacket off, his tie half-undone. We can see the strain on his face. He's been listening to a report, but he doesn't like what he's been hearing. He turns back to the room, angry enough to hit something.

JOE

So what you're telling me is
there's no goddamn trace of her.

Detective GREG HUGHS is not comfortable with his news.

HUGHS

We'll keep looking, but I'm not
holding my breath. The guys who
grabbed Bennett were pros.

JOE

So what the hell are you, the
campfire girls?

HUGHS

Look, Joe --

JOE

No, you look --

He's about to chew the ass right off Hughs and spit it all over the office, but before he can get started, there's a KNOCK at the door. Joe's assistant, ANDREA, young, black, efficient, sticks her head in the door.

ANDREA

Joe, there's a man out here
insisting that he has to see you.

JOE

Tell him to come back tomorrow.

ANDREA

He says it's urgent...

JOE

The office is closed. Give him
an appointment.

ANDREA

He says he has information about
Vincent.

That hits Joe like a bombshell.

(CONTINUED)

56 CONTINUED:

56

JOE
 Bring him in. ..
 (she steps out)
 Greg, maybe you ought to sit in
 on this...

Andrea ushers Father into the office. He's dressed in his old suit, leaning on a cane. Joe recognizes him.

JOE
 On second thought... I'd like a
 few minutes alone with Mister...

FATHER
 ... Wells... Jacob Wells...

Greg Hughs exchanges a puzzled glance with Andrea. They EXIT, shutting the door behind them.

JOE
 You're lucky you're not under
 arrest. Sit down. You're not
 leaving until I get the whole
 story... from the beginning.

But Father doesn't sit. He reaches into his pocket, takes out Diana's drawing, unfolds it, offers it to Joe.

FATHER
 There's no time for that, Mr.
 Maxwell. Here.

Joe looks at the drawing, baffled.

JOE
 What the hell is this?

FATHER
 The pattern on a ceramic floor
 tile... in the home of the man
 who killed Catherine Chandler.
 Diana Bennett said you'd know what
 to do with it.

JOE
Diana...
 (suspicious)
 Diana Bennett's been missing since
 she was grabbed at gunpoint from
 a diner last night. If you know
 her whereabouts --

(CONTINUED)

56 CONTINUED: (2)

56

FATHER

I know that she's safe... and I know that we're running out of time.

JOE

Why am I listening to this?

FATHER

Because... Catherine would have wanted you to...

Joe looks from Father to the paper back to Father. All his training tells him this is nuts, but something else, some instinct he can't even put a finger on, convinces him otherwise. He hesitates a long moment, then...

JOE

I oughta have my head examined...

He even as he says it, he's flinging open the office door, Diana's drawing in his hand.

CUT TO:

57 INT. - GABRIEL'S BASEMENT - NIGHT

57

Lucas and Reed take up their positions. Vincent rises slowly; dignified, unafraid. Gabriel enters behind them. He considers Vincent for a moment, almost sadly, SIGHS.

GABRIEL

(weary, resigned)

We had so much in common... we could have been great friends.

He shrugs, turns to the guards with the offhand manner of a man who wants to get a distasteful job over with.

GABRIEL

Fire...

58 CLOSE ON LUCAS

58

His brutal face remains impassive as he fires INTO CAMERA, pumping the shotgun, blazing away with round after shattering round.

59 CLOSE ON REED

59

as he blazes away with the AK-47, sweeping the barrel back and forth in short, efficient motions as the gun spits a steady stream of fire. "

60 RESUME

60

The basement fills up with smoke and sound. Both guards fire round after round, until their ammunition is exhausted... but in the midst of it all, Vincent stands unmoving... untouched, unhurt... and unafraid.

When the echoes have died away, Reed and Lucas start to reload their weapons, but Gabriel waves them off.

GABRIEL

No more. Leave us.

The guards EXIT. Gabriel moves closer to the cell, slides his hands casually into his pockets.

GABRIEL

It doesn't have to end that way, Vincent. Even enemies can join hands...

(beat)

I can offer you so much... your life... your freedom...

VINCENT

Nothing you can give me could replace what you took.

Gabriel considers that for a moment.

GABRIEL

Love...?

(beat)

I can give you any woman in the world... name her, she yours... to do with as you please... love is easy...

VINCENT

You don't know the meaning of love...

GABRIEL

(amused)

Does truth offend you?

VINCENT

Your truth...

(CONTINUED)

60 CONTINUED:

60

Gabriel SIGHS, as if he cannot understand why Vincent is making this so difficult.

GABRIEL

Julien needs both of us.

VINCENT

My son needs nothing from you.
You have nothing to give.

GABRIEL

I can protect him...

(beat)

I can show him how the world works... the real world...

(beat)

I can make him a king.

VINCENT

I've seen your kingdom... a kingdom of shadows... a kingdom of death...

Gabriel turns sharply at those words. He looks at Vincent for a long time, and all pretense at seduction vanishes in the blink of an eye. His voice is ice.

GABRIEL

It's our kingdom, Vincent... remember...

And with those words, Gabriel strides to the walls, and presses a button. The television monitors outside the cell flood the basement with light and images.

61 PANNING ACROSS THE MONITORS

61

The screens are not in sync, but all of them are playing the same thing: an endless loop of the images taken from Gabriel's security cameras the night Vincent fought his way up the tower, in his vain effort to rescue Cathy (from "Though Lovers Be Lost") -- scene after scene of carnage. Vincent ripping men to pieces... roaring... tearing out their throats... disemboweling them... as we PAN across the screens, we see men screaming in pain... death, blood... and amidst it all, the face of the Beast... savage, merciless, terrifying...

62 VINCENT

62

His face twists in pain. The blue television light fills the basement like a thunderstorm. He turns away... but the images confront him from that side too.

63 GABRIEL

63

watches, satisfied for the moment.

GABRIEL

Julien will see this some day.
It's important for a boy to know
who his father is.

And with a satisfied smile, Gabriel touches another control. The speakers pipe in a medley of hideous SCREAMS and the wet red SOUNDS of carnage, until the cellar shakes to the noise. Gabriel watches for a moment, then EXITS, leaving Vincent alone in the dark to face the endless images of his own bestiality, a merciless mirror of the soul. OFF his torment, we

FADE OUT

END OF ACT II

GABRIEL

No. He won't die... .

(twisting ring)

Look at him, Doctor. He's not afraid of death... pain has no meaning for him...

DOCTOR

Perhaps he's not intelligent enough to comprehend his own mortality.

GABRIEL

He's more intelligent than you, Doctor... and less mortal.

(beat)

The only thing he fears... is himself.

DOCTOR

You sound as though you envy him.

That touches something in Gabriel.

GABRIEL

Do you feel sorry for him, Doctor? Don't. A day will come when he will watch himself with pleasure... when he will savor every murder... and polish the memories like gems...

His mouth quirks upward in an ironic smile. As Gabriel speaks, he continues to twist the ring, and we begin a slow PUSH IN on his hand.

GABRIEL

We're all born victims... but we sup on vengeance... once we learn how sweet hatred can taste... then life is a banquet... and we can never go hungry again...

(pause)

Life and death make a perfect circle... a ring with no beginning and no end... like a serpent eating its own tail forever... violence feeds on violence... murder on murder... vengeance on vengeance... on and on, century after century... through all eternity...

(CONTINUED)

68 CONTINUED: (2) 68

OFF the image of the black and gold ring, we

"

CUT TO:

69 CU - PHOTOCOPY MACHINE 69

We HEAR the sound of the machine working, as the photocopies slide out one after another. An office worker's hand ENTERS FRAME, and grabs a thick stack of finished copies, at least two hundred copies.

MATCH DISSOLVE TO:

70 THE PHOTOCOPIES 70

as Joe Maxwell moves down a line of people, passing out the sheets.

71 INT. - JOE MAXWELL'S OFFICE - MORNING 71

Joe's office is packed; Greg Hughs and other police detectives, legmen from the DA's staff, uniformed patrolmen, all the manpower Joe could mobilize on such short notice. Joe slaps a paper into each hand.

JOE

... building supply retailers,
importers, flooring contractors,
anyone who sells ceramic tiles,
installs them, repairs them...
cover all the bases... and
realtors... we're talking a big
ticket house here, so start with
the guys who collect a lot of
million-dollar commissions...
real-estate appraisers too...
cleaning services, insurance
companies...

As Joe is still listing possibilities, we PUSH IN on one of the papers; a xerox of Diana's drawing of the titles.

MATCH DISSOLVE TO:

72 INSERT - ANOTHER COPY 72

in Gabriel's hand. We HOLD on it for a beat.

(CONTINUED)

72 CONTINUED:

72

POPE (O.S.)
 There are copies all over the
 city. Maxwell has half the NYPD
 on the streets...

The hand moves the photocopy aside, as we

73 ANGLE DOWN - GABRIEL'S POV

73

The pattern of the tiles under his feet is a close-to-
 perfect match with the drawing.

74 INT. - GABRIEL'S HALLWAY - DAY

74

Gabriel purses his lips, frowns. He's annoyed.

POPE
 It has to be the woman.

GABRIEL
 The woman who should be dead by
 now...

POPE
 Somehow she got to Maxwell...

GABRIEL
 I understood that you had Mr.
 Maxwell under surveillance.

POPE
 We do, but --

GABRIEL
 I'm tired of buts, Pope.

He crumbles the drawing into a ball, lets it fall.

GABRIEL
 Let Maxwell lead you to her, then
 eliminate them both. Double the
 security around the estate.

POPE
 Certainly.
 (beat)
 Perhaps a... a strategic
 evacuation... is in order.

(CONTINUED)

74 CONTINUED:

74

GABRIEL
 (pointed)
 You forget. I have a guest.

Pope knows that he's talking about Vincent. Gabriel's tone brooks no argument.

DISSOLVE TO:

75 INT. - JOE MAXWELL'S OFFICE - DAY

75

Joe is on the phone, in his shirtsleeves, snapping orders to an investigator.

JOE
 No, we can't wait for the guy to get back from his honeymoon.
 (then)
 What, they don't have phones in Italy? Fax the drawing. I want an answer.
 (then)
 I don't care what time it is there. Do it.

He slams down the phone, looks at his watch. He's late. He hits the intercom as he grabs his jacket, talking into the speakphone.

JOE
 Andrea, I'm going out for about an hour.

ANDREA (O.S.)
 Remember your beeper...

Joe shrugs into his jacket, looks around the clutter on his desk, finds his BEEPER, pockets it, and EXITS.

76 EXT. - DA'S OFFICE - DAY

76

Joe hurries outside the office. A TAXI is parked at the curb. It's Off-Duty light is on... but the Cabbie opens the door for Joe when he sees him.

JOE
 Are you...

CABBIE
 C'mon, mac. You want to see the dinosaurs, or don't you?

(CONTINUED)

- 76 CONTINUED: 76
 Joe climbs in back, shuts the door.
 "
- 77 INT. - PARKED CAR - HITMAN'S POV 77
 Through the windshield of a parked car across the street,
 we watch the taxi head off. A hand turns the ignition key,
 and we follow.
- DISSOLVE TO:
- 78 INT. - VINCENT'S CELL - CLOSE ON VINCENT 78
 Battered and burned, Vincent crouches in the back of his
 cell, his body twisted in on itself, as if he were trying
 to make himself as small as possible. His face is turned
 away, but the images from the TV monitors wash over him
 like a tide. The light flickers across a face empty of all
 emotion; a face that has gone beyond humanity.
 He does not move; perhaps he can not move.
- DISSOLVE TO:
- 79 EXT. - NY MUSEUM OF NATURAL HISTORY - DAY (STOCK) 79
 To establish.
- 80 INT. - MUSEUM OF NATURAL HISTORY - WITH JOE 80
 as he comes through the main entrance, stops in the foyer,
 to consult a YOU ARE HERE map of the museum.
- 81 TRACKING WITH JOE 81
 through the museum. He's looking for Diana, but he doesn't
 see her anywhere. That worries him. It's the middle of
 the day, and the museum is busy. Joe stops under a
 DINOSAUR exhibit, glances up dubiously at the skeleton,
 looks around. Still no Diana. In the b.g., a young,
 tough-looking black JANITOR is mopping the floor. A group
 of schoolgirls in uniforms sweep past Joe, herded by their
 teacher, a NUN. She gives him a stern look.
- JOE
 Uh... good morning, Sister.
- The nun still looks doubtful about him. While he's
 distracted, we HEAR

(CONTINUED)

81 CONTINUED:

81

DIANA (O.S.)
Joe...

"

82 REVERSE ANGLE

82

as Joe turns. Diana's popped out of nowhere.

DIANA
You don't know how glad I am to
see you.

Joe struggles with his emotions. He's glad to see her too,
but he doesn't want to let on.

JOE
So the old guy was on the level.
(beat)
You had me scared there.

DIANA
Me too.

JOE
The guys who grabbed you... were
they...

DIANA
...the ones who killed Cathy?
Yeah. Anything on the tiles?

JOE
Not so far.

DIANA
Talk to me, Maxwell.

As Joe begins to brief her on the investigation, we

CUT TO:

83 ANGLE THROUGH THE DINOSAUR - HITMAN'S POV

83

Long shot. Across the room, we WATCH from a distance as
Diana and Joe confer. Then, step by ominous step, the POV
begins to glide silently closer to them. Intent on their
conversation, thinking themselves safe in this very public
place, neither Joe nor Diana notice the approach of
Gabriel's executioner.

84 REVERSE ANGLE

84

The hitman is an ordinary, inconspicuous man in a bland gray suit. You'd never look at him twice if you didn't know who he was, why he was here. He strides toward Joe and Diana purposefully, one hand sliding suggestively into his jacket, reaching for a gun. Then suddenly...

85 THE JANITOR
(FORMERLY: BENNY)

85

sticks his mop in the hitman's path.

JANITOR
Hey, watch it, wet floor...

The hitman tries to play it cool. His hand comes out of his jacket, empty. He smiles politely.

HITMAN
Pardon me.

He tries to step around, but the janitor is pissed. He moves too, getting right in the man's face.

JANITOR
Where the hell you think you're going? I don't like your attitude, mister.

HITMAN
Get out of my way...

JANITOR
Try and make me...

The hitman's face darkens, and he goes for his gun... but before he can bring it out, Sammy's ARM suddenly goes around his windpipe from behind, and his other hand grabs the hitman's arm.

SAMMY
Not so fast.

The hitman struggles, but suddenly the Cabbie is there too. He and the Janitor help subdue the hitman.

86 JOE AND DIANA

86

Joe looks around at the sound of the scuffle. She isn't the least bit surprised.

(CONTINUED)

86 CONTINUED:

86

JOE

Now what? What's going on?

Diana strides over to the helpers. The hitman glares at her as she reaches inside his coat, comes out with a silenced .9mm automatic.

DIANA

Got a license?

(no answer)

Yeah, I know just how you feel.

A MUSEUM GUARD comes over to investigate the disturbance.

MUSEUM GUARD

What's the problem --

Joe flashes his ID.

JOE

DA's office. Take this scumbag and hold him for the police.

As the guard grabs the hitman and pulls him off, Joe glances at Sammy and the other helpers.

JOE

Who are you people?

Sammy looks at the others, shrugs.

SAMMY

Just... dinosaur fans...

Further questioning is cut short by the sound of Joe's BEEPER. Joe and Diana exchange a meaningful look... then head for the nearest pay phone.

CUT TO:

87 INT. - VINCENT'S CELL - CLOSE ON VINCENT

87

Vincent has not moved. His eyes are lost, dull, beyond pain. When we HEAR approaching footsteps, it takes a long moment for Vincent to stir. Even then, he moves like one half-dead, slowly lifting his head, looking up to see

88 LUCAS AND REED

88

entering, moving into position like automatons, swinging up their weapons. Gabriel and the Doctor follow. The Doctor is nervous, carrying his medical bag.

The Doctor remains by the door, looking at Vincent apprehensively, while Gabriel's gaze lingers admiringly on the images of the Beast that fill the television screens. He turns to look at Vincent in the cell.

GABRIEL

You're not looking well, my friend.

Vincent's eyes, haunted, come up to meet Gabriel's. Gabriel drifts closer to the bars.

GABRIEL

Is there anything I can do to make you more comfortable?

Vincent pulls back his teeth, SNARLS. But there's no ferocity in it... no power... Gabriel is unmoved. He crosses to one of the TV monitors. He hits a button. The image changes. The carnage in the tower vanishes, replaced by a live feed from Gabriel's nursery, where the child is sleeping peacefully.

GABRIEL

Better?

Without waiting for an answer, Gabriel moves to the next monitor, then the next... changing the pictures all the way down the line, on screen after screen... until the face of the Beast has been banished from the cellar. Only then does he turn back to Vincent.

GABRIEL

I know how to be merciful.

89 VINCENT

89

seems to TREMBLE with sudden relief. He looks at the images of his son with inutterable longing in his eyes.

90 RESUME

90

as Gabriel beckons the Doctor forward.

GABRIEL

We need some more blood.

(CONTINUED)

90 CONTINUED:

90

Reed pulls down the rheostat, killing the current. The Doctor starts to unlock the cell door, but his hands are shaking, and he can't fit the key in the lock.

GABRIEL

Lucas. The Doctor needs help.

With a meaningful glance at Gabriel, Lucas leans his shotgun in the corner, takes the keys, opens the door. He holds the door; the Doctor enters. Lucas swings the door shut; we hear it CLANG shut, locked. Lucas steps back, picks up his gun.

91 VINCENT

91

does not move or look up as the Doctor comes to him, kneels, opens his medical bag. He takes out a hypodermic kit, and begins to prepare to draw more blood.

92 GABRIEL

92

drifts over to the nearest monitor, studies the baby.

GABRIEL

If you had not come to me...

Julien might have died.

(pause)

I owe you a life.

(pause)

Look at him, Vincent. He's beautiful. Surely we can agree on that much...

93 RESUME

93

The Doctor works on thrusts his hypodermic into Vincent's arm, and the tube begins to fill with blood. On the other side of the bars, Gabriel continues, but at first the Doctor is oblivious.

GABRIEL

Catherine saw how beautiful he was. I let her hold him... just as long as I could...

(pause)

I'm sorry about Catherine. She must have been very special...

(pause)

Her death... we all make

(more)

(CONTINUED)

93 CONTINUED:

93

GABRIEL (Cont'd)

mistakes...

(soft, casual)

Of course... it was the Doctor who killed her. What was it you gave her, Doctor? Morphine? At least the end was painless.

His quiet words suddenly get through to the Doctor. The man looks back, his mouth open in shock, eyes wild with sudden fear.

94 ANGLE ON VINCENT

94

as he raises his head with glacial slowness to look at straight at the Doctor. His eyes are a study in terror.

95 THE DOCTOR

95

can't meet that terrible gaze. His hands shakes, and he drops the hypodermic needle.

96 ECU THE NEEDLE

96

as it SHATTERS on the floor of the cell, the blood running out of it.

97 VINCENT AND THE DOCTOR

97

The Doctor's fear confirms the truth of Gabriel's words. The man backs away, trembling, protesting.

DOCTOR

No... it wasn't me...

GABRIEL

That's not a very convincing denial, Doctor.

The Doctor makes a jump for the cell door, grabs it, finds it locked (the current is off).

DOCTOR

Oh god... please... let me out...

Behind him, Vincent slowly, silently, rises to his feet. The Doctor reaches through the bars, his hands clutching at Gabriel.

(CONTINUED)

DOCTOR
Please... you told me to kill her,
you told me... I didn't want to
do it...

Gabriel shows no interest. Vincent take a slow step forward. The Doctor turns to him.

DOCTOR
It was him... I didn't want to
do it, I swear...

Ignoring the Doctor, Gabriel addresses Vincent.

GABRIEL
A life for a life... go on...

Vincent moves closer. The Doctor cringes down against the bars, his pleadings almost incoherent with fear, as Gabriel urges Vincent on.

GABRIEL
His life is yours.

DOCTOR
Please... have mercy...

GABRIEL
Catherine asked for mercy too.

Vincent's hands curl into claws.

GABRIEL
Do it. For her. Go on.

Vincent bares his fangs, GROWLS down at the Doctor. He is almost there... right to the point of ripping the man into bloody shreds... the Doctor whimpers helplessly. Gabriel looks on with avid eyes, twisting his ring.

GABRIEL
Now. Do it. Kill him.
(harder)
Kill him!

stands over the Doctor, poised to kill, the mask of the Beast twisting his face... his body trembling... inside, he is fighting the hardest battle of his life... a battle with himself...

(CONTINUED)

98 CONTINUED:

98

And when he looks up... from the Doctor to Gabriel... we know he's won. He says only one word, but in that word is such quiet strength, we know he has triumphed.

VINCENT
(quietly)

No.

And with that, he whirls, and stalks away, to the back of his cell. The Doctor shudders with relief.

99 CU GABRIEL

99

as the shock of sudden defeat hits him, like cold water. Until this second, he had been certain of victory.

100 RESUME

100

Disgusted, Gabriel turns to his guards.

GABRIEL
Get him out of there.

Lucas opens the cell door as the Doctor gets to his feet. He's shaking, covered with sweat, hyperventilating. Lucas helps him out, then slams the door shut. The Doctor produces a handkerchief, starts to mop his brow.

GABRIEL
Vincent...

Vincent looks up. Gabriel catches Reed's eye, snaps a finger, points to the Doctor.

Reed swings up his AK-47, and FIRES. A stream of bullets catch the Doctor in the chest, hammer him back against the cellar wall. He slides down, dead, and topples over. Gabriel looks hard at Vincent.

GABRIEL
I always pay my debts.

But the taste of ashes is still strong in his mouth as he EXITS the basement, defeated.

FADE OUT

END OF ACT III

ACT IV.

FADE IN:

101 INT. - NATURAL HISTORY MUSEUM - DAY 101

Joe is wedged into a phone booth, scrawling notations in a pocket notepad. Diana waits outside.

JOE

(writing)

Yeah... yeah, okay... got it... thanks, Greg... look, we've got to move on this... get the commissioner on the horn, I'll see you back at my office in ten minutes. Thanks.

(hangs up)

Bingo. The tiles are Italian, turn of the century. Cost a fortune. The importer gave us a list of addresses...

Diana grabs the notepad, looks over the addresses.

DIANA

(reading)

... Montauk Point... Staten Island... Westchester... the rest are all Manhattan...

JOE

Yeah... so?

DIANA

So the chopper flew over water... Montauk's too far, it has to be Staten Island...

A look of grim determination crosses Joe's face.

JOE

Then let's move.

But Diana grabs his arm.

DIANA

Joe... he's going to have an army out there... it's going to take you hours to get things organized... by then he'll know you're coming...

(CONTINUED)

101 CONTINUED:

101

A moment while Joe lets that sink in. He frowns.

JOE
He'll know I'm coming?
(beat)
You can't... Diana, what are you
going to do...

DIANA
Whatever I can...

And she strides away before Joe can argue further.

DISSOLVE TO:

102 INT. - VINCENT'S CELL - AFTERNOON

102

The television monitors have all gone dark. The Doctor's bloody corpse still sprawls across the basement floor. Behind the bars, Vincent paces back and forth, like a tiger stalking its cage... as if somehow the confrontation with Gabriel had filled him with a tremendous energy. We sense a power in him, a strength ready to burst forth. Somehow a balance has shifted...

103 INT. - GABRIEL'S OFFICE - SIMULTANEOUS

103

Pope is there, frantic with worry. But Gabriel cannot look away from the monitors, from Vincent.

GABRIEL
He's growing stronger...

POPE
(urgent)
Maxwell's putting together a raid.
We have to evacuate, the sooner
the better...

Gabriel's voice is far-away as he watches Vincent pace.

GABRIEL
Just handle it, Pope.

POPE
I've ordered a helicopter. The
Learjet's standing by at Kennedy.
Shall we open the house in Santo
Irisado? Or would you prefer
Marseilles?

(CONTINUED)

103 CONTINUED:

103

Gabriel doesn't seem to hear a word Pope is saying.

GABRIEL "

Look at him...

(pause)

Those bars are tungsten steel...

(pause)

Pope, I want a back-up generator installed for emergencies. If the current failed, he --

Pope can't believe what he's hearing.

POPE

Just kill him, Gabriel! Kill that thing and get out now, before the police --

Gabriel looks up at him sharply.

GABRIEL

(sharply)

The police don't concern me.

Pope backs away. Gabriel is lost, and he knows it.

POPE

Which one of you is the captive?

Gabriel doesn't answer. Pope turns, and EXITS, hurrying to save himself. Gabriel doesn't even notice him exit. He addresses him as if he's still there.

GABRIEL

Ancient warriors feasted on the hearts of slain enemies... to take his strength... his power. On cold battlefields, steam would rise from the open chest... and the heart would smoke in your hand... still beating... almost as if...

(he breaks off)

Pope?

Silence. Gabriel looks up. He's alone. He gets up slowly, takes a last thoughtful look at Vincent pacing, then reaches out to TURN OFF the monitors, and EXITS.

CUT TO:

104 INT. - JOE MAXWELL'S OFFICE - AFTERNOON

104

Greg Hughs, a couple uniformed POLICE CAPTAINS, and a SWAT CAPTAIN crowd around Joe's desk. Joe is in full take-charge mode, maps spread across his desk.

JOE

I want units here... here... and here... seal every road that goes near that place. Keep the civilians away... we could have heavy resistance...

HUGHS

City engineer says you got a helipad behind the main house.

JOE

Then I want choppers. Nobody gets out, got that?

One of the cops NODS, goes off to make the call. Joe turns to the SWAT leader.

JOE

Your guys got to get over these walls fast... we'll hit 'em as soon as it gets dark...

As they continue to make plans, we

CUT TO:

105 EXT. - STATEN ISLAND FERRY - SUNSET - (STOCK)

105

The ferry crosses from Manhattan to Staten Island.

106 INT. - SPEEDING CAB - SUNSET

106

The Cabbie helper is behind the wheel, speeding through the streets of Staten Island. Diana shares the back seat with Father, both of them poring over the maps spread across their laps. There's a detailed STREET MAP to Staten Island, one of the city's SEWER SYSTEM MAPS, and a number of hand-drawn SCROLLS from the tunnels. There's a frantic urgency to their search.

DIANA

What about the sewer lines?

(CONTINUED)

106 CONTINUED:

106

FATHER

They may be our best hope... the tunnels are not as extensive out here, but...

(traces a line on sewer map)

... here... if you take this branch off the main Castleton Avenue conduit, it ought to...

(disappointed)

No... it doesn't go through...

But Diana has noticed something. She points it out on the map.

DIANA

Wait a minute... here... this line looks like it goes under the walls...

Diana consults the street map while Father studies the sewer system chart.

FATHER

It's an old steam main... inactive, but... it's only a pipe, the diameter...

DIANA

Will I fit?

FATHER

Barely... but...

DIANA

We've got no choice...

As the cab swings hard around a corner, we

CUT TO:

107 INT. - GABRIEL'S STAIRWAY - DUSK

107

Gabriel stands alone on his stairs, surveying his domain, his treasures; paintings, sculpture, antique furniture. In his hands is a stoppered TEST TUBE half-filled with a dark red liquid. Gabriel turns it slowly between his fingers, his eyes obsessed. Then he pulls out the stopper, lifts the test tube to his lips, and DRINKS.

(CONTINUED)

107 CONTINUED:

107

When he's done, he drops the test tube to the floor, crushes it underfoot. A single thin line of RED wanders down from one corner of his mouth.

But Gabriel's eyes have an almost feverish intensity as he looks around, and strides down the hall.

108 EXT. - ALLEY - DUSK

108

The taxi has stopped between two buildings, practically filling the alley. The Cabbie helps Diana wrestle aside the heavy iron manhole cover. Father waits anxiously as Diana climbs down into the manhole.

FATHER

Remember the route now... a mile straight on, then east... the pipe may be badly corroded, try to keep the rust out of your eyes... here...

Father hands her a FLASHLIGHT.

FATHER

God speed...

Diana takes the light and scrambles down, out of sight.

CUT TO:

109 INT. - WATER TUNNELS - DUSK

109

Diana descends a ladder, jumps the last foot, looks both ways. Damp and dimly-lit, the center channel filled with water, the tunnels seem to stretch on forever. She turns on the flashlight and moves away swiftly.

CUT TO:

110 EXT. - POLICE YARD - DUSK

110

A POLICE VAN idles by a loading dock as a heavily-armed SWAT team runs scrambles aboard. Joe and Greg Hughs are the last ones out of the building. Joe is donning a flak jacket as they hurry toward the van.

JOE

Any word on the choppers?

(CONTINUED)

110 CONTINUED:

110

HUGHS

On the way.

Joe climbs in. The doors slam. The van moves off, following by three SQUAD CARS, lights flashing.

CUT TO:

111 INT. - GABRIEL'S BASEMENT - NIGHT

111

The door opens. Gabriel enters, followed by Lucas. Vincent stops his pacing. The tension is high as they stare at each other through the bars.

GABRIEL

The police are coming.

VINCENT

(unafraid)

Let them come.

GABRIEL

If they find you they'll kill you.
One look, that's all it will take.

Gabriel moves closer to the cell.

GABRIEL

Or maybe they won't kill you...
maybe they'll keep the monster
in his cage for the rest of his
life...

VINCENT

Your words have no more power,
Gabriel. You are the only monster
here.

Gabriel edges still closer to the bars.

GABRIEL

Nothing happens by accident...
the woman, the child... it was
all meant to be...

(pause)

Our destinies are linked...
yours, mine, Julien's... we're
bound... by fate... by the
rings... by blood...

(CONTINUED)

111 CONTINUED:

111

Gabriel is right at the bars now... too close... Suddenly, with a tremendous ROAR, Vincent lunges at him, reaching through the bars for Gabriel's throat.

The shock slams into Vincent, driving in back in pain... but not before Gabriel has jerked away, face suddenly ashen with fear, barely avoiding Vincent's claws.

Gabriel stands for a moment, face pale, as the slow realization of his own fear hits him. He feels Lucas looking at him, looks around wildly. The guard averts his eyes. But Vincent is looking too.

VINCENT

Gabriel...
(he looks)
Are you afraid?

It's too much. Without another word, Gabriel whirls and leaves the basement, his world falling apart.

CUT TO:

112 INT. - STEAM PIPE - NIGHT

112

A BRIGHT LIGHT toward camera out of blackness. The pipe is rusted, claustrophobic. As the light comes nearer, we see that it's Diana, crawling forward. As she moves into camera, we

CUT TO:

113 INT. - GABRIEL'S NURSERY - NIGHT

113

The nurse Tenko is with the baby as Gabriel enters the nursery. He looks at her, his eyes wild and strange. She says nothing. Gabriel moves close to the crib, stands over the baby.

GABRIEL

Do you believe in destiny?

She does not answer. She regards him warily. Tenko has never seen Gabriel like this before. He turns to look at her, speaking forcefully.

GABRIEL

I know the power of love...

He edges toward her, intense. Tenko begins to back away toward the door. Gabriel's voice is quiet and chilling.

(CONTINUED)

113 CONTINUED:

113

GABRIEL

There was a girl... she was
sixteen... two years older than
I was... so beautiful...

(pause)

I loved her... desperately...

(pause)

She was the first person I ever
killed...

Tenko bolts and runs from the nursery. Gabriel only watches her go. Then, faintly, we HEAR the distant sound of police SIRENS, and far-off GUNFIRE. Gabriel hears it too. Very slowly, he turns and stares at the crib.

After a moment he picks up a small PILLOW, and begins to knead it between his hands.

CUT TO:

114 INT. - BRICK CELLAR - NIGHT

114

A foot of the rusted steam main protrudes from an old brick wall in the depths of Gabriel's mansion (note: not the room where Vincent is confined). We HEAR the sound of Diana crawling closer... one hand comes out of the pipe, then the other. She pulls herself free, stands, brushes off the rust. Then she pulls out the gun Father gave her, and moves off, wary, silent...

115 INT. - GABRIEL'S NURSERY - NIGHT

115

Gabriel advances slowly toward the crib, kneading the pillow as he talks.

GABRIEL

I spent one perfect night in her
arms. Perfection must be
cherished... protected. So much
beauty... passion... I had to keep
it pure... forever.

As Gabriel reaches the crib, the child begins to CRY.

CUT TO:

116 INT. - VINCENT'S CELL - NIGHT

116

Down in the darkness of the cellar, Vincent's head SNAPS AROUND as he senses the peril to his child. He lunges forward, grasps the bars of the cell door.

There's a deadly CRACKLING, sparks, a ROAR of pain from Vincent. He staggers back, looks at his hands. They're burned. He takes a moment... then grits his fangs, and seizes the bars once more.

The electricity ARCS through him, sizzling, crackling. His body twists in pain... but this time he does not let go. In agony, Vincent holds on, applying all his strength. The HINGES slowly begin to give, and we HEAR the protest of the metal as it bends.

Drawn by the noise, Lucas comes through the basement door, stares at Vincent in shock. He can't believe what he's seeing. The crackling grows louder...

Vincent WRENCHES hard... the top hinge screams and shatters. The cell door starts to bend... but the bottom hinge and lock still hold it shut.

Lucas turns to the wall, hits the rheostat, sliding it all the way to the TOP, increasing the voltage. The lights in the cellar DIM as Vincent gets the full jolt.

The current hammers into Vincent. Electricity CRACKLES all around his body. He ROARS in agony, body twisting, his face a mask a pain. He goes to his knees, his body shuddering under the voltage, his head thrown back. We hear HISSING; SMOKE rises from Vincent's hands.

117 INT. - GABRIEL'S HALLWAY - NIGHT

117

Diana, gun in hand, moves stealthily down the hallway, sliding silently from door to door, trying each door in turn, searching. Suddenly the hall lights all DIM... brighten... DIM again... as Diana reacts, we

118 RESUME VINCENT

118

He will not let go of the bars. With a final, tremendous effort, he WRENCHES the heavy iron door entirely off its hinges, breaking the circuit in a SHOWER OF SPARKS.

(CONTINUED)

118 CONTINUED:

118

The lights in the cellar suddenly SHORT OUT. Darkness descends as Vincent flings aside the twisted door. Lucas brings up his gun, but it's too late. Vincent comes roaring out of the darkness and tears out the guard's throat with hands that still smoke.

CUT TO:

119 DIANA

119

The lights in the hallway go dark. Diana moves quickly, flinging open one door after the other. Suddenly, from somewhere ahead of her, she hears running feet... and then an agonizing SCREAM... ROARS... GUNFIRE. She runs toward the noises... the sounds BLEED OVER as

120 INT. - GABRIEL'S STAIRWAY - NIGHT

120

Vincent finishes savaging REED and flings his torn, bloody corpse off the stair.

121 INT. - GABRIEL'S NURSERY - NIGHT

121

Gabriel stands over the crying child. The screams, the darkness... nothing bothers him.

GABRIEL

(softly)

Don't be afraid. No one will take you from me.

Gabriel smothers the child's cries beneath the pillow, pushes down gently but firmly. His mouth is twisted in a hard line.

GABRIEL

I love you, Julien.

Then the nursery door SHATTERS and Vincent bursts through, ROARING, his hands burned and red with blood.

Gabriel scarcely has time to turn his head before Vincent is on him. He mauls him with a vicious one-handed swipe that almost rips his head off, flinging him aside. Gabriel loses his feet, hits a wall, goes down hard. Vincent's swipe has left DEEP GASHES running across one side of his face. BLOOD runs down one hand. Gabriel stares up at Vincent in shock and fear.

122 ANGLE PAST GABRIEL ON VINCENT

122

GROWLING low in his throat, the sound blood-curdling and bestial. The Beast looks out of Vincent's eyes. His hands are bloody claws; he has become death.

Gabriel looks up at his destroyer. There's fear in his eyes, but also a mad kind of pleasure... as if he were as close to victory as to defeat. He SMILES, beckons Vincent on. Vincent ROARS and draws back his hand for a blow that will tear out Gabriel's throat, when...

DIANA

Vincent!

123 RACK FOCUS

123

to find DIANA, standing in the doorway. Her shout stops Vincent before he can kill. He turns slowly to look at her. A endless moment. Diana's voice is quiet.

DIANA

(simple, quiet)

Your son is crying...

In the stillness of the bedroom, over Gabriel's labored breathing and the distant sounds of siren and gunfire, the child's cries finally get through to Vincent.

124 VINCENT

124

hesitates for a moment, his eyes clouded, almost uncomprehending. He stares at his bloody hands... at Gabriel, cringing at his feet... then over at the baby. Diana moves closer, warily.

DIANA

There's not much time. Please...
go...

For a moment we see the struggle inside Vincent: part of him still wants to kill... He gives one final look at Gabriel... then chooses life over death... his child over his vengeance.

He turns his back on Gabriel, moves to the crib, and gently, tenderly, lifts up his son. At once the child's cries cease. Then a SPOTLIGHTS slides past the window, and outside we HEAR chopper blades, a voice.

(CONTINUED)

124 CONTINUED:

124

JOE'S VOICE (O.S.)
This is District Attorney Joe
Maxwell. You're under arrest.
Come out with your hands up...

DIANA
Under the building... hurry...
Father is waiting...

With a final grateful look toward Diana, Vincent EXITS, his
son in his arms. Diana watches him go, then...

125 GABRIEL

125

drags himself to his feet. He's holding a handkerchief to
his face. Already it's stained red; blood leaks through
his fingers. But he looks strangely triumphant. He looks
at Diana, and LAUGHS raggedly.

GABRIEL
Thank you...

The police loudspeaker booms again.

JOE'S VOICE (O.S.)
Everyone inside the house, come
out now with your hands up.
You're all under arrest.

Gabriel seems to find that prospect very amusing.

GABRIEL
Do you know what prison is?
(smile)
A place to grow stronger...
(pause)
No court will convict me. Jurors
have families. And if they do
send me away... you can rule the
world from a prison cell. I'm
bigger than your laws... I own
nations, Diana...
(pause)
I'll have the child back. In the
end... I always win.

Diana just looks at him. Her voice is cold but quiet.

DIANA
Not this time.

She raises her gun... the gun Father gave her.

(CONTINUED)

125 CONTINUED:

125

DIANA
(quietly) ..
This is Catherine Chandler's gun.

And she FIRES. One shot, point-blank.

126 GABRIEL

126

takes the bullet right in the heart. It slams him back against the wall. He stares at Diana with astonishment, and falls, dead, to the floor.

Outside, the sounds of sirens, gunfire, and helicopters grow louder and louder. Diana lowers the smoking gun, and turns wearily away.

DISSOLVE TO:

127 INT. - WATER TUNNELS - NIGHT

127

Father waits alone at the base of the ladder. His head hangs heavily. We sense that he has been waiting a long time... that hope has started to fade... that the edge of despair is beginning to creep in.

Then... from somewhere down the tunnel... comes a faint SPLASH... then another... someone approaching. Father looks up, hope written large on his face... and Vincent comes around the corner, walking slowly, and holding his child in his arms.

Father begins to walk toward Vincent... slowly at first... then faster and faster. The two of them come together. Father looks at Vincent's face... then down at the child. There are no words.

FADE OUT

THE END